The role of radio cultural media in preserving Algerian cultural heritage -Responsibilities and challenges-

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Abstract

In order to elucidate the relationship between the preservation of Algerian cultural heritage and the media, this research has been conducted on the role of radio cultural media in preserving Algerian cultural heritage. It is acknowledged that those in charge of the media bear a significant responsibility in this regard. The central objective of this study is to underscore the significance of cultural programming on radio as a media platform that, despite the intense competition from other formats, endeavours to foster diversity and abundance in content, thereby contributing to the cultivation of cultural and aesthetic values among the general populace, particularly the educated segment, through the utilisation of straightforward language and dialects.

Keywords

Cultural media;
Cultural programme;
Algerian cultural heritage.

الإعلام الثقافي الإذاعي ودوره في الحفاظ على الموروث الثقافي الجزائري - المسؤولية والرهانات-

ملخص

لتوضيح العلاقة بين المحافظة على الموروث الثقافي الجزائري ووسائل الإعلام اخترنا أن يكون بحثنا هذا حول دور الإعلام الثقافي الإذاعي في المحافظة على الموروث الثقافي الجزائري على اعتبار أنها مسؤولية كبيرة تقع على عاتق القائمين على وسائل الإعلام، وعليه تستهدف هذه الدراسة إبراز أهمية البرنامج الثقافي في الإذاعة كوسيلة إعلامية تعمل - رغم المنافسة الشديدة للوسائل الإعلامية الأخرى - على إيجاد التنوع والوفرة في المضامين التي تساهم في تشكيل القيم الحضارية والجمالية للجماهير عامة والمثقفة منها خاصة، من خلال استخدام الكلمة البسيطة واللهجات التي تعتبر من العوامل التي تساهم في إحياء الإرث الثقافي الجزائري والمحافظ عليه.

الكلمات المفتاحية

الإعلام الثقافي؛
البرنامج الثقافي؛
الموروث الثقافي الجزائري؛

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I-Introduction:

Radio cultural media plays a significant role in the transmission of culture and is recognised as a crucial factor in shaping community awareness and fortifying national identity. This importance is amplified in the context of the rapid changes being witnessed around the world due to globalisation and advancements in technology. The increasing flow of information through traditional and digital media has made preserving cultural heritage a major challenge that requires effective strategies to ensure its continuity among individuals and communities. While cultural media can serve this function through cultural programming and presentation, the extent to which it can fulfil this role is dependent upon the degree to which the audience engages with these cultural elements and adopts modern technological formats.

In the contemporary era, radio stations allocate a significant proportion of their general programming to the dissemination of specialised content concerning cultural affairs. This initiative is undertaken with the objective of underscoring the profound interconnection between media and culture. It is recognised that culture embodies a wealth of social, intellectual, and humanitarian elements that are integral to the media message. Moreover, it is a medium that plays a pivotal role in the preservation and promotion of the cultural identity of society. Conversely, the media serves as the conduit through which this culture is disseminated to a vast audience. Cultural heritage is regarded as a rich media material and a significant component of the history and culture of peoples. It serves as the conduit from which these peoples derive their customs, traditions, authentic values, language, ideas, practices and lifestyle that express their culture and national identity. It functions as a conduit for communication and continuity between successive generations, representing a fundamental element in the processes of development and construction. Furthermore, it plays a crucial role in shaping the personality of the individual and consolidating the components of his or her authentic identity.

A seminal issue in contemporary cultural media is the challenge of balancing the presentation of heritage in its original form with the need to reproduce it in modern formats that resonate with new generations and secure their acceptance. This research endeavour seeks to address the following research questions: How can radio cultural media enhance its role in preserving cultural heritage amidst the current digital challenges? What are the effective mechanisms and strategies that can be adopted to ensure that cultural heritage reaches new generations in an attractive manner without compromising its authenticity?

II - Concepts related to the topic:

2-1- Radio cultural media:

The term refers to the media or programmes provided by a public, non-specialist radio station that simplifies a topic or cultural idea in an acceptable radio format. This concept is based on leveraging the potential of radio art to innovate and simplify the presentation of intellectual, artistic and scientific achievements to a broad audience and wide-ranging audience, without compromising the major levels of cultural production; instead, it aims to drive them towards further excellence and mastery[1].

