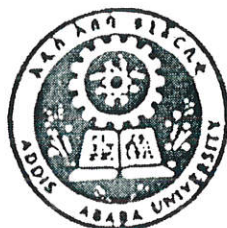


**ADDIS ABABA UNIVERSITY  
SCHOOL OF GRADUATE STUDIES**



**TABLOIDIZATION IN PERSPECTIVE: AN ASSESSMENT  
OF TABLOID PRACTICES IN ETHIOPIA**

**Eden Fitsum**



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AN ASSESSMENT OF TABLOID PRACTICES IN ETHIOPIA**

By  
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**Tabloidization in perspective: An Assessment of Tabloid Practices in Ethiopia**

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## Abstract

The revolution that started globally as changes in the size and shape of newspapers has brought along with it a particular genre marked by the focus towards less serious issues and the treatment of serious issues lightly. In light of this, this study under the title of *Tabloidization in Perspective: an Assessment of Tabloid Practices in Ethiopia* attempted to gain insights into tabloid newspaper practices in Ethiopia through the eyes of readers and practitioners. The objectives were to find out prominent trends in tabloid newspapers, the conceptualization of the public sphere, and the perception of tabloids by their readers and different practitioners. The study has utilized qualitative methods of focus group discussions with tabloid readers and individual in-depth interviews. Accordingly, findings show that tabloids deal with serious issues such as politics and in terms of diversifying voices in the political arena and for their entertaining values, they are praised by their readers. Government journalists and some focus group participants on the other hand argue that tabloids have the tendency to oppose the government and constantly criticize its activities. It has been found out that they engage in journalistic malpractices to boost their businesses which are seen as crisis for democracy. Some of the trends as pointed out by their readers and some journalists include sensationalism, invasion of privacy, frequent use of anonymous sources, and the reduction of serious issues.

## CHAPTER ONE

### 1.1 Introduction

The advent of technologies such as radio, television and even the internet were deemed to replace newspapers. These relatively recent inventions 'threatened' the existence of newspapers as they enabled speedy and mass news production. However, the result was not the ceasing of newspaper production, but the shift in the journalistic standard of news coverage as the competition from the electronic media is considered to be one of the derives towards this shift resulting in a media phenomena, namely, *tabloidization*.

Though the development of tabloidization and of sensationalization is a phenomenon that started developing towards the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, its inception goes way back to the time when human beings started exchanging news using word of mouth. Stephens in his article *History of Newspapers*, points out that in those early years of information exchange, criers went from place to place announcing, "*births, deaths, marriages and divorces*" And Shaaber says that early printed news in news books and news ballads which existed in England in the sixteenth and seventeenth centuries were filled with reports of,

doings of the court; murders and other crimes, miracles, prodigies and wonders; monstrous births and strange beasts; witchcraft; the plague; acts of god such as flood and fire, and the weather; and sporting events.

This phenomenon is defined in more ways than one in the next chapter, more than just the media's coverage of less serious or sensational stories.

In recent years arguments have intensified that increased commercialization of the mass media is putting its role as an institution for public debate to the test. That it is resulting in the falling apart of the public sphere, which according to Rodney Benson, is the principal theme of Habermas' argument. According to Habermas, the author of *The Structural Transformation of the Public Sphere: an Enquiry into a category of Bourgeois Society*, as cited in Benson, asserts that the press gave way to its own commercialization

which resulted in the transformation of the public sphere from a forum for public discussion to a stage for advertising.

Even as voting and other political rights were extended to previously disenfranchised groups, expanding participation in public life, political debate in a commercialized public sphere lost its independent critical edge and became more sensationalized and trivialized, that is, less rational (Benson, 2001: 1).

Though it has been argued, as will be discussed in the next chapter, that there is more to this phenomena than just increased commercialization, many scholars cite the need for the press to stay in the market as the dominant foundation of tabloidization. Tabloidization is a generic term used across all media to describe the tendency of leaning towards entertainment.

This shift in the standard of journalistic practices, described as the 'dumbing down' (McNair, 2001:44) has been profoundly discussed by media critics, scholars and practitioners as well (Biressi and Nunn, 2008). This phenomenon according to Brookes is marked by the transformation of serious issues into the less serious by way of appealing to the masses (2000). Caught in between to sides, instead of the traditional role of providing serious information for citizens, the media now are prioritizing the business side of the craft (McNair: 2001). The competition among media has increased with the expansion of media conglomerates in power and size urging them to focus on stories of profitable nature that can be gathered in as cheap ways as possible and attract readers and advertisers (Sampson, 1996).

Franklin notes the spillover effect of this phenomenon by citing the shift of the broadsheet newspapers that are deemed to contain more serious news, towards less investigative stories and foreign and political news (1997). However, as much as scholars, media critics and mainstream journalists chose to denounce the tabloid media for disrupting the public sphere, its defenders pronounce the unfairness of criticism of the global media and argued that the criticisms are generalized based on the American media context urging the redefinition of the public sphere (Oliver and Myers, 1999).

## **1.2. Statement of the Problem**

If we consider the newspaper industry in Ethiopia, according to information from the Ministry of Information 64 government and private newspapers are in circulation in the capital Addis Ababa (2008). Government newspapers are subsidized by the state but private newspapers highly depend on advertising money for which reason in the past some newspapers came into existence only to cease publication after few issues unable to stand the market pressures (Mekuria 2005). In spite of this, the proliferation of these private newspapers, mostly tabloids, has become a common phenomenon in recent years.

For the low literacy rate in the country and the limited circulation of these publications, the above figure appears to be somewhat significant. However in light of the existing discussions about media standards and the availability of these tabloids and the scarcity of research in the area, it becomes difficult to talk about the contribution of the existing media situation or the downside of it for that matter. There are considerable number of researches being produced periodically but most research areas that I have come across focus on comparative analysis of reader satisfaction or on readership and not one focus (at least at my disposal) on the phenomenon of tabloidization in any form. Thus the many facets of contemporary discussion about media standards is in relation to either the traditional role of the media or its use in being an alternative public sphere covering “*politics of the everyday*” (Wasserman 2008). Accordingly, this research is a result of the global public outcry and the pronounced defense to it, as a consequence of the phenomenon of tabloidization. It is also a result of the need to contextualize both sides of the argument to come up with solutions or benefit from the huge advantages that the media could offer.

## **1.3. Objectives of the Study**

This study is as already indicated, an enquiry into the world of tabloids in light of existing scholarly debates. So the research questions go something like this:

- What are the prominent trends in tabloids as seen by their readers?
- How are tabloids perceived by their readers and journalists?
- And how do tabloids conceptualize the public sphere?

#### **1.4. Significance of the study**

This research will hopefully fill the gap in existing media research in that it deals with a relatively and contextually new area. Its possible outcome will produce input into newspaper practices.

#### **1.5. Scope and Limitations of the Study**

A comparative study would bring about reliable results that could enable generalization. It would allow the consideration of the bigger media context that includes broadsheets as well as tabloids. However, in this case, the research bounded by time, will focus only on tabloid readers and media practitioners that work for private and government media. In addition, the available literatures on the phenomenon of tabloidization generally represent the western media situation. The lack of statistics in newspaper circulation and readership demographics has made it difficult to make some generalizations.

#### **1.6. Methodology**

Qualitative research designs are found to be appropriate for this particular research because of the nature of the research. The purpose of the research, as indicated earlier, finding out the views of practitioners and readers will best be answered through focus group discussions with tabloid readers and in-depth interviews with media practitioners.

#### **1.7. Organization of the Thesis**

Planned in five chapters, the first chapter gives the plan of action that defines the whole research, followed by the second chapter which presents the review of literature giving existing perspectives in tabloidization. It presents the views of many media critics, scholars and practitioners, and also brings forward the origin of the present media situation. The third chapter defines the research design describing the sampling and the implementation of the data gathering process. And the fourth chapter constitutes the data analysis and lastly concludes with the fifth chapter giving the summary and conclusions.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2. INTRODUCTION

This chapter reviews literature in relation to the phenomenon of tabloidization. It puts forth contemporary discussions that enable the understanding of the phenomenon, its roots and consequences. Many of the arguments are grounded on literature written in the American or European contexts that have important contributions to understand the phenomena.

##### 2.1 Tabloid

Before it came to represent a journalistic medium, *tabloid* had been a term used by the drug industry to refer to compact and concentrated form of medication. Tulloch points out that the term is a blend of two words, *tablet* and *alkaloid* in England in 1884 until it evolved soon after to mean "a concentrated version of anything" one of which was the small sized (half the broadsheet) newspaper (Tulloch, 2000).

The term *tabloid* was no longer limited to size of newspapers partly because it became value laden to mean something more than size or shape and partly because it became applicable in television as well. Since the term has crossed the border, Gripsrud explains that the denotative meaning of the term "has been almost totally replaced by the form-and-content connotations-it does not refer to TV screens half the normal size". Applicable across all media, tabloid journalism according to Jönsson and Örnebring is equated with *bad journalism* (2001:1). While the distinction between tabloid and serious news is deemed to be the distinction between *fact* and *fiction* as explained by the ideals of McQuail's journalistic model as the *information* and *narration* model (1994:269), television is the medium most commonly associated in recent years with tabloid journalism. It is, according to Dahlgren, in the middle of "the sacred boundary between fact and fiction" with the inclusion of new genres such as "docudramas and 'reality-based' reconstructions" that have the public thinking that they "are social constructions rather than simple reflections" (1992:16)

Sparks, author of *Tabloid Tales: Global Debates over Media Standards*, puts forth a more elaborate definition in looking at tabloid in three ways in terms of its content. First, he talks about the proportion of news to entertainment:

It devotes relatively little attention to politics, economics, and society and relatively much to diversions like sports, scandal, and popular entertainment; it devotes relatively much attention to the personal and private lives of people, both celebrities and ordinary people, and relatively little to political processes, economic development, and social changes. (2000:10)

In this description, it is indicated that much of the space in tabloid is occupied by entertainment rather than information. In the second sense, Sparks talks about how tabloid material is handled and says that a tabloid is marked by "a shift in the priorities within a given medium, away from news and information toward an emphasis on entertainment". The third usage which is commonly seen in talk shows is described as the shifting boundaries of taste within different media forms. Here, he talks about the media content and cites as example talk shows filled with non-experts feeding the public the wrong content. In his own words, "what is at stake here is a judgment not of a particular kind of media output but of content with which it is filled" (Ibid, 11).

In the same manner, Chorasak in her article *A Brief History of Tabloid Journalism* discusses that tabloid emphasizes entertainment, "... sensational crime stories, gossip columns, repeating scandalous innuendos about the personal lives of celebrities and sport stars..." Other scholars like Davis and Owen agree with this. In their book *New Media and American Politics* they say that tabloids provide people with topics such as sex, crime and violence (1998:103). The inclusion of such subjects have attached the following labels that are used interchangeably with tabloid nowadays according to Nichola include, *soft news*, *infotainment*, *yellow journalism* and *newszak* (2005: 4)

Fiske also explains it in terms of its content. "Its subject matter is generally that produced at the intersection between public and private life: its style is sensational, sometimes skeptical, sometimes moralistically earnest; its tone is populist..." (1992: 48) In a similar

line with McQuail's journalistic model mentioned earlier as the *Information* and *Narration* model, Fiske also explains tabloid journalism in its negotiation of fiction and documentary and also between news and entertainment. Fiske admits the great economic success of tabloids as a result of these contents.

Somehow the above perspectives seem to direct milder attacks on tabloid, but some scholars such as Bird go to the extent of labeling it as 'trash' compared to the serious press, "whose tone is serious, official, impersonal and aimed at producing understanding and belief"(1992:107). She elaborates *trash* as something that is superficially attractive, cheap, that has too much of the *dumbed down* and as a result of which should be discarded.

However in addition to its content, it shows distinctiveness in form. The tabloid is also noted for its straightforwardness. Harmsworth as cited in Sparks and Tulloch describes the tabloid in terms of its style of writing. He characterizes it in its fewness of words, brevity of sentences and simplicity of paragraphs (2000). By the same token, Bird points out its conversational style and visualization (the use of photographs, and illustration) as a factor for its success (2000).

Despite their denunciations of the tabloid content, the *serious* newspapers, the mainstream media are using the techniques used by tabloids to increase circulation. Kaiser of the Washington Post explains the diffusion of tabloid methods in response to a decline in circulation; "We're now committed to putting one strong human interest feature on our front page every day" (1997:23).

But the serious media do not give tabloids credit for the significant business venture they succeed in duplicating; instead they continue to condemn their ways and blame them for the decline in media standards. Proponents of tabloid journalism on the other hand keep on defending this genre by putting forth certain arguments. It is in the middle of these arguments that the term tabloid evolved into tabloidization to represent the process by which the press prioritizes entertainment at the expense of the coverage of public affairs.

More seriously put, according to Gripsrud, "it connotes decay, a lowering of journalistic standards that ultimately undermines the ideal functions of mass media in liberal democracies" (2000:285).

Franklin, one of the academic opponents portrays the phenomenon of tabloidization in the following manner:

Entertainment has superseded the provision of information; human interest has supplanted the public interest; measured judgment has succumbed to sensationalism; the trivial has triumphed over the weighty; the intimate relations of celebrities from soap operas, the world of sport of the royal family are judged more "newsworthy" than the reporting of significant issues and events of international consequence. Traditional news values have been undermined by new values; "infotainment" is rampant (1997:4).

