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The Cultural and Media Industries in Algeria: A Sociocommunicative Study and Conceptual Clarification

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Abstract

This paper examines the cultural and media industries in Algeria from a socio-communicative perspective, based on the premise that culture is no longer a symbolic sphere separate from the economy, technology and institutions, but is instead produced, distributed and consumed within systems in which the state, the market, cultural actors, media organisations, the public and digital platforms interact. It is not sufficient to treat cultural media merely as an editorial space dedicated to the arts and heritage, nor cultural industries solely as economic activities; rather, a connection must be established between the conditions of production, media mediation, distribution, reception and social recognition.

This paper raises questions regarding how the relationship between the cultural industry and the media in Algeria is shaped, and the impact of social, institutional, economic and technological conditions on the production, distribution, representation and reception of cultural content. It defines the key concepts, outlines the significance, objectives and rationale of the study, discusses appropriate theoretical approaches, and then presents a preliminary review of the Algerian literature, identifying research gaps that can be translated into a field programme. The gaps identified are issues that may be investigated through a broader systematic review and do not constitute definitive judgements on the entirety of scholarly output.

Keywords: cultural industry; cultural media; creative industries; media. culturels ; industries créatives ; médias .

Introduction

Culture occupies a central place in the construction of societies; it is a sphere for the production of meanings, values, symbols and collective memory, as well as a resource for development and an arena for conflict over identity, representation and legitimacy. The organisation of cultural activity has changed with the expansion of printing, radio, television and cinema, followed by the internet and digital platforms. Culture has become intertwined with funding, marketing, intellectual property, audience measurement and algorithms, without losing its aesthetic, historical and symbolic dimensions.

This transformation calls for us to move beyond the separation between culture, the media and the economy. The media are not neutral channels that merely transmit cultural products once they are complete; rather, they contribute to selecting what is worthy of exposure, shaping the frameworks through which it is understood, determining the pace of its circulation and shaping its audience. Cultural institutions, too, rely on the press, radio, television and digital platforms to publicise and market their output. Consequently, the relationship between the cultural industry and the media is one of mutual interdependence.

In the Algerian context, this relationship takes on specific characteristics stemming from the country's political and cultural history, its linguistic and regional diversity, the central role of public institutions in certain areas of production and broadcasting, the expansion of the audiovisual and digital landscape, and disparities in access to resources. These specific characteristics raise questions regarding the representation of cultural diversity, the balance between public service and commercial logic, the position of independent producers, and the extent to which culture is becoming a sustainable sector of production.

Algerian studies have addressed the crisis in cultural media and its challenges in the context of audiovisual liberalisation, as well as its relationship with identity and heritage, whilst other works have examined cultural industries and the digitisation of heritage. Relevant works include those by Hajjam (2017), Aban (2019), Jalouli (2020), Mansouria and

Nassi (2022), and Bouzian (2025). Whilst these works provide a starting point, they highlight the need for a framework that links production, policy, mediation, distribution, reception and digital transformations.

This paper treats the cultural and media industries as a field of social relations in which power, the economy, technology, taste and identity intersect. It aims to construct a conceptual and problematising framework to guide subsequent research, whether a systematic review of the literature or a multi-method field study. *First: Defining the subject of the study and the scope of the title*

1. Components of the title

The title encompasses the cultural industry, the media and Algeria, with the angle of analysis specified in the phrase ‘a socio-communicative reading and conceptual clarification’. The first component refers to the organisation of the production and circulation of cultural content, goods and services; the second refers to the institutions, media and practices that produce, distribute and frame the reception of messages; whilst ‘Algeria’ defines the social and institutional context. The title is relatively broad, as it may encompass publishing, books, music, cinema, television, radio, cultural journalism, digital games, heritage and audio content. Therefore, the nature of the study must be clarified, and the sector, time period and sample specified in any fieldwork. A distinction should also be made between the ‘culture industry’ as a critical concept within the Frankfurt School and ‘cultural industries’ as sectors of production and distribution.