The term "radio cultural media" refers to programming with the objective of imparting knowledge and information on various artistic disciplines, such as fine arts, folklore, theatre, cinema, music and vocal performances. These programs also encompass literary content, including books, poetry, novels, and stories. In addition, they may address intellectual topics such as the discussion of notable thinkers and the exploration of their contributions. They can also encompass elements of local popular heritage, including customary practices, folklore, and traditional tales, along with any other aspect that contributes to the cultural identity of a community.

2.2 -Cultural Heritage:

A multitude of studies have indicated that the term 'cultural heritage' is broad in scope and challenging to define and enumerate all its components and elements, as it encompasses all the spiritual and material evidence that has been immortalised in the intellectual heritage and human progress of humanity. It is the intellectual, social and material outcome of our ancestors.

Alternatively, it may be regarded as a cultural heritage: this encompasses both written and oral traditions, as well as both official and popular expressions, encompassing linguistic and non-linguistic forms, that have survived from both the recent and distant past. The term 'cultural heritage' is also referred to as: the cultural forms and elements of material, intellectual and social culture that were prevalent in a given society at one time, and subsequently underwent a change as the society moved from more modern conditions. However, the cultural forms remained continuous in that society and

circulated among its members. This continuity of the elements of cultural heritage between generations carries with it the juices of the thought of successive generations[2].

III-What are radio cultural programs?

3-1 -Definition:

There is a broad consensus among researchers that defining the concept of a cultural programme is a challenging task. This is primarily due to the belief that any programme contains some element of cultural content, and therefore, a cultural programme in one media outlet may not be considered as such by another. Consequently, the definition of this type of programme is subject to numerous data and facts related to the nature of the media outlet itself, as reflected in its programme network and media policy, on the one hand, and the nature of the media content itself, on the other.

It is evident that radio cultural programmes seek to present topics, ideas, issues and cultural matters in a manner that is both technically sound and readily accessible. These programmes leverage the potential of radio as a medium for auditory communication, characterised by its ability to renew and simplify the presentation of thought, art and literature on a broad scale. They do so while maintaining the high value of cultural production, continuously striving for further excellence and mastery[3].

Within the same theoretical framework, cultural programmes in radio are defined as those that leverage the capabilities of the medium and its constituent elements to present the fruits of thought, art and science to the widest possible audience in optimal form. These programmes are distinguished by their educational approach to the general public and their distinction from specialised content[4].

This definition suggests that the objective of this type of programme is not to appeal to a specific group of listeners, but rather to a wide and general audience, with the aim of simplification. Those responsible for these programmes take into account learners and others when presenting this type of content, with the objective of ensuring that all members of the audience can benefit.

It can be concluded that cultural programmes on local radio are based on several criteria, which can be summarised as follows[5]:

- Utilise the potential of radio to present culture to the public in an aurally palatable form.

- Adopt a simplified approach to cultural representation that does not diminish its significance, but rather renders it comprehensible.

- Address the challenge of engaging audiences with potentially tedious subject matter by incorporating dramatic elements and captivating techniques. These elements should not be confined solely to the presentation of dry material; rather, they should be employed in all content creation to enhance its appeal and ensure successful audience engagement.

- Diversify cultural programmes by addressing a range of issues from literary, intellectual, and artistic domains.

From this standpoint, local radio can be regarded as a conduit for the dissemination of cultural works, serving as an intermediary between cultural producers and their audience. Through the medium of cultural programmes, radio stations seek to motivate listeners to engage in cultural activities by evoking curiosity and inspiring a desire to explore the available offerings. This endeavour aligns with the radio's broader objective of addressing the cultural needs of its listeners, catering to their diverse preferences and inclinations. In this regard, the individuals responsible for these programmes must possess a keen understanding of their audience's cultural requirements to achieve this objective. In addition to the importance of conducting audience surveys by the institution to identify and ascertain these needs, this understanding facilitates the process of planning cultural programmes. It is important to note that failure to satisfy the audience's cultural needs can lead to a negative attitude towards the institution or the resort to alternative sources for obtaining cultural content.

