

Doing Emotional Labour in the Fourth Industrial Revolution (4IR): Is Religious Television a Humanised Workplace?

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ABSTRACT

This article examines the quality of work life in Islam-based television by focusing on the emotional wellbeing of television production workers. It identifies the extent of religious television a humanised workplace at the turn of the Fourth Industrial Revolution (4IR). The study draws upon literature from media sociology and cultural studies approaches to creative labour in two folds by addressing the implications of 4IR for 1) human (television production workers), including such concepts as human emotional and spiritual intelligence, and emotional labour, and 2) for the quality of work life in television production, through the discourses of human-robot interaction (HRI) and humanised workplace. The analyses of an ethnographic data gathered from television stations in London and Kuala Lumpur indicate that television production work demands a different degree of emotional labour, depending on their professional roles, tasks, and the genre that they produced. The study concludes that doing emotional labour in the 4IR requires television production workers to renegotiate their professional roles not only with other humans, but also with robots/machines as robots/machines have increasingly taken over their production tasks. Such forms of negotiation and the rise of robots/machines resulting from the 4IR do affect the quality of work life in religious television.

Keywords: *Television, the Fourth Industrial Revolution (4IR), emotional labour, human-robot interactions, religion.*

INTRODUCTION

At the turn of the Fourth Industrial Revolution (4IR), the creative media industries have become the intersections of faith, values and socioeconomic interests. When welcoming faith in the 4IR, the World Economic Forum has recognised the significance of faith and values in guiding societal and economic cooperation (Schwab, 2016). The Forum's Global Agenda Council on the Role of Faith develops a toolkit for business and government leaders to foster a deeper understanding of the impact the religion and faith have on society. Through the Agenda, the Forum invites the government and industrial players to participate actively in the social, transformational, and ethical dialogues (Schwab, 2016). Islam-based television is one of the industrial players that ought to cultivate the elements of inclusiveness and tolerance, and subsequently enhance faith and cultural values among its production community.

The television industry has increasingly become a site for emotional labour. Research on television production revealed that the television industry is a site for emotional labour that results in exploitation (Ursell, 1998, 2000, 2006; Hesmondhalgh & Baker, 2011; Nur Kareelawati, 2015; Grindstaff, 2017). These studies, however, do not provide enough evidence of emotional labour from the perspectives of religious television. Most studies on religious television have either underscored issues relating to religious (Christian) broadcasting (Abelman & Hoover, 1990; Noonan, 2011, 2013; Hollingshead, 2002), or the representation of Islam and Muslims in the media (Knott, Pool & Taira, 2013). Others, either focused on television genres from different geopolitical backgrounds that include Arab reality television (Kraidy,

2010; Ayish, 2012), reality TV in Malaysia (Juliana, 2010), television talk shows and political change in Egypt (Sakr, 2013a) and television talk show in Malaysia (Juliana, 2011).

Production studies of religious television either emphasised on Islamic content on Malaysian television (Juliana & Zatil, 2017), religiopolitical and sociocultural factors shaping Islamic television production in the UK and Malaysia (Nur Kareelawati & Ahmad Fadilah, 2018), ideological influences of Islamic authorities upon religious broadcasting in the Middle East (Hroub, 2012) and Europe (Kosnick, 2004), the political economy of Arab satellite television (Sakr, 1997; 2011, 2012, 2013b, 2013c; Kraidy & Khalil, 2009), or research on a single broadcast channel such as Al-Jazeera (Cherribi, 2012) and the Islam Channel, UK (Nur Kareelawati, 2015). Notwithstanding a large corpus of literature on religious television broadcasting, the production studies of religion, specifically Islam-based television, are still limited. Thus, this article may contribute to the production studies of religious television in general, and the Islam-based television in particular from the perspectives of the 4IR.

In this article, I draw upon definition of 'human emotional and spiritual intelligence' within the context of the 4IR and religious organisation (Schwab, 2016; Bradberry, 2017). I also examine such terms as 'humanised workplace' (Ross, 2003; Hesmondhalgh, 2007) and 'emotional labour' (Hochschild, 1983, 2012; Hesmondhalgh & Baker, 2008, 2011). All these concepts are deliberated in four key sections, which 1) map literature from media sociology and cultural studies traditions; 2) discuss the methods and data analysis; 3) present the findings and discussion; and 4) conclude the study.

MEDIA SOCIOLOGY AND CULTURAL STUDIES APPROACHES TO CREATIVE LABOUR

This section is inclusive of two sets of literature that are drawn from media sociology and cultural studies approaches to creative labour. The first set of literature addresses the implications of 4IR in two ways. Firstly is through human (television production workers) by mapping such concepts as human emotions and spiritual intelligence and emotional labour. The second set focuses on the quality of work life in television production, through the discourses of human-robot interaction (HRI) and a humanised workplace. These two sets of literature provide a ground for critiques on emotional labour in religious television from the context of the 4IR, which in turn, answer the question of the extent to which Islamic television production is a humanised workplace. It also explores how television production workers renegotiate their professional roles not only with other humans, but also with robots/machines as robots/machines have increasingly taken over their production tasks.