2. Proposed wording

The most accurate formulation: ‘Cultural industries and the media in Algeria: a socio-communicative approach to the conditions of production, media mediation and reception in the digital environment’. If the intention is primarily a conceptual study, the following may be adopted: ‘The cultural industry and the media in Algeria: a socio-communicative analysis and clarification of concepts and research gaps’.

3. Proposed scope

- ☐ Thematic scope: the relationship between cultural production and the media in terms of funding, selection, distribution, reception and recognition.
- ☐ Sectoral scope: publishing, cinema, music, audiovisual media, cultural journalism and digital content, specifying the sectors open to research.
- ☐ Temporal scope: The literature review may cover the period 2010–2026, whilst retaining earlier foundational theoretical references.
- ☐ Spatial scope: Algeria as a national framework, taking into account the differences between major cities and inland and southern regions.

: The research problem

The problem stems from the tension between culture as a symbolic and social practice that produces meaning, memory and identity, and culture as a product that can be manufactured, marketed and distributed. When cultural content enters organised production chains, it becomes subject to the imperatives of funding, cost, dissemination and competition for audiences; production choices may be influenced by commercial considerations or by institutional and public policy priorities. Conversely, industrial organisation can provide professional resources, broaden access to works and support sustainability.

The paradox is compounded by the digital transformation; platforms lower some barriers to publication and distribution and allow direct access to audiences, but they redistribute power in favour of ranking, recommendation and measurement systems. Visibility does not depend solely on an editor’s decision, but is also influenced by algorithmic rules that are not always transparent. UNESCO highlights challenges relating to platform concentration, content visibility, the measurement of cultural consumption, and disparities in opportunities for workers (UNESCO, 2022, 2026).

In Algeria, the question arises as to the nature of the relationship between media organisations and cultural production: do existing structures allow for diversity in content, languages and regions? Is a production treated as a social and intellectual asset, or merely as a means to attract audiences and generate revenue? How are opportunities for visibility distributed amongst public and private institutions and independent producers? And how does the public participate in the circulation and interpretation of works? The sheer number of programmes and articles is not sufficient to answer these questions, as the issue encompasses funding, selection, skills and reception.

The problem is further defined by the overlap between the concepts of the cultural industry, the creative industries, cultural media, popular culture and cultural products. Confusing these concepts may lead to confusion in the units of analysis, such as generalising the findings of a study on cultural journalism to the entire cultural industry, or regarding the digitisation of heritage as sufficient evidence of a sustainable industry. It is therefore necessary to link institutional structures, cultural practice, mediation, technology and the public within a single framework.

The central issue

How is the relationship between the cultural industries and the media in Algeria shaped, and what is the nature of the influence of social, institutional, economic and technological conditions on the production, distribution, representation and reception of cultural content, given the tension between the public cultural function, commercial logic and digital transformations?

Sub-questions:

- ☐ What is meant by the cultural industry, the cultural and creative industries, and cultural media, and what are the distinctions between them?

- ☐ What are the social and institutional characteristics that distinguish the organisation of cultural and media production in Algeria?
- ☐ How do media and platforms contribute to the selection, promotion and framing of cultural products?
- ☐ How is the tension between public service, market demands and profitability manifested?
- ☐ What is the position of independent producers and cultural workers within production and distribution chains?
- ☐ To what extent do media contents reflect linguistic, regional and generational diversity?
- ☐ How are the roles of the audience shifting from consumption to participation, reposting and production?
- ☐ What impact do platforms and algorithms have on the discovery of local content and the sustainability of its revenue streams?

☐ What gaps should guide future research? Research questions

As this paper is a foundational piece rather than a field study, it poses research questions rather than presenting settled hypotheses. It is anticipated that the chances of a cultural product coming to fruition will be influenced by the interplay of resources, skills and selection mechanisms, rather than by its artistic quality alone. Whilst digitisation has expanded publishing possibilities, it does not guarantee equality of visibility or income. Furthermore, the functions of education and memory preservation may coexist with the pressures of entertainment and marketing. These issues require field testing. Thirdly: The significance of the study

1. Scientific and epistemological significance

The scientific significance stems from the link between media studies and cultural industries studies; the former may focus on discourse, content and institutions, whilst the latter focuses on production, financing, value chains and markets. The socio-communicative approach integrates these levels to explain the formation of cultural meaning within the conditions of production and circulation.