3-2-Cultural heritage in radio cultural programmes:

The content of cultural programmes on local radio stations is as varied as the cultural activity itself. This variety is designed to satisfy a range of tastes and meet the diverse desires and needs of the audience, enabling each group to select content that aligns with their interests.

Literature constitutes a significant component of cultural programmes. Beyond its role in commemorating national achievements and triumphs, and in conveying human sentiments, interests, experiences, and expertise, it plays a pivotal role in deepening political and social awareness, while concurrently elevating aesthetic standards[6].

Literature is a key component of cultural programmes, encompassing a wide range of literary productions, including poetry, stories, novels, and theatrical texts. These programmes may also include competitions for the best works in this field, as well as sessions dedicated to literary criticism and its methods, exploring both ancient and modern literary heritage. Additionally, specific books may be presented to two critics for in-depth discussion. These programmes may also focus on the transmission of various activities such as seminars, literary forums and poetry evenings, and all this will help develop and upgrade the recipients' level in the literary field as well as their critical sense.

Radio's cultural programmes, with their literary content, have a significant impact on making literature accessible to all segments of society, regardless of class, due to the unique characteristics of radio, which can reach a broader and more varied audience than other forms of media, unlike what is presented in writing and reading, which is restricted to a certain group of people.

Conversely, cultural programmes, through their presentation of a different type of content, namely thought, seek to discuss various intellectual issues in order to simplify them and clarify the ambiguities, present studies and research or raise local, national and international cultural issues, topics in the field of education and training, topics in history or philosophy, present new developments in this field, present literature and the contents of any works, and even introduce the most prominent intellectual figures and their contributions.

The objective of these programmes is to ensure they keep pace with developments and changes in the intellectual sphere, as it is inextricably linked to and influenced by society and its changes. Radio cultural programmes, in the form of intellectual discussions and dialogues, aim to present a range of opinions and encourage listeners to participate by opening telephone lines.

The significance of the cultural-intellectual programme is predicated on its capacity to furnish cognitive frameworks and contexts for the events that transpire, which are inextricable from their social, political and economic contexts.

It is important to note that art is not a subjective activity carried out by the artist alone; rather, it is a social activity in which the artist deals with his environment and produces aesthetic or emotional effects as the goal of the communication process between the artist and the recipient[7]. Art is a refined human work that can only be performed, produced and appreciated by humans because it is an expression of the human soul. As art is not performed by the mind alone, but requires certain skills performed by the various organs of the body, it can be considered a form of bodily expression. The role of the human senses in the practice of art is evident, as demonstrated by the use of our hands in drawing, the manipulation of our fingers in music-making, and the execution of body movements in dance and performance. Art is a serious undertaking that has its own value, role, and objectives. It is not merely a form of entertainment or a means of passing the time, but rather a serious and responsible endeavour. It does not arise randomly; rather, it is an intentional work that emerges as a result of scientific, intellectual, and creative processes[8].

It is evident that the artistic content constitutes a pivotal component within the cultural programme, which aspires to showcase and promote a diverse array of artistic creations. As a mass medium, local radio seeks to achieve artistic and aesthetic values in its content, through the performances it transmits from cinema, theatre, music and singing, in addition to plastic arts exhibitions for painters, photographers and sculptors, and the transmission of artists' news and coverage of various artistic activities, as well as raising issues and developments in this field.

designating programmes for theatre and film criticism, presenting the work of designers in the fields of painting, photography, sculpture and design, and offering content in the field of folk art, presenting folk songs, proverbs and even riddles. The richness of radio cultural programmes is undoubtedly contingent on the richness of artistic production in itself and in all these domains[9].

Folk arts, otherwise termed popular culture, represent a significant component of local radio programming. Folk proverbs, a subset of folk arts, are regarded as a living form of folk art, encompassing a wide range of topics related to life, encompassing life itself, its origins, and its consequences. Each proverb is associated with a specific narrative, and

each proverb's meaning is imbued with a quality that reflects life experiences. Proverbs are among the most prevalent forms of expression across diverse societies, serving to articulate experiences and articulate thoughts. "Dubrowa Leski" has observed that folk proverbs are transmitted across generations and are characterised by a high degree of credibility among the majority of individuals. Folk proverbs are characterised by their pervasiveness across diverse communities and their credibility, which is attributed to the cultural and historical significance they hold in the collective consciousness of their respective populations. These proverbs serve as a repository of ancestral wisdom, encapsulating the collective experiences and knowledge of a society. They often offer a concise yet profound statement that addresses a particular situation, encompassing a wide range of life experiences[10].