In a foreword for Sparks, Zelizer, simplifies the phenomena by making a distinction between, "...high and low, information and entertainment, substance and style, responsibility and sensationalism..." in a more concrete way, in tabloid journalism it is the choice of, "word over image, expository prose over sound bite, black-and-white photography over the color still shot" that is making it a point of discussion (2000).

Instead of making such a sharp dichotomy, in a different perspective, Hughes talks about the importance of including such materials as human interest stories together with more serious materials like politics and business. She says that such is a trait of modern newspaper and talks about diversity in order to appeal to the human interest but also to "specialized tastes" as well. A newspaper is, "...an omnibus, offering editorials, advertising, news, and human interest stories..." and it is the domination of one over the other that gives a media product its character (1940, 59-60). This goes in line with Sparks' definition of the tabloid mentioned at the beginning.

Yet another way to identify between tabloid and serious materials according to Sparks is by differentiating the purposes of the serious and the tabloid. He states that, "the aim of serious journalism is to facilitate political involvement and democratic participation. Tabloid journalism facilitates private enjoyment and pleasure" (2000, 28).

In a more elaborated way, Pensar lists the peculiarity of contemporary tabloids as follows:

- Entertainment and news are blended together and entertainment is becoming more important as a whole.
- More focus on the individual (politicians and/or other public/civilian figures), rather than on the subject of the matter.
- More weight is put on banalities and bizarre rarities. A general decrease in real news and a construction of banalities into news.
- Less weight is put on in depth analysis and political debate.
- More focus on the 'dramatic', such as sex, violence and scandal.
- Narcissism, in the way that societal issues only concern me when it is to my benefit.
- Social and human tragedies are made into entertainment for the public to dwell on.
- News is taken out of its context (2006).

According to Baum, because of their tendency to include intensive coverage of trivia at the expense of politics and public policy, the tabloid media have been disregarded by political analysts and scholars (2003). However, Connell does not see the concentration on personalities and private issues as a diversion from issues of social structure, rather for him, it is a technique that helps the masses understand complex issues like politics. He puts it as "one way of the ways in which their differences and tensions are represented as concrete and recognizable rather than as remote, abstract categories" (1992: 82).

The two sides of the argument could be better contextualized within their historical contexts. The phenomenon of tabloidization had its antecedents in history, as many scholars agree; it is not something that came out of a *historical vacuum*. Tulloch explains the evolution of tabloid journalism in four phases. The first phase (late 1880s-1920s) witnessed a major shift from politics to sensation and entertainment. According to Esser, this is when newspapers started giving some space for sports and entertainment as a result of the pressure from advertisers (1999). It was their way of *catering to popular taste* and increase circulation.

Second phase (1920s-1950s) saw a change in the design and layout of the popular press. In the same period, as much as they wanted to exercise *public-service function*, the serious press remained restricted to a narrow social group. "Worthy but unprofitable, public spirited but dull, imprisoned in relatively small circulations and a narrow social range, they aspired to a spurious objectivity" (2000:134).

In the third phase (1960s-1980s), the fierce competition of the *middlebrow* broadsheets, *popular* broadsheets and *virtuous* tabloids, all of which gave over to *raising the consciousness of their readers*, with the *unvirtuous* tabloids giving rise to a new breed of *supermarket* tabloid. The final stage from the late 1980s to the present marks the pressure on the '*popular "tabloidized"*' from television. The competition unlike the previous phases was not from other types of publications, it was from television. Tulloch describes this situation, "rather than the banner headline, the enemy of journalism is the moving image". According to him, passing through these phases, the newspaper displayed different characteristics at every stage but one theme sustained throughout, "...the degradation of political discourse" (2000:134-5).

The fact that the evolution is explained in the above four phases from the late 19<sup>th</sup> century onwards does not mean that it was the beginning of the tabloid, because the tabloid in its denotation existed as early as the emergence of the *penny press*(USA) and *pauper press* (England) in 1830s. According to Allan, apart from their entertaining content, they were referred to as *radical press* because "they were actively campaigning for radical social change..." as opposed to the *respectable press* which catered for the opinions of government officials (2004:12). Because of their controversial subject, there were official attempts to destroy these presses by laying the Newspaper Stamp Duties Act. (1. A tax was first imposed on British newspapers in 1712. The tax was gradually increased until the 1815 Stamp Act increased it to 4d. a copy. As few people could afford to pay 6d. or 7d. for a newspaper, the tax restricted the circulation of most of these journals to people with fairly high incomes. In 1836 the campaigners had their first success when the 4d. tax on newspapers was reduced to 1d. The campaign continued and in 1849 a group of publishers led by Henry Hetherington formed the Newspaper Stamp Abolition Committee. However, it was not until 1855 that the newspaper stamp duty was finally abolished. (<http://www.spartacus.schoolnet.co.uk/Lstamp.htm>)

The only way they could survive was by evading the tax because it was beyond the capacity of these low budget presses. However, this resulted in the shying away of advertisers to the *respectable* press to avoid association with controversial subjects. They later flourished following the elimination of the Stamp Act in 1861 (Ibid: 12-13).

Though different in origin, apparently, the controversy regarding standards goes back in time. The opposition during the times of the pauper press which eventually brought about their decline, resulted from official disapproval of their content and also dissatisfaction of the *respectable* press over the loss of readers to the radical newspapers. But the current argument springs from ethics and professionalism in which academics and media professionals are talking about the decline in journalism standards. And their argument according to Sparks is based on the traditional role of the media as a public sphere, "without which the functioning of a modern democracy is not possible" (2000: 24).

## **2.2 What Caused Tabloidization?**

Williams equates the declining media standards with the growing media technologies. While the innovations helped make more information available, the quality of the information delivered to the public and at the same time, their understanding is declining. "Public ignorance and apathy is growing as the serious, challenging and truthful is being pushed aside by the trivia, sensational, vulgar and manipulated" (2003: 230). Despite the privileges and advantages of new media technologies, many scholars also mention technological advancements for the decline.

Cook cites the linotype machine that brought about speedy newspaper production and large circulation with more popular content (1998). In a more recent development, the internet enabled speedy news gathering and delivery causing an increase in competition for the attention of citizens.

Contrary to the common perception that the information revolution and the rise of the Internet promise the birth of a "new Athenian democracy" or at the very least the revitalization of the rather moribund democratic claims of the governmental systems of the developed West, it is claimed that these technologies are destroying the pillars of the fourth estate (Sparks, 2000: 4).

According to Hamill, newspapers are adopting this trend and are desperate to maintain their business because they are victimized by declining circulations whereas television and radio are suffering from the proliferation of channel and ever changing program forms. Though their reasons for adopting the current trend may differ, one thing remains true. "The competition from cable television and the Internet is no longer theoretical; it is real" (1998:15).

Another reason mentioned for the collapse is commercial pressure exerted by the free market and profit-oriented owners. According to Norris, as sales of newspapers started to decline, executives resorted to market research techniques "The very same tools that brought propensity to manufacturers of soap and automobiles" to find out readers' needs (1997: 45). Martin as quoted by Sparks, spoke in the *Columbia Journalism Review* conference about this method that measured journalism as a commodity,

These are two words that I have come to despise: marketing and demographics. As journalists, we have stopped trusting our own instincts. Rather than do that, we convene a focus group. Rather than make a command decision about what we consider news, we call a consultant. And replacing the belief that a good story, we told, will appeal to and inform a broad range of people, we ask ourselves, what is our target audience? When you start trying to shape news for the people your advertisers want to attract, you've already perverted the process. You've stopped talking about what is information for all of us; you've started asking, "What does a woman aged 18 to 49 really want?" Newspapers engage in the same dumbing down (Sparks, 2000: 4).

This according to Hamill in the American context, results from lack of professionalism or lack of the knowledge of the journalistic world.

...more newspapers are now in the hands of faceless chains or individual amateurs; both seem to believe that the abstract management techniques of other business- cereals, real estate, parking lots- can be applied without penalty to newspapers. Licensed by publishers, MBAs have been granted positions of power in many newsrooms. These men and women, who have never been reporters, depend upon polling and focus groups to shape the news package. They are responsible for the endless meetings, with their charts and abstractions, that consume so much time

that was once used by editors to inspire and instruct the young and push seasoned veterans to better stories. They slice and pare and trim in the name of the holly bottom line, extol the virtues of "reader-driven" journalism, and the process witlessly reduce the possibilities for long-range growth (1998: 16).

Here, it is explained that the traditional process of news gathering is replaced by the attempt to tailor messages to the needs of media consumers by adopting business strategies that became a success in other enterprises. This indicates that since tabloid content is determined by the needs of the audience, thus, the above causes may not be the only ones; the ideas of tabloid defenders mentioned in the next section including the psychological needs that are fulfilled by the tabloids could also be added.

## **2.3. Perspectives of Tabloidization**

### **2.3.1. Critics**

Tabloidization has long been a topic of discussion by media critics, scholars and professionals. In many ways than one, these commentators stated that the inclusion of the trivia in contemporary media imposes a threat to democracy. Some publicly denounce this trend in journalism from the point of view that democracy is harnessed through political discourse that takes place in the media. However, the conformation to entertainment norms that is apparent in tabloids, they reflect, "devalues politics by lowering the standard of public debate" (Baum, 2003: 104). Some scholars such as Sparks state that they not only are threat to democracy, but "they make its practical functioning impossibility because they are unable to provide the audience with the kinds of knowledge that are essential to the exercise of their rights as citizens" (2000: 28).

However different the antagonisms may be, they seem to be different versions of one another reflecting a recurring idea that "...tabloids are a threat to the proper workings of democracy and provide the fuel for dangerous populist flames..." (Ibid: 25). While catering to popular taste or "superficial whims of "mass" audiences," they could be refreshing to people who:

... would like to escape from the efforts of thinking and concern, but it does seem sad that so many newspapers fill their columns with shallow, often inconsequential and incoherent stories when world conditions call for a more thoughtful world citizenry and more responsible journalism (Merrill & Fisher, 1980: 5).

Merrill and Fisher do not dismiss these stories as unimportant, instead, they say that they are stories that are of significance but mishandled by *verbal images* that are aimed at entertaining the masses. The popular press which they refer to as *hodgepodge press* does not facilitate the rational but runs with the purpose of engaging people in a *playful exercise* with its "splashy, superficial, thoughtless, and tenuous" content. They disapprovingly explain this situation as follows:

A mere chronicling of negative aspects of reality, a steady diet of sensation (war, crime, sex, rioting, etc.) may satiate the mass appetite for vicarious and effortless "adventure," but it does little to create a homogeneity of thought or thoughtful people (Ibid).

They point out that this is also shared by most editors who unfortunately never been seen to practice what they preach.

### 2.3.2. Defenders

As much as there are critics eying ever suspiciously the practice of tabloid journalism, there are also defenders who not only defend the tabloid press but also criticize the ways of the serious press denouncing it as an instrument for the powerful to impose their ideas upon the powerless. They praise the contents of the tabloid media considering it "a vital resource from which "the people" can generate their own meanings and thus empower themselves at the expense of the "power bloc"" (Sparks, 2000:25). Sparks defines *the people* as, "the poor and uneducated who are taken to constitute the tabloid's main market" (Ibid). And Fiske defines the *power bloc* as "...an alliance of the forces of

domination, expressed in institutions such as government, politics, industry, the media, the educational system, the law and so on" (1992, 45).

In line with the above definition of *the people*, Langer commends the tabloid media for the level of information they provide (1998, 147). Unlike Fiske, who states that the tabloid media provide subversive content, Langer identifies their content as one that is suitable for diversified subordinate minds. The reason is, the serious media are distant and unfamiliar from the life experiences of mass population who according to Sparks are described as, "...people whose life experience is made up of being the objects of other peoples' decisions and whose opportunities to exercise political power are infrequent, ritualized, and apparently ineffective" (2000: 27). In this regard, tabloid material has what Sparks calls "perceived existential utility" that helps the public relate to events because of its proximity to the public's daily experiences.

The idea of democracy in Hughes' opinion is different from that of the critics and from the rest of her fellow defenders for that matter in that she saw a democratic function in the tabloids. Her conviction emanates from the fact that the ancestors of today's newspapers, the ballads, introduced the masses to reading with their human interest stories which made reading fascinating for the public. According to Hughes, their contents, as much as they include entertainment, they also had a fair share of public affairs to gradually lure the *demos* into developing an interest and acquire a common understanding that helped them form a public. This is, for Hughes, "...an accompaniment of expanding democracy" (1940, 149).

Davis & Owen also make another point in favor of the tabloid. The tabloids' popular appeal in addition to the excitement they offer to the public, they also make them feel connected to society. "Much ink and air time is devoted to issues of popular culture and family life, however brutal the depictions sometimes maybe. This helps to promote a common conversation among members of a society that may be too atomized" (1998, 103).

Defenders also put forth the perspective that since the principal subjects in the serious media are government politics, tabloid media offer choice of topic and serve as alternative news sources for those who are not politically involved or interested. The proponents therefore validate the interests and beliefs of the consumers of tabloid as follows: "...it is a matter of rehabilitating popular taste against the unwonted disparagement of the educated and the powerful" (Sparks, 2000: 25).