The study contributes to the clarification of overlapping terminology, which is essential for defining the study population, its sample and units of analysis. Conceptual clarification determines what constitutes a cultural industry, what falls within the scope of cultural media, and how presence, diversity and sustainability can be measured.

It also enables a synthetic re-reading of the Algerian literature by comparing its questions, methodologies, findings and limitations, rather than summarising them in isolation. It paves the way for the development of a model that brings together the conditions of production, mediation, distribution, reception and governance.

2. Social and cultural significance

This significance relates to the role of culture in shaping a sense of belonging, memory and the transmission of experiences across generations. Cultural products convey representations of society and may either facilitate the recognition of marginalised groups and expressions or contribute to their exclusion. Analysing media representation helps to understand who holds the right to speak and be represented, and what remains on the margins.

In a linguistically and regionally diverse society, the media can broaden the circulation of local expressions, but it may tend to favour centralised or commercialised forms. Bias should not be assumed a priori, but rather tested through content analysis, interviews with stakeholders, and comparisons of geographical and linguistic distribution.

The study helps to understand the audience's position; the recipient selects, interprets, shares and reposts content, but digital participation does not imply equal influence, as resources, skills and networks vary.

3. Professional and institutional significance

The study can provide institutions with indicators regarding the diversification of programming, the development of specialised journalism, the measurement of content reach, and the identification of training needs in cultural editing, rights management and digital marketing.

It benefits policymakers by transforming general assertions into verifiable indicators such as production volume, sectoral diversity, funding conditions, job stability and content distribution. It does not assume that the market is the enemy of culture or that public funding automatically guarantees quality, but rather examines the conditions of each model and its implications.

It also raises questions about the sustainability of cultural projects and the possibility of transforming heritage into products and services without stripping it of its social context, which requires respect for rights, local knowledge and the rights of creators. Fourth: Objectives of the study

General objective

To construct a socio-communicative framework for analysing the relationship between cultural industries and the media in Algeria, by defining concepts, formulating a research question, analysing the literature and identifying gaps to guide future research.

Specific objectives

- ☐ To define the theoretical and methodological implications of key concepts.
- ☐ To distinguish the critical concept of the 'culture industry' from 'cultural industries' as sectors of production.
- ☐ To formulate a research question linking production to institutions, the market, platforms and the public.
- ☐ To review the political economy of communication, field theory, and studies of production and reception.
- ☐ To identify trends in Algerian studies on cultural media, cultural industries and heritage.
- ☐ To propose a map of theoretical, methodological, field-based and institutional gaps.
- ☐ To construct a model suitable for use as an interview guide or a content analysis framework.

□ To make recommendations for the development of cultural media and for supporting the diversity of production and its digital accessibility. Fifth: Reasons for choosing the topic

Objective reasons

- The rapid pace of technological change, which has transformed the production, dissemination and reception of cultural content.
- The increasing interplay between culture, the economy, finance, marketing, rights and distribution.
- The importance of the media in shaping the image of Algerian culture and representing its diversity.
- The existence of scattered literature that allows for synthesis and comparison.
- The need to distinguish cultural media from cultural industries and digitalisation.
- The need for policies based on data regarding production, funding and consumption.

Scientific and personal motivations

Scientific motivations may be linked to the researcher's interest in the intersections of sociology, media and communication studies, and the understanding of culture as a social act and a sphere for the production of meaning and recognition. A distinction must be made between personal motivation and scientific justification; the researcher's interest explains the choice but does not prove the significance of the topic. Significance is justified by the existence of a researchable question, a body of literature, clear concepts and the potential for data collection.

The topic also allows for the testing of the validity of established theories in the Algerian context, not by transposing them verbatim, but by examining their limitations and adapting them in accordance with local history, institutional structures and cultural diversity.