Being Human: Emotional and Spiritual Intelligence

In his speech entitled *Welcoming Faith into the Fourth Industrial Revolution: Responding to Globalization, Governance, and Norms*, Klaus Schwab (2016) stated that the need to be 'human' requires spiritual and emotional intelligence. To navigate and shape the creative media workforce using the faith and sociocultural values framework at the rise of the 4IR require us to comprehend multiple diverse 'intelligence'. These include the demands for increase in emotional intelligence – the ability to process and integrate the workers' emotions and feelings and those of others, and to remain sensitive to changes that are external and internal to their personal and professional experience (Schwab, 2016). In Travis Bradberry's (2017) sense, emotional intelligence involved two primary competencies: personal competence and social competence.

On the one hand, personal competency requires human to have self-awareness and self-management skills. On the other, social competency anticipates human to have social awareness and social management skills. In other words, the ability to be aware of one's own emotions and the emotions of others to manage social interaction successfully (Bradberry, 2017).

While emotional intelligence serves as a fortress to television production workers, turning them into sensitive and emphatic human beings, the spiritual intelligence according to Zulkifli et al. (2009), refers to material or nonmaterial elements that include spirit (*ruh*) and soul (*nafs*), which are given by Allah the Creator of human being. The discourse of emotional and spiritual intelligence implies the sense of 'being human' (*insan*) as a form of power to govern life (Al-Math, 1996). The concept of 'human' itself represents both emotional and spiritual domains. According to al-Ghazali (1953/2005), the concept of a human comprises of four spiritual domains that include: (1) spirit (*ruh*), (2) heart (*qalb*), (3) soul (*nafs*), and (4) mind/sense (*aql*). Al-Ghazali's concept of a human being emotionally and spiritually intelligent is the basis of how religious television production workers should respond to the challenges brought about by the 4IR. These challenges include working along-side non-human entity such as robots/machines.

The discourses on emotional intelligence within the realm of the 4IR however, either heavily emphasised on its importance – how human should have empathy to understand the context and relate to the industry better, what it takes to match Artificial Intelligence (AI) and humans emotionally (Mantas, 2018). Other research includes developing a tone analyser, which can determine the emotional state of those who express their feelings via emails or tweets (Mantas, 2018). How the scholars incorporate emotional intelligence and AI are business-centred, meant to train AI to interact with human. Subsequently, a human can relate and trust the AI (robots/machines) (Mantas, 2018). Although there are such arguments on the importance of emotional intelligence for the businesses, very few studies highlight the implication of 4IR for the emotional wellbeing of workers in television production. There is also a lack of study on the analysis of ways these workers perform and deal with emotional labour and the extent to which the 4IR shapes their emotional labour.

Doing Emotional Labour

Emotion is an essential aspect of creative labour. In this article, emotion is a subject that shapes the quality of work life. Some Marxist writers (e.g., Hardt & Negri, 2000) have conceptualised 'immaterial labour' and/or 'effective labour', as 'labour that produces an immaterial good, such as a service, a cultural product knowledge, or communication', and 'human communication and interaction as well as gendered caring and health work' (Hesmondhalgh & Baker, 2011, p. 159). In line with Hesmondhalgh and Baker's critique of these concepts, I argue that Marxist scholars paid insufficient attention to questions of emotional wellbeing and failed to explore emotion sociologically. Since early 2000, media sociologists have included emotion in their analyses of creative labour (see Grindstaff, 2002; Hesmondhalgh & Baker, 2008; Hesmondhalgh & Baker, 2011; Nur Kareelawati, 2015). In their study of the production employees of a British television talent show, David Hesmondhalgh and Sarah Baker (2011) examined the emotional wellbeing of the staff. They prefer the concept of 'emotional labour' to immaterial or affective labour.

‘Emotional labour’ was conceptualised by Arlie Hochschild (1983, 2012) in her groundbreaking research of the commercialisation of human feeling within service industries (see Hochschild, 1983, 2012). Hochschild concludes that ‘emotional labour requires one to induce or suppress feeling in order to sustain the outward countenance that produces the proper state of mind in others’ (Hochschild, 2012, p. 7). Using Hochschild’s (2012) conceptualisation of emotional labour in order to analyse the staff involved in a talent show production, Hesmondhalgh and Baker suggest that these staff members perform emotional labour, which involves ‘the suppression of anger and frustration in the name of good working relations’, while handling the emotions of contributors and their families (Hesmondhalgh & Baker, 2011, p. 177). Like Hesmondhalgh and Baker (2011), I also explored the emotional labour among television production staff at the Islam-based television channel.