Additional functions that defenders bring to the discussion are the power of the tabloids to provide an escape from the hard reality that the public has to face everyday. "*Such superstitious knowledge*", Fiske states, "offers an alternative reality to the official one and carries utopianized fantasies of emancipation from the constraints of poverty and perceived social failure" (1992: 50). Davis and Owen legitimize this as follows:

They are interested in stories about family breakdown because it makes them feel better about their families. There's a fantasy element in there about watching the exciting lives of beautiful people but seeing that what they are really looking for is a perfect family life... They feel a bit superior to these people who they kind of admire at the same time (1998:103).

In the face of these arguments and defenders of the current trend, according to Davis and Owen the public outcry has also increased recently together with the increase in consumption of the tabloid (1998, 103). Fiske offers his explanation of this paradox that it is evidence of the public's dissatisfaction over the *quality* press that failed to include the needs of those who feel powerless to change their situation (1992:50).

#### **2.4. Conclusion**

In this chapter, efforts have been made to aid the understanding of the phenomenon of tabloidization from a historical point of view and through the definition by renowned authors in the area. I have tried to include conventional descriptions of the term also by explaining its evolution from a word signifying a change in shape and size to a shift in writing style. I have also discussed two perspectives in which tabloidization is taken under discussion; critics who oppose the tabloid press as posing a threat for democracy,

domination, expressed in institutions such as government, politics, industry, the media, the educational system, the law and so on" (1992, 45).

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and defenders who see a democratic role in it. The defenders cite the tabloid's inclusion role and its provision of an alternative public sphere as strong points.

While the denunciations of the tabloid are becoming intense now more than ever because of the diffusion of their techniques into the serious press, the question of whether all the functions pointed out by their defenders are strong enough to outweigh the democratizing function of the serious media remains unanswered. And finally, going through the sympathetic defenses forwarded by the proponents of tabloid media, one can witness that they fail to address the issue of how tabloid consumers are presumed to get important information and analysis that they can use to change their social situation.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.1. Introduction

This chapter outlines the major methods used in this research. It discusses briefly focus group discussions and in-depth interviews conducted with different targets. These qualitative methodologies were selected with a purpose of generating meaning that readers extract from tabloids and editors' intentions in their practice. The research questions of what trends are observed in tabloids, how tabloids are perceived by their readers and how the public sphere is conceptualized will be better answered with these qualitative methods which I believe allow flexibility and openness in their data gathering.

There have always been debates about research methods in comparison with one another. Jensen explains, "much of this debate involves an attempt to arrive at a new definition of impact and to devise methodologies for its study." (1987:21) According to Deacon et al. many researchers have for many years inclined to the use of qualitative methods that they think are appropriate for finding out the relationship of media with audiences (1999).

Thus, in line with the above claim and according to my purpose in this research, I have applied qualitative methods of focus group and in-depth interviews. A qualitative research design is a means of getting insights by finding out meanings through a better understanding of the whole. It explores "the richness, depth, and complexity of phenomena" (<http://wilderdom.com/OEcourses/PROFLIT/Class6Qualitative1.htm>). The unique attribute and the strength of the qualitative approach is the distance it goes to explore and give sufficient details through descriptions for the reader (Myers, 2002).

Quantitative methods impose restrictions on research respondents for it is designed in a way that operationally defines and measures their personal experiences or behavior. On the other hand, the flexibility offered by qualitative methods in allowing "the subjects being studied to give much 'richer' answers to questions put to them by the researcher,"

and to give valuable insights which might have been overlooked by other methods makes it suited for the purpose of this research (Gunter, 2000:42). Not only is qualitative approach capable of doing so independently, but with its ability to put data into a social context (Ibid), it is also used to complement and substantiate quantitative data by making sense out of quantitative findings that are explained by numbers. What is more, with its probing techniques, it helps the researchers become more experienced with phenomenon they are studying and in so doing; it excels at producing detailed information (Ibid). Below, explained are the two methods that I used in this research.

### **3.1.1. Focus Group Discussions**

Focus group interview is a qualitative data gathering method used in this research. It is a method done with a group of people discussing an issue in the presence of a moderator whose job is making sure that the discussion stays on the right track and getting as much information from participants as possible on the issue. Powell et al. define it as a method in which "a group of individuals selected and assembled by researchers to discuss and comment on, from personal experience, the topic which is the subject of the research" (1996:79).

Focus groups as audience research tools are used by academic researchers to "represent their theoretical views about the ways audiences respond to the mass media" (Gunter, 2000: 42). As a qualitative approach it allows participants "to converse freely about their media experiences, choosing their own answers, their own language and terminology, and even their own questions" (Ibid: 42). The focus group is a kind of group interview which unlike the face-to-face individual interview derives its data from the interaction among participants (Kitzinger 1995). Since participants are given the freedom to say whatever they like during the focus group, Krueger and Casey consider it to be naturalistic (2000).

Sampling in qualitative researches is very flexible especially in focus groups according to Deacon et al. the sampling technique is known for its lack of straightforwardness (1999: 55). Thus, I took the liberty of using convenience and snowball sampling in

selecting respondents for my focus group. The number of participants ranges ideally from 6-10 according to Mytton(1999) and Gunter(2000) and they argue that too large a number can lead to chaos. So for this reason, most scholars believe that this is a manageable size for an ideal focus group interview. Thus all focus group interviews were conducted with six participants because getting people together in the same setting was considerably problematic as these people have different schedules.

I conducted four focus group interviews with 24 participants, each group consisting of six members. Participants constituted newspaper readers that have an educational background of high school certificate to a maximum of university degree which have been selected through snowball sampling method because of their high consumption of tabloid newspapers in town.

The focus groups were conducted in different places; one in a quiet cafeteria and the other two in a friend's house. All of them started with introduction of focus group participants to one another. The discussions were all conducted in Amharic to get all to participate fully on questions that have been arranged thematically. Since I had the consent of all the participants all the discussions were tape recorded. Corresponding to the conceptualization of the public sphere individual in-depth interviews were conducted with journalists from different media houses.

### **3.1.2. In-Depth Interviews**

In-depth interviewing is another method used for the purpose of gaining access to views of 'mainstream' and tabloid newspaper practitioners about the phenomenon of tabloidization in Ethiopian newspapers and to validate information gathered through focus group discussions. In-depth interviewing also known as unstructured interviewing is as the name indicates, "a type of interview which researchers use to elicit information in order to achieve a holistic understanding of the interviewee's point of view or situation" (<http://projects.exeter.ac.uk/prdsu/helpsheets/Helpsheet09-May03-Unlocked.pdf>).

This method is useful in ensuring the consideration of the views of those who do not feel comfortable in groups and also those who the researcher wants to get individual opinions of. In addition to wanting to get individual opinions of some journalists, I have also conducted in-depth interviews because as mentioned earlier, gathering all people in one setting was a big challenge. I have found in-depth interviewing an alternative method to substantiate data and to compensate missed opportunities during focus group interviews.

Being part of the post graduate program has provided me with the opportunity to get acquainted with reporters working in both private and public media. Some of them having been participated in the focus group discussions, have provided access to some media houses and also people who work in them.

### **3.2. Data Analysis Procedure**

I used thematic coding for analyzing the information gathered from both the focus group and individual in-depth interviews. By using excerpts, I have arranged the contents thematically in such a way that is suitable for addressing the research questions. While they according to Denscombe have the disadvantages of being taken out of context for presentation and their selection relies on the judgment of the researcher, they can contribute to the wholeness of the research. In this regard, Denscombe gives two reasons for using excerpts in research:

For one thing, they can be interesting in their own right, giving the reader a flavor of the data and letting the reader 'hear' *the points as stated by the informants*. For another, they can be used as *a piece of evidence* supporting the argument that is being constructed in the report by the researcher. (2003:188).

Thus in line with Denscombe's assertion, I used extracts every now and then in relevant places.

### **3.3. Conclusion**

In light of the advantages offered by focus group discussions and individual in-depth interviews, I have discussed the reasons behind using these particular methodologies. I have also tried to highlight the analysis procedures. In the next chapter, I give the analysis of the data gathered and discussions of results.

## CHAPTER FOUR

### DATA ANALYSIS AND PRESENTATION

#### 4.1. Introduction

In this chapter, I discuss findings of focus group discussions with tabloid readers and individual in-depth interviews with different journalists. This discussion is based on arguments of defenders and media critics in the literature review about the merits and demerits of tabloids. The first section gives the media scene followed by the second section which discusses tabloid virtues from the point of view of their readers and practitioners. In the third section, some dominant features by tabloids that resulted from the pursuit of maximizing profits will be discussed.

#### 4.2. The Free Press in Ethiopia

It has been over a century since newspapers were started in Ethiopia. Historical evidences suggest that Blatta Gebre Egziabher paved the way for press in Ethiopia with his handwritten sheet during the beginning of the 20<sup>th</sup> century (Pankrust, 1992). But a bilingual weekly, *Le Semeur d' Ethiopie* (1905) and *Aimero* (1902) were the first Amharic newspapers in the country. Subsequent attempts in the imperial regime include Berhanena Selam (1923) that was established "to disseminate leftist views as instrument against the conservative nobility" (Shimelis, 2000) and Sendek Alamachin and Addis Zemen (1941) to mark the aftermath of Ethiopia's spectacular victory against the Italians and the era of liberation (Tsega and Abebe, 2000:1). The Dergue military regime when it came into power in 1974 changed the press landscape by using the press for propaganda (Shimelis, 2000).

The advent of the free press in Ethiopia followed the downfall of the Dergue military regime and the press legislation of the 1992 passed by the transitional government. (Desalegn and Meheret, 2004: xxii). Desalegn and Meheret explain, though there were efforts to start news magazines right after the downfall of the Dergue in 1991, it was the legislation that accelerated the liberalization process which gave rise to many private publications (2004: xxii). Records show that there had been nearly 484 newspapers that appeared from 1991 to 2005 (Ministry of Information, 2005).

However, the large number of newspapers resulted in stiff competition that caused the transience of many newspapers unable to stay in business because the competition imposed a limit in circulation and decreased the level of advertising revenue. In addition to market pressures, they have been accused by the government of bad journalistic practices, such as defamation, dissemination of false information and threatening national security (Gudeta, 2008).

This austere competition resulted in a survival struggle to stay in the media market by many newspapers. As a result, tabloidization as reflected by political sensationalism and the publication of rumors had been a common phenomenon in the first couple of years of the transitional government's newspaper media situation (Ibid). However, many agree that this situation is currently less pronounced because tabloids are dealing with serious subjects as their counterparts.

The table below gives information on names of newspapers, the language they are written in, what they deal with and how frequently they appear.

No	Name of publication	Language of publication	Content of publication	Frequency of publication
1.	Zegeners	Amharic	sport	weekly
2.	World Sport	Amharic	sport	weekly
3.	Intersport	Amharic	sport	weekly
4.	Sky sport	Amharic	sport	weekly
5.	Hotrick	Amharic	sport	weekly
6.	League	Amharic	sport	weekly
7.	Ethiosport	Amharic	sport	weekly
8.	Olympic Athletics	Amharic	sport	monthly
9.	Reporter	Amharic/English	Political/Economic/social(P/E/S)	weekly

10.	Economy	Amharic	Marketing/Advertising	weekly
11.	Mesenazeria	Amharic/English	P/E/S	weekly
12.	Raji	Amharic/Oromigna/ English	P/E/S	weekly
13.	Addis Neger	Amharic	P/E/S	weekly
14.	Awramba Times	Amharic	P/E/S	weekly
15.	Negadras	Amharic	P/E/S	weekly
16.	Ethiopia Seven Days Update	English	P/E/S	weekly
17.	Metropolitan	English	P/E/S	weekly
18.	Press Digest	English	P/E/S	weekly
19.	Fortune	English	P/E/S	weekly
20.	The Daily Monitor	English	Marketing/Advertising	daily
21.	Selefa	Amharic	Religion	weekly
22.	Capital	English	P/E/S	weekly
23.	Sendek	Amharic	P/E/S	weekly
24.	Addis Admas	Amharic	P/E/S	weekly
25.	Ras-selase	Amharic	children	monthly
26.	Google	Amharic	P/E/S	weekly
27.	Sewtul Islam	Amh./Eng./Arabic	Religion	weekly
28.	Fitih	Amharic	P/E/S	weekly
29.	Al-Qudus	Amharic	Religion	weekly
30.	Danait	Amharic	Advertising	weekly
31.	Ambassador Mastawekia	Amharic	Marketing/Advertising	weekly
32.	Merkeb	Amharic	Religion	monthly
33.	Sub-Saharan Informer	English	P/E/S	weekly
34.	Ethio-channal	Amharic	P/E/S	biweekly
35.	Arsema	Amharic/English	Women's Affairs	monthly
36.	Tebel tedik	Amharic	Religion	weekly
37.	Medical	Amharic	Health/social/ Psychological	weekly

38.	Tibeb Ethiopia	Amharic/Oromigna/ Tigrigna/Guragigna/ English	P/E/S	weekly
39.	Duha	Amharic	Religion	weekly
40.	Ethioview	Amharic/Tigrigna	P/E/S	weekly
41.	Manzera Business	Amharic	Marketing/Advertising	weekly
42.	Dembegna	Amharic/English	Marketing/Advertising	fortnightly
43.	The Kingdom	Amharic	Religion	fortnightly
44.	Yetsidk Ber	Amharic	Religion	monthly
45.	Ethio-Muslim	Amharic	Religion	weekly
46.	Iqra	Amharic	Science/Philosophy/ Literature	fortnightly
47.	Fidel	Amharic	Educational	weekly
48.	Arimugn	Amharic	P/E/S	weekly

**Table: (Ethiopia Broadcast Authority: 2009)**

As can be seen from the above table, there are a total of 48 newspapers owned by private limited companies. They are newspapers that have been registered between Yekatit to Nehasse, 2001 to circulate in more than one region. The frequency of their circulation ranges from daily to monthly; only one daily publication and one biweekly, five monthlies, three fortnightlies, and 38 weeklies. Eight of these newspapers deal with sports, six with marketing and advertising and nine with religion. Children, women, health/society/psychology, science/philosophy/literature, and education each have one newspaper. But the majority, 20 of these newspapers deal with political, economic and social issues which comprise the majority of the discussion of this paper.

