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Marketing communication in the evolution of leisure market

Case study: Algerian Cinema

Written by

Dube Shingirirai Passion

Supervised by

Dr. DJENANE SID ALI

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The list of abbreviations

IMC: Integrated Marketing Communication

ANNF: Algerian National Film

AFDCs: Algerian Film Distribution Companies

CPC: Cost Per Click

CPT: Cost Per Thousand

CPS: Cost Per Share

ELM: Elaboration Likehood Model

VR: Virtual Reality

AR: Augmented Reality

ICTs: Information and Communication Technologies

UNESCO: United Nations Educational, Scientific and Cultural Organization

TBR: Théâtre Régional de Béjaïa

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Abstract

Introduction

Introduction

 In this evolving environment, marketing communication is crucial in influencing consumer behaviors, preferences, and perceptions. This study aims to investigate the complex relationship between marketing communication tactics and the development of the leisure market, particularly focusing on the cinema sector in Algeria.

The significance of marketing communication in shaping leisure market dynamics is increasing, yet there is a lack of research focusing on its role in the Algerian cinema industry. This study aims to fill this gap by exploring the impact of marketing communication strategies on consumer behavior, audience preferences, and industry growth within Algeria's growing cinema sector. Through this investigation, the study aims to enhance our knowledge of marketing communication in non-Western settings and offer valuable insights for industry professionals and policymakers.

The main aim of this study is to examine the impact of marketing communication on the development of the leisure market, with a focus on the cinema sector in Algeria. To accomplish this primary objective, we will be guided by the following research questions. How have marketing communication tactics changed within the Algerian cinema industry throughout the years? What are the significant factors that shape consumer attitudes and actions towards attending cinemas in Algeria? In what ways do marketing communication initiatives influence audience involvement, film choices, and the overall sustainability of the cinema industry in Algeria?
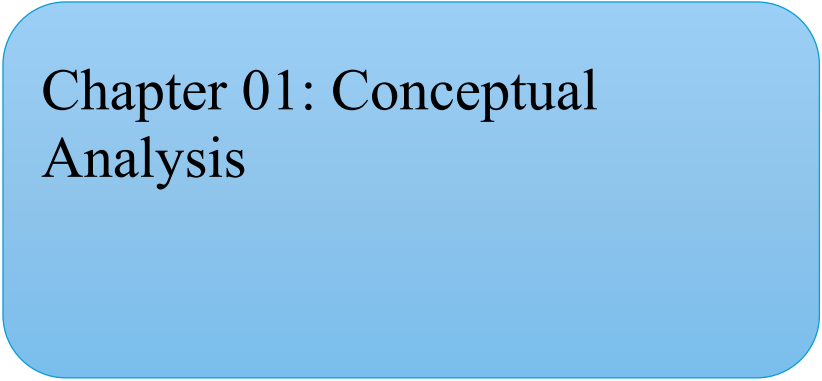
This research centers its attention on the Algerian film industry, analyzing the marketing communication tactics utilized by film distributors, exhibitors, and other relevant parties. Although the outcomes of this study may have wider implications for leisure markets and marketing communication theory, they are firmly rooted in the distinctive socio-cultural and economic landscape of Algeria. Nevertheless, there are crucial specific limitations, such as restricted access to data, language obstacles, and the ever-changing nature of the industry.

This study utilizes a comprehensive theoretical framework that incorporates theories from marketing communication, consumer behavior, and cultural studies to examine the intricate relationships between marketing communication strategies and the dynamics of the leisure market. Our analysis and interpretation of the empirical findings will be guided by key concepts such as brand communication, audience reception, and cultural identity.

 Only one methodology will be utilized which is qualitative as to cross-verify data and offer a thorough comprehension of the research subject. Semi- structured Interviews will be used for qualitative methods to delve deeply into marketing communication strategies. The research will focus on a varied group of movie enthusiasts from various areas of Algeria, guaranteeing a diverse and inclusive sample.

Methodological Framework

Chapter 01: Conceptual
Analysis

1.The Research Problematic

In this ever-changing environment, marketing communication plays a crucial role in influencing consumer behaviors, preferences, and perceptions (Kotler & Armstrong, 2018, p. 56). The modern society relies heavily on the leisure market, which includes entertainment, tourism, and recreation. This market caters to the diverse needs and preferences of consumers (Veal, 2018, p. 23). Among the various sectors, the cinema industry stands out as a widely popular form of entertainment that surpasses cultural and geographical barriers. In Algeria, a country with a vibrant cultural heritage and a growing film industry, cinemas play a significant role as social hubs where people come together to enjoy a wide array of cinematic experiences (Gugler, 2009, p. 112).

Today, marketing communication in the digital age has become a new trend through the different applications and uses of new information and communication technologies relying heavily on the Internet to manage information and customer needs, especially reaching a broad audience which will allow them to increase their online visibility and develop their brand through digital channels while promoting customer loyalty and satisfaction through a lasting and quality relationship. Marketing communication is the last means available to companies to establish their position on the market, it is an action variable which is central and essential in modern strategy. However, it is an integral part of the marketing mix, which corresponds to "the set of actionable tactical tools, product, price, distribution and advertising, available to the company to respond to the demands of the target market" (Fadel, 2019, p14) also known as 4Ps.

The focus of this study is to investigate and understand the influence of marketing communication strategies on the evolution of the leisure market. The study aims to explore the specific mechanisms and dynamics that drive changes in consumer behavior and preferences within the leisure sector as a result of various marketing efforts. This leads us to ask the following main question:

How do marketing communication strategies influence the evolution of the leisure market, and what are the underlying factors driving these changes?

To better understand our study, we asked the following secondary questions:

1. How has communication marketing been utilized within the Algerian cinema industry to promote leisure experiences?

2. What specific communication marketing strategies have been deployed by cinema stakeholders to attract audiences and enhance leisure engagement?

3. What are the impacts of communication marketing on the evolution of leisure experiences within the Algerian cinema industry, both from the perspective of audiences and industry professionals?

2. Objectives of the research

- To analyze the progression of marketing communication strategies in the Algerian cinema industry.
- To evaluate the efficacy of marketing communication strategies in promoting Algerian cinema.
- To investigate the impact of cultural factors on audience perception of marketing communication in Algerian cinema.

- To explore the influence of digital technologies in shaping marketing communication dynamics in the Algerian cinema industry.
- To suggest measures in improving marketing communication strategies in the Algerian cinema industry.
- To adding to the academic discourse on marketing communication and the dynamics of the leisure market in Algeria.

3. Formulated hypothesis.

A hypothesis is a statement or prediction that can be tested and proposes a connection between two or more variables. It is developed using existing theories, observations, or research questions and serves as a preliminary explanation for phenomena being studied. Hypotheses play a crucial role in scientific research as they guide the collection and analysis of data, enabling researchers to assess the accuracy of their proposed relationships and make conclusions about the underlying mechanisms (Kerlinger & Lee, 2000, p. 5).

A hypothesis is an anticipated answer to a research question. According to Karl Popper, a hypothesis is a tentative statement or conjecture that can be tested through empirical observations and experimentation. A proposed explanation for a phenomenon is called a hypothesis. A hypothesis must be testable and falsifiable according to scientific research (K Popper 1934, p.25-30)

To carry out successful research, the researcher is obliged to formulate hypothesis appropriate to the objectives of his research while falling within the logic of his research which will be confronted with observable data in the field. A hypothesis appears to be an anticipated answer to the research question. We hope to provide provisionary answers to our research questions. It is in this perspective that the following hypothesis are formulated.

Hypothesis 1:

- The enhanced adoption of digital marketing channels by Algerian cinema exhibitors results in elevated levels of audience engagement and a rise in cinema attendance.

Hypothesis 2:

- There is no substantial variance in audience perceptions regarding the effectiveness of marketing communication between traditional and digital marketing strategies in the Algerian cinema sector.

Discussion of the two hypotheses

This research, which centers on marketing communication within the Algerian cinema industry, has developed two hypotheses to examine the effects of various marketing approaches on audience engagement and cinema attendance. The first hypothesis, known as the alternative hypothesis, proposes that increased use of digital marketing platforms by Algerian cinema operators results in heightened levels of audience engagement and increased cinema attendance. On the other hand, the null hypothesis suggests that there is no significant disparity in audience perceptions regarding the effectiveness of marketing communication between traditional and digital marketing strategies in the Algerian film industry. These hypotheses lay the groundwork for investigating the efficacy of marketing communication strategies and their impact on audience behavior in the Algerian cinema sector.

This hypothesis suggests a positive correlation between the digital marketing channels used by the Algerian exhibitors and the two main results: audience involvement and movie attendance. The utilization of digital marketing to connect with potential customers generates excited attention about upcoming releases, which proves to be a successful strategy. Digital marketing provides a variety of methods and venues to interact with movie goers, including influencer collaborations, websites or mobile apps, social media ads, and email campaigns. Cinemas can efficiently market their films, develop a devoted fan following, and eventually boost ticket sales by utilizing the power of Internet marketing.

Taking digital marketing into the movie's promotion in cinemas is considered one of the ways to make the growth of revenue improve in the long term without destroying the beauty of classics. It not only makes the world of movies authentic but also attracts plenty of movie-goers effectively. Meanwhile, the traditional marketing cost is overpriced, for example, prints and advertising. (Silver & Alpert 2003.) Technologies enhance marketing productivity by improving clients' observation and insight into their needs because of hectic lifestyles (Wind & Mahajan 2002).

According to this hypothesis, there is no difference in audience perception between traditional (i.e. print, radio, billboards, etc.) and digital marketing communication (i.e., social media campaign, online trailer, email newsletters, etc.) in the Algerian film industry. In other words, it suggests that According to the null hypothesis, there is no difference in audience perception between traditional (i.e. print, radio, billboards, etc.) and digital marketing communication (i.e., social media campaign, online trailer, email newsletters, etc.) in the Algerian film industry. In other words, the null hypothesis suggests that both the traditional and the digital marketing strategies are equally effective in engaging the audience and shaping their perception of cinema related content.

Algerian audiences tend to have different preferences when it comes to how they respond to marketing content. Some people may respond well to marketing messages sent via social media or other online channels, while others may prefer traditional media such as print ads or radio commercials. Furthermore, internet penetration and digital device penetration rates may differ among different segments of the population within Algeria, which can affect the reach and success of digital marketing campaigns. When it comes to marketing communication, audience perceptions can also be affected by the cultural norms and values that exist in Algerian society. For example, print media or billboards may be more in line with the cultural preferences and norms of the Algerian people, making them just as effective at conveying messages about cinema. On the other hand, digital marketing strategies need to be able to adapt to the cultural sensitivities and linguistic preferences of the Algerian audience to be effective. Marketing communication is about more than just the channels used; it's about the content and message being sent. Whether running a traditional

or digital marketing communication, it can be tailored to the audience's needs, using storytelling, visuals, and emotional appeals to shape their perception of the cinema-related content.

In practice, marketing communication often combines both traditional and digital channels to reach a wider audience and strengthen messaging across multiple channels. For instance, an Algerian cinema exhibitor may use traditional marketing channels such as print ads in local newspapers to advertise upcoming film releases while also using digital channels such as social media to engage with younger audiences and promote online ticket booking.

4. Definition of key concepts

When the question "what is marketing communications?" is asked, the likelihood is that there will be as many answers as there are respondents. One of the most common is likely to be simply *advertising* because it is, online or offline, the most visible tool in the marketing communications (marcoms) mix and there is little doubt that for many years the promotional function was dominated by mass advertising. Indeed, prior to the twentieth century advertising was used for what might contemporaneously be called marketing (in its widest sense). Even today, commentators frequently use the terms interchangeably. *"Marcoms'* is a frequently used short form for marketing communications.

4.1 Marketing communications

The means by which a supplier of goods, services, values and/or ideas represents itself to its target audience with the goal of stimulating dialogue, leading to a better commercial or other relationship. Over the past two decades, however, the term marketing communications has steadily eclipsed that of advertising and promotion when describing how an organization presents itself and its brand(s) to its audience, whoever that audience might be. This text will, therefore, take, in the first instance, a simple working definition of "marketing communications" as how a supplier of goods, services, values and/or ideas represents itself to its target audience with the goal of stimulating dialogue, leading to better commercial or other relationship. This simple definition serves to emphasize the idea of reaching out to an audience, whether the organization is a commercial, not-for-profit, government or other type of collective and trying to establish a dialogue. It is designed to reflect the underlying communications objective and either specifically or indirectly inform, differentiate, remind, reassure and/or persuade the target audience to act. Alongside this, it should be remembered that marketing communications is constantly evolving and in a state of constant dynamic flux, none more so than the last few decades when digital media has had such an effect. Marcoms has also been influenced by both wider environmental factors, budgetary demands and (most important of all) consumer attitudes. (John Egan, 2007).

A paid-for, non-personal form of mass communication from an identified source, used to communicate information and influence consumer behavior with a high degree of control over design and placement but potentially a low degree of persuasion and credibility. It is never either neutral or unbiased.

Marketing communication is the strategic planning, execution, and evaluation of communication campaigns to increase brand awareness, shape perception, and drive consumer engagement and decision-making (Keller,2001)

4.2 Leisure market

The leisure market refers to the demand for products and services that people actively seek out for pleasure, relaxation, and personal fulfilment during their leisure time. Unlike essentials like food, shelter, and health care, which are necessary for survival, the leisure market encompasses non-essential activities that people engage in out of their own volition and on their own terms. The leisure market includes travel, dining, entertainment events, recreational sports, and entertainment media. Businesses operating in the leisure market need to understand and react to consumer needs, lifestyle trends and competitive dynamics to attract and keep customers. Leisure contributes to people's quality of life by providing opportunities for relaxation, rest, and socializing in an ever busy and interconnected world.

The leisure market is a vast realm of economic activities and consumer behaviors that revolve around discretionary spending on entertainment, recreation, and leisure pursuits. It represents a thriving sector of the economy where individuals allocate their time, resources, and attention towards activities that offer relaxation, enjoyment, and personal fulfillment outside of work or essential responsibilities. Within this market, consumers engage in various leisure activities such as traveling, dining out, attending cultural events, participating in recreational sports, and consuming entertainment media. These activities not only contribute to individuals' well-being and quality of life but also foster the growth and vitality of industries catering to leisure preferences. The leisure market is known for its diversity, encompassing a wide range of businesses, products, and services tailored to meet the diverse needs and preferences of consumers seeking leisure experiences (Smith, 2018, p. 45).

The leisure market constitutes a significant segment of the economy devoted to providing products and services designed to facilitate individuals' relaxation, enjoyment, and personal fulfillment during their discretionary time. This sector encompasses a wide array of businesses and industries that cater to consumers' recreational needs and desires beyond the necessities of daily life. Within the leisure market, consumers engage in diverse activities such as tourism, hospitality, sports, entertainment, cultural experiences, and wellness pursuits. The market is characterized by its responsiveness to changing consumer preferences, technological advancements, and cultural trends, driving innovation and competition among businesses seeking to capture consumers' discretionary spending in the pursuit of leisure and enjoyment. (Jones & Johnson, 2020, p. 67).

4.3 Cinema

What is Cinema?

Is it the same as a *movie* or *film*? Does it include digital video, broadcast content, streaming media? Is it a highbrow term reserved only for European and art house feature films? Or is it a catch-all for any time a series of still images run together to produce the illusion of movement, whether in a multiplex theater or the 5-inch screen of a smart phone?

Technically, the word itself derives from the ancient Greek, *kinema*, meaning movement. Historically, it's a shortened version of the French *cinematographer*, an invention of two brothers, Auguste, and Louis Lumiere, that combined *kinema* with another Greek root, *graphien*, meaning to write or record.

The "recording of movement" seems as good a place as any to begin an exploration of the moving image. And *cinema* seems broad (or vague) enough to capture the essence of the form, whether we use it specifically in reference to that art house film, or to refer to the more commonplace production and consumption of *movies*, *TV, streaming series, videos, interactive gaming, VR, AR* or whatever new technology mediates our experience of the moving image. Because ultimately that's what all the above have in common: the moving image. Cinema, in that sense, stands at the intersection of art and technology like nothing else. As an art form it would not exist without the technology required to capture the moving image. But the mere ability to record a moving image would be meaningless without the art required to capture our imagination.

But cinema is much more than the intersection of art and technology. It is also, and maybe more importantly, a powerful medium of communication. Like language itself, cinema is a surrounding and enveloping substance that carries with it what it means to be human in a specific time and place. It *mediates* our experience of the world, helps us make sense of things, and in doing so, often helps shape the world itself. It's why we often find ourselves confronted by some extraordinary event and find the only way to describe it is: "It was like a movie."

In fact, for more than a century, filmmakers and audiences have collaborated on a massive, ongoing, largely unconscious social experiment: the development of a cinematic language, the fundamental and increasingly complex rules for how cinema communicates meaning. There is syntax, grammar, to cinema that has developed over time. And these rules, as with any language, are iterative, that is, they form and evolve through repetition, both within and between each generation. As children we are socialized through children's programming, cartoons, and YouTube videos. As adults we become more sophisticated in our understanding of the rules, able to innovate, re-combine, become creative with the language. And every generation or so, we are confronted with great leaps forward in technology that re-orient and often advance our understanding of how the language works.

And therein lies the critical difference between cinematic language and every other means of communication. The innovations and complexity of modern written languages have taken more than 5,000 years to develop. Multiply that by at least 10 for spoken language.

Cinematic language has taken just a little more than 100 years to come into its own. In January 1896 those two brothers, Auguste, and Louis Lumiere, set up their *cinematography*, a combination motion picture camera and projector, at a café in Lyon, France and presented their short film, *L'arrivée d'un train en gare de La Ciotat* (Arrival of a Train at La Ciutat Station) to a paying audience. It was a simple film, aptly titled, of a train pulling into a station. The static camera positioned near the tracks capturing a few would-be passengers milling about as the train arrived, growing larger and larger in the frame until it steamed past and slowed to a stop. There was no editing, just one continuous shot.

Accounts vary as to the specifics of the audience's reaction. Some claim the moving image of a train hurtling toward the screen struck fear among those in attendance, driving them from their seats in a panic. Others underplay the reaction, noting only that no one had seen anything like it. Which, of course, wasn't entirely true either. It wasn't the first motion picture. The Lumiere brothers had projected a series of 10 short films in Paris the year before. An American inventor, Woodville Latham, had developed his own projection system that same year. And Thomas Edison had invented a similar apparatus before that.

But one thing is certain: that early film, as simple as it was, changed the way we see the world and ourselves. From the early *actualite* documentary short films of the Lumieres, to the wild, theatrical flights of fancy of Georges Melies, to the epic narrative films of Lois Weber and D. W. Griffith, the new medium slowly but surely developed its own unique cinematic language. Primitive at first, limited in its visual vocabulary, but with unlimited potential. And as filmmakers learned how to use that language to re-create the world around them through moving pictures, we learned right along with them. Soon we were no longer awed (much less terrified) by a two-dimensional image of a train pulling into a station, but we were no less enchanted by the possibilities of the medium with the addition of narrative structure, editing, production design, and (eventually) sound and color cinematography.

Since that January day in Lyon, we have all been active participants in this ongoing development of cinematic language. As the novelty short films of those early pioneers gave way to a global entertainment industry centered on Hollywood and its factory-like production of discrete, 90-minute narrative feature films. As the invention of broadcast technology in the first half of the 20th century gave way to the rise of television programming and serialized storytelling. And as the internet revolution at the end of the 20th century gave way to the streaming content of the 21st century, from binge-worthy series lasting years on end to one-minute videos on social media platforms like Snapchat and TikTok. Each evolution of the form borrowed from and built on what came before, both in terms of how filmmakers tell their stories and how we experience them. And in as much as we may be mystified and even amused by the audience reaction to that simple depiction of a train pulling into a station back in 1896, imagine how that same audience would respond to the last Avengers film projected in IMAX 3D.(Russell Leigh Sharman, Hollywood,2008)

Diagram 1

Publicity photograph of man using Edison Kinetophone, ca. 1895.