Ready-made academic phrasing

'The choice of this topic was made in response to scientific and objective considerations, foremost among which are the transformations in the modes of cultural production and circulation brought about by the development of the media and digital platforms, and the increasing overlap between the symbolic value of cultural products and the requirements of their marketing and distribution. The topic also derives its significance from the specific nature of the Algerian context and the questions it raises regarding the role of cultural media, the representation of diversity, the relationship between media institutions and cultural actors, and the limits of the balance between public service and commercial logic, as well as the need to refine concepts and synthesise the literature to identify issues requiring systematic and field-based study.'

Sixth: Clarifying Concepts

1. The Culture Industry and Cultural Industries

The concept of the 'culture industry' is associated with Horkheimer and Adorno's critique of the logic of mass cultural production; they argued that subjecting culture to the logic of industrial production and mass distribution could lead to homogenisation, standardisation and the reproduction of consumerism. This does not imply that all mass-produced output is of poor quality; rather, the aim is to scrutinise the relationship between economic power, industrial organisation, the form of the product and its reception (Horkheimer&Adorno, 2002).

The cultural industries, meanwhile, refer to sectors that produce and distribute goods and services with cultural content, such as publishing, cinema, music, radio, television, digital games, and certain areas of heritage and design. They encompass chains that begin with creation, production and financing, followed by distribution, marketing, exhibition and rights management. Procedurally, they are defined as the activities, institutions and networks that produce content or services of cultural and symbolic value and transform them into marketable products within social, economic and legal frameworks. Not every cultural activity constitutes an industry; rather, one must examine its organisation, regularity, distribution, funding and professional relationships.

2. The media

The media is a system of institutions, practices and media outlets that produce, edit and distribute messages to audiences in accordance with professional, technical, economic and legal standards. It is not limited to reporting facts; rather, it organises and frames issues, whilst giving prominence to certain voices or marginalising others. In practical terms, it encompasses media that produce, select, present, distribute or promote cultural content.

3. Cultural media

Cultural media is a specialised field that addresses cultural, artistic, intellectual and heritage activities, and provides coverage, analysis and criticism relating to books, literature, the arts, music, cinema, theatre, memory and events. It is not defined merely by the mention of a cultural topic, but relates to the depth of treatment, specialisation, explanation, criticism and the space afforded to creators. Procedurally, it comprises media content and activities that take culture, the arts and heritage as their main subject and work to introduce, analyse and critique them. It can be measured by the volume and type of material, the level of specialisation, the diversity of practitioners, languages and regions, and the depth of analysis (Abban, 2019; Jalouli, 2020; Lasalj, 2022).

4. Cultural and Creative Industries

The term is used to broaden the analysis from traditional sectors to activities based on creativity, skills and intellectual property, which may include design, advertising, digital games and interactive content. The boundaries between classifications vary; therefore, the sectors adopted should be clearly stated, and figures based on different definitions should not be compared. UNESCO reports highlight the need to monitor the digital environment, measure access to content and track disparities amongst workers (UNESCO, 2022, 2026).

5. Culture

Culture is a system of values, knowledge, beliefs, symbols, language, arts, customs and practices that individuals acquire, circulate and reproduce. It is a historical process in which memory interacts with innovation, and the local with the global. In practical terms, it encompasses content, practices and symbols with artistic, intellectual, heritage or identity-related significance that are part of media discourse.

6. Cultural product

A cultural product is a work, service or experience that carries symbolic, artistic or cognitive value; it may be a book, a recording, a performance, a programme or a digital work. Its aesthetic value differs from its market and social value. Its type, producer, distribution channel, language, audience and ownership rights can be identified.

7. Media mediation

Media mediation refers to the processes of selecting, reformulating, organising, presenting and distributing content. It is not neutral; editorial, economic and algorithmic criteria influence the product's presentation and how it is understood. It can be analysed in terms of coverage scope, the placement of the material, the nature of the framing, the sources, the language of presentation and promotion.