The following discussion will address another significant component of the folk arts which is frequently included within cultural programming, namely puzzles or riddles. These riddles are employed in a variety of ways, including in the form of competitions or as a segment of a radio magazine, depending on the specific radio programming or the programme to be prepared. A folk riddle, or puzzle, is a literary genre in its own right, and it is important to note that it distinguishes itself from other forms of folk expression, such as folk poetry, folk stories, and folk songs. The reason for this is that it not only tests intelligence, but is characterised by diverse and numerous values, and carries very deep meanings that deal with history, education, and even civilisation[11].

Despite its apparent simplicity, the riddle is a repository of significant cultural and social value, reflecting the collective values and histories of the people who created it. It is important to note that the characteristics and technical features of the work exhibit distinct qualities in terms of sentence structure, rhythm, language and rhetoric. It is evident that the riddle carries basic functions that are intrinsic to its nature. The most significant of these functions are the educational, recreational, social, psychological and even historical functions. The riddle can be considered a metaphor, which is formed as a result of mental progress in the realisation of correlation and comparison, and the perception of similarities and differences. However, the riddle also contains an element of humour that arises from its element of surprise[12].

The folk song is considered to be a significant form of both folklore and cultural heritage. It is a medium through which the images of society and the entity of the individual and his subjectivity can be represented. The folk song is a human logo characterised by humour, sensitivity and meaningful content, decorated with a melody close to the soul and included in the tongue. It was the faithful interpreter and companion in unity, as well as the main engine of the movement of the group. The folk song thus softened ears and hearts[13].

The Algerian song is notable for its pioneering role in a number of areas. Firstly, it has played a significant part in the expression of the self and the will, as well as in the conveying of feelings and sensations. Secondly, it has been used as a medium for adopting historical positions, such as the revolutionary song. Thirdly, it engenders a sense of belonging in individual listeners, a sense that is deeply rooted in their souls. This sense of belonging is not specific to any particular geographic region, whether East or West, and thus it can be said to serve as a true translation of the popular self. In conclusion, the Algerian song has been successful in addressing all issues[14].

Melodic poetry constitutes another genre, comprising lyrics that, akin to other songs, are subject to music. In order to comprehend the origins of a composition[15], it is necessary to understand the music.

As demonstrated above, it can be concluded that the diversity of cultural content demands that individuals responsible for cultural programmes on radio allocate sufficient time to each content type. Furthermore, it is essential to ensure equitable representation across genres, avoiding the predominance of any particular genre over others.

The integration of diverse contents, coupled with the interweaving of form and content, facilitates the audience's fulfilment of manifold desires and propels the satisfaction of diverse inclinations, thereby attaining the satisfaction of their needs. The manner in which these contents are presented within the programme assumes paramount importance, with these forms exhibiting variability in accordance with the nature of the media materials employed.

IV -The function of radio cultural content in the preservation of cultural heritage is considered:

In the contemporary era, there is an increasing discourse surrounding the pivotal function of various media entities in both the preservation and the dissemination of cultural heritage. This is particularly pertinent when considering the role of local media outlets in this regard.

In light of the technological changes that have taken place in recent years, there is an urgent need to rearrange the agenda of the issues of our Islamic and Arab societies in order to strengthen the reasons and means of our societies' presence in the global arena of life. The intense competition in the media to attract the largest possible audience necessitates our ability to maintain our competitive edge, which can only be achieved through diligent efforts to prepare

media content originating from and reflecting the Arab-Islamic society to which we belong and in which we reside, content grounded in our authentic cultural heritage.