The media situation especially of newspapers in Africa is described by Kasoma as follows:

- - The rate of truth telling in Africa's newspapers, particularly those behaving as political oppositions, is extremely low. The newspapers are full of exaggeration; basing their reports on flimsy hear-say; making headlines cry 'wolf';

quoting sources out of context; not giving people against whom allegations are made a fair hearing; downright. (1995:299)

The following sections will put the tabloid media practice in perspective with results of in depth individual interview with tabloid and broadsheet journalists and focus group discussions of tabloid readers, whose responses are thematically organized.

### **4.3. Tabloid Virtues**

#### **4.3.1. Alternative public sphere**

Early attempts at launching newspapers as has been suggested earlier only provided the power elite with a means to control public information, extend its power and legitimacy, manipulate the public and smother their awareness (Desalegn and Meheret, 2004). In light of this, the advent of free press has been considered a major change in the Ethiopian media context.

Despite the fact that many criticisms have been forwarded their way, namely, "sensational reports and mixing upon opinion and facts, biased and unbalanced due to lack of experience and professionalism as well as political clientilism"(Gudeta, 2008:52) in presenting opposition voices that have been ignored by government media outlets, tabloids can be considered in a way as providing alternative public sphere. For Jönsson and Örnebring, an alternative public sphere has a great "emancipatory potential" in that "it gives a better position for questioning the power elite, since it is more open to new values oppose the consensus and societal status quo" (2001:5). This has been reflected by some participants as the watchdog role of the media in that tabloids expose administrative malpractices and abuses of public money.

Though in search of different things, what participants of the focus group have in common is their regular reading habit. Participants as I mentioned earlier are selected through snowball sampling method. Their regular reading habits can contribute to eliciting reliable information on tabloid trends. Each of the participants, though they have

different reasons for reading tabloids, they seem to agree on one point; that tabloids are mainly concerned with giving more attention to political oppositions. According to them, this has been a major reason for their interest in reading tabloids.

Ammanuel who reads most of the tabloids written in both Amharic and English, says that the focus of tabloids on government opposition is the reason that he chooses to read them. In his own words:

I read tabloids because they have the inclination towards opposing the government. My primary purpose is, understanding what the opposing groups think towards the development of the country.

Another regular reader, Mesfin, says that he reads them because he wants to get the perspectives of the Ethiopian Diaspora which are usually made to reach the public through tabloids. Abraham, also says that tabloids provide a different dimension on how to understand what is going on in the country and a distinct reality from what's on TV. Dereje, who says he usually reads tabloids on weekends, also agrees in the different perspectives they offer and compares them with government newspapers which according to him are *predictable* and *narrow*. Daniel also mentions that his distrust of the public media earges him to resort to tabloids and he agrees that they give him, "insight to the current thinkings, attitudes, groupings, personalities in the opposition camp". Though he does not fully trust them, he says, "I do not expect them to be fair but I just read them to gain full sense of the country's situation by trying to balance what I gain from public and private media".

While tabloids are generally considered as newspapers that deal with light subjects, readers in focus groups trust tabloids for political information more than they do government newspapers. They generally agree upon the fact that government media's exclusion of opposition voices gets compensated by tabloids.

In spite of the global outcry that tabloids market sensationalism by considering readers merely as consumers, Sparks identifies their capacity to deal with serious stuff and to

play the role of media (2000). In this respect, some journalists working for the most popular and widely read tabloids, such as, Reporter (14 years), Addis Admas (9 years) and Addis Neger (2 years) consider their newspapers as serious as their counterparts and even better in presentation and professionalism. According to Ministry of Information, the two newspapers Addis Admas and Reporter have a circulation of more than 30,000 per week and Editor in chief of Addis Neger say that they sell an average of 30,000 copies.

This alternativeness is reflected by tabloid journalists as well. Frew Abebe, Editor of Reporter extols that directed at the educated, Reporter deals with political, economic and social issues, with its dominant content being politics. Melaku Demissie, editor-in-chief of the English edition backs this up; "we try to reflect professionalism on our content as much as possible. We give professional input, balance, good language use, and delivery of information the legitimate way". Evidently, participants of the focus group also applaud this statement. According to Mohammed who is a regular reader and a journalist by profession, some tabloids like Reporter are critical enough in doing their jobs professionally by balancing reports and maintaining fairness to facts. Addis also points out that whenever there are bad practices, Reporter is not afraid to report on them; "they are known for calling a spade a spade". However, they both agree that this particular tabloid, as will be discussed later, is not without flaws.

Frew commends the great contribution their newspaper has in giving political information. He says "... information is vital for everything and every sector. We believe, when there is a high flow of information through media outlets, societies become politically active". Sensationalism as he puts it is 'out of the question'. He describes their job as follows:

We attract our readers by covering stories first, not by sensationalizing them in order to maximize our circulation. We believe that the public has to get more information than they are receiving now, so we always strive to give better information following the professional ethics. We believe that by raising the information capacity of our readers, we can raise their interest in reading our newspaper.

Many participants also approved Reporter's capacity to break news first, to give insider stories and to provide details on issues in a critical manner. An important question can be asked as to what gives this special privilege to this particular tabloid or whether this has something to do with quality. Many seem to agree that the reason for this is the owner's proximity to government officials. Reporter is commonly referred by many as 'sympathetic to the government'. This stands in conformation to Nyamnjoh's statement, "The papers most conciliatory to government also are in the hands of persons from the same ethnic group or region as the president or other members of the government" (2005:82).

Addis Admas on the other is a weekly newspaper clearly viewed by many as popular and less serious in its presentation of issues. Daniel who describes himself as a high consumer of all political tabloids such as Reporter, Addis Neger, Awramba Times, Negadras, Fortune, Capital, says " I detest those like Addis Admas plus who can afford to pay five birr to read folktales. Senior reporter Elizabeth describes the newspaper as one dealing with serious issues in a less serious manner because she says, "as a weekend newspaper, we get the feedback that our readers want us to keep up with the less serious tone".

In light of Sparks' description of tabloidization on how tabloid material is handled, this particular tabloid can fit into the second category because of the way they choose to present their stories. As much as some see Addis Admas as a source of knowledge and attach entertaining values, some such as Ammanuel also describe it as a newspaper that does not have a strong news policy because much of the space is filled with entertainment. Daniel emotionally responds, "who can afford to pay 5 birr for folktales?"

Addis Neger is also a weekly tabloid that has been launched in 2007. It is a newspaper that focuses on politics, economy and society. According to Tamirat Negera, editor-in-chief, who sees other tabloids as having some kind of political agenda, explains the reason behind Addis Neger's existence;

With the tense and polarized political environment in the country we felt that it was no use coming up with a newspaper that had one kind of political commitment, that it will add no value to the current media situation. So we thought it would be best in stead of clinging to a political ideology to maintain a value and create a forum where the two political ideologies or groups could be accommodated, where they could debate and discuss. When we made our editorial policy, public reasoning was our purpose; by designing a medium that policy makers, opinion leaders, and other key individuals in the political discourse in our country not only read our newspaper but also listen and participate.

Apparently, readers in focus groups agree that Addis Neger gives a better coverage of politics with its political analyses permanently appearing on its second and third page. They even say that it is more serious than any other tabloid available in town especially their major focus, i.e. pages 2-3 are filled with political and professional jargons that the low class or the uneducated would not understand. Tamirat clearly identifies their target audience and their presumed readers as those with tertiary education exposure. As a result, Amanuel says nowadays, reading Addis Neger in public is considered a sign of intellectuality.

With its limited demographics, Addis Neger is a tabloid that according to many has succeeded in maintaining a high readership. This according to Tamrat is a reflection of the country's political situation and the fact that they entertain some of the fundamental questions of society.

What is Ethiopia?... Where are we heading?... Why are we not able to feed our nation?... Do we have democracy?... How are we coping with the current political system?... Have we accepted Federalism?... Is ethnic federalism working?...With these fundamental questions readers cannot help but love our newspaper. Any citizens who have similar questions in mind do read it because whatever backgrounds people come from, they always come back to the same question.

Contrary to overwhelming responses from readers about tabloids' inclination towards opposition, their editors portray them as giving balanced reports but admit some possibilities where one side might weigh down. The major reason for their occasional one-sidedness according to tabloid journalists is the fact that government officials are not willing to disclose information to them and that they usually do not invite them to press conferences. In such situations, even if they believe the public should get balanced information, they say they are forced to settle for what they have at hand.

Surprisingly, while the one-sidedness earns tabloids credit, this same trait on the side of the government media are repelling factors, coupled with the rigid and static layout that the two government newspapers, The Ethiopian Herald and Addis Zemen, display. According to Tsega and Abebe, these two newspapers are mostly ignored by the public (2005:2). In explaining why they do not read the two newspapers, participants said that their contents are dominated by news about constructions, development and government promotion; in the midst of many problems, all they tell is achievements by the government. In addition, Moges comments that they only echo what is seen on TV; he says, "They have nothing more to tell than publish last night's ETV news the next morning".

Despite such denunciation, many emphasized the inclination of the two newspapers towards national issues. Ermias says, "we read about the construction of roads, about tax reductions, and about buildings of new schools in different regions". Anteneh, acting chief editor of Addis Zemen, confirms that their newspaper as a federal newspaper has the responsibility to maintain diversity of issues from around the country by enlightening the public about what is going on beyond their immediate reach.

One important trait as acknowledged by Gripsrud is that tabloid "harbors a disrespect for authorities, which may well produce valuable challenges to those in powerful positions"(2000:298). These 'valuable challenges' are very well related to the watchdog role of tabloids that readers recognize as a potential for making some misdeeds by government officials public such as, abuses of power. Mesfin, one of the participants says

tabloids "have a better opportunity to cover stories of wrongdoings by government officials which is obviously impossible in government newspapers or broadcast media". Despite the complacency of government media many said that tabloids are known for their criticisms of government policy. As much as readers commend this, government journalists take this as the urge of tabloids to speak ill of the government at any cost.

The issue of trust arises here as well; readers say they trust the tabloids for such kind of stories. One could notice that this trust is caused by the dissatisfaction of the public over government media. Many tabloids have opinion pages where people can interact and forward their ideas and feelings. According to readers in focus groups they find comfort in knowing what their fellows are thinking about whether negative or positive.

#### **4.3.2. Entertainment**

According to results obtained from focus group discussions, readers have different reasons for reading tabloids. The search of alternative voices than government monopolized media being the major one, readers also said that tabloids are their favorite pastime with their inclusion of subjects like sports and arts.

In addition to their opposing tendency which is considered a merit by their readers, their inclusion of entertaining subjects such as art is a plus on the side of tabloids. Andinet G., a regular reader of Addis Neger, says that she never misses an issue. She reads it for its professional column on music because as a part time music student, she says she gets added knowledge from the music critiques given every week.

For Tupi, Addis Admas is the best newspaper as she is a constant reader who enjoys reading the arts and society columns. She says enthusiastically, "it is my favorite pastime because even if I need to read the news, I find their news light and mostly presentable" She commends it for the variety of issues raised every week. Dereje also identifies sports events discussed in detail as another strong point in their entertaining role. Though sports news is his second choice next to news, he says he finds tabloids very enlightening in their coverage of the subject.

Another important point made by readers is the fact that sometimes skepticism of tabloid contents makes them prefer less serious contents such as arts and sports. However, they also admit social and political issues that are being raised through entertainment that indirectly address political and societal crisis. These tabloids according to Amanuel, "bring to our attention some unnoticed societal issues through fictions, or real life stories but when you read them, you say, Aha! I am living this reality". He also mentioned the use of cartoons that are entertaining and at the same time great vehicles to get messages across to the public.

A readership satisfaction study of Addis Zemen and Addis Admas uncovers that the most read sections of the former are less serious issues as readers think that it covers too much politics. In contrast, the readership does not have any difference between the serious and less serious issues in Addis Admas. This is owing to the fact that according to Elizabeth (reporter, Addis Admas), Addis Admas presents its stories in a humorous way so that it appeals to a diversity of readers. She says,

If you take our newspaper home, at least four out of five people will find something that will interest them because even serious issues like politics are treated less seriously than other newspapers in town. That is why we say 'politics with humor'.

Through this style, Addis Admas has been able to hold constant readers for years.

In general, readers see a great potential in tabloids for their ability to provide an alternative public sphere which is mainly focused on opposition and topics that are of interest to readers with attractive presentations. They can therefore be considered as being suited for various kinds of cognizance (Langer 1998). This entertaining function could also be considered as providing inclusion for the politically uninterested into the media sphere.