Cinemas Golden Age

By the early 1930s, nearly all feature-length movies were presented with synchronized sound, and, by the mid-1930s, some were in full color too. The advent of sound secured the dominant role of the American industry and gave rise to the so-called 'Golden Age of Hollywood'.

During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice a week. Ornate 'super' cinemas or 'picture palaces', offering extra facilities such as cafés and

ballrooms, came to towns and cities; many of them could hold over 3,000 people in a single auditorium.

In Britain, the highest attendance occurred in 1946, with over 31 million visits to the cinema each week.

Diagram 2 :   Cinéma audience, 1932, James Jarché.
Science Museum Group Collection

5.Indicators of study phenomenon

Table no.1: Indicators of marketing communication in the evolution of leisure

Variables	Dimensions	Indicators
Communication marketing strategies	Social networks	-Facebook -Instagram
	Direct marketing	-Email marketing -newsletters -Targeted social ads -fax
	Internet marketing	-web 2.0 up to web 4.0
	Sales promotion	-consumer oriented sales -trade oriented sales
	Digital platform	-websites
Evolution of leisure	Targeted segment	-the younger and older generation -tourists
	Technological advancements	-VR (VIRTUAL REALITY)

6.Previous Studies

Study 1: The application of digital marketing communication in Tourism Promotion: case study of Gouraya National Park

This study entitled "The application of digital marketing communication in Tourism Promotion: case study of Gouraya National Park" produced by AIT CHIKH Yasmine and ALIOUCHE Sabrina, a thesis presented as a requirement of the master's degree in communication and public Relations, at the Université Abderrahmane Mira-Béjaïa, academic year 2022/2023

This study indicates how Algerian tourism has been grown due to the usage of Digital marketing communication particularly in this case the Gouraya National Park. The main objective of DMC is to arouse the interest of national and international travelers, encouraging them to explore this unique destination and thus contribute to economic and tourist development in the region of Béjaïa.

The problematic questions of this study has been presented in simple question « How is digital marketing communication applied in the tourist promotion of Gouraya National Park» **.** To better understand this study, they have asked the following secondary questions:

- What means of digital marketing communication does Gouraya National Park use to promote its tourist services?
- What are the main targets targeted by Gouraya National Park in its promotion of tourism services?

Study 2: The integration of digital technology into marketing communication: case of five-star hotels in Vietnam.

This study entitled "the integration of digital technology into communication Marketing": "case study of five-star hotels in Vietnam" produced by LE PHAM MINTH TUAN, a thesis presented as a partial requirement of the master's degree in communication, at the University of Quebec in Montreal in October 2015.

The problematic question of this study is presented in the form of a general question that is: "how do five-star hotels in Vietnam integrate digital technology into marketing communication? Then it is followed by questions specified as follows:

- Are the targets and objectives of traditional and digital communication different, similar, or complementary?
- What is the place of digital in communication channels?
- How is the budget allocated to digital channels changing?
- What are the perceptions of managers?
- How do hotels manage their website and customer interaction?
- What tools are in place to measure this interactivity?

In the theoretical framework They issued that the chapter presented focuses on marketing communication and is divided into three main parts. The first part defines marketing communication and describes the changes in the marketing communication landscape. The second part explains marketing communication strategies, including objectives, targets, and communication channels. The third part focuses on the Internet and Web 2.0, and deals with digital social media in travel planning, hotel website design and Travel 2.0.

The research method chosen for this study is qualitative of an inductive approach, with a sampling of the study that consists of four hotels based on several criteria (05 stars). The data were collected through semi-directed individual interviews and were analyzed using content analysis tools. Details of the study methodology are provided, including the selection of participants, the duration and location of the interviews, as well as how the data were analyzed.

Regarding objectives in traditional and digital communication, the study Shows that the hotels studied use both traditional and digital channels to achieve their cognitive, emotional, and conative communication objectives. They also set up online and offline loyalty programs for their customers, and use media such as the press, printed materials, social networks, and reference sites to build their brand image. In addition, tourists can book online or directly with the sales team. In short, traditional, and digital communication

strategies complement each other to achieve the objectives set out in the hotel's general communication plan.

Regarding the communication targets of the hotels studied, it appears that digital targets targeted by traditional channels. The targets can be both digital and traditional, receiving the message through electronic and traditional media. The results of the analysis show that digital tools are adapted to the market segments of each hotel and that traditional communication includes digital communication in terms of targets.

This study made it possible to answer several research questions about the traditional and digital communication strategies of hotels. The results showed that hotels use a combination of traditional and digital channels.

CHAPTER 02: Methodological approach

1. Pre-survey

A pre-survey is a vital component of thesis research because it allows the researcher to acquire insight into potential participants' experiences and viewpoints before conducting interviews or collecting data. Pre-surveys can be used to identify the needs of the participants and to help tailor the study to meet those needs. The researcher can also identify potential barriers to participation and address these in advance by conducting a pre-survey.

A pre-survey can help the researcher define their study questions and interview process in addition to providing vital information about the participants. "The use of a pre-interview survey to gather information about the participants can help the researcher develop more focused and relevant research questions". A pre-survey can also help potential participants create rapport and boost their willingness to engage in the study. "A pre-survey can help build trust and establish a relationship between the researcher and the participant, which can increase the likelihood of participation and improve the quality of the data collected, (Pires and Stanton 2019) (p. 106). (Glaser and Strauss 1967)

On March 12th, 2024, I conducted a preliminary survey aimed at comprehending the organizational structure and dynamics of the Théâtre Regional de Béjaïa. This involved engaging with various departments within the theater to gain insights into their functions and interactions within the broader organizational system. Specifically, I sought to understand how the departments of communication are integrated into this system and their role in facilitating communication marketing strategies and audience engagement initiatives. By immersing myself in the operational processes and interactions within the theater, I gained valuable insights that will inform my research on communication marketing in Algerian cinemas, with a focus on the Theatre de Béjaïa.

The results of the Pre-survey

The preliminary survey conducted on March 12th revealed significant shifts in marketing communication strategies employed by the Théâtre Regional de Béjaïa. Previously reliant on traditional print media for promotional activities, the survey uncovered a notable decline in the effectiveness and reach of this approach. Technological advancements emerged as a pivotal factor driving this change, with the internet now serving as the primary platform for communication marketing initiatives. The transition from print to digital media reflects a broader trend towards leveraging online channels to engage with audiences more effectively. These findings underscore the need for further investigation into the evolving landscape of communication marketing in Algerian cinemas, particularly in adapting to the digital age and harnessing the potential of internet-based platforms for audience engagement.

2. Theoretical and Methodological Approach

8.1 Theoretical approach

I.   The marketing mix

A theoretical approach guides and supervises the researcher in his methodological approach, it aims to collect the results in the analysis of the phenomenon to be studied. To address our research problem, we mobilized **the marketing approach** which is based on the needs and desires of target

consumers. The principle of this approach is based on four criteria whose name begins with a P, which are: product, price, place, promotion, also called **"the marketing mix**."

According to Lendrevie and Lindon "the set of basic decisions that are taken by the marketing manager with regard to the main action variables available to him, namely product, pricing, distribution and communication policies". (Lindon& Lendrevie, 1997, p. 589).

According to Van Laethem Nathalie "the Marketing mix includes all the elements that make up the offer. These elements must act coherently with each other, they concrete the positioning and, therefore, must be in line with the target segment. The principle of coherence is the one that gives the Marketing mix all its strength, or the marketing manager is the guarantor." (Fadel, 2019, p. 14). From this approach, marketing communication has become a tool essential for cinema stakeholders. However, our work falls within the field of the marketing mix communication approach because this approach is the best indicated in the Algerian Cinemas to optimize digital marketing communication actions. Therefore, we opted for this model, given that the Cinema undertakes the marketing communication mix based on promotion through different means such as awareness campaigns and educational outings to reach its different goals.

Concerning the five elements of the fourth P (promotion) of the marketing mix we can distinguish:

> ➢ **The advertisement**: using media and non-media means to promote products or services.
> ➢ **The wind strength**: it refers to the individuals responsible for selling the product or promoting the service of a company.
> ➢ **Sales promotion**: which happens through various techniques to boost sales in the short term.
> ➢ **Public relations**: which consists of managing relations between companies and its public with the objective of maintaining a solid image.
> ➢ **Direct marketing**: using direct communication channels to reach customers in a targeted manner to manage sales.

In the context of our study area, marketing communication represents an essential asset in the leisure sector, in this case cinema. The Algerian Cinemas practices a marketing strategy which is the marketing mix or the (4 Ps), which consists of promoting the services offered for the target segments, therefore we are only able to ensure that the cinemas gives more importance to the 4 element of the marketing mix, in particular the fourth P of promotion or communication which has the role of using different promotional strategies to encourage people to repeatedly attend the cinema in order to achieve its different objectives set to promote their films.

II.   **The school of Palo Alto** is indeed a relevant theoretical approach that is suitable for this thesis theme. The Palo Alto School is an informal school called the Invisible College that takes its name from an American city south of San Francisco, where several researchers in psychology, anthropology, in sociology, in psychiatry... (Bateson, Watzlawick, Birdwhistell, Haley, Don Jackson, Hall...) whose work can be unified in the same current of thought (Y. Winkin, 1984).

The Palo Alto school approach is characterized by the questioning if not the rejection of Shannon's model considered inadequate for the social sciences; the model is qualified as an engineering model only applicable to the technical field. Coming from various disciplines, the researchers of the Palo Alto School, organized in a network, reacted against Shannon's linear, verbal and conscious model to develop a more global theory of communication organized around a few essential principles:

- Communication is an interaction in which the relationship between the interlocutors is as important as the interlocutors themselves or the message transmitted.
- The axiom "we cannot not communicate" is fundamental to understanding the communication processes. Indeed, everything is communication: gesture, silence, movement. Refusing to communicate is a message. This principle is interesting for marketing communication by showing that a company or brand cannot communicate, their absence in the advertising spaces of the media being interpreted as communication.
- The context of communication is essential to understand it. The individual lives in a set of rules, a kind of code of behavior, and necessarily uses them in his communication, whether he is the transmitter or the receiver. Dissociating a verbal message aware of its context (sound level of communication and the environment, speaking time, atmosphere of the environment, physical proximity of the interlocutor...) becomes totally inept, verbal communication and non-verbal communication forming an integrated whole. The analysis of only one of the components (a gesture or a word) is of no interest since it does not make it possible to reconstruct the meaning at all.

Communication research must then take into account this complexity, this circularity and the context in order to move forward. The application of this approach to marketing communication is interesting; indeed, it emphasizes the role of the nature of the sender of the message, the mode of transmission and reception of this message or the nature of the receiver on the effectiveness of the communication.

 In addition, any message has two dimensions: explicit content and implicit content. Thus, the teacher who shouts "silence in the classroom" expresses an explicit message (the order to stop speaking) but also an implicit message (screaming is legitimate since he himself has recourse to the cry). In other words, the message expresses information and provides information about the nature of the relationship between the interlocutors. It is then necessary to mention the metacommunication that is grafted on all communication.

The Palo Alto school and the models it has developed and that Watz-lawick has described as radical constructivism refer to the analysis of non-verbal communication inseparable from verbal communication, that is, to communication by gesture, by mimicry, by gaze, by movement. This type of communication should not be interpreted as being used by those who cannot communicate by words, babies, or animals, but as a complementary mode of words and essential to the expression of the adult. Kinesics (R. Bird-whistell, 1984), study of communication by body movements, or proxemic (E.T. Hall, 1991), study of the distances between individuals during a communication process, make it possible to better understand and analyze non-verbal communication. These are also interesting avenues for the construction of the message by integrating, for example, sequences of gestures and body movements carrying meanings into an advertising message.

Bateson also introduces the concept of paradoxical communication, which describes communication carrying contradictory messages, a concept first applied to psychiatry but often taken up in business management.

Once again, it is not a question of replacing one theory with another but of trying to synthesize the different theories to enrich the theoretical framework of communication. The deepening of this path leads to questioning the contributions of semiotics in the understanding of communication phenomena.

8.2 Methods used:

To carry out a scientific study, researchers must apply a rigorous methodology to collect precise and clearly defined data and information, in correlation with the research theme and the problem studied. We have opted for a qualitative method which is particularly suited to our field of study because it allows us to obtain detailed and relevant information on our subject. It offers a detailed understanding of the means used, the intended target and the selected sampling. By providing an in-depth view that allows exploring new aspects, personalizing approaches, contextualizing results and generating new ideas to improve marketing communication strategies. From this, we chose this research method to analyze our study phenomenon, since our first objective is to collect qualitative data to have more information on our research theme. What we want is to deal with the case of Algerian cinema**.**

These are the reasons why we categorize this research as qualitative:

Firstly, the research aims to explore communication marketing strategies and audience engagement in Algerian cinemas, which involve multifaceted and context-dependent processes. Qualitative methods allow us to delve deeply into these complex phenomena, exploring the diverse perspectives, experiences, and motivations of cinemagoers, industry professionals, and other stakeholders. Secondly, Qualitative methods, such as interviews and observations, enable us to capture the nuanced aspects of audience engagement, including emotional responses, cultural influences, and social interactions. By engaging directly with participants, we have uncovered the rich insights into the factors that shape audience behaviors and preferences in the context of Algerian cinemas. Thirdly qualitative method has allowed us to dive deeper for an in-depth exploration of communication marketing strategies employed by Algerian cinemas. Through methods such as content analysis and document analysis, we have analyzed marketing materials, promotional campaigns, and cultural contexts to understand how marketing messages are constructed, disseminated, and received by audiences. Lastly, qualitative methods offer flexibility in data collection and analysis, allowing us to adapt their approach based on emerging insights and changing research questions. This flexibility is particularly valuable in studying dynamic and evolving phenomena such as communication marketing in the cinema industry.

3. **Techniques used/Study tools.**

In our research, we employed a combination of qualitative data collection techniques, primarily semi-structured interviews to delve into the fundamental processes of communication and human interaction within the context of Algerian cinemas, with a focus on the Théâtre Regional de Béjaïa. All scientific research must include a working technique consisting of collecting information in the field in a manner appropriate to given research. In our case study, we opted for the semi-structured interview. The use of this technique is justified as part of the qualitative method to study marketing communication used in Algerian cinema. This technique allows us to focus on the topic being discussed and ensures that we study all the issues that interest us within this Industry. It is an appropriate choice in the context of cinema promotion, because on the one hand it allows the person interviewed to respond freely and to express a point of view and give precise ideas on a given question, on the other hand, it allows us to explore the topics in depth, adapt the questions according to the answers and ensure comparability of the results. Our interview guide was developed with the aim of better understanding the application of marketing communication in the Cinemas in Algeria, as well as identifying the different targets to reach. To do this, we have structured the guide into several steps, including:

4. Sampling and Construction of the study population

In constructing the study sample for our thesis, we have opted for the use of case studies due to the limited population of study and the nature of the individuals involved, particularly within the Theatre Regional de Béjaïa. As part of our investigation, the parent population concerned is all the executives of the TRB, who exercise different functions, and for this we chose the typical non-probabilistic sampling, it allowed us to choose a reasonable number and limited according to certain characteristics, such as their administrative functions, and especially the degree of seniority. As Bryman (2016) emphasizes, defining the population of study is crucial for ensuring the external validity of research findings. However, given the challenges associated with accessing the entire population, particularly a busy group of individuals such as those involved in the cinema industry, we have chosen to focus on volunteers who are willing to participate in the study.

For the case study the sampling approach we will utilize is voluntary sampling (Non probabilistic), also known as self-selection sampling, where individuals choose to participate in the study of their own accord. This approach aligns with the nature of our research population and allows us to gather data from individuals who are genuinely interested and invested in the topic. However, it is important to acknowledge the potential for selection bias inherent in voluntary sampling, as participants may differ from non-participants in terms of their level of interest or experience in the subject matter (Bryman, 2016, p. 133).

We selected our sample based on certain characteristics, such as their job function, because they are best suited to respond to our study. We conducted 4 semi-structured interviews, 2 with TRB actors and 2 with cinema goers.

Despite the limitations associated with voluntary sampling, such as the risk of bias, it offers practical advantages in accessing a diverse range of perspectives and experiences within the target population. By carefully documenting the characteristics of our sample and acknowledging any potential biases, we can mitigate the impact of self-selection on the validity and generalizability of our research findings.

Pre-survey

In any research project, the pre-survey is a preliminary phase of launching an important and useful investigation which presents itself as one of the stages of the research allowing us to familiarize ourselves with the field. Our presence on the site constituting the phenomenon of cinema and theatre study, we used the qualitative method to collect data during our pre-survey where we were are present in the field and to design the questions for the main interview which also allowed us to complete some information collected from documentary sources .

Theoretical Framework

CHAPTER 3 (variable 1): Marketing Communication

SECTION 1: Marketing Communication (Integrated Marketing Communication)

1.1 Definition and Components of IMC

Definition:

Integrated marketing communication (CMI) according to (Duncan, and Evrett, 1993) is a relatively recent concept which integrates the notion of what is called strategic planning, and the coordination of all messages and channels for the purpose of influence the perceived value of the brand, by linking the main activities of marketing communication, which result in advertising, direct marketing or public relations and finally the sales forces.

According to (Schlutz, D, 2004), CMI is a strategic planning process oriented and directed with the aim of evaluating and developing brand communications strategies that are measurable and persuasive to the public.

 Integrated marketing communication as a concept of marketing communication planning which in turn identifies the added value of an overall plan while evaluating the strategic roles of multiple communication disciplines and merges them to establish clarity.

From Pelsmacker, Geuens and Van den Berchen, 2004) Confirm that it is a process that allows measured, creating and enriching relationships with the target audience but also the issue processors within the company. We find many definitions, but the majority bring together the same points of view. While organizations used various instruments of communication by classification or separation, the CMI emphasizes the importance of combining them to create value on planning effects

IMC, also known as relationship marketing, works to interactively engage a specific individual, using a specific message through specific media outlets. The goal is to build a long-term relationship between buyer and seller by involving the targeted individual in an interactive or two-way exchange of information. Expertly placed media efforts and the use of computer databases play a big role in getting the message to the right target audience, as does the development of a consistent visual/verbal image for the product or service. It wasn't until the mid-1990s that IMC first began to attract and hold the attention of marketers. Up to this point, most advertising dollars were spent on more traditional mass-media advertising, such as print (newspapers and magazines) and broadcast (radio and television), that sent a more generalized message to a large audience. IMC, in contrast, focuses on the use of alternative or promotional media, such as direct marketing and sales promotion, the Internet, and social media, to name just a few, to reach individual consumers with a personalized message. Consumers in today's marketplace are inundated with thousands of advertising messages daily; they must pick and choose which will be remembered and which will be ignored. IMC attempts to ensure that the message will be remembered by replacing unwanted one-size-fits-all tactics with an individualized message to a much smaller target audience in language consumers can understand and relate to and in media they are sure to see and use. Messages used in an IMC campaign must be tailor made to fit a specific target audience's need, wants, and lifestyle. The goal is to reach one individual within the target with a specially designed message that will create a lasting relationship and develop a brand-loyal consumer who will continue to purchase that brand without the need for continuing advertising efforts. (Robyn Blakeson, p4,2023)

Each brand or product must be as individualized as the target. The enormous number of media options and virtual product anonymity in many categories make it necessary for marketers to create an identity for a brand or service that will make it stand out from the competition. It is important that the product's image matches the target's self-image, and the advertised message must get and hold the target's attention among the clutter of competing brands. If it sounds as though it's more expensive to get a message to individual targets compared to a mass audience, it is. IMC is often more expensive to employ than traditional advertising methods, but the results can be worth the expense. Communicating with a target that has a known interest in the product or service increases reach, or the number of interested people who will see the message, and reduces frequency, or number of times an ad or promotion will need to be used. Exposure to the message is essentially guaranteed when the message is placed in a special-interest medium the target is known to use, making purchase more likely. The initial steps required to attract a brand-loyal consumer are more expensive than those needed to retain a brand-loyal customer. Once the consumer thinks of a brand as her only choice, the need for additional communication efforts can be reduced, minimizing costs. Traditional advertising, on the other hand, takes longer to build loyalty. Because it is less likely a given target will have repeated exposure to a mass-media vehicle, the amount of time required to educate the target on the features and benefits of the product or service is increased. The result is a target who is often unable to recall the product's name at the time of purchase. (Robyn Blakeson, p4,2023)

1.2 Components of IMC

- **Consistency**

The Algerian National Film Festival (ANNF) ensures consistency in its messaging by promoting a unified theme for each edition of the festival, reflecting the diversity and richness of Algerian cinema. From its official website to social media platforms, promotional materials, and press releases, the ANNF maintains a consistent brand identity and message, reinforcing its commitment to celebrating Algerian filmmaking talent.