Laura Grindstaff’s (2002) work, in particular, is useful for my analysis of the emotional wellbeing of television production workers in the 4IR. Her study of confessional daytime talk shows addresses the ‘emotional work’ that production staff are required to perform. Like Hesmondhalgh and Baker (2011), Grindstaff (2002) also applies Hochschild’s (1983; 2012) concept of emotional labour within her observations of the production staff who must manage programme contributors and their own emotions at the same time. Such a distinct experience of making a television talk show, according to Grindstaff, involves ‘managing one’s feelings’ by ‘pretending to care about guests or not to care too much’ (Grindstaff, 2002, p. 132).

Critiques of different kinds of talk shows also suggest that they also have different production rituals. Though, the experiences of staff may differ from one work role to another (i.e., an assistant producer or researcher as well as paid and unpaid staff). The BBC1 researcher Rebecca Whitefoot notes her experience in the production of the magazine talk show *The One Show* (2006 – present). She points out the difference between her previous experience as a broadcast journalist and her current position as a researcher for *The One Show*. Whitefoot describes her feelings upon learning that she had received an assignment requiring her to conduct interviews with celebrity guests:

I love this part of the job. I am testing the ground ahead of the show, discovering which questions will prompt a sit-up-and-listen response from the guests and which questions will trigger tumbleweed [...] (Whitefoot, 2014).

Her excitement tells us about her emotional state upon experiencing routines that differ from those of her previous job as a broadcast journalist. Despite the similarities between a talk show routine and a newsroom routine, the pressures that talk show production present to the producers and staff are different from those of journalists (Grindstaff, 2002, p. 82). As Grindstaff argues,

Prior media experience does not necessarily prepare one for working on a talk show, where the normal pressures of television production are complicated by the genre’s focus on ordinary people and more important, by how ordinariness gets constructed in this context (Grindstaff, 2002, p. 70).

Both the Whitefoot and Grindstaff studies provide accounts of the implications of talk show production for emotion. Their studies help explore emotional labour in the production of the magazine talk show at an Islam-based television.

The Challenge of Human-Robot Interaction (HRI) for Television Production

The study on human-robot interaction (HRI) goes against a built-in feature of Western thought, which argues that humans are the only entity that can stand in social relations (Seibt, 2017). The analysis includes socio-cultural implications of adopting 'new type of agents into space into human social interaction' (Seibt, 2017, p. 3). It is also the biggest concerns of the 4IR impact on the television industry. Human/television workers have to renegotiate their professional roles as robots/machines have increasingly taken over the role of a human in carrying out production tasks. These tasks include news production and newscasting, filming live sports events and insertion of advertising content. To scrutinise the phenomena of the HRI we need to trace back the debates on technology and how it shapes the television production.

John T. Caldwell (2008) conceptualises technology in television production from the premise of 'artificial intelligence' (AI), which includes human-robot/machine interactions. He argues that camera and production tools are 'computational machines could mimic human intelligence processes' that aimed eventually at reflective and evaluative capacities approaching those traditionally associated with human cognition and subjectivity (Caldwell, 2008, p. 151). For better understanding the relations between human workers and machine, or future inclusion of robotics in television production, Caldwell suggests three ways that cameras and production tools work in television and film production. First, a camera is a tool that allows a variety of 'image-making tendencies and dispositions' and 'favours certain uses of technical metaphors and aesthetic ideas over others'; secondly, as part of 'collective and interactive production process' including 'networks of distributed and situated cognition'. Finally, camera and production tools serve as cultural performances (Caldwell, 2008, p. 151). Camera operators work with the designed filming machines and production tools according to sociological conventions that embrace cultural assumptions including 'production values, fluid movement and controlled performance' (Caldwell, 2008, p. 152).

When thinking about the implications of the 4IR for the television industry, we need to explore the extent to which human workers are willing to work with, rather than to be in control of the robots. Thus, it is essential to develop a better understanding of how television production workers (as a human), adopt unconventional ways of dealing with the robots/machines as television production tools. Moreover, how they negotiate their professional roles with the role of robots including artificial intelligence – one of the challenges brought by the 4IR into the life of human and the television industry.

Humanised Workplace

When thinking about technology in every day working life, ones often link it with the promises of efficiency and ease of use and how the industry adjust with global media markets and effective management of big data or a large amount of information. Jacques Ellul's (1967) term 'technological society' inherently relating to the promises of efficiency, automation, self-augmentation, rationality, and artificiality (Deuze, 2007). Others tend to explore a technological society in the forms of the human-computer relations from the cultural context and how the computer and communication revolution of production has transformed labouring practices (Hardt & Negri, 2000).