#### 4.4. Tabloid Critiques

Readers have mixed feelings when it comes to the contribution of tabloids to the current media situation in Ethiopia. As much as readers see them as providing alternative public sphere and sources of entertainment, many seem to disapprovingly note their various forms of unprofessional practice that are seen by their critics as impediments to efforts at democratization. In the next section tabloids are approached from this perspective; their trends will be discussed from the point of views of their readers and practitioners.

Despite the contribution of tabloids in diversifying voices in the political and media discourse and accommodating diversity of interests, journalists working for two of the government newspapers, Ethiopian Herald and Addis Zemen describe tabloids as voices of opposition parties, fault finders, and unbalanced. Mengesha, Senior editor of the Ethiopian Herald criticizes their strategy to maximize their circulation.

Tabloids dwell too much on the weakness of the government. Out of many positive things to report on the government, they have made it a habit to report on a tiny negative and make that loud. They do not seem to have national feeling.

Endale, a reporter for the Ethiopian Herald blames tabloids for public ignorance in that they focus so much on the negative that they forget their information role. According to him, not only do they magnify the negative but they also distort information for the sake of popularity and profit, "I sometimes wonder where they get their facts from, after we attend same events, I find their reports different from ours".

In a similar tune, the tendency of tabloids to focus on political oppositions and criticism of government policies is considered as a crisis for democracy. Anteneh, acting chief editor of Addis Zemen newspaper says:

Many tabloids are affiliated with opposition parties. This is mostly reflected in the voice of their stories; they sometimes clearly show partisanship and are written for a particular target group who are trained to accept whatever

is written as true. In this regard, they serve as facilitators of one side of a political discourse, not as stages for multidimensional discussions.

This view is shared by Fekadu, editor, Addis Zemen; even in the current media atmosphere which has provided fertile ground for tabloids, he says:

Tabloids provide a political discourse that is unequally balanced. In the way they write about political parties, their wordings and descriptions take their reporting to one side. Some are trash whose criteria for doing their job is not even clear; they even go to the extent of insulting individuals which is something that lowers the standard of journalistic practices. But with all their weaknesses, I cannot deny that there are some who do serious contents by digging out facts thoroughly.

According to them, those readers to whom tabloids are their major source of news miss out important messages from the government that are useful for any citizen to make a rational decision because tabloids mostly focus on opposing the government. Some readers also say that they are aware of this fact. According to Daniel though he believes that they have facilitated information exchange between different stake holders, facilitated political expression, and provided media access to the opposition. However, he says that he knows, "they are not free media, they are opposition media and that they advance political extremism and selective reporting and sometimes deliberate misinformation". Amanuel also agrees that "they have a hidden agenda for their existence which is to serve the interests of opposition parties and some of them even are run by opposition parties implicitly".

According to Lee, effective democracy can be maintained through public philosophy "that allows conflicting ideas to contend" (1995:2). However, the media situation in Ethiopia is far from giving middle ground for opposing ideas to come together. In light of the data gathered, it can be concluded that the fact that both government broadsheets and independent tabloids do not accommodate both sides of the political ideologies in the country can be impediments to effective democracy to prevail. The extremism exercised

by both ends can actually leave the public uninformed as both ends tend to be biased in their coverage of one another.

#### **4.4.1. Invasion of Privacy**

In the face of the aforementioned strengths, participants point out some aspects that these tabloids are known for. On top of their tendencies to incline towards opposition ideas, tabloids in general are known for making money through disclosing personal information about public figures in stories that have of no significance to the public and yet are damaging to individuals. Moges Hiluf, who had worked as a journalist for 11 years in different government media, recalls the last time such things occurred on tabloids. According to him, this was witnessed in many tabloids who printed the names of renowned artists in a court case of Tamrat Geleta (a 'witch' who has been charged with robbing hundreds of people promising prosperity and healing.)

Responses from focus groups about this particular story seem to suggest that though the stories have appealed to them at the time, names of individuals have been mentioned unnecessarily. Mequanint said,

In stories about corruption, naming can be excused because you are disclosing a wrongdoing, but such instances can be damaging to individuals ...and it is their right to do whatever they like as long as they are not affecting the public.

He also mentioned the difficulty for the public to forget such information and be back to their spirit of adoration of these people because it has a tendency to stick around for some time.

In light of the above fact, one can argue that the superseding coverage of personalities over the real issues at hand (in the above case, who goes to the 'witch' over criminal acts by an individual and how it affects the wellbeing of society) puts a limit to democracy in that it shifts the attention of readers to, "shallow, often inconsequential and incoherent stories when world conditions call for a more thoughtful world citizenry and more responsible journalism" (Merril and Fisher, 1980:5). In addition, in line with Sparks'

argument, this preference of individuals' stories over an explanation of general problems, "is unable to provide the audience with the kinds of knowledge that are essential to the exercise of their rights as citizens"(2000: 28).

#### 4.4.2. Sensationalism

According to many government and 'independent' journalists sensationalism has been manifested among other things through screaming headlines accompanied by photographs of prominent political personalities and artists to introduce stories that have no real significance or sometimes have little or nothing to do with their headlines. Stories about Tamrat Geleta for instance, may not have that much worth to the public in terms of facilitating political discourse, but they sure helped boost the popularity of some tabloids.

Gebre, junior editor for Ethio-channel newspaper that appears twice a week admits that this was a particular subject they have dealt with extensively.

The funny thing about it is that during the coverage of this story, there were times when the vendors ran out of copies and sold photocopies of the Tamrat story; that is how much the public craves for the sensational, even the vendors know that.

Tabloids take advantage of this craving whenever possible. That is why according to Gebre, tabloids including Ethio-Channel usually put known personalities on their front pages. He expresses this triumphantly, "we have covered some of the most important stories that have to do with prominent personalities extensively, including Teddy Afro's court case because we know from experience that our sales increase in such cases". He explains that when they started their newspaper, because of its coverage of development issues, it was labeled as government newspaper. They changed their strategy to accommodate the ways of other tabloids which is to include sensational subjects. According to him, it took some time to make readers get used to their current style of writing.

Extensive coverage of the case of Teddy Afro (a renowned singer who has just been released from prison for charges of killing a man in a hit and run) has had its consequences for other fellow artists. Gebre points out that there have been many complaints from artists that figures on album sales of new songs have dropped dramatically because tabloids that play a role in the promotion of these song albums have been busy chasing after same story over and over again. This unfair treatment is legitimized by Gizaw Legesse, who sees this in terms of survival; he says, "only financial strength and acceptance by readers can keep us going, so we know and I think every newspaper knows that Teddy Afro sales no matter what kind of story on him". That is why Mohammed working as a freelance journalist for Addis Neger explains the joy during editorial meetings, "we were always glad when Teddy Afro's court session rested on Thursdays or Fridays right before our issue on Saturday because it is always big news and it meant big circulation figures".

Sensationalism is also manifested through layout and design of front pages where headlines are seen to be blown out of proportion promising a non-existent content. Endale recalls a newspaper that had a big headline which read, "Mengistu Hailemariam Seized!" a story about president of the Dergue regime. As it turned out, the story talked about some area administrator who happened to have the same name. Stories like this have immediate appeal that does not cross the front page.

Here it can be asked whether this diet of sensation can create homogeneity of thought among the masses for democratic citizenship. As cited in chapter two, Merrill and Fisher argued that it does nothing more than "sate the mass appetite for vicarious and "effortless" adventure" (1980:5). This can help accomplish the pursuit of maximum circulation as evidenced in testimonies of journalists but it goes no further than providing superficial content. Either way evidently, it can be concluded that commercialization is the drive behind the urge to sensationalize stories. Thus, the media which is thought of "as an important arena for actors and views in the political sphere" and as one that can contribute to our perception of reality (Jönsson and Örnebring, 1991:3), is shifting its function to a money making machine.

#### 4.4.3. Use of Anonymous Sources

Kasoma outlines tabloid traits in the African media sphere in the following manner:

the 'independent tabloids' in particular 'have spared no one in their muckraking journalistic exploits, libeling, invading privacy and generally carrying out a type of reportage...that can best be described as "vendetta journalism". This journalism often uses abusive language, chooses not to approach a source for a comment on a story that incriminates him/her, selectively chooses facts that paint a bad picture of the source, uses sarcasm in reporting sources a journalist hates or dislikes (1996:99).

This in a nutshell explains what is being seen in tabloids in Ethiopia. Even the ones considered as serious by readers, are victimized by 'vendetta journalism'. Some tabloids are stages for individuals to throw words at each other under the disguise of public interest. Due to many factors, as pointed out by different journalists, individuals use tabloids to accomplish a personal agenda. According to Moges Hiluf, the major factor that results in these bad journalistic practices is the fact that media owners are the movers and shakers of editorial content. "We sometimes see and hear the owners clearly through their stories". Surprisingly enough, in such allegations, the use of anonymous sources is a common practice.

Some instances in this regard can be cited. On Ethio Channel Wednesday, September 16<sup>th</sup> and 20<sup>th</sup> of 2009 read top stories about Reporter's owner Ato Amare Aregawi. The first one accused Reporter of having loud headlines that have nothing to do with the story and of defamation and being a personal diary of its owner. And the second article dealt with Amare Aregawi not being able to pay back eight million birr bank loan. Both stories exercised anonymity in citing 'insiders' as their sources.

Same scenario can be cited where Reporter has been observed to make headlines with stories about Sheikh Mohammed Hussein Ali Al Amoudi (the biggest investment tycoon in Ethiopia). To cite some of these repeated cases, on its Wednesday September 16, 2002 issue, this tabloid read Dinsho Agro Industry, a company owned by this entrepreneur

going bankrupt. Another story on Wednesday the 23<sup>rd</sup> of September read "Opposition parties plan to make Al Amoudi their agenda for election 2010". The newspaper on Sunday September 6 also published its top story on Midroc construction unable to finish all its eight projects. Similarly all these reports were based on unidentified 'insiders'.

Though only few instances of this sort have been cited as illustrations, Moges emphasizes that this is common characteristics that tabloids in Ethiopia in general share. This view is shared by readers who mention Addis Neger for anonymity usually observed in its stories which Tamrat Negera blames on insecurity of sources in disclosing their identity; "It is an obvious precondition that our sources commonly demand from us". As much as it is considered a "safety valve for democracy" and a "refuge for conscience" as Culbertson, quoted by Christians, Rotzoll, and Fackler, refers to it, the unnamed source can also be a "crutch for lazy, careless reporters" (1991: 89). That is why Abraham is skeptical of stories with unidentified sources, "For all I know the reporters could be writing it from their own desks without talking to their so called sources".

Moges believes that the new attempt by the Ethiopian Broadcast Agency to get newspapers to reregister under article 6, proclamation 590/2008 which stipulates that owners of a press cannot involve in editorship, would put an end to owners using media to their advantage and give journalists the independence they need to do their job professionally.

#### **4.4.4. Reduction of serious issues to humor**

In chapter two of this paper, I have quoted Pensar's list of characteristics of tabloids one of which is "identification of human tragedies as entertainment for the masses" (2006). The entertainment endeavors by tabloids that are held in high regard by their readers are denounced by government journalists as anathema to professional journalistic practices. On top of their flaws of using too many anonymous sources and invading the privacy of individuals, tabloids are also criticized for reducing the seriousness of issues. According to Endale, their purpose sometimes is attaining readability through amusement. He compares their practice to what they do in The Ethiopian Herald:

For example, I am planning to do a story on some cheap houses in a certain area in Merkato where people do not need to show any identification for a temporary accommodation. As a result, these areas are creating a favorable environment for outlaws. So by covering these stories, we will help the police and ensure societal security. But stories like these appear on tabloids humorously under the headline "Life in Addis". Our language may not be attractive as such but our focus is not to attract readers under false pretenses or diversions, we do it so that different stake holders could benefit from what we are giving them.

He contrasts the two newspapers with the statement that "tabloids entertain readers but we solve their problems". He speaks especially of the society pages of The Ethiopian Herald where they raise social issues and address alternative measures by prompting the attention of responsible bodies; bring several social problems to the attention of different stakeholders.

The fact that he had once been turned down by Addis Neger after he offered to give them an important story about National Lottery starting new online lottery games which have international implications, has led him to the conclusion that their main objective is to gain immediate profit by running stories that do not have social contributions. It is to be recalled that this articulation of "politics of the every day" as much as it is praised by cultural studies as an alternative perspective (Wasserman, 2008: 1), is considered as an impediment to democracy by broadsheet journalists as it only "facilitates private enjoyment and pleasure" as opposed to "political involvement and democratic participation"(Sparks & Tulloch, 2000:28).

#### **4.5. Conclusion**

This chapter attempted to present how the role of tabloids in the media arena in Ethiopia is perceived by their readers, producers and reporters and editors of broadsheet newspaper. It became clear that tabloids conceptualize the public sphere as an alternative one because they magnify a different voice from government media which on the side of their readers is viewed as an important breakthrough in the Ethiopian media situation and

a source of attraction as well. It has been found out that as much as tabloids are appreciated, they exercise many journalistic malpractices that are viewed as impediments to the successful role of the media.

## CHAPTER FIVE

### CONCLUSION

#### 5.1. Introduction

In this last part, I attempt to give a recap of the whole process of the research and some of the major findings that came out of it.