- **Coordination**

Coordination within the Algerian cinema industry entails aligning the efforts of filmmakers, distributors, government agencies, and cultural institutions to achieve common marketing objectives. This may involve synchronizing film releases, coordinating promotional campaigns, and collaborating on industry events to maximize the impact of marketing communication efforts. (Duncan & Moriarty, p. 15,1998). For example, the *Algerian Film Distribution Companies (AFDCs)* synchronize film releases, organize premiere events, and collaborate on promotional campaigns to maximize exposure and audience engagement. By aligning their efforts, AFDCs amplify the impact of their marketing initiatives and contribute to the success of Algerian cinema on a global scale.

- **Customer-Centric Approach**

Adopting a customer-centric approach in Algerian cinema marketing communication involves understanding the preferences, interests, and cultural sensitivities of local audiences. Filmmakers and distributors need to tailor their promotional strategies to resonate with Algerian

viewers, incorporating elements that reflect their cultural identity and values. (Schultz & Kitchen, p. 123,2000). The Cinémathèque Algerians conducts audience research, gathers feedback, and collaborates with local communities to select films that resonate with viewers' cultural identities and values. By prioritizing audience satisfaction, the Cinémathèque Algérienne enhances the cinema-going experience and fosters a loyal and engaged audience base.

- **Multichannel Integration**

Multichannel integration in the Algerian cinema industry encompasses leveraging diverse communication channels, including television, radio, print media, social media, and experiential marketing platforms, to reach audiences effectively. By integrating these channels, stakeholders can ensure a cohesive brand experience and engage audiences across multiple touchpoints. (Kotler & Keller, p. 539,2016).

- **Strategic Planning**

Strategic planning in Algerian cinema marketing communication involves setting clear objectives, identifying target audience segments, selecting appropriate communication channels, and allocating resources efficiently. This process ensures that promotional efforts are aligned with broader industry goals and designed to achieve maximum impact. (Fill, p. 78,2002). For example, The Algerian Ministry of Culture strategically plans and coordinates promotional activities to support the development and promotion of Algerian cinema. It sets clear objectives for promoting Algerian films domestically and internationally, identifies target audience segments, selects appropriate communication channels, and allocates resources effectively to achieve its goals. Through strategic planning, the Ministry of Culture plays a vital role in fostering the growth and sustainability of the Algerian cinema industry.

2. **identifying and discussing the six-marketing communication elements.**

Advertising

Internet marketing

Sales Promotion

Elements of IMC

Public Relations

Personal Selling

Direct marketing

2.1 Advertising

As early as 2002, Richards and Curran believed, "Technologies have led to a convergence of traditional media and promotional methods, putting old definitions up for review. Advertising is a word ingrained in our lexicon and, as such, should convey a consistent meaning, at least among advertising professionals and students of advertising" (p.75). Drawing upon a diverse pool of leading US academics, practitioners and regulators, Richards and Curran (2002) defined advertising using five descriptors: *paid, mediated, identifiable source, persuasion, and action.*

Advertisement is any paid form of nonpersonal communication about a brand, organization, product, service, or idea identified by a sponsor. The word "paid" reflects the space or time given for an advertising message to be conveyed to the consumers. The "nonpersonal" component involves sharing the message to a larger group of audience at the same time. This generally involves the media. Though it lacks the scope for immediate feedback and hence the advertiser must consider how their target audience would respond and interpret it accordingly.

Advertising is a valuable tool to provide consumers with all the information, keep them updated and influence their perception. It can be used to create favorable, unique images and associations for a brand. This helps to create a functional difference between the brand and its competitors. It is one such way where great brands can be great brands. For example, Poster Campaign for "Papicha",in Algerian cinemas, a comprehensive poster campaign was launched to promote the film "Papicha," directed by Mounia Meddour. Posters featuring striking visuals and compelling taglines were displayed in prominent locations across cinema foyers, streets, and public spaces throughout Algeria. The campaign aimed to capture the attention of audiences and generate anticipation for the film's release.

Various types of advertising are:

Online advertising – It is a form of advertising in which a message is conveyed using the internet. It is effective in terms of targeting a specific group. Leckenby and Li (2000) suggest that interactive advertising is any paid or unpaid promotion of products, services, or ideas by an identified sponsor to consumers through mediated means." Ha (2008, p .31), on the other hand, describes online advertising in somewhat different terms, as "deliberate messages placed on third-party websites including search engines and directories available through internet access." e.g., the film "Papicha," directed by Mounia Meddour, launched an extensive online advertising campaign to promote its release in local cinemas. The campaign primarily leveraged social media platforms such as Facebook, Instagram, and Twitter to reach and engage with Algerian audiences.

Print advertisement – It is a form of marketing where ads are physically printed in newspapers, magazines, brochures etc. Print ads have a wider reach but have a very short span of life and are expensive. It is gradually a decreasing form of advertisement. Print Advertising Example: Poster Campaign for *"Le Repenti"*.In Algerian cinemas, a compelling poster campaign was launched to promote the film "Le Repenti," directed by Merzak Allouache. The poster featured a gripping image of the film's protagonist, a former extremist seeking redemption, set against a backdrop of urban landscapes and symbolic imagery. The tagline, "Redemption is a journey," was prominently displayed, encapsulating the film's themes of reconciliation and personal transformation. The posters were strategically placed in cinema foyers, cultural centers, and public spaces across Algeria, targeting both urban and rural audiences. Additionally, posters were distributed to local businesses, schools, and community organizations to increase visibility and reach diverse demographics. The poster campaign aimed to raise awareness about the film's powerful narrative and generate interest among Algerian moviegoers. Through visually compelling imagery and thought-provoking messaging, the campaign successfully attracted audiences to screenings of "Le Repenti," contributing to its critical acclaim and cultural impact within the Algerian cinema landscape.

2.2 Sales Promotion

Sales promotions are those marketing activities that serve extra value or incentives to the sales force, distributors or even customers to stimulate immediate sales. It helps in drawing the attention of the customers by offering an invitation to engage in any transaction by giving them various types of incentives. It serves as a short-term incentive to encourage the trial or purchase of any product or service. It is a push strategy applied at a higher level to boost sales of the product. Blattberg and Neslin (1990) define a sales promotion as "an action-focused marketing event whose purpose is to have a direct impact on the behavior of the firm's customer."

Types of sales promotions are:

Consumer-oriented sales – It is focused on the consumer for stimulating short term sales. There are various methods that brands can choose for running a sales promotion like – discounts, coupons, premium give away, sample give away, contests, two-for deals, rebates, loyalty programs, and free shipping, etc. For example, Algerian cinemas offered discounted tickets for screenings of local

films on National Cinema Day, encouraging audiences to support Algerian cinema and attend screenings of domestic productions.

Trade oriented sales – It is focused on marketing intermediaries for stimulating sales that include distributors, wholesalers, and retailers. Some of the promotional tools are – sales contests, trade shows, merchandise allowances'. In Algerian cinema, trade-oriented sales promotion strategies often involve partnerships with film distributors to organize exclusive screenings for industry professionals, such as filmmakers, producers, distributors, and journalists. These screenings are aimed at promoting upcoming Algerian films, generating buzz within the industry, and securing distribution deals.

2.3 Personal Selling

Personal selling is the most original form of marketing. It involves a person–to–person selling where the salesperson convinces the customer about their product or service to make a purchase. The advantage of this type of selling is that the message can be tweaked and customized to the needs of the buyer. The focus is on building a long-term relationship with the buyer.

Companies relied on personal selling for marketing communication in the past, when media such as television, radio, and online platforms were not as prominent. This method is slightly expensive in some cases since it requires giving commission to the salesperson for every unit they sell. It is a slow approach as you can communicate to only one potential customer at a time.

Following a special screening of the film "Le Dernier Maquis" at a popular cinema in Oran, an exclusive Q&A session was organized with the director, Hamid Benamra. The event aimed to provide audiences with insights into the creative process behind the film and foster a deeper appreciation for Algerian cinema.

During the Q&A session, attendees had the opportunity to engage in a candid discussion with the director about the themes, inspirations, and challenges encountered during the making of "Le Dernier Maquis." Director Benamra shared behind-the-scenes anecdotes, discussed his artistic vision, and answered questions from the audience.

Audience members expressed their admiration for the film's storytelling and cinematography, while also raising thought-provoking questions about its social and cultural significance. The interactive nature of the session allowed for meaningful exchanges between the director and attendees, creating a sense of camaraderie and shared appreciation for Algerian cinema.

In addition to the Q&A session, the event included opportunities for attendees to meet the director personally, take photos, and get autographs. Exclusive merchandise related to the film, such as posters and DVDs, was also available for purchase, providing fans with tangible souvenirs from the experience.

The director's Q&A session served as a valuable promotional tool for "Le Dernier Maquis," allowing audiences to connect directly with the creative talent behind the film. By engaging in personal selling activities, such as the Q&A session and autograph signings, the event enhanced audience engagement, generated buzz around the film, and contributed to its success in Algerian cinemas.

2.4 Direct Marketing

Direct marketing refers directly to communicating with your target audience/ customer to generate a response, transaction, or any purchase. It involves a variety of activities direct mailing, fax, telephone, telemarketing etc., through various forms of media. Companies maintain a database of customer contact information from which they send catalogues and other marketing materials, making it easier for customers to shop online. The relevance of direct marketing has increased in recent years.

Shoppers have started relying on credit cards and online purchasing more than ever, which makes it essential for marketers to approach the consumers directly thus helping them in the purchase process. This method is quite beneficial for those companies which use promotional codes, discount coupons, special offers like marketing strategies or when your business is heavily dependent on the repurchase etc. You can send them discount coupons, catalogues, postcards, or letters on special days for retaining customers.

Direct Marketing is an interactive marketing system, which uses one or more advertising media to effect a measurable response and/or transaction at any location (Berger, p2,1989)(Stone,p3, 1988), (Hodgson,p3,1989).

For example, In the weeks leading up to the release of "Until the End of Time" in Algerian cinemas, a direct marketing campaign was initiated to engage with audiences and promote the film. As part of this strategy, cinema chains across Algeria sent out targeted email newsletters to their subscriber lists, inviting them to discover the captivating story of "Until the End of Time." "Until the End of Time" is a romantic drama film directed by Yasmine Chouikh, exploring the complexities of love and fate in contemporary Algerian society. The film follows the intertwined lives of two young Algerians, whose paths cross unexpectedly, leading to a journey of self-discovery and emotional awakening.

direct marketing types and examples

- **Email marketing** can be used as a direct marketing strategy. Through email, marketers send promotional messages, announcements, and newsletters to current or potential customers. These communications can include special offers, promo codes, or other relevant information.
- **Newsletters** are regularly distributed emails that provide updates, information, and entertainment. They serve as a consistent touchpoint between a brand and a customer and can be segmented to increase personalization. For example, followers of a running club on social media might receive an email newsletter with tips for improving your speed, alongside a coupon for discounts on new sneakers.
- Social media marketing uses platforms like TikTok, Facebook and Instagram to reach audiences. Brands can send direct messages or use targeted ads to reach potential customers, leveraging a vast user base and data-rich environment. Direct messages on social media are personalized messages sent to followers or potential customers. They offer a direct and instantaneous line of communication, allowing brands to address specific customer queries, concerns, or interests.
- **Targeted social ads** are tailored based on a user's age, gender, interests, purchase and browsing history, and other demographic factors. This allows brands to reach the right audience with the right message. For instance, followers of Instagram influencers popular

with teens might be served Facebook ads for an acne remedy, based on the assumption that they're more likely to be interested in the product.

2.5 Public Relations

Definition of public relations

According to Florence Benoit-Moreau, Eva Delacroix et Christel de Lassus, public relations aim, through a set of non-media means of communication (press releases, conferences, organization of events, fairs), to influence the opinions, attitudes, and behaviors of an audience in the context of managing the relationship between an organization and its stakeholders (e.g. suppliers, public authorities, journalists).

Public relations refer to evaluating public attitudes, identifying policies and procedures of the company with the public interest and executing a program of action to earn public understanding and acceptance towards the brand. It uses promotional tools like publicity, fundraising, participation in community activities, sponsorship of special events etc. to enhance its brand image. It is a strong communication tool that takes over the functions of conventional advertising and marketing.

It is a two-way communication that can monitor feedback and adjust its message for providing maximum benefit. A common tool used here is publicity which capitalizes on the news value of the product or service so that the information can be disseminated to the news media. It also possesses the capability to reach hard-to-find consumers who avoid targeted communications. (Lazarsfeld, 1944)

Public Relations applied professional practice and an academic field, and both offer communication centered and research-based ways to understand, inform, and intervene to adjust relationships between ideas, individuals, groups, and societies. Practice seeks to influence the building, maintenance, and restoration (or, on occasion, destruction) of reputations and to integrate different perspectives and groups, particularly through its enactment of activities such as issues management, crisis resolution, and risk communication. (David Mckie,2017)

Principles and Objectives of public relations

Public relations is a communication technique often based on the principle of information relays. Some authors such as Cormerais and Milon (1994) define it as all the means of communication used by the company to be recognized by intermediate targets that will transmit its image. The message is then not sent directly to the final receiver but to an intermediary who is supposed to pass the message on to the final receiver.
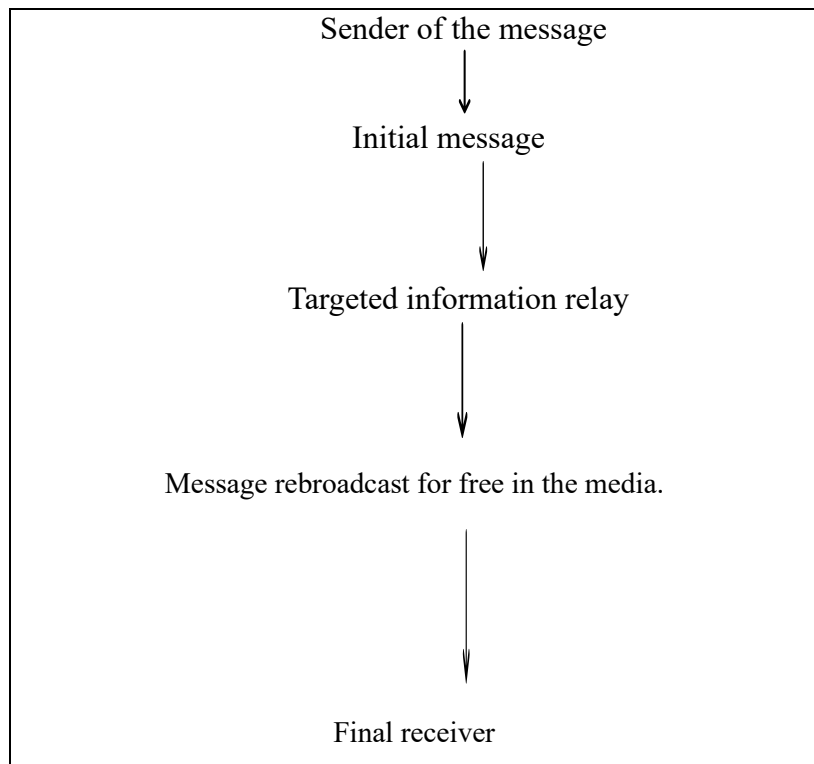
The final receiver often attributes the origin of the message to information relays that will be real, this situation has several consequences on marketing communication, interesting consequences to analyze:

- *the message is made credible* by the very nature of information relays journalists, opinion leaders, influencers. The latter improves the effectiveness, impact and acceptance of the message by the communication target. For example, on September 10, 2021. The actor invited to the press conference was Mohamed Djouhri, a renowned Algerian actor. The event was organized by a

leading cinema company in Oran to promote the release of the Algerian comedy film "Alger en folie" ("Crazy About Algiers"). During the press conference, Mohamed Djouhri, who played a lead role in the film, engaged with members of the media and shared insights into his experience working on "Alger en folie." He discussed the film's comedic elements, highlighted its cultural references to Algiers, and emphasized the importance of supporting Algerian cinema. The press conference received widespread coverage in local newspapers, radio stations, and online news platforms, generating excitement for the release of "Alger en folie" among audiences in Oran and beyond. Mohamed Djouhri's presence at the event helped to raise awareness about the film and attract viewers to cinemas across Algeria. This example illustrates how public relations initiatives, such as organizing press conferences with prominent actors, can effectively promote Algerian films and contribute to the success of the local cinema industry.

- *Information relays* can rebroadcast the message by word of mouth but also by using the media, especially if they are journalists. The message passes through real broadcasts and not during advertising screens; it can then be perceived as information and not as an advertising message. The gain in credibility here is also considerable.

Diagram 3. – Transmission of the message in public relations

Sender of the message

Initial message

Targeted information relay

Message rebroadcast for free in the media.

Final receiver

2.6 Internet Marketing

Advertising investments by advertisers on the Internet media continue to grow despite a gloomy economic context. The Internet is now the third medium behind the press and television.

Online advertising includes various modalities such as search (sponsored links), affiliation, display (banners), the distribution of video content, brand sites, social networks or presence in blogs.

The evolution of the web and marketing

The web and marketing have evolved a lot over time. Since their inception, they have transformed the way businesses interact with their target audience and promote their products or services. The development of the Internet in recent years has had a considerable impact on marketing, as a result the Internet has gone through four important stages since its birth in the 90s starting with Web 1.0 to Web 4.0

➢ **Web 1.0**

Calling the traditional web "It is above all a static web, centered on the distribution of information" (c-marketing.eu, nd). It appeared in 1999 in Darcy Nucci's article entitled "framed future" which said that "the web that we currently know, changing into an essentially static browser, is the embryo of the web to come" This is the first generation of the Internet, where websites were primarily static pages displaying one-way information. Users can see the content, but with limited interaction and engagement. It is an era where businesses and organizations primarily use the web as a means of providing information online.

➢ **Web2.0**

According to Claire Gayet, "The new web, web 2.0- or second-generation web allows people to collaborate and share information. It offers the opportunity to create more interactive sites. It is a tool which allows the user to re-appropriate an instrument previously reserved only for specialists. (Michalon, 2014, p. 2) He also adds that "web 2.0 pushes the involvement of the Internet user to its maximum by writing, publishing, commenting and making it known to him. » It is the second generation of the Internet which introduces more user interaction and participation. It allows users to contribute, share content, participate in discussions, and collaborate online. "It is often used to qualify new technologies or compare products or services born in the previous era of the Web to survive the transformation experienced by this medium. In the context of this book, this expression will cover new Web technologies making applications more interactive; we can cite Google Maps or Live.com. (Rich Cannings, 2008, p. 2)

➢ **Web 3.0**

With web 3.0 The Internet of the future will be characterized by its decentralization and interconnectivity, thanks to block chains and related technologies. Users will be able to interact directly without the need for trusted third parties.

➢ **Web 4.0**

Today's web has been dubbed the "intelligent web" due to its tendency to provide an immersive and personalized online experience where users constantly interact with their digital environment. This increased interactivity has ushered in an era of increasing immersion in the ubiquitous online world.