The promotion of national and local cultural heritage is a fundamental aspect of media messaging, and the identification of individuals with a particular media outlet is predicated on the perception of commonality between themselves, their issues and concerns, and the media. The satisfaction of members of society with the media is indicative of this bond. The role of the media in addressing the cultural challenges facing society and the issues that must be addressed is of paramount importance. The extent to which the media fulfils this role is directly proportional to the degree of citizen attachment, thereby deepening the sense of shared purpose and the belief that the media seek the greater good of the individual and the community. The media can be regarded as a tool for enlightenment, fostering unity and preserving local culture for their audiences.

Conversely, researchers underscore the notion that the relationship between local radio and its audiences should be an interactive relationship between the medium as a carrier of the cultural specificity of its project and the audiences with their own cultural specificity; this interactive relationship is deeper than a sender-receiver relationship, more complex than an effect-response relationship, and greater than just a message sent, it is a continuous exchange, The medium of local radio is characterised by its role in facilitating a continuous exchange of ideas and cultural expression. In this regard, it functions not merely as a conduit for neutral messages, but as a conduit for a cultural project that is characterised by its distinctiveness. This cultural specificity is determined by its affiliation with Algerian society and the components and elements that constitute its cultural identity.

In addition to the aforementioned points, it is imperative that those responsible for the creation of such cultural content on local radio stations acknowledge a crucial aspect: Algerian cultural heritage is a rich and diverse tradition that has been shaped and continues to be shaped by geographical constants. This heritage is characterised by vitality and generosity across all domains, including cultural variables and accumulated heritage. It is a tradition that is characterised by renewal and adaptation to the developments and challenges facing societies in the current era.

V-Conclusion:

In conclusion, it is imperative to emphasise the necessity for those responsible for radio cultural programmes to devise strategies that facilitate the introduction and preservation of cultural heritage. This undertaking encompasses:

[1]. The documentation and conservation of a multifaceted heritage, encompassing customs and traditions, arts and dialects, traditional songs and melodious poetry, folk stories and legends, and traditional crafts and cultural events. The utilisation of recording sessions and interviews related to these elements is crucial in ensuring the preservation of this rich cultural heritage for posterity.

[2]. Paying close attention to cultural content as a key component of the programme network is essential. Achieving this objective will be possible by increasing the number of programmes dedicated to the development of Algerian cultural heritage. These programmes should be created in accordance with the cultural and societal requirements of listeners, both currently and in the future. This can be achieved by combining modern society with traditional folk life left by the ancestors so that there is no separation between current life experiences and inherited experiences.

[3]. Language is the medium through which thought is expressed and conceptualised, and it serves as a means of defining and maintaining individual and collective identities. Consequently, it is incumbent upon those responsible for local radio to strive to strengthen the classical Arabic language in the diverse cultural programmes they offer, given its role as the very essence and foundation of the authentic Algerian Arab personality. Conversely, local radio stations are required to promote the local dialects of each region. It should be noted that the language employed, whether classical or colloquial, is contingent on the content presented and the quality of the programmes. The use of classical language is appropriate for serious materials and heavy programmes that deal with topics related to thought and literature, such as poetry and novels. Conversely, colloquial Arabic is appropriate for entertainment programmes, such as quiz shows, and popular culture programmes that use riddles and proverbs, for example.

[4]. The programme is based on the premise that interactive education is key to strengthening the value and moral structure of society. It is grounded in the values and morals of Algerian society and the Islamic religion, which is recognised as the source of both identity and heritage, as well as the source of all values and behaviours, thus making it possible to open up to the rest of the world. In addition to the aforementioned, there is a necessity to endeavour to open up to the world by recognising and being able to deal positively with the reality of intellectual and cultural pluralism in the light of Islamic educational principles.

[5]. The emphasis is placed on the presentation of subjects related to the study of national history and the maintenance of awareness of national holidays. There is also an effort to establish a connection between current generations and previous generations, emphasising their collective struggle against colonialists to preserve and strengthen the nation on the global stage. This is undertaken in the context of restoring national memory and identifying the history of the nation by recounting historical events related to the various periods experienced by the Algerian people, with a focus on the glories and heroism achieved by the Algerian people.

[6]. The objective is to work according to a strategy based on correct and effective principles for the preservation of our cultural heritage, which requires a great deal of study and research, while at the same time activating the role of civil society institutions by developing programmes and implementing recommendations that these institutions share with the various media, especially local radio.

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