#### 5.2. Summary

This research was initiated by the questions of what prominent trends readers see in tabloids in Ethiopia, how tabloids are perceived by their readers and different media professionals and how they conceptualize the public sphere. In order to answer these questions, I have conducted focus group interviews with tabloid readers and individual in-depth interviews with journalists from tabloids, namely, Reporter, Addis Neger, Addis Admas, Awramba Times, and Ethio-Channel in addition to journalists from two of the government broadsheets, Addis Zemen and The Ethiopian Herald.

Reader reactions show that the advent of tabloids is clearly related to democratization in the country. For a media sphere as young as the independent media in the country, tabloids are considered to have created better opportunity for filling a big information gap. The public is now able to get the big picture and even more so with the proliferation of tabloids that allowed the flourishing of a different voice in the political discourse.

This study has also been able to recognize the stronger potential of tabloids in fulfilling the democratizing function identified by many scholars. Their coverage of entertaining issues has been conceded by their readers as the ability to accommodate various interests. In a way, they are also seen as providing inclusion for the politically uninterested into the media sphere which they have long been excluded from.

In addition, tabloids are also known for the watchdog role they play in exposing wrongdoings, such as abuses of power. Though this has been equated with the urge of

tabloids to always speak ill of the government, it does not obviously add up to what their passionate readers consider as a public service.

This study reveals their capacity to cover stories of serious nature, such as politics. In fact, it has been identified that some tabloids devote constant space for political analysis like no other government media. However, as each newspaper has its own identity, it has been pointed out that some tabloids are strong in their coverage of news and some in their inside columns. It could be worth mentioning that readers recognize Reporter and Addis Neger as relatively the most professional tabloids.

Accordingly, my attempt to find out prominent trends reveals that apart from their ability to cover serious political issues and issues that are of a less serious nature but are of interest to readers, invasion of privacy, sensationalism, the common use of anonymous sources, and reduction of serious issues to humor are some of the characteristics that describe tabloid journalistic practices. These were pointed out by people who are regular readers of tabloids speaking from experience and journalists.

Tabloids have been seen to meddle in the personal affairs of people in their effort to boost their business. This practice which is done under the disguise of public service has been denounced by broadsheet journalists and some readers. Their escape from accountability using anonymous sources has created suspicions among some readers because of the motives of the materials they contain. In the same effort of maximizing readership and hence circulation, tabloids have resorted to sensationalism by covering less serious issues constantly and blowing headlines out of proportion. Broadsheet journalists have criticized their contents as reducing the value of serious issues into entertainment which devalues the function of the media.

In addition, it has been found out that tabloids are known for their opposition tendency and that this has granted them the trust and reliance of their readers for political content. As much as they are appreciated by their readers for giving an alternative public sphere,

their approach is seen as one that is biased and politically motivated. However, compared with government newspapers, they consider them as resourceful and entertaining.

Though there are some newspapers that readers think have 'better' journalistic performances in balancing and fairness to facts, tabloids including the 'better' ones according to critics are not free from political bias and "vendetta journalism". Tabloids have been misused by individuals to serve as weapons to attack one another and their performance according to broadsheet journalists is marked by government criticism. For these reasons, tabloids not only obstruct effective democracy that allows conflicting ideas to contend, but also advance nonprofessional practices.

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## Appendices

### I. In-Depth Interview questions (Questions to editors, editors-in-chief and reporters) in selected private press (tabloids)

1. Could you please tell me your name and your responsibility in the newspaper?
2. Could you please describe your newspaper? Can you tell me the dominant trait?
3. What makes your newspaper different from other tabloids in town? Why?
4. What brought the existence of your newspaper?
5. What do you contribute to existing democracy in the country?
6. What do you think is the role of media in a society?
7. Who are your target audiences?
8. What attempts do you make in order to attract readers?
9. Do you think your newspaper is widely-read? If so, why?
10. What special content do you give to your readers other than other private or government newspapers?
11. Tabloids are also accused of printing unverified stories. Have you ever received any complaints as a result?
12. Do you consider tabloids with sensational content a threat to democracy?

## II. Questions to Addis Zemen and The Ethiopian Herald

1. Can you please tell me your name and responsibilities in the newspaper?
2. Could you please describe your newspaper?
3. What do you say about the existence of tabloids in the newspaper market in the country?
4. In your opinion, what do you think should be the role of media?
5. Do you read tabloids?
6. How do you compare and contrast what you do here to how tabloids go about their jobs?

### **III. Focus Group Interview Guides**

#### **Tabloid reading habits**

1. Do they read tabloids?
2. How often?
3. Why do they read them?
4. Which tabloids do they usually read?
5. What part do they mostly read?

#### **Exposure to government newspapers**

1. Do they read government newspapers?
2. Why?/Why not?
3. Compare tabloids with government newspapers?

#### **Dependence on Tabloids**

1. Do they trust tabloids for their content?
2. Which part do they trust more?

#### **Values**

1. What kind of knowledge do they gain from tabloids?
2. What values do they attach to tabloids?

**ከሰነድ አሰጣጥ በላይ በየጊዜው የሚወጣ ህትመት ስራን ለመስፈር ዘርፍ ለተገኙ ሰነድ አሰጣጥ ህዝቦች / ገንዘብ ሰነድ**

ከየካቲት 2001 ዓ.ም. እስከ ነሐሴ 27 ቀን 2001 ዓ.ም.

የምዝገባ ቁጥር	የድርጅቱ/ኩባንያው/ስም	የህትመቱ ስም	የህትመቱ ዓይነት	የሚታተምበት ጽንፍ	የህትመቱ ይዘት	ታትሞ የሚወጣበት ጊዜ	የህትመት ድርጅቱ ዋና አድራሻ				የተሰጠበት ቀን	መገለጫ
							ክፍለ ከተማ	ቀበሌ	የቤት ቁጥር	ስልክ		
01/2001	ሙሉ-ነሀና ቤተሰቡ ኃ/የተ/የግል ማህበር	ዘን-ነርስ	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	04/05	558/70ኤ	011-111-6441 011-111-6424	12/6/2001	ነባር
02/2001	ግምጃ ቤት የፕሬስ ሥራዎች ኃ/የተ/የግል ማህበር	ወርልድ ስፖርት	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	03/09	723	0913-887175	13/6/01	ነባር
03/2001	ሚዲያ እንደ ኮሚኒኬሽን ሴንተር ኃ/የተ/የግል ማህበር	ሪፖርተር	ጋዜጣ	አማርኛና እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	03	2347	011-661-6183	13/6/01	ነባር
04/2001	አላያስ የህትመትና ማስታወቂያ ኃ/የተ/የግል ማህበር	አኮሮሚ	ጋዜጣ	አማርኛ	ንግድና ማስታወቂያ	ሳምንታዊ	ቲርቆስ	04	1060	011-860-0175 011-860-0176 011-860-0177	16/6/01	ነባር
05/2001	ሜላቢን ፕሮግራም ኃ/የተ/የግል ማህበር	መሰናዘሪያ	ጋዜጣ	አማርኛና እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	04/06/07	504/ለ	011-651-2134 0911-055974	13/6/01	ነባር
06/2001	ቱምነገር ሚዲያና ኢንተርቴይመንት ኃ/የተ/የግ/ማህበር	ቱምነገር	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	ቲርቆስ	17/18	401	011-550-7410	19/6/01	ነባር
07/2001	ወለቡ ህትመትና ፕሮግራም ኃ/የተ/የግ/ማህበር	ራጂ	ጋዜጣ	አማርኛ አሮምኛ እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	03/09	273	0911-424730	19/6/01	ነባር
08/2001	ፋትቦል አሳታሚ ኃ/የተ/የግ/ማህበር	ኢንተር ስፖርት	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	ቦሌ	03/05	162	011-618-6939	20/6/01	ነባር
09/2001	ላይፍ አሳታሚ ኃ/የተ/የግ/ማህበር	ላይፍ መዕራፍ	መዕራፍ	አማርኛ	ፋሽንና ሞዴሊንግ	አስራ አምስት ቀን	ልደታ	09	001	0911-467966	24/07/2001	ነባር
10/2001	አዲስ ነገር አሳታሚ ኃ/የተ/የግ/ማህበር	አዲስ ነገር	ጋዜጣ	አማርኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	03/05	926	011-661-6694	20/6/01	ነባር
11/2001	ሮዝ አሳታሚ ኃ/የተ/የግ/ማህበር	ሮዝ	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	አስራ አምስት ቀን	አራዳ	04/05	558/52	011-155-55 27 0911-684782	20/6/01	ነባር
12/2001	ብሉ ኤርዝ ጅጌራል ቢዝነስ ኃ/የተ/የግ/ማህበር	አውራምባ ታይምስ	ጋዜጣ	አማርኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	01/02	6/29/1900	0911-62 92 82	20/6/01	ነባር
13/2001	ላቢላ ሆቴሎች መዝናኛዎች ኃ/የተ/የግ/ማህበር	ነጋድራስ	ጋዜጣ	አማርኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	03/09	1/24/1902	011-155-8855	20/6/01	ነባር
14/2001	አም.አም.ዲ ፕሬስ ኃ/የተ/የግ/ማህበር	ሮያል	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	አራዳ	03/09	697	0911-159035	24/6/01	ነባር
15/2001	ስካይ ስፖርት ኃ/የተ/የግ/ማህበር	ስካይ ስፖርት	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	ልደታ	02/03	166	011-371-4708	24/6/01	ነባር
16/2001	ዋግ ኮሚኒኬሽን ኢንተርቴይመንት ኃ/የተ/የግ/ኩባንያ	ኢትዮጵያ ሰብን ዲይስ አፕ ዲት	ጋዜጣ	እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ጉሳሌ	01/02	270	011-123-6783	25/6/01	ነባር
17/2001	ማላይካ ፋሽን ኢንተርቴይመንት ኃ/የተ/የግ/ማህበር	ፋሽን	መዕራፍ	አማርኛ	ፋሽን ሞዴሊንግ	ወርሃዊ	ቲርቆስ	17/18	401	011-618-0895	25/6/01	ነባር
18/2001	ስኖውቦል ኃ/የተ/የግ/ማህበር	ሜትሮፖሊታን	ጋዜጣ	እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	03/05	2216	011-618-7373	24/6/01	ነባር
19/2001	ፎክስ መጋዘን ኃ/የተ/የግ/ማህበር	ፎክስ	መዕራፍ	አማርኛ እንግሊዝኛ ፈረንሳይኛ	ፖ/አ/ማህ	ወርሃዊ	ቲርቆስ	13/14	A240	011-466-2827	24/6/01	ነባር
20/2001	ስንታየሁ አማራ የህትመትና ማስታወቂያ ኃ/የተ/የግ/ማህበር	ሀትሪክ	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	03/09	410	011-157-2874	24/6/01	ነባር
21/2001	አግንቶ የኛ የፕሬስ ሥራዎች ኃ/የተ/የግ/ማህበር	ንግስት	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	ቲርቆስ	02/03	267	0911-635121 0913-417888	24/6/01	ነባር
22/2001	ፊኒክስ ዩኒቨርሲቲ ኃ/የተ/የግ/ማህበር	ፕሬስ ዳይጀስት	ጋዜጣ	እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	01/02	150	011-111-2154	24/6/01	ነባር
23/2001	ዓለምስገድ የሕትመትና ማስታወቂያ ሥራ ኃ/የተ/የግል ማህበር	ሲግ	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	03/09	410	0911-228212	24/6/01	ነባር

ክፍሉ 2001 ዓ.ም. እስከ ነሐሴ 27 ቀን 2001 ዓ.ም.