According to Barabel Meier in her book MANAGEOR "digital transformation combines the effects of automation, dematerialization and reorganization of management by integrating digital into the daily life of the company". (Barabel, 2015, p. 162) Currently, companies use the web as a real online magazine that Internet users can consult without interaction. The evolution of the web has led to significant changes in the function of marketing, for more details on its evolution, we will present the different generations of marketing, starting with 1.0 to arrive at digital marketing which is 4.0. (C-marketing.eu, 2012)

DISPLAY ON THE INTERNET: ADVERTISING PRESENCE IN THE TRADITIONAL SENSE

a) The characteristics of the display:

Display is the form of communication on the Internet that is most like traditional advertising. Creations are distributed on websites in reserved spaces such as banners, tiles and other formats presented in the paragraph below. The main advantages of this type of advertising are as follows:

• Possibility to benefit from a wide audience on certain sites, such as portal sites and search engines (Yahoo!, Google, Orange), community sites (Youtube, Facebook) or merchant sites

• A very precise contextual targeting that can be done according to the context of the web page visited. according to the requests made or based on an Internet user's visit history In this case, cookies allow the main search engines to remember the pages visited and adapt the ads to the Internet user's profile. Targeting can be based on semantic analysis software that studies the content of emails or discussions on forums and displays related ads. For example, on Gmail (Google), if you send an email about your next ski holiday to your friend, you have every chance of seeing offers for skiing holidays on your screen! Targeting can finally rely on geolocation. The servers then locate the IP address and offer services in the city where the Internet user connects.

• Controlled costs thanks to click pricing and a better calculation of the return on investment due to a more accurate audience measurement. (Florence Benoit-Moreau,2011)

b) The formats

The shapes are varied and define the name of the banners.

According to Eva Delacroix and Christel de Lassus, 2011, the **pop up** is a banner that is opened above the web page consulted. very often blocked by browsers, because it leads to a feeling of embarrassment and saturation of the Internet user. The **pop under** leads to the opening of the banner on the current page. It is therefore less intrusive because it does not interfere with Internet user navigation. The **interstitial** is an advertisement that is inserted between two pages viewed by an Internet user. **Rich media** refers to the possibilities of visual and sound animations, thanks to the use of sound, video, Flash or JavaScript software layers to enrich the animations of online ads. This allows for greater creativity. For example, the Cinema Industry has greatly improved its notoriety thanks to an advertisement.

c)The modes of Remuneration

The remuneration of the advertising space in the form of a display has the huge advantage of depending on the effectiveness of the campaign. Remuneration can be made by the click (cost per click or CPC). In this case, the agency receives remuneration proportional to the number of unique clicks on the banner. The cost per thousand (CPT) offers remuneration proportional to the number of displays. This is often the method of remuneration for sites with very high traffic that benefit from a large audience. The cost per share (CPS) (also called cost per sale or cost per lead) matches the remuneration of the space to the number of clicks that led to a sale.

3. The strategy of marketing communication

The name marketing communication strategy could be contested, if only by the evocation of an inflation of "strategies" corporate strategy, marketing strategy, innovation strategy, financial strategy, human resources strategy... But, referring to the definition, namely the art of directing a set of provisions to achieve a goal, it must apply to the field of marketing communication as well as to that of the company. A communication strategy is integrated into a marketing strategy; it is totally dependent on the strategic options concretized in the marketing mix. Classic approaches to marketing strategy sometimes suffer from a lack of analysis by promoting a too linear presentation of marketing techniques. The marketing strategy can be presented as follows (Jean-Marc Décaudin, 2003):

- an offer consisting of decisions on product or service policy, brand, and price policy.

 - marketing and distribution of the offer to its targets based on distribution, merchandising and sales force policies.

- communication of the offer built from the communication strategy.

- a valuation of the offer including sales promotion techniques and commercial actions to temporarily change the attractiveness of the offer to its targets and strengthen its interest in distributors

 Diagram 4: According to Jean-Marc Décaudin,2003

- Other known strategies for marketing communication. For businesses there are many other marketing communication strategies, namely branding, viral marketing, relationship marketing and some other strategies.

3.1 BRANDING

According to (MOHR, J AKI, 2004) BRANDING is the best effective strategy to promote the company, this tool is completed with communication, obviously, we believe that the brand of the product can be more powerful than the product itself since the consumer can directly associate with it and sometimes becomes emotional in front of it. Indeed, consumers attach less importance to the characteristics that specify the product when it is a well-known and strong brand. The risk is then much lower than if it were an unknown brand product.

"BRANDING" is then very essential for businesses and consumers. Companies then risk failure which links to the start-up or during the launch of a much weaker product and the process which makes the consumer's decisions is simplified since he will choose a brand that he appreciates. An increasingly popular way to strengthen your brand image is "BRANDING" via the Internet. Indeed, there are many companies that choose this medium in order to increase awareness of their brand. Moreover, the fact of developing a strong brand image allows the company to impose a much higher price for its product, which leads to a higher profit difference.

3.2 Viral marketing

One of the simplest and most inexpensive ways to promote a product is to use viral marketing. This type of marketing is particularly effective, according to (KOTLER, KEVIN, L, K and DELPHINE, M, 2009) the stimulation of electronic word of ear that companies try to control, for this they can use several techniques, such as participation or the creation of a special event that will leave an effect that will get people talking about them.

Viral marketing is particularly suitable for small brands, which do not have a large budget, but which in turn causes remarkable success. Since it is based on the word of mouth technique. Thus, the consumer is contacted by one or more individuals around him, which significantly reduces the perception of the risk linked to the product. Viral marketing is often carried out by the transfer of emails between contacts or by the transmission of a video produced to promote a product, in which an element has aroused major interest from consumers.

3.3 Relationship marketing

Companies today favor relational marketing as an essential element. Not just for the purpose of winning a customer. But also, to be loyal, moreover, relationships with customers focus on trust between the company and the consumer. There are many strategies to manage these relationships well. First, the company conducts research on the consumer and collects as much information about them as possible. This will allow it to intensify customer purchases. To do this, the company sends offers to the customer at the right and appropriate time. Thus, the company will be able to take advantage of a special event in the customer's life to offer them new products.

Consumers can then get a product that suits them perfectly and meets their needs. Their satisfaction allows the company to strengthen the loyalty of their customers. For example, the company then allows consumers to personalize the product and have it delivered within a particularly

advantageous time frame. Even more, its business model allows it to minimize the warehousing of merchandise, which minimizes costs.

- **The objectives of communication**

The objectives attributed to the company's marketing communication strategy should not be confusing with the objectives of the marketing strategy; it would then imply that communication alone would have the capabilities and effectiveness of all marketing, which is unlikely. The marketing objectives according to Merunka (1994) are expressed in terms of:

- ➢ market share: the volume market share is more easily used than the value market share for a facility to compare the performance of products and services over time and with competition, price changes due to cyclical phenomena being hidden.
- ➢ sales volume of the products and services studied.
- ➢ contribution to the benefit of the company; this objective can be considered the essential objective in marketing, but it is often difficult to determine. This is why many marketing strategies are satisfied with objectives in sales volume and market share that are nevertheless directly correlated with profit.

Communication objectives are determined according to the specific capabilities of this marketing-mix variable; they can be of three different natures: *cognitive, emotional, and conative.*

- ➢ Cognitive objectives correspond to the transmission of information to develop a certain knowledge such as the existence of a new product, a new brand, an interesting offer on the selling price or a sales promotion. The company wants to see this message perceived by the buyer, prescriber or potential or real consumer, to see it memorized and integrated into the field of knowledge of the audiences that interest it. Cognitive objectives are very common in communication strategies both to develop the notoriety of products, services and brands and to bring to the attention of the different targets the commercial and promotional actions carried out by the company.
- ➢ Emotional objectives are turned towards the persuasion of the consumer, prescriber, or buyer. The main emotional objectives are the improvement of the image of the company, product, service or brand, the differentiation of the product or service, the development of their psychosociological, social, symbolic components... In a caricatural way, the objective is to make communication targets love the company, the brand or the product or service offered.
- ➢ Conative objectives are sometimes considered very difficult to achieve by marketing communication. However, acting on behaviors and modifying them is fundamental to obtaining an increase in the sales of the product either by gaining new consumers or by increasing the individual purchases of usual consumers. "Communicating is transmitting information in order to obtain from the recipient a change in behavior or attitude"(J.P. Helfer and J. Orsoni, 1998).

- **The golden rules of marketing communication adapted to the web:**

Marketing communication means communicating the right message to the right person at the right time in the right place on the right medium. (Michalon, 2014, pp. 77-78) .

1 **The right message**
   The Internet makes it possible to diversify messages according to the chosen typology. With the multiple communication channels available online, businesses can tailor their message based on the target audience and their specific characteristics.

2 **To the right person**
   There is no media more accurate than the internet if it is managed well. A well-managed Ad Words campaign will only show your ads to Internet users who have carried out a search that perfectly matches what you are offering.

3 **In the right place**: A television advertisement in no way guarantees you the right viewing moment (especially in the middle of the film), unlike Web media which can allow you to define the right moment with great precision (whether based on the notion schedule or the notion of action).

4 **On the right side**:
   Given the diversity of media offered by the Internet, it is easier to find one that suits the target.

Section 2:

1. Cultural influences on consumer behavior

According to Dr. František Pollák, Culture is one of the most important elements necessary to define a society as a nation and it can be defined as the personality of a society. Culture plays a pivotal role in shaping individuals' inclinations toward color preferences, tastes and their overall attitudes concerning various product categories. However, its most profound influence may be observed in the way information is assimilated, stored, recalled, and subsequently utilized for decision-making. Consequently, the cultural environment is prevalent in society and profoundly it impacts on the marketing communication strategies employed by a business striving to enhance the promotion and sale of its products or services. At this point, understanding culture at the national level is one of the indispensable steps for marketing communication. In marketing communication, it is important for both national and international brands to correctly define the national cultural characteristics of the consumers in their target markets to determine the marketing communication channels to be used and to create the communication content to be included in the determined marketing communication channels. The national culture encompasses the shared distinctive set of norms, behaviors, beliefs, customs, and values of its population, exemplified by specific features including language, religion, ethnic and racial identity, as well as cultural history and traditions held by members of a national group.

Czinkota states that culture, basically, consists of eight components: religion, values and attitudes, esthetics, education, social institutions, material elements, manners and customs and language. Brands that will carry out marketing communication at the national level should know these eight components that make up the culture of society. These eight components constitute the target market of every business organization. Specifically, religion affects consumer-brand relationships, consumption, consumer preference and consumer social interactions. In other words, religion may increase or decrease the relationship between brand and consumer. Generally, religion, culture and personality share a similar and close relation, as religion affects the consumer's culture and

personality. Religion impacts the personality of individuals because it advances personal beliefs and rituals that affect the way of thinking, feeling, and behaving. The rituals of a religion affect the behavioral decisions of the individuals like accepting committed crimes or not accepting environmentally friendly behaviors. Religion and rituals affect the purchasing and consumption behaviors of consumers. Also, religion and rituals affect the marketing communication of the marketers; therefore, it is important to consider the religiosity and ritual issues of the targeted consumers. For example, Algerian cinemas often operate within a cultural and regulatory framework that reflects Islamic values and principles. Films that contain explicit content, such as nudity, violence, or religious blasphemy, may face censorship or restricted screening in accordance with Islamic teachings. As a result, filmmakers and distributors must navigate religious sensitivities when producing and promoting films for Algerian audiences. This cultural context shapes the types of films available in Algerian cinemas, with an emphasis on content that aligns with Islamic values and cultural norms.

2. Social dynamics and the engagement of the Audience

The impact of social dynamics on audience engagement and marketing communication strategies in Algiers cinemas is significant. Here are some of the ways in which social dynamics affect audience engagement in Algerian cinemas:

2.1 Word of Mouth Influence

Social networks and word of mouth communication have a major impact on audience involvement Solomon ,2018). For example, the film Papicha, which focuses on women's rights and empowerment issues in Algerian societies, gained a lot of attention and positive recommendations on social media platforms after it was released in April 2021. This led to an increase in attendance and engagement at cinemas in cities such as Oran, Constantine, and others (Solomon ,2018).

2.2 Community events and screenings

Community events play an important role in captivating audiences. In November 2023, for example, the film "The Blessed" was screened in a community event organized by the local cultural association. This event attracted a wide range of audiences of different ages and backgrounds, including those from cities such as Annaba.

2.3 Celebrities and influencers

Celebrities and influencers are two of the most effective ways to attract audiences (Kotler,2017). The endorsement of "Le Puits" (The Well) by popular Algiers-based Algerian actors shortly before the film's February 2022 release on social media led to an increase in audience interest in the film, as fans flocked to screenings of the movie in cities such as Batna, Setif, and other cities to discuss cultural identity and the social justice issues portrayed in the film.

2.4 interactive marketing campaigns

interactive marketing campaigns that promote audience involvement and engagement. For instance, the June 2023 interactive screening of "wled el ghoul" (children of the night) in Algiers where audience members voted on the film's ending via a mobile app led to lively discussions and

an increase in social media activity. Attendance increased and people looked forward to future screenings in Algiers, Béjaïa, Blida and other cities.

3. Other theories of consumer behavior and implications for communication

All theories of consumer behavior should be examined as communication represents a privileged field of application for these theories. Involvement, multi-attribute models, the notion of perceived risk. are all theories that must be referred to to try to understand how communication works. Involvement in advertising is interesting in understanding the phenomena of consumer perception of messages; the role of this form of involvement has been highlighted in the probability model of development of Petty and Cacioppo (1980;1986).

The authors show the existence of two persuasive routes depending on the degree of elaboration of the message by people. The degree of elaboration of the message depends on the person's involvement with the product, the brand, and the advertising message as well as their ability to process the information communicated in the message. The two routes identified are:

> **3.1.** *a central route* affecting the person involved, under a high degree of elaboration, whose change in attitude will be the consequence of perceived and analyzed information; the receiver is motivated to process the message disseminated and able to do so.
> **3.2.***A peripheral route* affecting the little involved person, under a low degree of elaboration, whose attitude will feed on multiple indicators perceived in the message, but which are different from the proposed central information.

Petty and Cacioppo's model justify the semiotic approach to advertising by stressing that the slightest sign can be decoded by the consumer and play on the formation of his attitude towards the product or brand. Petty and Cacioppo also specify the seven fundamental principles of their ELM model, Elaboration Likehood Model, which has also been criticized, among others by O. Corneille (1993):

- Each person wishes to adopt the right attitude to reduce the risk associated with the choice of a brand, product or service.
- The cognitive effort devoted to evaluating a message varies from one person to another, from one situation to another.
- several variables affect the processes of changes in attitudes, *central arguments*, *peripheral arguments* ;
- These variables influence the ability or motivation of receivers, consumers to treat messages in a relatively objective way.
- the variables that affect the processing of messages cause favorable or unfavorable biases among consumers.
- When the motivation or ability to process the message decreases, peripheral elements gain importance; conversely, when the motivation or ability to process the message increases, peripheral elements lose their importance:
- A change in attitude in a consumer caused by central information will have more permanence over time and will resist counter-argumentation more than a change in attitude caused by peripheral information.

The spirit of the ELM model is found in authors such as (Mitchell ,1980) which distinguishes two forms of information processing according to the consumer's involvement:

- A weak involvement makes the consumer aware of the ancillary and secondary elements of the message to the detriment of central information; this implies taking particular care of the formatting of the message to meet this expectation.
- Conversely, the consumer involved will have voluntary and active treatment of the essential information contained in the advertising message, hence the need for a real message background.

For Batra and Ray (1986), involvement with the response to the advertising message is the essential element of the attitude change model just like for (Kapferer ,1991). The latter points out that affective factors in the reception of communication are particularly important when it is a useful product with low involvement, which leads to the lack of cognitive processing of the message by the consumer and the opportunity for seduction approaches or a product with a high size of symbolic and strong involvement, which reinforces the role of emotion in the appreciation of the message in the consumer/audience.

Another approach moves away from the theory of the hierarchy of effects: Chaiken's heuristic-systematic model (1980). According to this model, the person affected by communication selects from the message a subset of information to which he applies simple decision rules, resulting from his experience or memorized findings and observations.

MacInnis and Jaworski (1989) tried to integrate and synthesize the various research mentioned above based on three essential concepts: the person's motivation, his ability and opportunity to process information. Their model highlights the role that moods and affective can play in message processing processes.

It is therefore essential to analyze the consumer's involvement, his mood, his attitude towards advertising, abbreviated Aad; the latter can be defined as a predisposition to respond favorably or unfavorably to a particular stimulus during a particular exposure occasion (R.J. Lutz, 1985).

However, since the attitude towards advertising cannot explain all cases, research has focused on the role of emotions in behavior, emotions that can be caused by adapted communication (C. Allen, K. Machleit and S. Schultz Kleine, 1992). The message then tries to address one or more emotions, eventually using a typology to identify the emotion relevant to oblivion: joy, surprise, nostalgia, fear... The psychosocial approach can then be described as more seductive than rational, an approach in which brands can play an interesting role.

Finally, it is worth stressing the importance of the individual characteristics of consumers on the effectiveness of advertising and marketing communication. All variables, whose involvement or sociodemographic characteristics are only examples, can strongly influence perceptions, whether psychological, motivational, or situational in nature (W. McGuire, ewdeseddes1976).

Chapter 4: Evolution of the Leisure market

Section 1: Technological advancements and evolution of leisure

1.1 Definition and history on how leisure market transformed.

Leisure can be defined as the discretionary time individuals have outside of work, obligations, and necessary activities, which they use for relaxation, enjoyment, and personal fulfillment. It encompasses a wide range of activities, including but not limited to hobbies, sports, cultural events, and entertainment experiences such as cinema-going. Leisure time is characterized by freedom of choice and is often seen as essential for maintaining mental and physical well-being, fostering social connections, and enhancing overall quality of life (Veal, A. J,2015). Leisure has become an element of social order and accumulation of pleasure and immediate enjoyment (Rojek, 1995). The economy, social systems, and technology are likely to transform the spiritual and creative essence of leisure, making it an aspect of life that is driven by consumerism and productivity. Discussions of leisure, particularly of free time, are permeated by a sense of emptiness and the feeling that work rules people's lives have an impact on how they perceive empty time. If free time is not filled up with activities, many people panic rather than pleasure (Honoré, 2005). The current practice of leisure denotes a disengagement from what it represents and a separation from the philosophical sense of self and identity (Fullagar, 2004). Kelly's (2000) remarks that "leisure is no longer a philosophical ideal but a socially constructed set of behaviors, meanings, structures, and
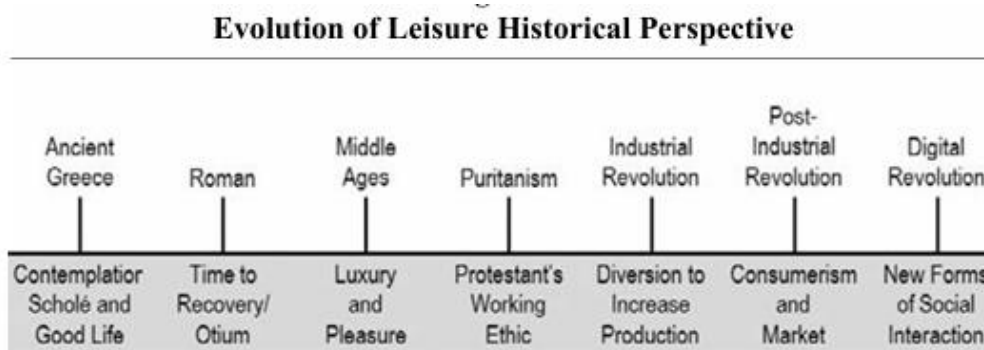
ideologies" suggest that the traditional definition of leisure associated with freedom, choice, and state of mind, can no longer be supported. Leisure is a contextual concept that emerges from a social process and from the interaction of the individual and the environment (Molina, 2005); and the social system impacts how people think, experience, and enjoy leisure (Sousa, 2000). Leisure experiences are socially shaped by the inequalities of society and individuals behave according to what is expected from them; actions and manners are regulated by the perceptions of others and by people's own self-reflection (Rojek, 1999).