In line with the opinions on how technological changes affect the creative labour, the 4IR has shaped the ways workers perceive the organisations with which they work. The Marxist scholars like Michael Hardt and Antonio Negri (2000) argue that the introduction of the

computer has radically transformed work by which workers have to think and act like computers. Their opinion, however, is based on Marxist scholars, which lacks sociological insights into labour. They distinguished the 'immaterial labour, which involves 'affective labour' of human contact and interaction with robots/machines (Hesmondhalgh, 2007, p. 63). In agreement with media sociologists David Hesmondhalgh (2007) and Andrew Ross (2003), the term 'humanised workplace' is redefined based on sociological lens. I support Hesmondhalgh's argument that Hardt and Negri's notion of immaterial labour 'could not be the foundation of any serious critique of the creative industries' (Hesmondhalgh, 2007, p. 64). According to Hesmondhalgh:

Hardt and Negri's ambivalence seems too polarised, founded on an opposition between the potential for commonality in networked forms of communication, and the insecurity of workers undertaking immaterial labour (Hesmondhalgh, 2007, p. 64).

With the rise of robots/machines in the 4IR, we need to reconstruct the term 'humanised workplace' sociologically. Sociologist Andrew Ross (2003, p. 9) for instance, observed how the creative workers in the Silicon Valley 'appeared to promote a humane workplace not as a grudging concession to demoralised employees but as a valued asset to production' (Ross, 2003, p. 9). A humanised workplace constitutes such elements as 'openness, cooperation and self-management', 'oodles of autonomy along with warm collegiality', and enlisted employees' 'most free thoughts and impulses in the service of salaried time' (Ross, 2003, p. 9). Nonetheless, a humanised workplace has its shortcomings as creative media workers may be vulnerable to self-exploitation (see Hesmondhalgh, 2010; Percival and Hesmondhalgh, 2014; Nur Kareelawati, 2015). The reason is that creative workers motivated by the labour of love (McRobbie, 2002; Banks, 2007).

A humanised workplace that I propose here must be in accordance with the Quran and Sunnah, including the four positive attitudes from the Prophet Mohammed: always telling the truth (*siddiq*), to protect the anonymity of their sources (*amanah*), and spreading the truth and good deeds to the public (*tabligh*) with intellectual, emotional and spiritual wisdom (*fatwah*) (Muchtar et al., 2017, p. 559).

Other attitudes include the concepts of justice (*'adl*), telling the truth (*haqq*), independence (*nasihah*), balance (*i'tidal*), prevention of evil attitude (*hisbah*), and respecting and valuing moderation (*wasatiyyah*) (Pintak, 2014; Muchtar et al., 2017). Nur Kareelawati et al. (2017) proposed a human management model based on the *Maqasid Shariah* to ensure a work-life and religious life balance among Muslims in creative industries. All these concepts are parallel with the definition of 'human spiritual intelligence' by Al-Math (1996), Al-Ghazali (1953/2005), and Zulkifli (2009), addressed at the beginning of this article.

While the Western scholarships tend to exclude religion in their analysis of work-life balance from various perspectives of labour (Munn & Chaudhuri, 2015; Ross, 2003;), my critique on a humanised workplace includes Islam (as an ideology) that may be exploited by the management of the Islam-based television organisation. In the context of a humanised workplace, the term 'religious ideology' is applied to identify the dynamics of power that are internal and external to the Islam-based television. Regarding internal power, religious ideology can include how its management interprets religious messages and imposes a particular religious ideology on members of its television production community, as well as embedding such ideological messages within the television programme production.

Regarding the dynamic of power external to the Islam-based television, religious ideology is 'a relay or conduit for sources of power' that is external to media organisation (Corner, 2011, p. 14). The *Salafi* fundamentalist view of Islam is an example of a religious ideology that influences broadcast organisations (Kraidy & Khalil, 2009; Kraidy, 2010; Hroub, 2012). Understanding Islam as a religious ideology and 'a relay or conduit' of external power (Corner, 2011) is relevant to this study. Understanding the dynamics of power within an institutional context is inherent in the study of any production culture (Caldwell, 2008). According to Caldwell, the study of 'culture as an interpretive system' in television production 'always be seen as fully embedded in the play of power' (Caldwell, 2008, p. 2).

DOING MEDIA ETHNOGRAPHY

This study adopted ethnographic methods such as participant observation and semi-structured interviews. The analysis presented in this article is based on two datasets. The first set involved the ethnography was carried out in 2013 at the Islam Channel, London. The second data set was built upon the semi-structured interviews conducted with Muslim television production workers between 2013 and 2018 in London and Kuala Lumpur.