የምዝገባ ቁጥር	የድርጅቱ/ከባንያው/ስም	የህትመቱ ስም	የህትመቱ ዓይነት	የሚታተምበት ቋንቋ	የህትመቱ ይዘት	ታትሞ የሚወጣበት ጊዜ	የህትመት ድርጅቱ ዋና አድራሻ				የተሰጠበት ቀን	መገለጫ
							ክፍለ ከተማ	ቀበሌ	የቤት ቁጥር	ስልክ		
01/2001	ሙሉ-ነሀና ቤተሰቡ ኃ/የተ/የግል ማህበር	ዘን-ነርስ	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	04/05	558/70ኤ	011-111-6441 011-111-6424	12/6/2001	ነባር
02/2001	ግምጃ ቤት የፕሬስ ሥራዎች ኃ/የተ/የግል ማህበር	ወርልድ ስፖርት	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	03/09	723	0913-887175	13/6/01	ነባር
03/2001	ሚዲያ እንደ ኮሚኒኬሽን ሌንተር ኃ/የተ/የግል ማህበር	ሪፖርተር	ጋዜጣ	አማርኛና እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	03	2347	011-661-6183	13/6/01	ነባር
04/2001	አሳያስ የህትመትና ማስታወቂያ ኃ/የተ/የግል ማህበር	አካናሚ	ጋዜጣ	አማርኛ	ንግድና ማስታወቂያ	ሳምንታዊ	ቲርቆስ	04	1060	011-860-0175 011-860-0176 011-860-0177	16/6/01	ነባር
05/2001	ሜሊቢን ፕሮፎሽን ኃ/የተ/የግል ማህበር	መሰናዘሪያ	ጋዜጣ	አማርኛና እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	04/06/07	504/ለ	011-651-2134 0911-055974	13/6/01	ነባር
06/2001	ቱምነር ሚዲያና ሌንተር-ቲይመንት ኃ/የተ/የግል ማህበር	ቱምነር	መዕረሕ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	ቲርቆስ	17/18	401	011-550-7410	19/6/01	ነባር
07/2001	ወለቡ ህትመትና ፕሮፎሽን ኃ/የተ/የግል ማህበር	ራጂ	ጋዜጣ	አማርኛ እና ኢትዮጵያኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	03/09	273	0911-424730	19/6/01	ነባር
08/2001	ፋትቦል አሳታሚ ኃ/የተ/የግል ማህበር	ሌንተር ስፖርት	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	ቦሌ	03/05	162	011-618-6939	20/6/01	ነባር
09/2001	ላይፍ አሳታሚ ኃ/የተ/የግል ማህበር	ላይፍ መዕረሕ	መዕረሕ	አማርኛ	ፋሽንና ሞዴሊንግ	አስራ አምስት ቀን	ልደታ	09	001	0911-467966	24/07/2001	ነባር
10/2001	አዲስ ነገር አሳታሚ ኃ/የተ/የግል ማህበር	አዲስ ነገር	ጋዜጣ	አማርኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	03/05	926	011-661-6694	20/6/01	ነባር
11/2001	ሮዝ አሳታሚ ኃ/የተ/የግል ማህበር	ሮዝ	መዕረሕ	አማርኛ	ባህልና ኪነጥበብ	አስራ አምስት ቀን	አራዳ	04/05	558/52	011-155-55 27 0911-684782	20/6/01	ነባር
12/2001	ብሉ ኤርዝ ጅኔራል ቢዝነስ ኃ/የተ/የግል ማህበር	አውራጃ ታይምስ	ጋዜጣ	አማርኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	01/02	6/29/1900	0911-62 92 82	20/6/01	ነባር
13/2001	ሳቢላ ሆቴሎች መዝናኛዎች ኃ/የተ/የግል ማህበር	ነጋድራስ	ጋዜጣ	አማርኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	03/09	1/24/1902	011-155-8855	20/6/01	ነባር
14/2001	ኤም.ኤም.ዲ ፕሬስ ኃ/የተ/የግል ማህበር	ሮያል	መዕረሕ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	አራዳ	03/09	697	0911-159035	24/6/01	ነባር
15/2001	ስካይ ስፖርት ኃ/የተ/የግል ማህበር	ስካይ ስፖርት	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	ልደታ	02/03	166	011-371-4708	24/6/01	ነባር
16/2001	ሞን ኮሚኒኬሽን እንተርፕራይዝ ኃ/የተ/የግል ማህበር	አትሎቶ ሰብን ዲይስ አፕ ዲት	ጋዜጣ	እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ጉላሌ	01/02	270	011-123-6783	25/6/01	ነባር
17/2001	ማላይካ ፋሽን እንተርፕራይዝ ኃ/የተ/የግል ማህበር	ፋሽን	መዕረሕ	አማርኛ	ፋሽን ሞዴሊንግ	ወርሃዊ	ቲርቆስ	17/18	401	011-618-0895	25/6/01	ነባር
18/2001	ስኖውብል ኃ/የተ/የግል ማህበር	ሜትሮፖሊታን	ጋዜጣ	እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	ቦሌ	03/05	2216	011-618-7373	24/6/01	ነባር
19/2001	ፎክስ መጋዘን ኃ/የተ/የግል ማህበር	ፎክስ	መዕረሕ	አማርኛ እንግሊዝኛ ፊሪንጎይኛ	ፖ/አ/ማህ	ወርሃዊ	ቲርቆስ	13/14	A240	011-466-2827	24/6/01	ነባር
20/2001	ስንታየሁ አማራ የህትመትና ማስታወቂያ ኃ/የተ/የግል ማህበር	ህትረክ	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	03/09	410	011-157-2874	24/6/01	ነባር
21/2001	አዳኝት የኛ የፕሬስ ሥራዎች ኃ/የተ/የግል ማህበር	ንግስት	መዕረሕ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	ቲርቆስ	02/03	267	0911-635121 0913-417888	24/6/01	ነባር
22/2001	ፊኒክስ የንብርሳል ኃ/የተ/የግል ማህበር	ፕሬስ ዳይጅስት	ጋዜጣ	እንግሊዝኛ	ፖ/አ/ማህ	ሳምንታዊ	አራዳ	01/02	150	011-111-2154	24/6/01	ነባር
23/2001	ዓለም ሰገድ የህትመትና ማስታወቂያ ሥራ ኃ/የተ/የግል ማህበር	ሊግ	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	አራዳ	03/09	410	0911-228212	24/6/01	ነባር

**ሠነድ ዘሠጠ ዘሃድ ዘገረዘሠ ገሥረሠሣ ህተሠተ በራን በሠዕራት በሲተዮድ ብርድካስት ባስሰሰሣን የተሠዘገቡ ድርጅቶች**  
 ክየካቲት 2001 ዓ.ም. እስከ ነሐሴ 27 ቀን 2001 ዓ.ም.

የምዝገባ ቁጥር	የድርጅቱ/ኩባንያው/ስም	የህትመቱ ስም	የህትመቱ ዓይነት	የሚታተምበት ቋንቋ	የህትመቱ ይዘት	ታተሞ የሚወጣበት ጊዜ	የህትመት ድርጅቱ ዋና አድራሻ				የተሰጠበት ቀን	መገለጫ
							ክፍለ ከተማ	ቀበሌ	የቤት ቁጥር	ስልክ		
24/2001	አንደገንጻንት ኒውስ ኤንድ ሚዲያ ኃ/የተ/የግል ማህበር	ፎርቶን	ጋዜጣ	እንግሊዘኛ	ፖ/አ/ኮ/ማህ	ሳምንታዊ	ቲርቆስ	01/19	595	011-553-8140	24/6/01	ነባር
25/2001	አዲ ጠብታ የኪነጥበብ ሥራ ኃ/የተ/የግል ማህበር	ጠብታ	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	አዲስ ከተማ	16/17	009/38	0911-236818	24/6/01	ነባር
26/2001	አሊያስ ጉዲሣ ፕሬስ ኃ/የተ/የግል ማህበር	ቃልኪዳን	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	ቲርቆስ	02	687	011-550-7815	24/6/01	ነባር
27/2001	አቦጊ አሳታሚ ኃ/የተ/የግል ማህበር	አቦጊ	መዕራፍ	አማርኛ	ፋሽንና ሞዴሊንግ	ወርሃዊ	ኮልሬ ቀራኒያ	15/16	1059	0911-466192 0911-464762	24/6/01	ነባር
28/2001	ሰይፍ በርታ አሳታሚ ኃ/የተ/የግል ማህበር	አቲጊ መዕራፍ	መዕራፍ	አማርኛ	ፋሽንና ሞዴሊንግ	አስራ አምስት ቀን	ልደታ	09/13	001	0911-969410	24/6/01	ነባር
29/2001	ሰላማዊት የሕትመትና ማስታወቂያ ኃ/የተ/የግል ማህበር	ሐብል	መዕራፍ	አማርኛ	ፋሽንና ሞዴሊንግ	ወርሃዊ	ቦሌ	12/13	356/3	0911-413010	25/6/01	ነባር
30/2001	መንሰር አሳታሚ ኃ/የተ/የግል ማህበር	ኢትዮ ስፖርት	ጋዜጣ	አማርኛ	ስፖርት	ሳምንታዊ	ቦሌ	04/05/06	519/7	011-618-7020	25/6/01	ነባር
31/2001	ዘ ሞኒተር ኃ/የተ/የግል ማህበር	ዘ ደይሊ ሞኒተር	ጋዜጣ	እንግሊዘኛ	ገንድና ማስታወቂያ	ዕለታዊ	አራዳ	02	375	011-156-0518	25/6/01	ነባር
32/2001	ብሉ ስፖርት ዓለም አቀፍ ፕሬስ ኃ/የተ/የግል ማህበር	ስፖርት ዓለም አቀፍ	መዕራፍ	አማርኛ	ስፖርት	ወርሃዊ	አራዳ	07/08	1072	011-156-9518	25/6/01	ነባር
33/2001	ማክሊ ሚሊዮን የሕትመትና ማስታወቂያ አገልግሎት ኃ/የተ/የግል ማህበር	ሠለፊያ	ጋዜጣ	አማርኛ	ኃይማኖት	ሳምንታዊ	ጉለሌ	09/15	481	0911-733369	25/6/01	ነባር
34/2001	ክራውን ፕብሊሺንግ ኃ/የተ/የግል ማህበር	ካፒታል	ጋዜጣ	እንግሊዘኛ	ፖ/አ/ኮ/ማህ	ሳምንታዊ	ቦሌ	05	577	011-618-3253	25/6/01	ነባር
35/2001	ጌሌም ኃ/የተ/የግል ማህበር	ጌሌም	መዕራፍ	አማርኛ	ኃይማኖት	ወርሃዊ	ቲርቆስ	09	1166	011-372-8861 0911-706436	25/6/01	ነባር
36/2001	ኪንግደም ቢዝነስ ወርክስ ኃ/የተ/የግል ማህበር	አትላስ	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	ቦሌ	06	437	011-618-1702 011-618-1708	25/6/01	ነባር
37/2001	አሰማየሁ ሕትመትና ማስታወቂያ ኃ/የተ/የግል ማህበር	ዕንቁ	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	አራዳ	03/09	410	0912-055330 011-156-4953	25/6/01	ነባር
38/2001	ሰንደቅ የሕትመትና ማስታወቂያ አገልግሎት ኃ/የተ/የግል ማህበር	ሰንደቅ	ጋዜጣ	አማርኛ	ፖ/አ/ኮ/ማህ	ሳምንታዊ	ቦሌ	03/05	028	011-662-8190 011-618-4034	25/6/01	ነባር
39/2001	ሐምራዊ ጄኔራል ቢዝነስ ኃ/የተ/የግል ማህበር	ሐምራዊ	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	አራዳ	03/09	410	0911-227-661 011-157-8521	25/6/01	ነባር
40/2001	ሐሰሻ ፕሪንትንግና ማኑፋክቸሪንግ ኃ/የተ/የግል ማህበር	ኢንተርኔት	መዕራፍ	አማርኛና እንግሊዘኛ	ባህልና ኪነጥበብ	ወርሃዊ	ቦሌ	01	1815	0911-644678 0911-603676	25/6/01	ነባር
41/2001	ሮዳስ ፕሬስ ኃ/የተ/የግል ማህበር	ሮዳስ	መዕራፍ	አማርኛ	ባህልና ኪነጥበብ	ወርሃዊ	አዲስ ከተማ	10	420	0913-650948	25/6/01	ነባር
42/2001	ቢዩቲፋል ኢትዮጵያ የፕሬስ ማስታወቂያ ኃ/የተ/የግል ማህበር	ቢዩቲፋል ኢትዮጵያ	መዕራፍ	አማርኛና እንግሊዘኛ	ገንድና ማስታወቂያ	በየ3 ወር	ቦሌ	01	2087	0911-661353 0911-448081	25/6/01	ነባር
43/2001	በተርፍላዩ ፕብሊሺንግ ኃ/የተ/የግል ማህበር	ኮንስትራክሽን አሌክሳ	መዕራፍ	እንግሊዘኛ	ኮንስትራክሽን	በየ2 ወር	ቲርቆስ	02	676/05-802/4	011-515-2447	25/6/01	ነባር
44/2001	አድማስ አድቨርታይዜንግ ኃ/የተ/የግል ማህበር	አዲስ አድማስ	ጋዜጣ	አማርኛ	ፖ/አ/ኮ/ማህ	ሳምንታዊ	ቲርቆስ	31	376	011-515-5222	25/6/01	ነባር
45/2001	ሒል ፒክ ትሬዲንግ ኃ/የተ/የግል ማህበር	ሒል	መዕራፍ	አማርኛና እንግሊዘኛ	ሥራ አመራር	በየ2 ወር	ንፋስ ስልክ ላፍቶ	12/13	111	011-663-4488	25/6/01	ነባር
46/2001	ቃና ዘ-ገለላ አሳታሚዎች ኃ/የተ/የግል ማህበር	ቃና ዘ-ገለላ	መዕራፍ	አማርኛ	ኃይማኖት	ወርሃዊ	ቲርቆስ	05/06	670	0911-877278	25/6/01	ነባር
47/2001	ብሉ ካምፕ ፕሮፖሻን ኃ/የተ/የግል ማህበር	ኃሽናል ኮንስትራክሽን	መዕራፍ	አማርኛ	ኮንስትራክሽን	ወርሃዊ	የካ	08/15	157	0911-235192	25/6/01	ነባር
48/2001	አዲ አታሚና አሳታሚ ኃ/የተ/የግል ማህበር	ራስሣላሌ	ጋዜጣ	አማርኛ	የሕፃናት	ወርሃዊ	ቲርቆስ	09	1166	011-371-7888 0911-400072	25/6/01	ነባር
49/2001	ጉግል የሕትመትና ማስታወቂያ ሥራዎች ኃ/የተ/የግል ማህበር	ጉግል	ጋዜጣ	አማርኛ	ፖ/አ/ኮ/ማህ	ሳምንታዊ	አራዳ	03/09	1246	0911-632474	25/6/01	ነባር

**ከሰንድ ክልል በሳይ በየጊዜው የሚወጣ ህትመት ስራን ስመስራት በኢትዮጵያ ብርድካስት ባስሰጠን የተመዘገቡ ድርጅቶች**

ከየካቲት 2001 ዓ.ም. እስከ ነሐሴ 27 ቀን 2001 ዓ.ም.