The digital revolution has also played a role on the transformation of modern leisure. Technology has created new concepts of distance and communication and a virtual sense of satisfaction. At the same time, it has contributed to the polarization of people with access to better goods and information and those who can barely meet their needs. This polarization is a product of the ascent of informational and global capitalism, which is "characterized by simultaneous economic development and underdevelopment, social inclusion and social exclusion…" (Castells, 2000, p. 82). As a result, this separation and exclusion have impacted how individuals experience and perceive leisure. It also has an impact on how the leisure market has transformed over the years.

1.2 A historical perspective

Leisure has many shades of meaning and each of these may be entirely different from each other. Diverse perspectives on the nature of leisure shape how people think about leisure, how its market has changed during these times and how they experience it. The diagram presents different concepts of leisure from Ancient Greece to the present-day Digital Revolution.

Diagram 5

Evolution of Leisure Historical Perspective

Ancient Greece	Roman	Middle Ages	Puritanism	Industrial Revolution	Post-Industrial Revolution	Digital Revolution
Contemplation Scholé and Good Life	Time to Recovery/ Otium	Luxury and Pleasure	Protestant's Working Ethic	Diversion to Increase Production	Consumerism and Market	New Forms of Social Interaction

- **Ancient Greece**

Leisure was associated with the "good life" in ancient Greece. As an ideal of the ancient Greeks, leisure was the opportunity for the realization of excellence in all things. Leisure in ancient Greek society was defined as the contemplation of the supreme values of the world: truth, goodness,

beauty, and knowledge. This contemplation demanded a life of leisure defined as "scholé" (de Grazia, 1962). Scholé, according to de Grazia (1962) means time or free time and it is an interplay of scholé and contemplation that forms the classical ideal of leisure. Leisure requires having time for oneself, therefore not being subjected to work. Leisure in Greek times was not only a philosophical ideal; it reflected an economic, political, and social system. It was associated with the upper class and interpreted as absolving individuals from daily labor, and freeing them to engage in intellectual, aesthetic, and civic endeavors. This was possible because of the stratification of society. Only elite, free wealthy males had the time to achieve this higher level of spirituality and exercise the freedom of leisure while the servants represented by slaves, women, and the poor were relegated to serve the necessities of the elite and excluded from the practice of leisure (Kelly & Freysinger, 2000).

- **Roman**

The Romans moved away from the Greek perception of leisure, viewing otium (Munné, 1992) as a time to rest, recreate, and recuperate to go back to work. In contrast to Greek times, leisure for the Romans did not signify a social status or a way of life, but a time after productive activities. This massive leisure started during this time through activities such as sports and games which were provided and managed by the ruling class as a means of entertainment. This view of leisure as a complement to work is a concept that carried over to modern times.

- **Middle Ages**

Leisure in the Middle Ages was not only time to rest and recreate but also was characterized by a social exhibition among the higher social strata. In contrast to the Greek view, leisure was abstinence from work and the freedom to choose the activity in which to participate. In the late Middle Ages, leisure was associated with luxury, pleasure, and spending a lot of money. The luxury of free time became a sign of nobility as opposed to the harsh working time, and recreation was referred to as spiritual and physical refreshment.

- **Puritanism**

During the 1700s, the Puritan work ethic in Western Europe was built on Luther's basic beliefs that work and family responsibility entailed service to God. The Puritans considered leisure as idleness and wasting time. This view gave a religious value to work, with idleness viewed as a sin. This interpretation of leisure became part of the industrial society and continues to influence perceptions today. Some people draw from this cultural ideal a distaste for work. Leisure in the modern sense came from "licere," that means "to be permitted." The notions of the Protes tant work ethic and the impact of the Puritans in both North America and England served to devalue leisure and gave it a negative connotation.

- **Industrial revolution**

The advent of the Industrial Revolution in the West brought about an increase in work time. The main goal was to increase production. The increasing exploitation of the workers led to a labor movement that demanded fewer work hours and more pay. Little by little, a time existed that was extracted from the decreased work time. This is what is called spare time or disposable time. The Industrial Revolution brought the notion of recreation as activities for entertainment and the perception that recreation was both curative and preventive of illness.

- ## Post Industrial Revolution

The post-industrial revolution time was marked a significant shift in the evolution of leisure, as new technological advancements and changes in societal structures transformed how people spent their free time. With the rise of industrialization and urbanization, traditional forms of leisure centered around rural agrarian lifestyles began to give way to new leisure opportunities in urban environments. The availability of leisure time increased as industrialization reduced working hours and created more generated income for leisure pursuits. This period also saw the emergence of mass leisure activities, such as attending cinemas, theaters, and amusement parks, which were made possible by advances in transportation and communication technologies. Additionally, the growth of the middle class and the expansion of public education contributed to the democratization of leisure, allowing a broader segment of society to participate in cultural and recreational activities. However, it is essential to acknowledge that access to leisure was not common across all social classes, and disparities existed based on factors such as income, gender, and race. Nevertheless, the post-industrial revolution era paved the groundwork for the modern leisure industry and shaped contemporary patterns of leisure consumption and participation (Rojek, C. 1995)

- ## Digital Revolution

The evolution of leisure during the digital revolution represents a transformative shift in how individuals engage in recreational activities and consume entertainment content. With the advent of digital technologies, such as the internet, smartphones, and streaming platforms, leisure experiences have become increasingly digitized, accessible, and personalized. This digital revolution has democratized leisure pursuits, allowing people to engage in a diverse array of activities from the comfort of their homes or on-the-go. The proliferation of digital media has also led to the convergence of traditional leisure domains, blurring the boundaries between activities like gaming, social networking, and media consumption. Moreover, the digitalization of leisure has facilitated new forms of participatory culture, where individuals actively create and share content, contribute to online communities, and engage in collaborative projects. However, the digital revolution has also raised concerns about issues such as screen addiction, information overload, and the erosion of traditional forms of social interaction. As digital technologies continue to evolve, understanding the historical trajectory of leisure during the digital revolution is essential for comprehending its multifaceted impacts on individuals, societies, and cultures (Huizinga, J. 2014)

2   Types of leisure activities

Leisure activities encompass a wide range of pursuits that individuals engage in during their free time for relaxation, enjoyment, and personal fulfillment. Some common types of leisure activities include:

2.1 Outdoor Recreation

Activities such as hiking, camping, fishing, cycling, skiing, and gardening that take place in natural environments and promote physical activity, connection with nature, and exploration of outdoor spaces.

2.2 Sports and Physical Fitness

Participation in organized sports leagues, fitness classes, gym workouts, yoga sessions, or recreational sports activities like basketball, soccer, tennis, swimming, and running, which contribute to physical health, skill development, and social interaction.

2.3 Entertainment and Media Consumption

Activities involving the consumption of entertainment content, including watching movies, TV shows, and online videos; listening to music or podcasts; playing video games; reading books, magazines, or newspapers; and attending concerts, performances, or film screenings.

2.4 Socializing and Community Engagement

Social activities such as dining out with friends, hosting gatherings or parties, attending social events or festivals, volunteering for community service projects, participating in clubs or interest groups, and engaging in networking or professional associations.

2.5 Travel and Exploration

Exploring new destinations, taking vacations, going on road trips, visiting museums, historical sites, or cultural landmarks, and experiencing different cultures and cuisines through travel and tourism.

3. Consumption of Leisure

In the modern era the market of economics and technology have changed leisure. Consumption is praised and leisure is part of this pattern (Kelly, 2000). Although modernity gives many people greater control over their lives, it has also provided some individuals with a feeling of powerlessness. Williams (2002) suggests that "modernization has liberated economic activity from the local constraints of place and allowed for more efficient use of resources" (p. 355) and has made possible the increased rate of exchange, movement, and communication across space. These conditions should have provided the workers with more leisure time for personal growth and for social utilization (i.e., participation in civic activities). But instead, time became time for mass production and mass production meant mass consumption (Harvey, 1990) and the historical sense of freedom in leisure has been transformed to freedom to consume; leisure is often no longer a time for personal growth and contemplation, and for social utilization. It is something that is purchased; people purchase leisure to compensate for the lack of it (Gun nell, 1996).

The increasing emphasis on promoting leisure in terms of physical activity and health as an instrument of lifestyle for self-improvement reflects calculation and consumption rather than promoting leisure for care that focuses on pleasure and socialization through active participation (Fullagar, 2004). If the emphasis is on having access to new forms of leisure as a new lifestyle, those with no economic resources will be excluded from the "practice" of modern leisure. Viewed in this way, leisure slowly becomes a merchandise of different qualities based on the purchase capacity of the individual, creating deficiencies mainly for low-income people with less accessibility.

His instrumentalism of leisure as a reflection of modernization (Hemingway, 1996) produces a "consuming culture" rather than a "creating culture." In this context, leisure is viewed as a commodity to be consumed rather than a space for creativity and social interaction. This

perspective aligns with Veblen's (1912) notion of conspicuous consumption, wherein leisure activities serve as symbols of wealth, prestige, and power in modern society. Consequently, consumerism has transformed the concept of freedom, with individuals becoming ensnared by the pursuit of material possessions. As a result, the elements of creativity and sociability traditionally associated with leisure are increasingly being subsumed by the demands of work, further blurring the boundaries between leisure and labor in contemporary life.

The unlimited consumerism is now a nightmare and "we are mate realistically rich but poor in happiness" (Díaz, 1999). This behavior is a new leisure experience and impacts on how people perceive free time and other related leisure ideals. There is pressure to consume leisure rather than to experience it. These social forces increase the need to conform to the new trends of leisure (e.g., consumption of sporting goods, physical activity, and travel). People spend time in the gym, time in a restaurant, and time travelling rather than using their spare time to relax. It seems that leisure has become another work concept and having free time is seen as being unproductive and not in demand: Time is socially perceived as something that must be filled up to the very smallest folds, thus eliminating the positive aspects of lost time that could also fill up with reflection, possible adventures, observing events, reducing the uniformity of our existence, and so on. (Fortunati, 2002, pp. 9–12).

Free time has indeed become intertwined with professional life, whether through scheduled vacations or the provision of leisure activities within the workplace itself. This integration has fueled the growth of a thriving leisure industry, characterized by the creation of leisure experiences and their associated products, as well as the cultivation of a new realm of emotions and sensations. The consumption of these experiences and emotions propels individuals towards a constant quest for renewal and novelty. In a society driven by commercialization, where consumption is omnipresent, individuals are compelled to seek out new sensations to satisfy their evolving desires, perpetuating a cycle of continuous change (Cuenca Amigo, 2008). However, this philosophy of personal enrichment, rooted in the right and liberty to choose, often operates under the assumption that all individuals have equal opportunities to participate, disregarding the disparities faced by the less fortunate. Thus, while the pursuit of leisure may be framed as a means of personal fulfillment, it is essential to acknowledge the systemic barriers that hinder equitable access to leisure opportunities.

The emergence of an economy centered around experiences has indeed brought about new opportunities and possibilities for leisure participation (Cuenca Amigo, 2008). However, this shift has also resulted in significant changes within the leisure market, particularly in terms of accessibility and exclusivity. While leisure activities may offer enriching experiences, they have increasingly become associated with privilege and exclusivity, primarily accessible to the socio-economic elite. Economic inequalities play a significant role in shaping individuals' access to leisure opportunities, with disparities in resources and access to consumption driving a wedge between those who can afford to participate and those who cannot. Consequently, the quality of life for individuals becomes intricately linked to their ability to participate in leisure activities, not necessarily because of the inherent satisfaction derived from the activity itself, but rather due to the social status and validation conferred by participation. This commodification of leisure, where participation is contingent upon consumption, underscores the broader societal inequalities that permeate the leisure landscape, ultimately impacting individuals' well-being and sense of belonging within their communities.

3.1 Technological Transformation of Leisure Behavior

The rapid advancement of technology has fundamentally altered the landscape of leisure activities and social interactions, ushering in a new era characterized by digital connectivity and virtual experiences. As articulated by Kellner (1998), emerging technologies have given rise to novel forms of leisure, such as the hyperreality of cyberspace and virtual realities, which offer immersive and interactive experiences previously unimaginable. This proliferation of digital technologies has not only reshaped traditional leisure practices but has also blurred the boundaries between work and leisure, as highlighted by Mallory and Miles (2000). The integration of mobile technologies into daily life has dismantled conventional distinctions, enabling individuals to remain constantly connected to work even during their leisure time (Rheingold, 2003). Consequently, the dichotomy between work and leisure has been eroded, and technology has become ubiquitous, permeating all aspects of individuals' lives. Bryce (2001a) further explores the concept of "heterotopic space," wherein technology facilitates the merging of work and leisure realms, resulting in a paradigm shift where leisure becomes inseparable from productivity. However, this convergence of work and leisure has not been without its challenges. As technology continues to advance at a rapid pace, polarized discourses have emerged regarding its impact on social interaction and well-being. The utopian perspective envisions technology as a tool for enhancing social support and mental health, fostering virtual communities where individuals can connect and find solace in shared leisure interests (Bryce, 2001a). Conversely, the dystopian view warns of the dangers of excessive technology use, citing concerns about social isolation, loss of community, and information overload (Berland, 2000). This dichotomy underscores the complex interplay between technology and leisure, posing critical questions about its long-term implications for social relationships, psychological well-being, and the quality of life. Ultimately, the transformative power of technology in shaping leisure practices demands careful consideration and nuanced analysis to navigate the evolving landscape of digital leisure in the 21st century.

3.2 Technological tools that changed the leisure market

Each technological instrument or device has brought about significant changes in the leisure market, reshaping how individuals engage in recreational activities and consume entertainment. Here's how some key technological advancements have influenced the leisure market:

- **Telephone**

 The invention of the telephone revolutionized communication and social interaction, allowing individuals to connect with friends and family members regardless of physical distance. This facilitated the coordination of leisure activities and social gatherings, enhancing the overall accessibility and convenience of leisure pursuits.

- **Television**

The widespread adoption of television introduced a new era of home entertainment, providing access to a wide range of programming and cultural content. Television became a central hub for leisure activities within the home, shaping leisure preferences and consumption habits for generations.

- **Internet**

The advent of the internet transformed the leisure market on a global scale, offering unprecedented access to information, entertainment, and social networks. The internet enabled the creation of virtual communities centered around shared interests and hobbies, expanding the possibilities for leisure participation and social interaction.

- **Smartphones**

The proliferation of smartphones revolutionized how people access and consume leisure content, providing on-the-go access to a wealth of entertainment options, including streaming services, social media platforms, and mobile games. Smartphones have blurred the boundaries between work and leisure, allowing individuals to engage in leisure activities anytime, anywhere.

- **Virtual Reality (VR) and Augmented Reality (AR)**

VR and AR technologies have introduced immersive experiences that transcend traditional leisure boundaries, enabling users to explore virtual worlds, participate in interactive gaming experiences, and engage in virtual tourism. These technologies have opened up new avenues for leisure participation and entertainment.

- **Streaming Services**

The rise of streaming services such as Netflix, Hulu, and Spotify have transformed how people consume entertainment content, offering on-demand access to a vast library of movies, TV shows, and music. Streaming services have disrupted traditional media industries and empowered consumers with greater control over their leisure choices.

- **Social Media**

Social media platforms like Facebook, Instagram, and Twitter have become integral to modern leisure practices, facilitating social interaction, content sharing, and event coordination. Social media has transformed how individuals engage with leisure content and connect with like-minded communities, shaping leisure preferences.

Section 2: Globalization and Convergence cultural homogenization

1. Globalization and its impact on leisure preferences

1.1 History of Globalization

Globalization became a major concept during the 1980s even though the term was common in the 1960's. In the 1980's the use of the term increased due to academic and scholarly recognition. The term globalization was rarely used during the 1980s and 1990s. Roland Robertson is a key figure in the shaping of the current concept of globalization and is considered responsible for its circulation.' Robertson considers the term globalization to refer both to the "compression of the world and the intensification of consciousness of the world as a whole & Robertson's definition is very general but illustrates the essence of globalization.

The actual term globalization is relatively new, but the concept is not. During the 18th and 19th century the world was experiencing the effects of globalization, international trade during that time was becoming increasingly more prevalent throughout the world creating the beginning of the "world market? The amount of international trade steadily increased from the 18th.' century onward and noticeably interconnected different regions of the globe. The interconnectedness of the 18th and 19th century was the predecessor for the concept of globalization. In 1848 *in The Communist Manifesto*, Karl Marx addresses activity that would fit Robertson's definition of globalization. In the manifesto Marx asserts that a sort of compression of the world, especially economically, was occurring due to capitalism. In reference to the capitalistic style of production during the 1800s Marx says, « In place of old wants, satisfied by the productions of the country, we find new wants, requiring for their satisfaction the products of distant lands and climes. In place of the old local and national seclusion and self-sufficiency, we have intercourse in every direction, universal interdependence of nations »

Marx was describing a compression of the world through international trade. The local was previously the source of production and consumption for Europe. However, the global increasingly replaced the local as the source of production and consumption. This is perhaps the beginning of the universalism-particularism debate since capitalism is based on universalistic supply and particularistic demands, Once nations began expanding their markets outside of the local and national countries became interconnected. Although Marx never refers to this process as globalization it is clear that capitalism is a form of it.

In 1857 Marx again discusses interconnectedness in terms of capitalistic development in his manuscript, *Grundrisse.* For Marx the connectivity occurred because of the 'annihilation of space by time' that resulted because of capitalism. In the manuscript he states that capitalism strives to "reduce to a minimum the time spent in motion from one place to another". Capitalism strived to annihilate space with time because as the world market grew, what became important was not the distance of the vast markets but the amount of time it took to reach those markets. The ability to reach distant markets in shorter amounts of time was a crucial aspect of the success of capitalism. The reduction of distance by time is a result of technological advancements in transportation that created the ability to move from place to place in shorter amounts of time. Reducing the time spent in motion from place to place meant that there was a decrease in spatial distance that consequently created a more compressed and connected world. Marx noticed that the quicker products can be transported to the vast markets the more complex and developed capitalism became. Hence, as it becomes easier and quicker to move from place to place, the world becomes more complex and interconnected.

Another aspect of globalization that has historical roots is the compression of the world that occurs through *connectivity*. Connectivity can be described as the linking together of the vast networks of the world." The linking can be the result of advancements in transportation such as the train and the airplane, or advancements in technology such as the internet and television. Perhaps one of the most prominent sources of connectivity are the advancements in transportation. One example of the reduction of spatial distance caused by connectivity can be traced back as early as the 1400's. The most notable example is Christopher Columbus's voyage across the Atlantic Ocean to explore the Americas. By travelling to virtually uncharted lands Columbus compressed the world by connecting distant lands via settlements. The expansion of European culture throughout the world by means of settlement and colonization produced the beginnings of a globalized world. This claim was further argued by Marx *in The Communist Manifesto* when he states that the European

bourgeoisie wanted to, "nestle everywhere, settle everywhere, establish connections everywhere". The bourgeoisie essentially wanted to globalize their world.

1.2 What is Globalization?

Globalization is in the focus of scientific debates whereby different authors consider it as a response to neo-Marxist theory of the world system (Wallerstein, 1974, pp. 86), to the theory of dependent development (Cardoso and Faletto, 1969, pp. 28), and to imperialism (Amion, 1977, pp. 27). Modernization theory (Parsons, 1991, pp. 18) optimistically believes in the possibility of Third World development, which is the starting point for Robertson's comprehensive theory of globalization (Robertson, 1992, pp. 28). According to Robértson, the theory of globalization is an analytical scheme which can serve as a basis for reflecting on and describing phenomena with supranational meaning. Globalization is the process of economic, social, cultural, and political activities that cross national boundaries (Robertson, 1992, pp. 24). According to the same author, globalization is analyzed through many aspects: economic-geographical, ICT, universal values, global cultural industries, polycentric world politics, global poverty, global destruction, and trans-cultural conflict.