8. Reception and cultural consumption

Cultural reception refers to the way in which the public receives, interprets and ascribes meaning to a product, whilst cultural consumption refers to accessing, watching, listening, reading, attending, purchasing and participating. Viewing figures and 'likes' alone are insufficient to judge cultural impact. Reception can be studied through interviews and focus groups, whilst consumption can be examined in terms of frequency, duration and preferred medium.

9. Mass culture

Mass culture refers to content and practices that are widely disseminated through the media. The concept has been critically associated with homogenisation, but this does not imply that the public is homogeneous or passive; meanings vary according to social and aesthetic contexts.

10. Digitalisation and Platforms

Digitalisation is the conversion of content or processes into digital formats that enable storage, processing and distribution. A platform is a technical and organisational intermediary that connects producers with users and advertisers, and sets rules governing visibility, interaction, data and revenue. Platforms enable lower-cost distribution but may create dependence on recommendation algorithms and revenue streams over which the producer has no control. Digitalisation may therefore generate both opportunities and imbalances.

Procedural Definition of Concepts

Concept	Procedural Definition	Indicators
Cultural industries	Organised activities for the production of cultural products	Production, funding, distribution, rights
Cultural media	Content specialising in culture and the arts	Scale, specialisation, sources, presentation
Curation	Selection, framing and provision of content	Visibility, space, recommendation
Reception	Audience interpretation and interaction	Meanings, preferences, reposting
Digitisation	Digital tools for production and distribution	Platforms, interaction, revenue
Diversity	Plurality of expressions, languages and regions	Linguistic and regional distribution

Seventh: Theoretical Framework

1. The Frankfurt School

The Frankfurt School offers a critical approach to understanding the subjugation of cultural production to market logic and industrial standardisation. It enables us to raise questions about the homogenisation of products, the repetition of successful formulas, and the transformation of the audience into a commercial target. However, it should not be used as a comprehensive explanation; a literal application may exaggerate the negative portrayal of the audience and overlook reinterpretation, and the Algerian context does not correspond to the contexts in which the theory was developed.

2. The Political Economy of Communication

Political economy focuses on institutional ownership, sources of funding, labour relations, resource distribution, market concentration and the influence of vested interests on the production of messages. It is relevant because production capacities are determined by budgets, infrastructure, rights and distribution networks. It can be used to compare public, private and independent institutions based on documented records, data and interviews.

3. Field and Cultural Capital

Bourdieu's perspective helps us understand culture as a field in which organisations and individuals compete for resources, legitimacy and recognition. Economic, cultural, social and symbolic capital all influence a producer's ability to gain access to the media. Simply having a digital account does not mean possessing the skills or networks necessary to build a sustainable audience.

4. Production and Reception

Content is shaped by professional routines, editorial standards, audience expectations, and financial and technical constraints. Therefore, analysis of the material must be linked to the circumstances of its production and the decisions regarding its publication and funding. Furthermore, the meaning of a product is shaped by the audience's experiences, affiliations and the context in which it is viewed or read. Sociocommunicative design combines content analysis with interviews with producers and audience research.

5. Digital platforms

Platforms provide tools for dissemination and interaction, but they subject content to ranking, recommendation and measurement systems that are not always transparent. Success is not determined by content alone, but is influenced by timing, format, networks, platform rules, rights and revenue. Digitalisation does not automatically lead to cultural democracy or complete commodification; the impact depends on regulation, skills, resources and context.

Eighth: A preliminary review of Algerian literature

This is a preliminary review and not a comprehensive systematic review. Transforming it into a systematic review would require the identification of databases, a search strategy, a time frame, inclusion and exclusion criteria, the removal of duplicates, and a quality assessment.

1. Cultural media and the institutional crisis

Hajjam (2017) addressed the crisis in cultural media within the Algerian context, focusing on the difficulty of establishing a media sector that accommodates both the cultural heritage and the aspirations of society. Whilst the study is useful in highlighting the structural dimension, it raises questions about how to measure the crisis today and the extent to which traditional media indicators apply to the digital environment.