The Islam Channel became a research site for three reasons. First, Islam Channel is the first Islam-based programme to use English as a broadcast medium. The use of English language by the channel allows a broader audience to access its variety of programmes. Thus, signifies the channel's support of a social cohesion agenda of being British and Muslims at the same time. Second, a UK government census reported that 59% of Muslims in this country watched the Islam Channel at some point (Ofcom, 2011). Furthermore, although the Islam Channel is based in central London, viewers in 136 countries can access its programmes via satellite and the Internet (The Dawah Project, 2015). Third, in 2010, the UK-based counter-extremism think-tank, the Quilliam Foundation, scrutinised Islam-based television organisations beneath a political lens.

According to the Quilliam Foundation report (Rajab, 2010), the Islam Channel is 're-programming' (recruiting) young British Muslims. The report accused the Islam Channel of disseminating extremist ideology through a 'live' phone-in television programme called IslamQA. Hence, based on these reasons, it is worth exploring whether Ofcom's scrutiny and the Quilliam accusation have had any impact on the production culture of the Islam Channel, as well as considering how production community members respond to such scrutiny while attempting to meet the needs of the channel's young and conservative audiences. The next sub-sections elaborate on the research methods, production sites and participants, and data analysis procedures.

Participant Observation

A role as an assistant producer cum researcher of the magazine talk show *Living the Life* (2012 – present) allowed me to take part in everyday production tasks. The Islam Channel is a relevant site for the analysis of emotional labour. Confronting representational issues and ideological constraints have impacted the emotional wellbeing of members of the production community working with the Islam Channel.

The concept of emotional wellbeing is useful to analyse how the television production staff respond to constraints and manage their emotions while producing the magazine talk show. Talk shows constitute a distinct television genre; how the production staff deal with

their own emotions and those of others might differ from workers involved with documentaries, news or drama productions.

Semi-Structured Interviews

The secondary method for this study is a semi-structured intensive interview. It permits 'a wider range of contexts and situations to be examined than the in-depth study of a single case' (Hesmondhalgh & Baker, 2011, p. 16). Interviews give researchers 'the accounts of interviewees about their experiences and products, and the opportunity [to listen] to some of their accounts of what happens to them, and why they think that things happen in the way that they do' (Hesmondhalgh & Baker, 2011, p. 15). They also offer insights into creative autonomy (Hesmondhalgh & Baker, 2011; Nur Kareelawati & Ahmad Fadilah, 2018) and the 'constrained or the surprised world of television production' (Cottle 1997, p. 12). As a valid method to examine or analyse the lived experience of media producers, the semi-structured interview deployed in some media production studies (e.g., Gitlin, 1983; Grindstaff, 2002), including those of religious broadcasting (e.g. Noonan, 2008) and documentary film (Zoellner, 2010).

Before embarking on the fieldwork, I designed an interview based on the research questions: How and under what conditions do television production workers produce religious programmes? This research adopted a format similar to that used by Maruta Herding (2013, p. 65-67), which she adapted from Kruse (2009) when studying Muslim youth culture. The format includes questions that: 1) cover substantive aspects of participants' lives at the Channel; 2) encourage participants to elaborate upon their answers when desired; 3) follow-up on various answers. Such a format includes questions that move from general-to-specific categories (e.g., from their professional roles in and opinions about the Channel and the programme to their motivations and feelings about production rituals and work relationships). These sorts of questions offer insights into the everyday lives of participants including considerations of their working conditions, the tensions and contradictions, and the extent to which their experiences have challenged work life and in doing emotional labour.

Production Sites and Research Participants

The staff involved in the production of magazine talk show *Living the Life* are the research participants that I interviewed. These workers were among creative and technical workers, paid and unpaid, and among junior and senior multi-skilled operators as well as producers, assistant producers, and scriptwriters. I asked them questions concerning their experiences of the genre conventions and production routines of magazine talk show *Living the Life*. To protect the identity and integrity of the participants, I refer to them using their job roles (e.g., producer 1, assistant producer, camera/multiskilled operators).

While the study in London provides a set of ethnographic accounts on how the production employees perform emotional labour, the data gathered in Kuala Lumpur aim to identify the implications of the 4IR for emotion. Both research sites allow the observation of emotional labour and identify the extent to which religious television is a humanised workplace. Another dataset gathered through interviews with twelve cameras/multiskilled operators were conducted between 2017 and 2018 in Kuala Lumpur. These camera/multiskilled operators include four junior employees (less than five years experience), six senior camera operators (between 10-20 years experience) and two senior camera operators at a managerial position of an Islamic television station.