- Globalization can thus be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa. (Giddens, 1990)

- Globalization is a process of deterritorialization, where cultural objects, economic practices, and social relations are increasingly removed from the constraints of geography and state boundaries. (Appadurai, 1996)

- Globalization is the process of increasing transnational interconnectedness facilitated by technological advances in communication, transportation, and finance, leading to the emergence of a global network society. (Castells, 2009)

- Globalization refers to the compression of the world and the intensification of consciousness of the world, both concrete global interdependence and consciousness of the global whole in the twentieth century. (Robertson, 1992)

- Globalization is a process that encompasses the causes, course, and consequences of transnational and transcultural integration of human and non-human activities. (Scholte, 2000)

Globalization refers to the process of increased interconnectedness, interdependence, and integration of economies, cultures, and societies on a global scale. Globalization encompasses various dimensions, including economic, political, technological, and cultural aspects, all of which contribute to the shaping of contemporary social and cultural landscapes. Within the context of leisure preferences and the Algerian cinema industry, globalization manifests in several ways:

➢ Economic Globalization

Economic globalization involves the liberalization of trade, investment, and financial flows across national borders. In the context of Algerian cinema, economic globalization has led to the incr]eased commercialization and commodification of cultural products, as filmmakers and distributors seek to access global markets and compete for audiences on an international scale. This economic imperative often drives production decisions, marketing strategies, and distribution practices within the industry.

> ➤ Cultural Globalization

Cultural globalization refers to the diffusion and exchange of cultural ideas, values, and practices across geographic boundaries. Within the Algerian cinema industry, cultural globalization manifests through the spread of Western media content, film genres, and entertainment formats, which exert a significant influence on audience preferences and consumption patterns. This cultural homogenization is often accompanied by concerns about the erosion of local cultural identities and the dominance of Western cultural norms in the global entertainment landscape.

> ➤ Technological Globalization:

Technological globalization involves the rapid advancement and diffusion of information and communication technologies (ICTs) that facilitate the flow of information, media content, and cultural products across borders. In the context of Algerian cinema, technological globalization has enabled filmmakers to access global distribution networks, engage with international audiences, and participate in transnational collaborations. Digital platforms and social media channels provide new avenues for promoting Algerian films and reaching diverse audiences worldwide.

> ➤ Political Globalization

Political globalization refers to the increasing interconnectedness and interdependence of nation-states through political, diplomatic, and regulatory mechanisms. In the context of Algerian cinema, political globalization influences government policies, regulations, and incentives aimed at supporting the domestic film industry, promoting cultural diversity, and safeguarding national identities. Political decisions regarding trade agreements, intellectual property rights, and cultural diplomacy can have significant implications for the development and sustainability of the Algerian cinema ecosystem.

Nowadays, in all societies, most 1 people, whether man or woman, child, or adult, are engaged in doing a job or activity for entertainment after they are released from their daily work or activity. Leisure is defined as the time in which individuals have selected some favorite activities only for recreation and relaxation, on one hand, and they are satisfied and happy by doing these activities, on the other hand. These activities are different, depending on the different societies and individuals. Since people will fill out their leisure time according to their own community culture and the facilities which have been provided for them, the leisure models of people in all age groups have been changing from the past until now, in addition to leisure time difference in all countries. These changes have been accelerated in modern time, which we call "the age of globalization". Globalization is looking for equality in different economic, political, and educational areas and it has even tried to subjugate the cultural realms, leading to a change or revolution. Among these cultural changes, we can name "the way of spending leisure time" which has been changed from one period to another. In other words, the leisure market has been globalized, to some extent.

1.3 Its impact on leisure preferences.

Globalization has significantly impacted leisure preferences by introducing a diverse array of cultural products, influencing consumer behaviors, and reshaping the entertainment landscape on a global scale. As societies become increasingly interconnected, individuals are exposed to a wide range of leisure options from different cultural contexts, leading to the adoption of new leisure activities and consumption patterns.

One key impact of globalization on leisure preferences is the proliferation of Western cultural norms and values through global media channels. Western films, television shows, and music have gained widespread popularity worldwide, influencing the tastes and preferences of audiences across diverse cultural backgrounds (Tomlinson, 1999). As a result, leisure preferences have become increasingly standardized, with Western entertainment dominating the global market and shaping consumer demand.

However, globalization has also facilitated processes of cultural hybridization and diversification, as individuals seek to engage with a variety of cultural influences and expressions (Hannerz, 1992). In response to the dominance of Western media, there has been a resurgence of interest in indigenous cultural traditions and alternative forms of leisure entertainment. For example, in countries such as South Korea and Nigeria, local film industries have flourished, producing content that resonates with domestic audiences while also attracting international acclaim (Lee, 2020; Ugor, 2015).

Moreover, technological advancements and digital platforms have democratized access to leisure content, enabling individuals to consume a diverse range of cultural products from around the world (Appadurai, 1996). Online streaming services, social media platforms, and digital gaming have become increasingly popular forms of leisure entertainment, allowing users to explore different cultural narratives and engage with like-minded communities on a global scale.

In summary, globalization has had a profound impact on leisure preferences by expanding the range of cultural products available, influencing consumer behaviors, and fostering cultural exchange on a global scale. While Western media continues to exert significant influence, there is also growing diversity and hybridization within the leisure market, reflecting the complex interplay of global and local forces shaping contemporary leisure culture.

1.4 Key impacts of Globalization in this case include:

➢ Cultural Exchange: Globalization has facilitated the exchange of cultural practices and traditions related to recreation and leisure activities. People from different parts of the world are exposed to new forms of recreation, sports, and leisure activities, leading to a rich tapestry of experiences and opportunities.

➢ Increased Diversity: Globalization has led to increased diversity in recreational activities available to people. As different cultures interact and influence each other, a wider range of recreational options becomes accessible to individuals, allowing them to explore and engage in activities that were previously unfamiliar to them.

➢ Commercialization: Globalization has also led to the commercialization of recreation and leisure activities. With increased connectivity and marketing opportunities, recreational activities are often packaged and sold as part of the global tourism industry, leading to both positive and negative impacts on local cultures and environments.

➢ Standardization: Globalization has also led to a degree of standardization in recreational activities. For example, popular sports like soccer, basketball, and tennis have become global phenomena with standardized rules and practices that are followed across different countries and regions.

➢ Technological Advancements: Globalization has facilitated the spread of technology and innovation in the recreation and leisure industry. This includes advancements in equipment, online platforms for booking and organizing activities, and virtual reality experiences that have transformed the way people engage in leisure pursuits.

➢ Environmental Impact: Globalization has also had environmental impacts on recreation and leisure activities. Increased travel and tourism, along with the commercialization of natural landscapes for recreational purposes, have put pressure on ecosystems and natural resources, leading to concerns about sustainability and conservation.

➢ Social Connectivity: Globalization has enhanced social connectivity in the realm of recreation and leisure. Social media and online platforms have enabled people to connect with others who share similar interests, organize group activities, and create virtual communities centered around specific recreational pursuits.

➢ Cultural Homogenization: While globalization has led to greater cultural exchange, it has also raised concerns about cultural homogenization in recreation and leisure activities. As certain forms of recreation become more popular and standardized globally, there is a risk that local traditions and practices may be overshadowed or lost.

2. Theoretical Perspectives

Globalization's impact on cultural diversity has been a subject of extensive scholarly inquiry, leading to the development of various theoretical perspectives. This section aims to provide an overview of these theories, analyze their implications for cultural diversity, and critically assess their strengths and weaknesses.

Cultural imperialism theory suggests that globalization, mainly through dominant Western media and economic influences, leads to the imposition of a single global culture, eroding local traditions and marginalizing non-dominant cultures (Tomlinson, 1991). This theory highlights the unequal power dynamics inherent in globalization processes and raises concerns about the homogenization of cultural practices.

In contrast, hybridization theory posits that globalization facilitates the mixing and blending of cultures, resulting in the emergence of new cultural forms and identities (García Canclini, 1995). Hybridization recognizes the agency of individuals and communities in actively engaging with global flows of ideas, goods, and information, contributing to cultural diversity through creative syntheses.

Glocalization theory emphasizes the interplay between global and local forces and argues that globalization does not eradicate local cultures but shapes their adaptation and preservation (Robertson, 1995). Glocalization recognizes the importance of local contexts and agency in negotiating the influences of globalization, allowing for the coexistence of global and regional cultural expressions.

Analyzing these theoretical frameworks helps us understand the complex relationship between globalization and cultural diversity. While cultural imperialism theory raises concerns about the

dominance of specific cultures, hybridization theory highlights the potential for artistic creativity and diversity. Glocalization theory emphasizes the dynamic interactions between global and local forces, acknowledging the agency of individuals and communities in shaping cultural diversity.

Overview of theories on globalization's influence on cultural diversity

2.1 Cultural imperialism theory and its implications for cultural diversity

C]ultural imperialism theory posits that globalization results in the cultural homogenization of nations through the predominant spread and imposition of Western, and in particular American, cultural values and commodities globally (Tomlinson, 1991). Critics of cultural imperialism argue that trade and investment liberalization has concentrated cultural power in the hands of a few multinational media and entertainment corporations based primarily in Western nations. As a result, local and indigenous cultures become overwhelmed and absorbed by a relentless tide of imported cultural goods (Herman & McChesney, 1997; Varis, 1984).

However, empirical evidence paints a more nuanced picture of globalization's impact on cultural diversity. Statistical analysis of international trade in cultural products indicates that while the U.S. and other Western nations dominate specific cultural markets like film, the spread of culture has become more multidirectional with the rise of new economic powers like China, India, and Brazil (UNESCO, 2018). A survey of 139 nations found weak correlations between measures of cultural openness like several McDonald's restaurants and citizen well-being indicators, casting doubt on claims of cultural homogenization (Arnett, 2002).

2.2 **Hybridization theory** and its effects on cultural practices and identities,hybridization theory argues that globalization enables blending cultural elements, practices, and identities rather than a replacement of local cultures by externally imposed ones (García Canclini, 1995). When cultures encounter one another through migration, tourism, or the spread of media and popular culture, new hybrid cultural forms emerge through cultural translation, localization, and creolization (Hannerz, 1992; Tomlinson, 1999).

2.3 **Glocalization theory** posits that globalization involves the interpenetration of the global and local, resulting in unique outcomes in different regional contexts (Robertson, 1995; Roudometof, 2016). Products, ideas, and practices from the global level interact and blend with local conditions to create new hybridized forms tailored to local markets and tastes. For example, McDonald's adapts menus across world regions to cater to local preferences, including halal options in Muslim countries (Watson, 1997).

2.4 **Modernization theory**, formulated in the mid-20th century, emerged as a dominant framework for understanding societal development and transformation. Central to this theory is the notion that societies progress through distinct stages of economic, social, and political development, ultimately culminating in modernization characterized by industrialization, urbanization, and technological advancement (Rostow, 1960). According to modernization theorists, economic development serves as the primary driver of societal change, leading to increased productivity, rising living standards, and a shift towards a service-based economy. Alongside economic development, modernization theory emphasizes the importance of social change, with traditional social structures and norms gradually replaced by more rational, secular, and individualistic values (Inglehart, 1997). Political systems are also seen to evolve in tandem with economic and social changes, transitioning from traditional authoritarian regimes to more democratic forms of governance characterized by political pluralism, rule of

law, and citizen participation (Eisenstadt, 1966). Moreover, as societies modernize, cultural values and practices undergo significant transformation, with traditional religious beliefs and customs challenged by secular ideologies and rational thought, leading to greater tolerance, diversity, and cosmopolitanism. While modernization theory has been influential in shaping development policies worldwide, it has also faced criticism for its Eurocentric bias and oversimplification of complex social phenomena (Eisenstadt, 1966).

3.Cultural Policy and National Identity

Algerian cinema has long been regarded as a powerful tool for preserving national identity and cultural heritage in the face of globalization pressures. The Algerian government has historically played a significant role in shaping cultural policy to support and promote indigenous filmmaking as a means of asserting sovereignty and asserting Algerian cultural identity on the global stage. Cultural policies in Algeria often prioritize the production and distribution of films that celebrate the country's rich history, traditions, and values while also addressing contemporary social and political issues. These policies include funding initiatives, tax incentives, and quotas aimed at promoting Algerian cinema domestically and enhancing its visibility internationally (Kaddache, 2019).

However, the Algerian government's cultural policies have also faced challenges and criticisms. Some scholars argue that government intervention in the film industry may stifle creativity and artistic freedom, leading to the production of politically sanitized or propagandistic films that conform to state-sanctioned narratives (Kaddache, 2019). Additionally, the reliance on state funding and support has left Algerian filmmakers vulnerable to political influence and censorship, limiting their ability to explore controversial or sensitive topics freely.

In the era of globalization, Algerian filmmakers are increasingly grappling with the tension between preserving cultural authenticity and engaging with global audiences and trends. While cultural policy initiatives aim to safeguard Algerian cultural identity, filmmakers must navigate the demands of international markets and distribution networks, which often prioritize commercial success and conformity to Western cinematic norms. As a result, some Algerian films may incorporate elements of Western aesthetics or storytelling techniques to appeal to global audiences, leading to debates about cultural authenticity and artistic integrity.

Overall, the relationship between cultural policy, national identity, and globalization in the Algerian cinema industry is complex and multifaceted. While government support plays a crucial role in sustaining the production and distribution of Algerian films, filmmakers must navigate competing pressures and priorities in a rapidly changing global landscape.

3.1 Government initiatives to promote Algerian cinema in the global market.

The Algerian Ministry of Culture has implemented various initiatives to bolster the local film industry. Since 2015, financial incentives such as grants, subsidies, and tax breaks have been provided to filmmakers through programs like the National Fund for Cinema and Audiovisual Works. These incentives aim to support the production of diverse Algerian films, such as "Chronicles of the Wind" directed by Merzak Allouache. These efforts, based in Algiers, Algeria, have spurred the creation of cinematic works that showcase Algerian culture and heritage.

- Tax Incentives and Subsidies

In 2016, the Algerian government introduced tax incentives for film production companies to encourage investment in Algerian cinema. These incentives include tax breaks on expenditures related to film production, such as equipment purchases, location scouting, and hiring local talent. Notably, films like "Until the End of Time" directed by Yasmine Chouikh have benefited from these incentives, furthering the growth of the industry in Algiers, Algeria.

- Quotas for Algerian Content

To ensure the visibility and accessibility of local productions, the National Center for Cinema and Audiovisual Production in Algeria has set quotas for the exhibition of Algerian films in theaters and on television channels since 2010. This mandate ensures that films like "Papicha" directed by Mounia Meddour have a presence in the domestic market alongside imports. These efforts in Algiers, Algeria, support the promotion of Algerian culture and storytelling.

- Film Funds and Grants

Established in 2008, the Algerian Ministry of Culture's National Fund for Cinema and Audiovisual Works awards grants to filmmakers for the development, production, and distribution of feature films, documentaries, and short films. Notable works like "The Well" directed by Lotfi Bouchouchi have received support from these funds, contributing to the vibrant cinematic landscape in Algiers, Algeria.

- Cultural Diplomacy and International Collaboration

Algeria actively promotes its cinema abroad through cultural exchange programs, film festivals, and co-production agreements. Annual events like the Algerian Film Festival in Paris showcase Algerian films to French audiences, fostering cultural exchange and dialogue. Participation in international film festivals such as Cannes, Venice, and Berlin with films like "Mascarades" directed by Lyes Salem enhances Algeria's global cinematic presence. These efforts bridge cultures and promote Algerian talent on the world stage.

- Education and Training Programs

The Algerian National Film School, established in 1988, offers degree programs and workshops in film production, screenwriting, directing, and cinematography. Based in Algiers, Algeria, these government-sponsored initiatives aim to develop a skilled workforce and cultivate talent within the Algerian film industry, ensuring its sustainability and growth.

Practical Framework

Chapter 5: Data Presentation

1.Presentation of the research location

This part is devoted to a presentation of the host organization, which focuses on the history of its creation, its activities and its potential. It is therefore a question of presenting the field in which we carried out our research at the Théâtre Régional Abdel Malek BOUGUARMOUH de Béjaïa.

1.1 Creation of TRB

Inherited from the colonial era, built in 1936, it depended on the municipality of Béjaïa, until it handed it over to the Ministry of Culture in 1985.It is erected into a Regional Theater by executive decree No. 85-172 of June 18 1985.

After its rehabilitation in 2015, it was named in the name of the man of the theater "Abdelmalek Bouguarmouh" who took over its direction during the period from March 1987 to November 1989.

Since its creation, the theater's mission has been theatrical training, the production and distribution of theatrical works, it also plays an important role in the organization and participation in national and international festivals.

During this cultural renaissance, in the 1970s, the city of Béjaïa saw the emergence of local initiatives suggested by cultural activists, artists, and intellectuals. Gives birth to theatrical performances in the region, these individuals orchestrated efforts to realize the establishment of what would become the Théâtre Régional de Béjaïa.

1.2 Geographical Location

The Regional Theatre of Béjaïa also known as the Théâtre Régional de Béjaïa is located in the city of Béjaïa, in Algeria. This city holds a place in the Kabylie region for its historical

significance. The theatres' strategic location within Béjaïa adds to its charm being surrounded by both importance and a lively cultural atmosphere.

Béjaïa is along the Mediterranean coastline offering breathtaking sea views and a pleasant Mediterranean climate. It serves as the capital of Béjaïa Province. It stands out as one of Algeria's seaports having a crucial role in trade and cultural interactions. The city's coastal setting does not only bring benefits but also shapes its cultural identity by showcasing a fusion of influences that can be seen in its arts and entertainment scene, including performances at the Regional Theatre.

It is situated at around 36.75° N latitude and 5.07° E longitude Béjaïa is known for its terrain and lush greenery due to its location within a mountain range. The mountains make Béjaïa an exceptional destination that combines natural beauty with a rich historical past.

1.3 Logo

Description of the Logo

The logo often features the following elements:

- **Stylized Theatrical Masks**: Representing the dramatic arts, these masks symbolize the core function of the theatre—performing arts. The traditional comedy and tragedy masks are a universal symbol of theatre.

- **Artistic Fonts**: The name "Théâtre Régional de Béjaïa" is usually written in a distinctive, artistic font that conveys creativity and elegance.

- **Cultural Symbols**: Elements that reflect the local culture and heritage of Béjaïa may be incorporated. This could include motifs or patterns inspired by local art, architecture, or history.

Meaning of the Logo

➢ Celebration of Performing Arts: The masks and artistic elements highlight the theatre's dedication to promoting and celebrating the performing arts, including drama, dance, and music.

➢ Regional Identity: By incorporating local cultural symbols, the logo underscores the theatre's role in preserving and promoting the cultural identity of Béjaïa and the broader Kabylie region.
➢ Artistic Expression: The design itself, often elegant and stylized, reflects the creativity and artistic expression that the theatre aims to foster within the community.

1.4 Description of the theatre building

Theatre Region de Béjaïa was created in 1936, designed by the architect Albert Moren under the municipality of Felix Borg officiates the legion of honor mayor of the city of Béjaïa. The first picture of the theatre is indicated below.

Diagram 6:

Figure n° 6. Façade du théâtre

Source : collection privée Jean Christophe Morin, 2020

At independence, he depended on the municipality of Béjaïa until the municipality ceded it to the Ministry of Culture in 1985. It will then be erected as a regional theater. This structure, which covers a total area of 2559 m2 (total length 57.75m, total width 55,195m, total height 27,125m) is composed of four (04) buildings as follows:

➢ Building 1: contains the theater hall, exhibition room, a music conservatory and administrative offices.
➢ Building 2: consists of concert hall, veranda, dressing rooms .Artists and other multi-use premises related to the theater.
➢ Building 3: A covered market and a communal antenna.
➢ Building 4: a sports room of the JSMB.