2. The Cultural Industry and Conceptual Clarification

Abban (2019) discussed the cultural industry and cultural media from the perspective of conceptual clarification, a line of work closely related to the subject of this paper. Further research needs to distinguish the critical concept of the 'cultural industry' from 'cultural industries' as production sectors, and then test this distinction in the field. Miloud (2019) addressed the dialectical relationship between media and culture and the role of cultural media in promoting heritage.

3. The Audiovisual Landscape

Jalouli (2020) discussed the challenges facing cultural media in the context of the liberalisation of the audiovisual sector, pointing to the tension between the expansion of content and the risks of trivialisation and the primacy of commercial logic. This raises the question of whether the proliferation of channels results in genuine diversity or merely an increase in quantity without a corresponding increase in diversity. Mahjoub (2020) examined Algerian television, cultural globalisation and identity.

4. Concept and Theoretical Debate

Lassaj (2022) discussed the problematic nature of the concept of cultural media and the debate between media and culture, highlighting that defining the concept is a prerequisite for analysis. Al-Taba'i (2020) also examined the culture industry, its spheres and the function of cultural media, which directs research towards studying the relationship between the cultural mission and market imperatives without assuming an absolute conflict.

5. Heritage and Digitisation

Bakri (2022) focused on the role of cultural media in promoting tangible and intangible heritage, whilst Mansouria and Nasi (2022) addressed the digitisation of heritage and the role of cultural industries. Making heritage available digitally does not, in itself, guarantee a sustainable industry; this requires rights, funding, conservation plans, distribution and community participation.

6. Contemporary Transformations

Shawi (2022) discussed cultural industrialisation in the context of the global market and the changing roles and economics of the media. Bouzian (2025) examined cultural industries through the prism of mass media, digital opportunities and entrepreneurship. This trend underscores the need to study culture as a potential sphere for employment and innovation, whilst keeping working conditions, rights and diversity at the centre of the analysis.

(2): Preliminary map of studies

Study Focus Completion path

Hajjam 2017 The crisis in cultural media Recent indicators

Abban 2019 Conceptual Clarification Field Testing

Miloud 2019 Media and Culture Reception Analysis

Jalouli 2020 Audiovisual Media Content Comparison

Mahjoub 2020 Television and Identity Platform Comparison

Al-Taba'i 2020 Culture Industry Diversity Indicators

Bakri 2022 Media and Heritage Impact Measurement

Mansouria and Nassi 2022 Heritage Digitisation Sustainability and Rights

Shawi 2022 Media Economy Value Chains

Bouzian 2025 Digital Industries Project Data

Ninth: Research gaps

A research gap is a specific deficiency in knowledge, methodology or data; it is not merely a statement that a topic is important. The absence of studies cannot be asserted on the basis of a limited number of findings; such a claim requires a documented review. Based on the preliminary literature, the following gaps are proposed as candidates for investigation.

1. Conceptual gap

There is a need to distinguish between the 'culture industry' as a critical concept, 'cultural industries' as sectors of production and distribution, and 'cultural media' as a specialised activity. Confusion in this regard may lead to the

generalisation of findings from cultural journalism to cinema, music and platforms. Proposed approach: to construct a procedural lexicon and analyse the use of terminology in a sample of articles.

2. The integrative gap

Some studies focus on content or function, whilst others address heritage, digitisation or the economy. The identified gap lies in the limited connection between the conditions of production, selection and distribution, and audience responses. This can be addressed through a case study combining content analysis, producer interviews, distribution analysis and focus groups.

3. The Digital Gap

Research needs to measure how producers use platforms, the extent to which they rely on them for reach and income, and how recommendations influence visibility. Simply digitising archives is not sufficient to understand the economics of platforms. Producers could be interviewed and their presence across specific platforms analysed, whilst recognising that 'likes' do not equate to cultural value.

4. The data gap

The study requires periodic data on institutions, production, funding, employment, rights, distribution and consumption. International reports point to general difficulties in measuring the cultural economy due to differing definitions and informal work (UNESCO, 2021, 2026). The proposed solution is to catalogue data sources and uncounted categories.