DATA ANALYSIS

This research is inductive, in that, I used the data gathered from the field and formed analytical themes using such concepts as human emotional and spiritual intelligence, emotional labour, human-robot interaction, and humanised workplace. I posed generalisations based upon the data as well as my past professional experiences, and relevant scholarships in the field. During my fieldwork, I compiled fieldnotes that were updated daily and following my observation period I transcribed the interviews I carried out verbatim. All this data was analysed and categorised in themes using NVivo, a qualitative data analysis software. The items were coded according to categories, which I drew from the semi-structured interview format. I discovered key themes and organised categories based on the analytical framework defined at the outset of this study. Given the fact that the participant observer is the primary data collection instrument in qualitative research (Creswell, 2011), I then attempted to understand and explain these emerging themes based on my interpretative framework.

To ensure the validity of the data analysis, I adopted an ethnographic strategy that applies an extended description of research experience (Creswell, 2009, p. 192). The purpose was used to a) convey the experiences of the television production staff and the meanings they attach to their narrative experiences, and b) express the participants' opinions and their desires to accomplish their professional roles and tasks. The participants' voices and my observations provide readers with vivid accounts of the challenges encountered, the constraints and tensions experienced and the insights drawn from personal, institutional and sociocultural contexts. In the next section, I discuss the findings in greater details. I emphasise on the experience of television production employees in London by reflecting on my ethnographic experience and data gathered from interviews with television production staff. This particular analysis focuses on emotional labour. Next, I present the findings of my analysis of camera operators' perceptions concerning human-robot interaction. These two sets of analysis afford an understanding of how religious television production workers perform emotional labour in the 4IR, and to what extent is religious television a humanised workplace.

FINDINGS

By positioning emotional labour from the perspectives of religious television, and against the backdrops of the 4IR, I present the findings in a three-fold analysis, which: 1), demonstrates how religious ideology (such as *Salafi* fundamentalism) shapes the emotional labour in religious television production; 2) indicates how the talk show genre conventions affect emotional labour; and 3) elaborates the implications of human-robot interactions for emotion. These analyses inform us to what extent is religious television a humanised workplace by considering the various degree of emotional labour performed by these television production workers.

Implications of Ideological Constraints for Emotion

'The culture of caution' has shaped the emotional wellbeing of the production community at the Islam Channel. Ideological constraints linked to, for example, the clash between religious views (e.g., moderate versus *Salafi* fundamentalism) or issues concerning gender segregation and female subjects have all affected workers' emotions. In my experience of doing emotional labour, the producer approached me, discreetly asking me to call Rayhan, a 17-year old nasheed artist whom I had only spoken to when conducting a pre-interview via telephone,

and to ask whether he belonged to Hizb ut-tahrir (<http://www.hizb.org.uk/>), a religious extremist group based in the UK. The producer gave me a memo from the programming manager with Rayhan's phone number written on it. The following example describes how 'the culture of caution' that guided the producer and affected my emotion and that of the guest in question. My emotional labour may be illustrated as follows:

Producer: 'Nur, please call Rayhan and ask if he is affiliated with the group. Don't speak to him in this office. Please go elsewhere, ask him privately, ok?' I swiftly took the memo from him and told him that I had once visited the Hizb ut-tahrir's booth while volunteering for the Islam Channel Da'wah Project event the previous year. He replied: 'that was different; now the group is controversial. We (Islam Channel) don't want to be associated with such an extremist political group.' I told him that I would call Rayhan. I left the office and tried to figure out how to begin the conversation with Rayhan (Fieldnotes, April 2013).

On the one hand, I was worried that Rayhan might withdraw from the show if I asked him such a question. On the other, I might get in trouble if I didn't make that phone call and later found out that he was a member of the extremist group. When Rayhan answered my phone call, he told me that he was on his way to the studio, which made me more nervous. I decided to ask him directly without beating around the bush. A part of our brief conversation went on like this:

Nur: Rayhan, as a researcher, it is my job to check with our guests if they are members of any religious or political groups. I hope you don't mind if I ask you, are you aware of the group called Hizb ut-tahrir?
Rayhan: Yes, I have heard about it.
Nur: Are you currently a member of that group?
Rayhan: (quickly answered) No, No, No, I am not a member of that group. (Fieldnotes, April 2013).

Despite such an awkward moment, I felt relief after knowing that he didn't change his mind about being the guest on *Living the Life*. I tried to make him feel comfortable or perhaps forget about the question I had just asked. I thanked him for coming to the studio, reminded him of the time of the broadcast and the reason for his appearance on the show.