After Algeria's independence, some buildings of the building have Changed function (use), we then find a music conservatory, a covered market, a cafeteria, the Theater.

The originality of the latter lies in its geographical location. In a modern style, its architecture is unique, it is different from other regional theaters, or even TNA. The public climbs the steps that lead to the interior, there it is in the Hall which is flanked on the right as on the left by stairs.

1.4 Organizational structure of TRB/ Organigramme (Annex 02)

1.5 The great genres of the theater

• The tragedy:

The origins of the tragedy date back to the ancient Greek period (5th century ACN). With a regular structure (prologue, episode, exodus), its outcome is always known to the viewer that the outcome of the performance is always the death of the hero who fights against the destiny that overwhelms him, without being able to really fight against him. The subjects of ancient Greek tragedies are taken from mythology or history and put in situation the great human questions: freedom, conflicts between consciousness and human laws, the meaning of life, but also the temptation to equal the Gods and the punishments that result from it. We can cite, like three great Greek authors of tragedies: Aeschylus, Sophocles and Euripides.

"The tragedy was born in Greece and flourished there with the works of Aeschylus, Sophocles and Euripides. The ancient model will long be the essential reference and it will exert a considerable influence on the history of Western theatre. In addition to the texts that have reached us - of the 120 works of Sophocles, only seven have been preserved - the Greek tragedy has been known through the theory that Aristotle formulates in his famous Poetics. For him, the tragedy must present the spectator with events that give rise to feelings of pity and fear by which the Catharsis. To this end, she must stage a hero who sinks into misfortune. From 400 BC, the tragedy disappeared in Greece and except, in Rome, the works of Seneca who exercised a considerable influence on English theater, it will not reappear until the Renaissance. At a time when, in a new religious context, moralities and mysteries [in the Middle Ages cease to seduce, the poets of the Pleiade turn to the

ancient model and, inspired by Latin theater, favor the emergence of tragedy in the 16th century. » (Laoufi 2012, P .21)

- Comedy

Like tragedy, comedy has ancient origins. It is similar to the ancient comedy (the Greek Aristophanes), which is a satire of important characters and current events, and to the new comedy (the Greek Ménander - the Latins Plaute and Térence) featuring characters Stereotyped. "Comic theater brings together several genres: it continues the medieval tradition of the farce while taking up the ancient influences and modern influences of the Commedia sostenuta. In the 17th century, the Commedia de Il'Arte was very successful; the genre culminated from Molière, who mixes, in his plays, ancient comedy (influenced by Plaute), intrigue comedy and Commedia dell'Arte. The genre will be renewed in the 18th century with Marivaux and Beaumarchais. In the 19th century, many writers continued to write comedies on the model of Molière and the authors of the previous century; a new genre also appeared: the comedy buffoon (Labiche). In the 20th century, comedy continued to exist in particular with the boulevard theater and the vaudeville." Laouf in his memoir on the history of comedy:

"In the 17th century the word "comedy" refers to any play, but before Molière it was considered a minor genre, in which theorists are hardly interested, and which is struck by infamy because of the status of laughter, reproved by the Church and the good society. In the 1630s, the comedy in gestation experienced an abundant production, but it does not yet speak of an original voice" (Laoufi: 2012, P.21)

- Drama

Drama is a concept developed by Victor Hugo in 1827 in the preface to his piece, Cromwell. The dramatic effect, or the dramatic moment, aims to move, and touch the spectator by appealing to his sensitivity. The expression is often from a bourgeois perspective. The characters are historical (kings, nobles often downgraded and ordinary commoners). The time is earlier than that of the author but limited to modern times. There are multiple and mix interior or intimate decorations and contrast with nature, gardens and public spaces. Romantic drama is theoretical and aims to achieve more truth by mixing genres (tragic and comic) and by mixing tones (sublime and grotesque). Ex: Hernani d'Hugo.

1.6 TRB Activities

These activities are based on 6 main axes:

Theatrical Productions

- Plays and Performances: TRB performs a wide range of plays including classical to contemporary. Many of these performances are locally as well as internationally produced also giving a diverse range of theatrical experiences.
- Local Talent Town Development The theatre hires local playwrights, directors and actors to develop productions which will reflect local culture and issues

 Festivals and Events

- Theatre Festivals: TRB conducts and hosts theatre festivals that help performers, as well as audiences coming from different regions and countries. It's a celebration of how diverse and far-reaching theatrical arts can be, as well as creating opportunities for cultural exchange.
- The other cultural events: Apart from theatre shows the TRB house many of the cultures as in musical concerts, dance forms and poetry reading it serves a broad base for all that is artistic.

Educational Programs

- Workshops and Training: The theatre offers workshops and training sessions to potential actors, directors, and playwrights. All these programs are specially crafted that polish the existing skills and new talent in performing arts.
- youth engagement – TRB offers targeted programs to connect young people with the arts. This involves school performances, educational theatre programmes and children's/youth theatres.

Community Outreach

- Local Community Projects – TRB is engaged in projects which deliver theatre and cultural activities to local communities throughout the Béjaïa region. Projects designed to broaden the appeal of art among people who aren't regulars at theater shows.
- Collaboration with Schools and Universities — The theatre has a collaboration program in which they collaborate with schools or universities. In this program, emphasis is given to the idea that interested student can get help from the institute of performing arts so if it gets some sort of experience.

Cultural Preservation and Promotion

- Heritage Projects: TRB works on activities aiming at the conservation and promotion of Béjaïa cultural heritage, as well as Kabylie among others. (iii) Production of plays reflecting the local folklore, traditions and historical events
- Research and Documentation: The theater can also be engaged in research and documentation projects related to the performing arts, cultural history of the region.

Hosting Guest Performances

• National and International Theatre Companies: TRB frequently presents national and international theatre companies from around the world, introducing a wide range of theatrical styles and cultural traditions to local audiences

• Exposure and Exchange: These engagements foster exposure to alternate artistic viewpoints and encourage cultural exchange between our audiences and the broader universe of theatre communities and practices.

2. Presentation of research data

As part of our research dissertation, we carried out a survey among a sample composed of 2 executives from the Theatre Regional de Béjaïa (TRB) and 2 cinema goers. To select participants, we opted for typical non-probability sampling. We chose our respondents based on specific criteria, such as their professional role and their cinema attendance in order to select those who occupy key

positions for our study on marketing communication. We have deliberately targeted individuals who are best placed to provide relevant and in-depth information about this practice. Our final survey was in April and May 2024. We created an interview guide which includes a set of questions divided into three axes:

Axis 1: Main Features
Axis 2: the means of marketing communication used within the Theatre Regional de Béjaïa for promoting their activities and within cinema for promoting their films.
Axis 3: the targets targeted by Theatre Regional de Béjaïa. We conducted (04) semi-structured interviews with our research sample at TRB and 2 random cinema goers in Algeria, which are:

- Head of the Department of Communication
- Head of the Department of Programming
- Director of Cinema in Béjaïa
- Cinema goer

Table No. 2: interview table

In this table we will present the progress of the interviews carried out with the Theatre Regional de Béjaïa officials and 2 random cinema goers in Algeria. (**See annex 02**)

2.1 Presentation of sample data

Table No. 3: Presentation of the study sample

Variable Identification	Sex	Age	Position occupied	Training	Years of Experience
Interviewee No.1	M	55years	Head of Department of communication -oversee of marketing	Communication Officer	15years
Interviewee No.2	F	43 years	Head of programming service -oversee scheduling and planning	-programming	12 years
Interviewee No.3	M	39	-Cinema Director	-technician -programming	10years
Interviewee No.4	M	23	-Cinema goer	-participant	6years

Thus, In this section, we will be able to arrange the characteristics of the study sample in the form of tables, so that it can be studied and correctly commented on according to gender, age, training course, position and experience.

Table No.4: Repair of the sample according to gender.

Sex	Effective	Percentage
Men	3	75%
Women	1	25%
Total	**4**	**100%**

From this table we see that our gender categories are entirely made up of men, which means that occupations for various positions are concentrated among the men gender.

Table No. 5: Repair of the sample according to age

Age	Effective	Percentage
20-40	2	50%
40-55	2	50%
Total	**4**	**100%**

From this table, we see that our respondents are aged 43-55 which is an average age, and this may indicate that the theatre offers attractive employment opportunities for people in this age group. which require characteristics such as experience and autonomy. It also indicates that our respondents say that we choose random cinema aged 23 -39 and have a lot of experience with their attendance in cinemas and managing it.

Table No.6: Distribution of the sample according to Position occupied.

Position held	Effective	Percentage
Head of Communication Department	1	25%
Head of Programming Services	1	25%
Cinema Director	1	25%
Cinema goer	1	25%
Total	**4**	**100%**

The table above indicates that every person in this table has a different role, for example the first position and second position is held by 2 Theatre workers and each has a different role but at the end of the day their roles emerge and have a more effect on the marketing of the theatre, whilst the

third and fourth position is held by the director someone who manages the Cinema and a participant zho is part of the audience.

Table No. 7: Distribution of the sample according to Seniority

Seniority	Effective	Percentage
15 years	1	25%
12 years	1	25%
10 years	1	25%
6 years	1	25%
Total	**4**	**100%**

The table above tells us that our respondents all have seniority varying between 6 and 15 years. This statistic explains the capability and stability of staff both at the Theatre and Cinema.

3. Analysis and Interpretation of data

Once we have collected the results of our survey and presented all the personal characteristics of our study sample, we will proceed with the analysis and interpretation of the data collected. We carefully examined the data according to the axes of our interview guide, to evaluate and confirm or refute our hypotheses.

Axis 2: The means of marketing communication used by the Theatre Regional de Béjaïa and Algerian Cinema to promote/ market their services or activities to the public?

We will first start by analyzing our questions based on the responses of the respondents.

Question 1: The marketing communication channels used to promote services of Theatre Régional de Béjaïa and Algerian Cinema (La Cinémathèque de Béjaïa)

According to the responses collected from the respondents, it appears that Théâtre Régional de Béjaïa employs a multifaceted approach to marketing communication. They leverage social media platforms such as Facebook and X (known as Twitter) to engage with their audience by sharing updates, promotional videos, and interactive content. Email newsletters are also used to keep subscribers informed about upcoming events and special offers, while their website serves as a central hub for comprehensive information and online ticket purchases. These digital channels enable the theatre to reach a broad audience and maintain active engagement. One of the respondents' states that "Our digital marketing efforts allow us to reach a wider audience and engage them with dynamic content and timely updates."(see Annex No.2, Interviewee No.1)

The same respondents states that ″…..the TRB Facebook page named(Les amis du théâtre régional Malek BOUGUERMOUH de Béjaïa) intended for the outside world, aims to present activities in order to reach a wide audience and promote its services nationally and internationally…….″

Théâtre Régional de Béjaïa has significantly increased its focus on digital marketing in recent years. Initially reliant on traditional marketing methods, they now prioritize social media and email marketing. Successful campaigns include themed retrospectives of classic films, where social media platforms are used for daily trivia, video clips, and online contests to generate excitement and engagement. This shift to digital has expanded their audience and increased engagement levels. They measure this through likes, shares, comments, and click-through rates, which provide insights into the effectiveness of their strategies. This respondent states that, "Interactive posts and behind-the-scenes content have been particularly successful in engaging our audience."(see Annex No.2, Interviewee No.2

Another respondent referenced the use of both digital and traditional channels. The former, consisting of websites and social media, plays an important role in reaching an audience well-versed in technology; the latter, such as posters and flyers, proves successful for local promotions (see Annex No.2, interviewee no.3. Lastly the participant acknowledged that the efficiency of these digital channels, he states that ″……. They revealed their primary reliance on social media and website updates regarding events and programs″(see Annex No.2, Interviewee No.4). This explains that the cinema uses social media i.e. Instagram and Facebook to communicate with their audience about their activities.

Question 2: How do Theatre Regional de Béjaïa and Algerian Cinema exploit these digital platforms (social media, website. etc.) as marketing tools to market their services or activities?

The first respondent, which is Interviewee No.1 illustrated that both social media and the website are actively employed to entice the audience with updates of their favorite events as well as announcements of upcoming events, which helps create anticipation. Promotional videos are also shared through these platforms. Emails newsletters were then used by the other interviewee so as to ensure that they establish direct contact with their clients, this respondent states that″«…… this is aimed at keeping them informed on what is happening at the theatre, thus knowing when best they can attend» (see Annex No.2, Interviewee No.2). The third interviewed individual stated that they post frequent updates of their programming on social media: this acts as a preview for the audience to know what is expected in new future events. In addition, details concerning these events can be found upon visiting their official website where tickets can also be purchased easily. The last respondent, which is interviewee No.4 acknowledged the convenience and ease of navigation these online platforms, offer high priority has been placed on ensuring that every client accessing such information does not encounter any challenges during the process, thereby promoting user satisfaction and loyalty.

Question 3: What are some forms of traditional advertising that Theatre Regional de Béjaïa and Algerian Cinema used in their campaigns? (E.g. print media, billboards or radio)

The first respondent, which is interviewee No.1, spoke of traditional advertising methods like print ads and posters that are used in tandem with the digital marketing campaign to widen the reach of audience. He suggested that they also distribute brochures and pamphlets at community centers and tourist information booths to draw in both tourists and locals. Interviewee No.2 elaborated on

this strategy by mentioning the distribution of posters and flyers in high-traffic areas along with print ads in local newspapers; they aim for a diverse readership through this approach. Furthermore, details about shows and events are broadcast over local radio,an effort to target offline listeners was emphasized by another interviewee, which is No.3 who talked about large billboards placed strategically around the city to catch commuters' and pedestrians' eyes. Posters find space on local business walls; nestled between the seniors' art at libraries, they hang in university hallways to catch the eyes of a diverse audience. Print ads make their home in popular newspapers, ensuring that information about the cinema reaches far and wide. Their efforts don't stop their community outreach programs becoming their avenue to reach potential patrons directly. Flyers and promotional materials find their way into eager hands at local events and festivals, all with the hope of drawing more individuals through their doors. Interviewee no.4 states that these scenes of traditional advertising cropping up around the city— posters taped haphazardly to cafe walls or tucked among other notices on community boards. They spoke of radio advertisements that had caught their ears on local stations or promotional stands that had caught their eye at fairs: simple structures offering information and flyers about upcoming events. It was clear that these sightings were no mere coincidence, but rather intentional efforts made by the cinema to stake its claim within the community landscape while also keeping members abreast of new developments.

Question 4: Has Theater Regional de Béjaïa used partnerships and collaborations with other organizations/brands as done by Algerian Cinema to promote its services? if so, to what extent do these collaborative efforts prove to be successful?

Interviewee no.1 states that "We also partner with local cultural organizations as well as educational institutions to organize events and workshops. For instance, we organized a one-day workshop in partnership with Cevital Entreprise." He also said, "We've had tremendous success with many of the collaborations created by enrolling diverse audiences in the programs, that I can see our local university students coming to Sanctuaries increasingly now," she said. Secondly Interviewee No.2 says that collaboration with film festivals and cultural associations for special screenings and events has also helped them to reach new people and improve their programming, he emphasized that he attended a film Festival that has happened on February 2024 which was a collaboration between Algeria and European Union. Additionally, Interviewee No.3 mentioned how partnerships with various local and international organizations, like working with film distributors or partnering up with local businesses for their own promotions, has really increased their visibility and the number of visitors. Lastly, they also cooperate with the local tourism board incorporating the cinema as part of the cultural tour package.

Axis 2: The contribution of digital marketing which is ICT (Information and communication technology) to marketing communication in Algerian Cinema sector.

Question 1: What does marketing communication mean to you?

Following our interviews with our respondents, we were able to gather as much information as possible concerning the contribution of ICT to marketing communication, which we took into account to answer our problem.

- **The meaning of marketing communication**.

According to all the people we had the opportunity to interview during our numerous field visits, they defined marketing communication as a set of means used by the company to communicate

internally with its employees, as well as externally with its various stakeholders and its vast audience.

The first respondent, who is (interviewee No.1,see Annex No.2) admitted that , marketing communication serves to:

> ➢ Improve the company's image.
> ➢ Reassure customers.
> ➢ Build their loyalty.
> ➢ Attract new customers**.**

For others (Interviewee no1, 2 and 3) also, marketing communication is intended more for the company's external customers than for internal members in order to convey a better image of the company through advertising. What is certain is that marketing communication is a concept recognized by our respondents as a set of communication actions carried out internally and externally which aim to enhance the image of the company.

Question 2: Can we disassociate ICT (digital marketing) from marketing communication in general?

Can we disassociate ICT from marketing communication in general, this was our question to our 4 respondents, what caught our attention is that all of the respondents admitted that we cannot separate the two meaning it's a hand in glove, and that currently it is impossible to disassociate marketing communication from digital marketing, they coexist together. Certainly, their arguments were different from each other, but what they had in common was (no), some find that ICT is essential for marketing communication and complementary, and that these technological tools facilitate and enormously optimize marketing communications.

Interviewee No.1 evidently states that «… the practice of good marketing communication is linked to the use of ICT», and it means that to address customers as well as external audiences, it is essential use the tools of digital marketing.

We see here that marketing communication nowadays is linked to the use of information and communication technologies, since these tools facilitate communication as well as work, without forgetting that these tools allow us to save enormous time, and the acceleration of the pace of work.

Question 3: By what means is communication carried out between employees and external audience?

Within a good company worthy of its name, communication between employees and external audience is beneficial, La Cinémathèque de Béjaïa has several effective means available to its employees and its external audience in order to communicate well with each other; the people we interviewed gave us the following means:

> ➢ The telephone
> ➢ Electronic messaging.
> ➢ Remote display.
> ➢ Internet/intranet. Facebook page
> ➢ Direct communication.

All of the Interviewees admitted that they use these tools to get information or pass it. All of them agreed that this Algerian Cinema use tools that are easily accessible by anyone and they are not expensive and this gave room to easy communication between the company and its audience/stakeholders. In this case everyone has access to them.

Question 4: What technologies do you integrate into your work to provide explanations to customers?

The question asked is the following: according to you, what are the factors that promote cooperation in the professional environment, and the answers we got to this question were relevant, since we can emerge from two categories of responses, the first referring cooperation in the professional environment to digital marketing (Tic):

- ➢ Messaging.
- ➢ Phone.
- ➢ Facebook.
- ➢ E-mail.
- ➢ Instagram
- ➢ Websites

As for the second category, they consider that communication itself is the essential factor for collaboration in the professional environment, since it is this communication which creates:

- ➢ Favorable working climate
- ➢ Feelings of belonging.
- ➢ Work organization.
- ➢ Participative management.
- ➢ Encouragement
- ➢ Motivation

So, we can say that for collaboration in the professional environment we must take into consideration two essential factors: Digital marketing (ICT) and communication itself.

Question 5: How do you adapt your application of digital marketing communication to a specific target?

According to our research we identified the targeted clients or audience first for this organization. The targeted audience for both organizations was similar, it was:

- ➢ Kids
- ➢ Adults
- ➢ Every age group

Their content is for all age groups, there is no exception. All the respondents in this case agreed that TRB and La Cinematheque de Béjaïa use the content that targets the audience mentioned above.

4. Discussion of Results

In this section we will present the results obtained during our interviews carried out within Théâtre Régional de Béjaïa and other people's experiences within La Cinémathèque de Béjaïa, in order to confirm or refute our hypotheses assumed at the start of our research work.

4.1. Discussion of the results: we will present the results obtained for the first axis which focuses on "the means of digital marketing communication used within Théâtre Régional de Béjaïa and within La Cinémathèque de Bejaia to promote its activitie/services".

Axis 2: «The means of marketing communication used by the Theatre Regional de Béjaïa and Algerian Cinema to promote/ market their services or activities to the public»?