5. Diversity and representation gap

The literature needs to examine the representation of linguistic, regional, age and gender diversity, as well as the emergence of initiatives outside major centres. Simply counting numbers is not enough; rather, actors, languages, regions, artistic genres and frameworks must be examined. A network for comparative content analysis could be established.

6. The Audience Gap

Understanding cultural media requires a study of audience choices and interpretations, as well as the reasons for engagement or disengagement, without assuming apathy or superficial consumption. Interviews, focus groups and descriptive questionnaires can be used, distinguishing between exposure, understanding, appreciation and participation.

7. The Cultural Work Gap

Industry analysis encompasses workers' conditions, job security, wages, rights, training and funding. A production may achieve widespread reach without generating a sustainable income. This can be studied through interviews with workers and professional documents, whilst safeguarding confidentiality.

8. The Governance Gap

Policies require analysis that links texts to implementation practices and outcomes. The existence of a formal programme does not prove its effectiveness. Documents can be analysed, stakeholders interviewed, and stated objectives compared with actual practices.

9. The Comparative Gap

Production mechanisms differ across literature, film, music, television and digital content, and opportunities vary geographically. Two sectors or regions can be selected in line with the study's research question, and funding, distribution, platforms and audiences can be compared.

10. The impact measurement gap

The relationship between exposure and impact is not automatic; content may reach a wide audience without having a long-term cognitive impact. Impact must be defined, and a distinction must be made between reach, engagement, learning, memory and behaviour.

Gaps and tools for testing them

Gap Question Tool

Conceptual How are terms used? Literature review

Integrative How is production linked to reception? Case study

Digital How do platforms influence this? Interviews and digital analysis

Data What indicators are available? Inventory of sources

Representation Who is represented? Content analysis

Audience How does the audience respond? Focus groups

Labour What are the working conditions? Interviews

Governance Are policies being implemented? Documents and interviews

Comparison How do sectors differ? Comparative design

Impact How is impact measured? Multiple indicators

Tenth: The Proposed Analytical Model

This study proposes five interrelated cycles: conditions of production, including resources, institutions, skills and rights; mediation and curation, including editing, programming, marketing and algorithms; distribution and access via broadcasting, publishing and platforms; reception and engagement; and finally, symbolic, social and economic outcomes such as recognition, diversity, sustainability and access.

These links do not operate linearly; audience responses influence production decisions, and platform metrics may prompt producers to adapt content, whilst policies and funding influence which sectors are able to survive. Schematic diagram:

Production conditions ← Mediation and curation ← Distribution and access ← Reception and engagement ← Outcomes, with feedback influencing production and funding.

XI: Proposed Methodology

1. Nature of the study

If the aim is a conceptual article, a critical analytical approach combined with a systematic review is appropriate. A study of empirical reality, however, requires a multi-method descriptive-analytical design. The work should not be described as a systematic review without mentioning the search strategy, databases, inclusion and exclusion criteria, screening procedures and quality assessment.

2. Literature Review

Searches can be conducted in ASJP, Google Scholar, Scopus, Web of Science and university repositories using Arabic, French and English terms such as 'cultural industry', 'cultural media', 'Algeria', 'cultural industries', 'cultural journalism' and 'digital platforms'. The search history, search terms, results, duplicates and reasons for exclusion should be recorded, and a data extraction table should be maintained.

Inclusion criteria include a direct relevance to the topic or the provision of a clear theoretical framework; publication in a scientific journal, academic book or authoritative report; and the availability of verifiable bibliographic data. Duplicate, irrelevant and unverifiable items are excluded, but studies are not excluded merely because their results differ.

3. Data collection tools

- ☐ Content analysis to monitor the volume, types, languages, sources and presentation frameworks of the material.
- ☐ Semi-structured interviews with journalists, producers, artists, publishers, organisation managers and content creators.
- ☐ Focus groups to understand audience interpretations and preferences.
- ☐ Analysis of policy documents, programmes, budgets, regulations and reports.
- ☐ Digital observation of content and audience interaction, whilst respecting privacy and terms of use.