የምዝገባ ቁጥር	የድርጅቱ/ኩባንያው/ስም	የህትመቱ ስም	የህትመቱ ዓይነት	የሚታተምበት ቋንቋ	የህትመቱ ይዘት	ታትሞ የሚወጣበት ጊዜ	የህትመት ድርጅቱ ዋና አድራሻ				የተሰጠበት ቀን	መገለጫ
							ክፍለ ከተማ	ቀበሌ	የቤት ቁጥር	ስልክ		
73/2001	መረብ የህትመትና የብርድካስቲንግና የማስታወቂያ ሥራ አክሮን ማኅበር	ጥበብ ኢትዮጵያ	ጋዜጣ	አማርኛ ኦርጋኖች ትግራኛ ጉራጊኛ እንግሊዝኛ	ፖለ/ማህ/አኪ	አስራ አምስት ቀን	ጎሳስ ስልክ ላፍቶ	04/05	2088	0910-204690	24/7/01	አዲስ
74/2001	አዲስ ስቴሌር ትራጂንግ ኃ/የተ/የግል ማህበር	አውቶ ጥላስ	መዕራፍ	እንግሊዝኛ	ንግድና ማስታወቂያ	በየሰዓት ወር	ቲርቆስ	08	536	011-552-2936	24/7/01	ነባር
75/2001	አርማ የህትመት የፊልም እና ማስታወቂያ ኃ/የተ/የግል ማህበር	አርማ	መዕራፍ	አማርኛ	ሃይማኖት	በየ2 ወር	ልደታ	07/14	696	011-515-5865	25/7/01	ነባር
76/2001	ኢንሳይት መልቲፕላን ሚዲያ ኔትወርክ ኃ/የተ/የግል ማህበር	ኢንሳይት መንገድ	መዕራፍ	አማርኛ	ሃይማኖት	ወርሃዊ	ኮልሬ ቀራንዮ	02/03	2348	0911-182444	5/8/2001	አዲስ
77/2001	ትህትና ፓብሊሺንግ ኃ/የተ/የግል ማህበር	ዘማ	መዕራፍ	እንግሊዝኛ	ባህልና ኪነጥበብ	ወርሃዊ	ባሌ	03/05	ጃ/ቤ/ቤ-ቁ.87	0911-602770	5/8/2001	አዲስ
78/2001	አይኮንሰፕት ፕብሊሺንግ ኃ/የተ/የግል ማህበር	አይኮንሰፕት	መዕራፍ	እንግሊዝኛ	ንግድና ማስታወቂያ	በየ3 ወር	ቲርቆስ	19	16/2/404ሲ	0910-220567	5/8/2001	አዲስ
79/2001	ዳና ፕራስ ኃ/የተ/የግል ማህበር	ዳህ	ጋዜጣ	አማርኛ	ሃይማኖት	ሳምንታዊ	አዲስ ከተማ	03	556	0910-429231	5/8/2001	አዲስ
80/2001	መልፋ ሚዲያ ብርድካስቲንግ	ኢትዮ ቪው	ጋዜጣ	አማርኛ ትግራኛ	ፖ/አኪ/ማህ	ሳምንታዊ	አራዳ	11/12	052/03	011-550-1364 0911-767317	20/8/2001	አዲስ
81/2002	ማንዘራ ቢዝነስ ኃ/የተ/የግ/ማህበር	ማንዘራ ቢዝነስ	ጋዜጣ	አማርኛ	ንግድና ማስታወቂያ	በየ3 ሳምንት	ባሌ	11	542	011-629-5048	20/8/2001	አዲስ
82/2002	የራባ የማስታወቂያ የህትመት ሥራ ኃ/የተ/የግ/ማህበር	ደንበኛ	ጋዜጣ	አማርኛ እንግሊዝኛ	ንግድና ማስታወቂያ	አስራ አምስት ቀን	አራዳ	016	አዲስ	0913-277463	29/08/2001	አዲስ
83/2001	ሚልሰን ኮንሰልት ኃ/የተ/የግ/ማህበር	አክሲዮን	መዕራፍ	አማርኛ እንግሊዝኛ	ንግድና ማስታወቂያ	ወርሐዊ	ባሌ	11	ማግ ኢንተርናሽናል ህንፃ 2ኛ ፎቅ 203	011-651-6621 0911-226759	4/9/2001	አዲስ
84/2001	ፕሪቨስ የህትመትና የማስታወቂያ ኃ/የተ/የግ/ማህበር	ዘኪንግደም	ጋዜጣ	አማርኛ	ኃይማኖት	አስራ አምስት ቀን	ልደታ	18	504	011-276-3645 0911-107996	6/9/2001	አዲስ
85/2001	ሚንግል ፕሮፎሽንስ ኃ/የተ/የግ/ማህበር	ሰርጋይድ	መዕራፍ	እንግሊዝኛ	የሠርግ ኢንፎርሜሽን	በየ3 ወር	ባሌ	03	አዲስ	0911-236103 011-840-0759	13/09/01	አዲስ
86/2001	ብርሃኑ ዴንክፋብሪክ ቢዝነስ ኃ/የተ/የግ/ማህበር	ኢንቨስትመንት ኢን ኢትዮጵያ	መዕራፍ	እንግሊዝኛ	የንግድና ማስታወቂያ	ከ1 እስከ 4 ጊዜ በዓመት	ቦሌ	19	625	0912-600456	27/09/01	አዲስ
87/2001	ኒፓቺ አድቨርታይዜንግ ኃ/የተ/የግ/ማህበር	ንግሩን	መዕራፍ	አማርኛ	ፖ/አኪ/ማህ	ወርሐዊ	አቃቂ ቃሊቲ	01/03		823 0911-942444	27/09/02	አዲስ
88/2001	ዓምደ ማርያም ሚዲያ እና ኮሙኒኬሽን ኃ/የተ/የግ/ማህበር	የዕድቅ ቦር	ጋዜጣ	አማርኛ	ኃይማኖት	ወርሐዊ	አራዳ	10	437	0911-228847	4/10/2001	አዲስ
89/2001	ዕንባቆም ቢዝነስ ኃ/የተ/የግ/ማህበር	ዕንባቆም	መዕራፍ	አማርኛ	ኃይማኖት	በየ3 ወር	አራዳ	15/16	371	0911-471233	4/10/2001	አዲስ
90/2001	ዘፀአት አሳታሚ ኃ/የተ/የግ/ማህበር	ቤተሳይዳ	መዕራፍ	አማርኛ	ኃይማኖት	በየ2 ወር	ኮልሬ ቀራንዮ	5	አዲስ	011-348-2028	10/10/2001	አዲስ
91/2001	ሠኪና ኮሙኒኬሽን ኤንድ አድቨርታይዜንግ ኃ/የተ/የግ/ማህበር	ኢትዮ ሙስሊም	ጋዜጣ	አማርኛ	ኃይማኖት	ሳምንታዊ	አዲስ ከተማ	08/09/18	296	0911-121293	19/10/2001	አዲስ
92/2001	ሳቤህ የህትመትና የማስታወቂያ ሥራ ኃ/የተ/የግ/ማህበር	ሳቤህ	መዕራፍ	አማርኛ	ኃይማኖት	ወርሐዊ	ትግራይ /ሰሜን/	14	506.2	0914-721764	22/10/2001	አዲስ
93/2001	ፌዝ ሚዲያና አድቨርታይዜንግ ንግድ ሥራ ኃ/የተ/የግ/ማህበር	ቦራይዝን ኢትዮጵያ	መዕራፍ	እንግሊዝኛ	ማ/አ/ባ/ኪ	ወርሐዊ	ባሌ	03/05	162	011-618-5594	19/10/2001	አዲስ
94/2001	ስራጂ ማርኬቲንግ ኤንድ ኮሙኒኬሽን ኃ/የተ/የግ/ማህበር	ኢንሳይድ ኢትዮጵያ ትራቭር	መዕራፍ	አማርኛና እንግሊዝኛ	ባህልና ኪነጥበብ	ወርሐዊ	ቲርቆስ	15	121	011-850-0650	30/10/2001	አዲስ

**ከሰነድ አሰጣጥ በሳይ በየጊዜው የሚወጣ ህትመት ስራን ለመስራት በሲትዮጅድ ብርድካሳት ባለስልጣን የተመዘገቡ ድርጅቶች**

ከየካቲት 2001 ዓ.ም. እስከ ነሐሴ 27 ቀን 2001 ዓ.ም.

የምዝገባ ቁጥር	የድርጅቱ/ኩባንያው/ስም	የህትመቱ ስም	የህትመቱ ዓይነት	የሚታተምበት ቋንቋ	የህትመቱ ይዘት	ታትሞ የሚወጣበት ጊዜ	የህትመት ድርጅቱ ዋና አድራሻ				የተሰጠበት ቀን	መገለጫ
							ክፍለ ከተማ	ቀበሌ	የቤት ቁጥር	ስልክ		
95/2001	ሀሊና የህትመትና የማስታወቂያ ኃ/የተ/የግ/ማህበር	ልዩ	መዕራፍ	አማርኛ	ሳይንስና ፍልስፍና ስነጽሑፍ	ወርሐዊ	የካ	01/02	384	0911-748632	10/11/2001	አዲስ
96/2001	ጤናዎም ፕብሊክ ሎልዲ ሚዲያ ሴንተር ኃ/የተ/የግ/ማህበር	አፍራት	መዕራፍ	አማርኛ፣ ኦሮምኛ፣ ትግርኛ፣ ሶማሊኛና ሲዳሞኛ	በጤና ዙሪያ	በየ3 ወሩ	ልደታ	15/16/17	አፍ አር-03-ቢ2	0911-338895	10/11/2001	አዲስ
97/2001	ስቱዲዮ ኔት ኃ/የተ/የግ/ማህበር	አዲስ ፖርታል	መዕራፍ	እንግሊዝኛ	ባህልና ኪነጥበብ	ወርሐዊ	ቲርቆስ	17	1146 ደንበል ሕንፃ 1ኛ ፎቅ	011-554-7388	27/11/2001	አዲስ
98/2001	ስፓርክ ፕሮግራም ኃ/የተ/የግ/ማህበር	አቅራ	ጋዜጣ	አማርኛ	ኃይማኖት	በየ15 ቀኑ	አዲስ ከተማ	19/20	118/06	0911-955-165	1/12/2001	አዲስ
99/2001	ኡሙ አይመን ህትመትና ማስታወቂያ	የሙስሊሞች ጉዳይ	መዕራፍ	አማርኛ፣ ኦሮምኛና አርብኛ	ኃይማኖት	ወርሐዊ	አዲስ ከተማ	08/09/18	አዲስ	0911-174-112	1/12/2001	አዲስ
100/2001	አሳት መልቲ ሚዲያ ትሬዲንግ ኃ/የተ/የግ/ማህበር	ፊደል	ጋዜጣ	አማርኛ	ትምህርት ነክ	ሳምንታዊ	ኮልፌ ተራኒዮ	15	አዲስ	0910-491268	5/12/2001	አዲስ
101/2001	ሞትቫል ጅነራል ቢዝነስ ኃ/የተ/የግ/ማህበር	ከስሞ ስታይል	መጽሔት	እንግሊዝኛ	ፋሽንና ሞዴሊንግ	ወርሃዊ	ቲርቆስ	01/02	133	011-553-1474	12/12/2001	አዲስ
102/2001	ፓኖራማ ህትመት ፕሮግራም ኃ/የተ/የግ/ማህበር	አርምሞ	መጽሔት	አማርኛና እንግሊዝኛ	ሰብዓዊ ብልጽግና ገንዘብና ማህበራዊ	ወርሃዊ	ቲርቆስ	10	180	0911-195573	13/12/2001	አዲስ
103/2001	ጆይሉ ኤንድ ኢንተርቴንመንት ኃ/የተ/የግ/ማህበር	ቢዝነስ	መጽሔት	አማርኛና እንግሊዝኛ	ፓ/ኢ/ማ	ወርሃዊ	አራዳ	11/12	15/13/ለ	0911-226885	13/12/2001	አዲስ
104/2001	አርሙኝ የማስታወቂያና የህትመት ሥራ ኃ/የተ/የግ/ማህበር	አርሙኝ	ጋዜጣ	አማርኛ	ፓ/ኢ/ማ	ሳምንታዊ	ኮልፌ	06	አዲስ	0911-664200	20/12/2001	አዲስ
105/2001	አስ ኤን ማስታወቂያና አሳታሚ ኃ/የተ/የግ/ማህበር	አሉምፒክ አትሌቲክስ	ጋዜጣ	አማርኛ	ስፖርት	ወርሃዊ	የካ	19	255	0911-987110	21/12/2001	አዲስ

I, the undersigned declare that this thesis is my original work except for excerpts from different sources in which case due acknowledgement has been made.

Name \_\_\_\_\_

Signature \_\_\_\_\_

Date of Submission \_\_\_\_\_

Place of submission \_\_\_\_\_