'The culture of caution' had triggered anxiety and fear. On the one hand, the guest might change his mind. This situation indicates the difficult social interaction and the potential confrontation with my own emotional experience. On the other hand, such situation affects the talk show production and my professional experience with others. Another example of the implications of 'the culture of caution' and ideological constraints on emotional wellbeing is related to female subjects and gender segregation:

There was an occasion when a guest, the *Salafi* sheikh refused to join Rima, a female presenter, and other guests on the sofa during the live broadcast. This incident happened because of his rigid interpretation concerning female subjects and gender segregation. As soon as the programme ended, Rima told me how embarrassed she was when the sheikh refused to join her on the sofa.

‘Nur, I am so embarrassed. This is not the first time that a sheikh refused to sit on the sofa with other guests and me. Such thing (treatment) happened in the past. I feel so bad about it now and at that time’ (Field notes, 4 June 2013).

‘The culture of caution’ relating to the female subject negatively affected the emotion of television workers involved while trying to appear as a natural individual on-screen before the audience.

Implications of Genre Conventions for Emotion

Like any other talk show discussed by Grindstaff (2002), the experience of *Living the Life* production also requires emotional endurance amongst creative staff to handle the pressures of executing such genre conventions as researching for guests and finding new stories daily. Hesmondhalgh and Baker (2011, p. 177) suggest that workers in television production experience high levels of stress and anxiety in their efforts to maintain good work relations. The same is true with the *Living the Life* production in which the producer is required to manage his emotions on a daily basis. The anxiety and stress in getting the job done were not only bad for him but also others in the production team, e.g., assistant producers, researchers and multiskilled operators. His and other production staff’s stress and anxiety can be mapped in such processes as the ‘guest hunting’, dealing with dropouts, managing guests on show day and producing the live broadcasts of *Living the Life*.

In sum, the poor execution of the magazine talk show genre has affected the emotional wellbeing of the *Living the Life* production community. Although a few of the production staff expressed their excitement or ‘the buzz’ of making a magazine talk show (e.g., producer and his assistant), they also experienced mixed feelings. Anxiety, frustration, stress and disappointment were some emotional responses expressed by and observed amongst creative and technical staff. This confirms Grindstaff’s (2002, p. 37) observation of her experience and that of others in daytime talk show production as ‘variously exciting, boring, stressful, frustrating, depressing, and rewarding’. Hesmondhalgh and Baker (2011, p. 137) also observed that workers in a talent show production experienced ‘the anxieties of star-making’ by which they had to maintain certain degrees of emotional distance from the talent show participants. A similar state of anxiety was observed among creative workers involved in the *Living the Life* production.

Implications of Working with Robots/Machines for Emotion

The 4IR has brought about curiosity and excitement as well as anxiety to television employees. The study has probed into the professional experience of television production workers, interpreting the connections and meanings that junior and senior camera operators give to technological enhancement. The camera operators’ experiences of working side-by-side with robots/machines define how they perceived robots in automating the filming processes. The conceptualisation of the ‘fear’ can be developed into a three-fold analysis of camera operators’ perceptions of robots.

First, regardless of the length of service, these camera operators have distinctive views on social robots. Their limited knowledge about the fluid movements, functions and roles of social robots have entailed a rejection of an idea of autonomous robots in television production work. Despite their acknowledgement of such technologies as remote control cameras

and automated cranes and dollies available in the industry, they were sceptical about the idea of having a robot that guides their work. Concerning a remark made by one camera operator, 'robot has limits, it can only cover specific areas and shots. Humans, on the contrary, are in control of what to film and where the camera can go' (Interview, 19 March 2018).

Second, the fear of limited functions and skills that a robot might have is another reason for denying the potential incorporation of a robot into television production. As one junior camera operator argued,

A human is far more superior than robots. Unlike a human, the robot requires prior settings by a human before it affords to function. Human is more flexible than robots; his/her skills can allow a sudden movement and drastically change the shots (Interview, 16 March 2018).

Finally, the fear of losing their jobs resulting from the possible downsizing of television production employees. Camera operators believed that robots could replace their position. The unknown future of human employment and patterns of precarious labour that have been played out by the television industry (Banks, 2007; Hesmondhalgh & Baker, 2011; Ursell, 2000). Such notions might contribute to the fear of the unknown future of television production labour. As asserted by one senior camera operator,

Robots are different from human. Human has emotion while the robot does not. It cannot 'read' our feelings. If it can't, how could it possibly bring out emotions into the [film] shots that we take" (Interview, 4 March 2018).

The camera operators perceived that the robots/machines had/ challenged their creativity. Being almost 20 years on the job, a senior camera operator expressed the tensions that robotic technologies create. As he argued, 'the needs for human creativity might diminish if robots take charge' (Interview, 4 March 2018). Such questions as 'how robot contribute to your job satisfaction' has also surfaced during the interview (Interview, 2 March 2018).