4. Sample and unit of analysis

The sample is selected based on the research question, not on ease of access. In content analysis, the time period, sample, definition of cultural material and coding rules must be specified. For interviews, a diverse purposive sample may be adopted, with its size justified according to the saturation of the topic. The audience may be segmented by age, region, education and media usage where these variables are relevant.

5. Validity and Ethics

Content analysis requires a coding manual, pilot testing and, where appropriate, an assessment of coder agreement. Interviews require participants' consent and the protection of their identities where confidentiality is requested; private content or personal data must not be quoted without an appropriate ethical basis. Furthermore, the study's limitations must be clarified, and findings from a limited sample must not be generalised to the entire sector.

6. Data analysis

Quantitative data is analysed descriptively using frequencies, proportions and comparisons, whilst interviews are analysed thematically to identify patterns and contradictions. The value of a mixed-methods design lies in comparing published content with producers' accounts and audience understanding, whilst not assuming that any single source fully reflects reality.

XII: Academic Contribution and Recommendations

This paper does not present definitive field findings; rather, it aims to contribute to the clarification of concepts, the mapping of the literature, and the translation of the debate on the crisis in cultural media into measurable questions. Its methodological contribution lies in a model linking production to mediation, distribution, reception and outcomes, whilst its practical contribution lies in proposing indicators for diversity, accessibility and the sustainability of the sector.

- ☐ Developing a sector-specific database on institutions, producers, activities and distribution channels.
- ☐ Strengthening specialised cultural journalism and providing training in criticism, rights management and multimedia coverage.
- ☐ Encouraging collaboration between cultural institutions, the media and universities to produce independent data.
- ☐ Studying value chains, working conditions, funding, rights, marketing and distribution.
- ☐ Measuring the diversity of content, languages, regions and stakeholders, rather than merely the number of items.
- ☐ Studying the impact of platforms on the emergence of local content and the sustainability of creators' income.
- ☐ Linking the digitisation of cultural heritage to conservation plans, reliable data and the participation of local communities.
- ☐ Encouraging comparative studies across sectors and regions.

Appendix: Preliminary interview questions

- ☐ What does your work involve, and what stages does a product go through from concept to audience?
- ☐ What are your sources of funding, and how do they influence your choice of projects?
- ☐ What distribution and promotion channels do you use?
- ☐ How do you engage with media organisations, and what are the obstacles to coverage?
- ☐ What impact do platforms have on the audience, engagement and revenue?
- ☐ Are there differences in opportunities for exposure between producers, regions and languages?
- ☐ How do you measure the success of a cultural product?

- What are the challenges regarding intellectual property rights and remuneration for cultural work?
- What forms of support and training are needed to ensure the sustainability of production?
- Which topics are under-represented in the Algerian cultural media?

Conclusion

The cultural and media industries in Algeria cannot be reduced to the extent to which culture features in the press or on television, nor can they be confined to the scale of economic activity within the cultural sectors. It is a multi-layered issue relating to the conditions of production, the relationships between institutions and actors, the mechanisms of selection and distribution, the public's ability to access, interpret and participate, and the digital transformations in power, resources and visibility.

A clarification of concepts has shown that a distinction must be made between the culture industry, cultural industries and cultural media in order to avoid confusion between theoretical critiques of commodification and descriptions of productive sectors. A preliminary review also revealed the existence of works addressing the crisis in cultural and audiovisual media, identity, heritage, digitisation and contemporary transformations. These works represent an important body of research, but they do not obviate the need for a systematic review to identify what has been achieved and what remains to be addressed.

The identified gaps include the need for an integrative approach linking production, mediation and reception; expanding research into platforms and value chains; improving data; examining diversity and representation; and studying working conditions, governance and impact. These gaps remain preliminary hypotheses requiring systematic verification. The proposed research question provides a framework that can be developed into a field study or a methodological review, with a clearly defined sector, a specified timeframe, a justified sample and measurable indicators.

Finally, we hope that this study will mark the beginning of numerous initiatives in the field of the cultural in Bibliography

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