➢ **Marketing Communication Channels**

The Théâtre Régional de Béjaïa (TRB) and Algerian Cinema (La Cinémathèque de Béjaïa) use a mix of electronic and traditional advertising communication channels for marketing their services. TRB heavily relies on social media platforms like Facebook et X (known as Twitter) enabling through updates, promotional videos as well as interactive content to engage with their audience. It has a website where customers can buy tickets online and get information from the site while email newsletters update subscribers about future events as well as promotions. Through this multi-faceted digital strategy, TRB manages to reach out to many people but still stay connected. In the same vein, cinema utilizes other social media outlets including Facebook and Instagram just like other companies do in order to broadcast their operations, post regular updates on their website that give full details about an event and ease making ticket purchase decisions. Both businesses have changed their attention towards digital marketing since it has been very useful in expanding audiences and increasing participation levels with likes, shares, comments, click through rates being used as measurement metrics for success.

➢ **Theatre Regional de Béjaïa and Algerian Cinema exploits these digital platforms (social media, website... etc) as marketing tools to market their services or activities?**

The case of TRB and Algerian Cinema. They make good use of digital platforms like social media along with their websites to reach the market. Their practice involves regular posting about programing plus events and sharing promos videos or newsletters on email, all designed to build anticipation and retain audience attention. Social media previews updates while official websites offer detailed information including ticket purchasing options; the focus on user-friendly online platforms guarantees that clients can easily access information without any challenges, thereby promoting user satisfaction and loyalty: both organizations strive to achieve this direct communication with their audience using digital marketing tools that ensure they are informed and involved.

➢ **Forms of traditional advertising that Theatre Regional de Béjaïa and Algerian Cinema used in their campaigns (E.g. print media, billboards or radio)**

The combination of digital marketing with traditional advertising methods is seen in the case of TRB and Algerian Cinema. The use of print ads, posters, brochures and pamphlets is observed at various points that are visited by many people. This includes community centers and tourist information booths which aim to attract both tourists and locals. In addition to online listeners, radio advertisements reach out to offline audiences, while billboards placed at strategic locations catch the attention of passersby as well as pedestrians. Despite their conventional nature, these traditional approaches work hand in hand with their digital strategies making sure that marketing

communication is well-rounded. An additional strategy used involves community outreach programs where flyers plus other promotional materials are given out during local events or festivals: this helps in luring more people to their venues without any much effort on publicity.

➢ **Partnerships and collaborations**

TRB and Algerian Cinema do not work alone. They are both engaged in partnerships with various organizations, especially to improve their visibility and audience reach. In specific details, TRB partners with local cultural organizations and educational institutions where they host events and workshops like the one-day workshop held with Cevital Entreprise. Similarly, Algerian Cinema is not left behind— they partner with film festivals, cultural associations, and even local businesses to organize special screenings and events. An example is when they collaborated with a film festival supported by the European Union. These collaborations have shown success in luring diverse audiences as well as increasing the number of visitors, which has led to enhancements in programming quality. Furthermore, cooperation with the local tourism board does not stop at promotion but includes bundling the cinema into cultural tour packages; this adds another dimension to their visibility and attractiveness among potential audiences.

Axis no.3: **The contribution of digital marketing which is ICT (Information and communication technology) to marketing communication in Algerian Cinema sector**

➢ **Meaning of Marketing Communication**

The survey participants perceive marketing communication as a broad spectrum of tools that an organization employs to communicate with both employees and external stakeholders, including the audience. It has several advantages, such as enhancing the company's reputation, motivating customers, cultivating loyalty, and drawing in new customers. Marketing communication is viewed as an effort to improve the company's reputation through various approaches, according to respondents. Effective communication within and beyond the organization is deemed necessary due to this concept.

➢ **Integration of ICT and Marketing Communication**

ICT (Information and Communication Technology) was deemed essential to marketing communication by all respondents. Digital marketing tools are crucial in the delivery of marketing communication, as they facilitate and enhance communication strategies. Addressing customers and external audiences requires the use of ICT tools such as social media platforms, email, and websites. These technologies help save time, speed up work and improve the overall effectiveness of marketing communication.

➢ **Communication Means Between Employees and External Audience**

Telephone, electronic messaging, remote display, internet/intranet, and direct communication are all ways in which the staff members can communicate with the outside audience at La Cinémathèque de Béjaïa. These accessible and inexpensive tools enable effective communication

within the organization and with its audience/stakeholders. By utilizing these technologies, information is conveyed smoothly and connections to external audiences are maintained.

➢ **Technologies Integrated for Customer Communication**

Both companies utilize various digital marketing tools to engage with their customers, such as messaging apps, phone calls, social media platforms like Facebook and Instagram, email, and websites. Effective communication is crucial for fostering a positive work environment, promoting collaboration, a sense of belonging, organizational efficiency, participative management, as well as providing encouragement and motivation to employees. Leveraging these technologies strategically facilitates efficient customer communication and boosts professional collaboration.

➢ **Adapting Digital Marketing to Target Audiences**

The TRB and La Cinémathèque de Béjaïa aim to reach a wide audience, spanning children, adults, and individuals of all age groups, through their digital marketing strategies. They tailor content to each demographic, with family-friendly events and children's programs promoted using engaging visuals and playful language, while adults are targeted with sophisticated and culturally rich material. Facebook and Instagram are used to connect with diverse audiences, offering colorful graphics and interactive games for children and behind-the-scenes content and interviews for adults. Regular updates and interactive features like quizzes and contests help maintain engagement across age groups. User-friendly websites and personalized email newsletters cater to all visitors, providing comprehensive information and promotions. Both organizations track audience engagement through metrics like likes, shares, comments, and direct feedback, using this data to refine their strategies and better meet the needs and preferences of their diverse audience. By utilizing a variety of digital platforms, TRB and La Cinémathèque de Béjaïa aim to maximize reach and engagement, enhancing audience satisfaction and loyalty while increasing the visibility of their cultural offerings.

4.2 Verification of hypothesis

The title of our research focuses on marketing communication in the evolution of leisure but specifically on the case study on Algerian Cinema. Indeed, digital marketing communication allows companies to promote their image, product and services, thanks to the means of communication which allow the dissemination of messages to the target audience.

In this chapter, we will verify our supposed hypotheses at the beginning of our research work, we will analyze them according to the data that we have collected from the field, in order to confirm or refute them at the end of the study.

➢ Concerning the first hypothesis which is: «**The enhanced adoption of digital marketing channels by Algerian cinema exhibitors results in elevated levels of audience engagement and a rise in cinema attendance. »**

This hypothesis suggests that the growing use of online marketing platforms by cinema operators in Algeria results in increased audience interaction and a subsequent boost in cinema visits. This claim is backed by data on the marketing approaches of Théâtre Régional de Béjaïa (TRB) and La Cinémathèque de Béjaïa. These organizations have notably ramped up their online marketing activities, utilizing social media platforms such as Facebook, Instagram, and their official websites

to share updates, promotions, and interactive content. Survey participants have confirmed the effectiveness of these online tactics, pointing to metrics like higher likes, shares, comments, and click-through rates. The ease of purchasing tickets online through these platforms likely contributes to the uptick in cinema attendance, as audiences are more readily engaged and motivated to attend events when presented with accessible and compelling digital material.

In addition, the trend towards digital marketing is in line with the overall trends in consumer behavior, where consumers increasingly turn to online platforms for entertainment information and engagement. By using digital channels efficiently, Algerian exhibitors not only increase their visibility but also build stronger relationships with their audience, which in turn leads to increased engagement and consequently, an increase in cinema attendance. Therefore, the hypothesis that digital marketing channels increase audience engagement and increase cinema attendance is supported by the evidence.

➢ About the second hypothesis which is « **There is no substantial variance in audience perceptions regarding the effectiveness of marketing communication between traditional and digital marketing strategies in the Algerian cinema sector**. »

According to this hypothesis, there is no major difference in audience perception when it comes to the effectiveness of traditional vs. digital marketing communication in the Algiers cinema sector. However, the data provides a more nuanced picture, showing that while both methods are used, they serve different purposes and appeal to different audiences. According to respondents, digital marketing is most effective in reaching a wide

audience, providing up-to-date information, and making it easy to purchase tickets through platforms such as social media or websites. On the other hand, traditional marketing techniques such as print adverts, posters, or radio ads were found to be effective in reaching local audience and complemented digital strategies.

In light of these findings, it seems that audience perception may differ based on demographics and preferences. Digital marketing is seen as essential and very effective, especially in connecting with tech-literate audiences, but traditional marketing still plays an important role in reaching both local and online audiences. So, the hypothesis that there isn't a significant difference in audience perception when it comes to traditional vs digital marketing strategies isn't necessarily supported by the evidence. Instead, it seems like the success of each approach depends on specific audiences and marketing objectives.

Conclusion

 Marketing communication plays a central role in the success of today's businesses, providing new opportunities to promote their services and reach a wider audience. Our research carried out at Théâtre Régional de Béjaïa, made it possible to understand how digital marketing communication and traditional marketing communication is applied in the promotion of its activities or services. But our case study is Algerian Cinema. This might be confusing but there is no difference in Cinema and Theatre, both their marketing strategies are the same at the end of the day and they are both entertainment houses, they have similar activities, but the difference is that in Cinema these activities presented through a screen and at a Theatre it is presented in real time.

The results of our field research demonstrated the significant impact of the application of digital marketing communication and traditional marketing strategies on the promotion of Cinema activities. Interviews carried out on this subject confirmed this observation.

We concluded that the use of digital channels such as social media and email marketing allowed the park to expand its reach and reach a wider and more diverse audience. This multi-channel approach has strengthened the image of the Film industry on a national and international scale, thus facilitating effective and engaging promotion of its attractions. In addition, we observed that both methods (traditional and digital marketing communication) are used, they serve different purposes and appeal to different audiences. Ultimately, our research confirmed that digital marketing communication plays a vital role in promoting Cinema. It helps to acquire different targets from different demographics using social media. These findings confirmed our initial hypotheses and highlight the importance of digital communication in the field of Film industry(cinema)

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List of Annexes

Annex 01: Interview guide

As part of the completion of a master's thesis in communication and public relations. Our goal is to better understand your experience and ideas about 'Marketing communication in the evolution of leisure market`. Your expertise and knowledge will be valuable to our study and we look forward to learning more from your experience. We would like to remind you that all information you share will be treated confidentially and anonymously. The results obtained will only be used for academic research purposes and with the aim of improving the understanding of marketing communication in the field of leisure. Once again, thank you for your contribution and your time. We look forward to starting the interview and collecting your valuable information.

Axis no.1:

- Sex
- Age
- Position held.
- Training
- Experience

Axis no.2: The means of marketing communication used by the Theatre Regional de Béjaïa and Algerian Cinema to promote/ market their services or activities to the public?

1. Which are the primary channels used to convey information related to Theatre Regional de Béjaïa and Algerian Cinema?
2. How do Theatre Regional de Béjaïa and Algerian Cinema exploit these digital platforms (social media, website. etc) as marketing tools to market their services or activities?
3. What are some forms of traditional advertising that Theatre Regional de Béjaïa and Algerian Cinema used in their campaigns? (E.g. print media, billboards or radio)
4. Has Theater Regional de Béjaïa used partnerships and collaborations with other organizations/brands as done by Algerian Cinema to promote its services? if so, to what extent do these collaborative efforts prove to be successful?

Axis no.3: The contribution of digital marketing which is ICT (Information and communication technology) to marketing communication in Algerian Cinema sector.

1. What does marketing communication mean to you?
2. Can we disassociate ICT (digital marketing) from marketing communication in general?
3. By what means is communication carried out between employees?
4. What technologies do you integrate into your work to provide explanations to customers?
5. . How do you adapt your application of digital marketing communication to a specific target?

Annex 02: Interview Table

Number of Interviews	To investigate	The date	The place
Interview No.1	Head of Department of Communication	04/04/2024	The Headquarters of Théâtre Régional de Béjaïa
Interview No.2	Head of Programming Service	09/04/2024	The Headquarters of Théâtre Régional de Béjaïa
Interview No.3	Cinema Director	21/04/2024	La Cinémathèque de Béjaïa
Interview No.4	Cinema participant	28/04/2024	Residence University Amizour 2

Annex 03 : Théâtre Régional de Bejaïa Organization structure
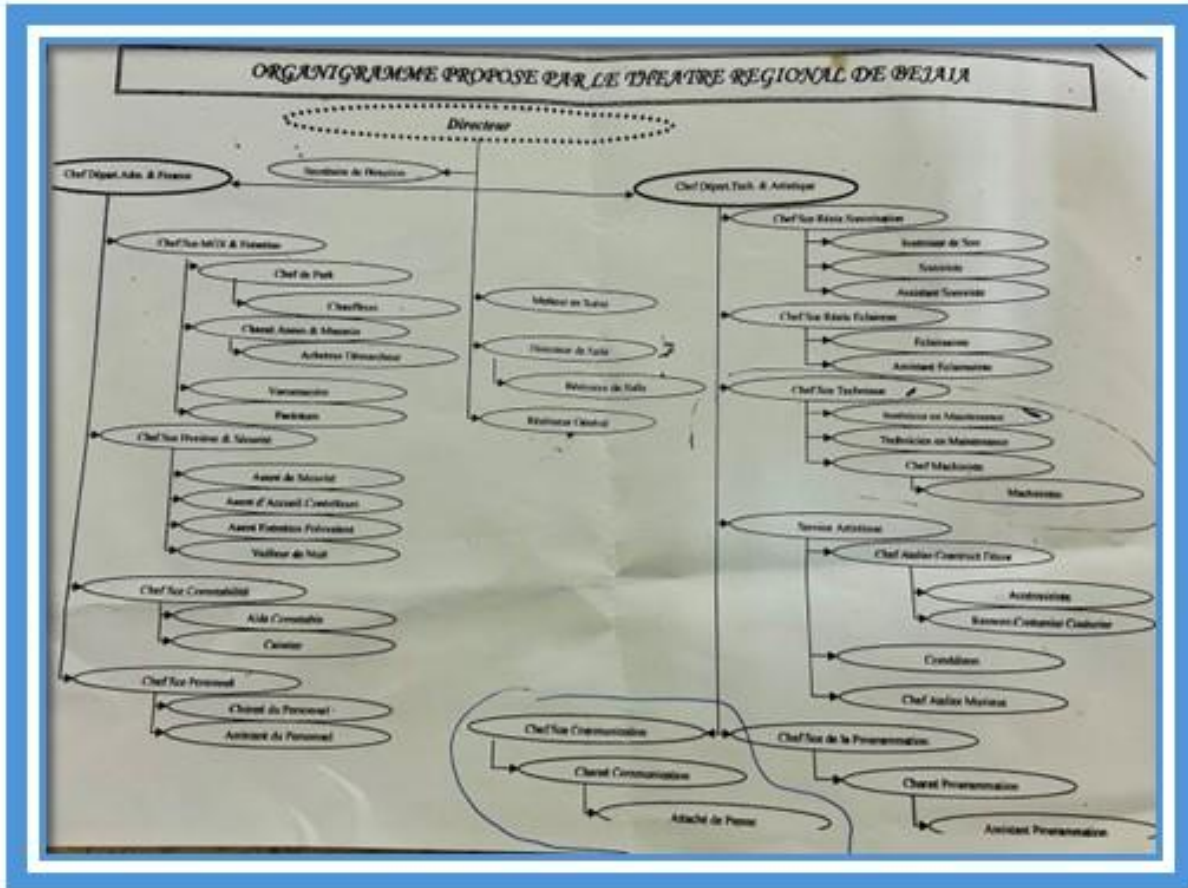
Annex 04 : Map Location of Théâtre Régional de Bejaïa
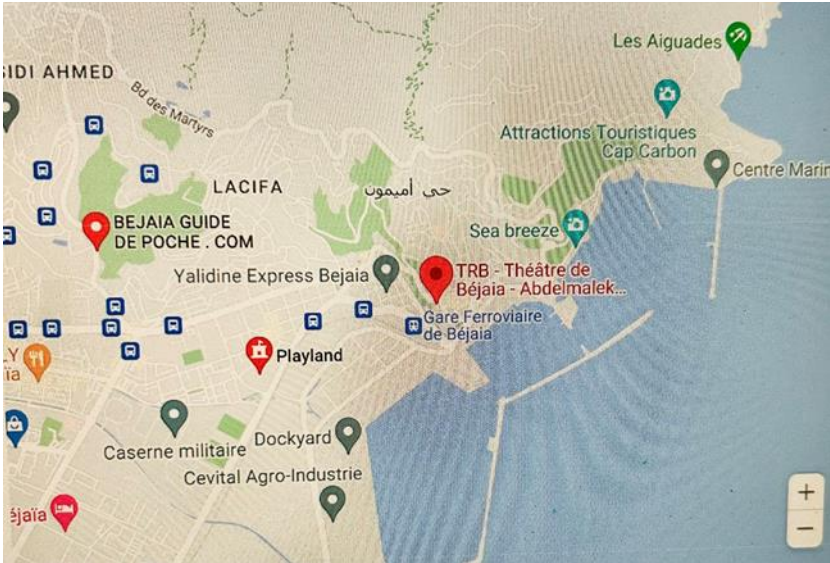
Annex 05: The front of TRB building

Annex 06: Show room.

Annex 07: Theatre Hall 01

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Annex 08: Theatre Hall 02

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Summary

Abstract

In this study, the objective was to explore and analyze the use of marketing communication in the evolution of leisure market but, with a focus on communication channels used, marketing communication strategies. The study sample included 4 people, 2 are executive from the Théâtre Régional de Béjaïa,1executive from La Cinematheque de Béjaïa and 1 random cinema participant and a qualitative method was used to collect and analyze data through semi-structured interviews. The results confirmed that digital marketing communication plays an essential role in the promotion of cinema and theatre activities. It enhances the cinema's visibility, give the audience feedback or what to come in future and enables interaction with the public. It was found that digital marketing communication is crucial for promoting films.

 The keywords: marketing communication, leisure, cinema, digital marketing

Sommaire

Dans cette étude, l'objectif était d'explorer et d'analyser l'utilisation de la communication marketing dans l'évolution du marché des loisirs, mais, en mettant l'accent sur les canaux de communication utilisés, les stratégies de communication marketing. L'échantillon de l'étude comprenait 4 personnes, 2 sont des cadres du Théâtre Régional de Bejaïa, des cadres de La Cinémathèque de Bejaïa et 1 participant au cinéma au hasard et une méthode qualitative a été utilisée pour collecter et analyser les données par le biais d'entretiens semi-structurés. Les résultats ont confirmé que la communication de marketing numérique joue un rôle essentiel dans la promotion des activités cinématographiques et théâtrales. Il améliore la visibilité du cinéma,

donne des commentaires au public ou ce qui est à venir à l'avenir et permet l'interaction avec le public. Il a été constaté que la communication du marketing numérique est cruciale pour la promotion des films.

Les mots-clés : communication marketing, loisirs, cinéma, marketing numérique

ملخص

في هذه الدراسة، كان الهدف هو استكشاف وتحليل استخدام الاتصالات التسويقية في تطور سوق الترفيه، ولكن مع التركيز على قنوات الاتصال المستخدمة، واستراتيجيات الاتصال التسويقي. شملت عينة الدراسة 4 أشخاص، اثنان تنفيذيان من المسرح الإقليمي لبجاية، و 1executive من La Cinematheque de Béjaia ومشارك واحد عشوائي في السينما واستخدمت طريقة نوعية لجمع البيانات وتحليلها من خلال مقابلات شبه منظمة. أكدت النتائج أن الاتصالات التسويقية الرقمية تلعب دورا أساسيا في تعزيز الأنشطة السينمائية والمسرحي. إنه يعزز رؤية السينما، ويعطي تعليقات الجمهور أو ما سيأتي في المستقبل ويتيح التفاعل مع الجمهور. تبين

أن التواصل التسويقي الرقمي أمر بالغ الأهمية للترويج للأفلام. الكلمات الرئيسية: الاتصالات التسويقية، الترفيه، السينما، التسويق الرقمي