Notwithstanding negative perceptions of these camera operators, there were few protagonists of future human-robot interactions. On a positive note, a senior camera operator argued,

We (television workers) cannot deny that one day the robot will take over our roles, media corporation prefers a robot to us (human) because to maintain the robot is cheaper than to conserve the human health, or to sustain the living cost and life of a human. Two or four-men tasks could be replaced by a single robot (Interview, 30 April 2018).

DISCUSSION

This article suggests that the ideological clash has shaped the ways these production workers performed emotional labour and how they perceived their professional experiences and the television genre that they produced. The findings also illustrate the fear and feelings of insecurity about their job, tensions between human creativity and robots/machines resulting from the 4IR. I have proven two arguments made concerning the emotional wellbeing of production workers:

First, the ideological clash negatively affected the emotional wellbeing of the creative and technical staff. These can be mapped on several occasions: at the development phase, on 'show day' and during and after the live filming of *Living the Life*. For example, during the development phase, assistant producers and researchers had to deal with the potential of guest cancellations, which were often described by staff as frustrating and depressing. Further, the ideological clash in the channel demonstrated through the experience of a female presenter who had to deal with her feelings off-screen after the show had finished because of ideological constraints. In the *Living the Life* production, the rigid interpretation of gender segregation demonstrated by the *Salafi* sheikh had, to some extent, affected the female presenter's emotions. Even worse, the female presenter had to deal with a repeated 'incident' that affected her emotional wellbeing. Good television talk shows require emotional responses from presenters and guests.

Second, the 4IR has prompted the 'fear of the unknown' among camera operators. The 4IR triggered the feeling of fear and insecurity at the workplace. Banks (2007) and Hesmondhalgh and Baker (2011) have argued that precarious labour is common in the creative industries. This study confirms Grindstaff's (2002) seminal work which suggests that as a television genre, talk show requires strong emotional endurance amongst creative staff to handle the pressures of executing such genre conventions as researching for guests and finding new stories daily. Likewise, this study also proves Hesmondhalgh and Baker's (2011, p. 177) research which suggests that workers in television production experience high degrees of stress and anxiety.

Living the Life production producer is required to manage his emotions on a daily basis. The anxiety and stress in getting the job done were not only bad for him, but also others on the production team, e.g., assistant producers, researchers and camera/multi-skilled operators. This staff stress and anxiety can be mapped in such processes as 'guest hunting', dealing with cancellations, managing guests on 'show day' and producing the live broadcasts of a talk show. Because Islam and Muslim identity, gender and female topics are often politicised by western nations as well as misunderstood and misrepresented by their media, a large part of Muslim 'every-day life' and Islamic culture, which includes production culture and working life, are obscured.

CONCLUSION

Mapping emotional labour against the era of 4IR and religion is complicated. The study concludes that like other sites of creative labour, religious/Islamic television is a less humanised workplace as it demands a certain degree of emotional labour. The emotional implications include constraint by the ideological clash that nurtured 'the culture of caution' within the channel. Ideological constraints contribute to the poor execution of the talk show genre conventions are among factors affecting emotional wellbeing of members of the production community. Emotional and spiritual intelligence are relevant to Islam-based television production. In particular, when workers are required to perform emotional labour. Islam-based television should embrace the true meaning of humanised workplace that nurtures spiritual and emotional intelligence, strike a balance between work, life and religious life, and well-prepared for the rise of the robots/machines in the everyday work life.

The constraints on religious production highlighted in this research indicate the need for increased support for creative media workers. In the case of Malaysia, this research may also be of interest to the creative employees' labour union which oversees the wellbeing of media workers in the country. As for industrial implications, this study may support the Muslim media and broadcasting industry in managing creative work and content/programmes that require emotional labour. As for young and diverse audiences, the study may help to assess risks in the case of dissemination of media products that contain or promote fundamentalism and extremism. These precautionary measures are essential to religious broadcasters in Malaysia to preserve their reputations within society. Self-monitoring of this sort may also reduce the unwelcome attention and pressure from media regulators.

In addition to its implications for television production, this study may benefit Muslim and non-Muslim television producers and creative managers in two ways: **first**, in managing textual quality and in creating strategies to produce quality programmes across entertainment and religious genres. **Second**, in managing television production staff, creative managers may benefit from an understanding of the production culture as this study offers insights into the production of religious programmes and entertainment programmes with religious elements. As for managing production quality, this study guides the producer through a list of several constraints that may affect such quality. Knowledge of the production culture offers an understanding of the dynamics of power that is internal and external to a religious television organisation. For managing the production staff, understanding the production culture may equip broadcast institutions and television producers with better solutions to deal with constraints relating to the treatment of religious elements in the entertainment genre as well as in managing conflicts that may arise from such constraints at both the managerial and television production levels. This study, in particular, enhances our understanding of how television production workers do emotional labour in the 4IR, and how religious television can be a humanised workplace.

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