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ADDIS ABABA UNIVERSITY
SCHOOL OF GRAGUATE STUDIES
FACULTY OF JOURNALISM AND
COMMUNICATION

AUDIENCE RECEPTIONS ANALYSIS OF
“DORGAA-DORGEE” OROMIA RADIO
ENTERTAINMENT PROGRAM: THE CASE OF GHIMBI
DISTRICT

BY

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Addis Ababa

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PROGRAM: THE CASE OF GHIMBI DISTRICT**

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Acronyms

ER: Entertainment Radio

FGD: Focus Group Discussion

DS: Discussant

GO: Gratifications Obtained

GS: Gratifications Sought

KI: Key Informant

Q&A: Question and Answer

U&G: Uses and Gratification

Operational Definitions

Attitude: Beliefs someone has about the attitude object.

Audiences: Listeners/ viewers of a media program.

Afoosha: In Afan Oromo language, it is local organization for social affairs.

Content: Media message or idea.

Decoding: Interpreting media message.

District: Government structure above Kebele.

Encoding: Translating thought /ideas in to a form that may be perceived by the senses.

Kebele: Low level government structure below the district.

Locality: Area where something has happened.

Audience behavior: Audience's experience of something.

Reception: Audiences response to a media outlet.

Text: - Media product or out lets.

Producer: A person who is responsible for the content and style of a particular program.

Walga'a: In Afan Oromo language, it is a place where people meet to pass time or for social affairs.

Zone: Government structure above district.

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Abstract

This research was aimed at exploring how audiences make sense of, interpret, relate to, and construct their own meanings out of the messages encoded by the producers of “DORGAA-DORGEE” Oromia Radio Entertainment Program.

The study area was Ghimbi District, West Wollega Zone, Oromia Regional State. Two kebeles were selected based on convenience sampling technique. The study subjects were also recruited from their respective kebeles with the essence of purposive sampling. The study employed quantitative and qualitative techniques to collect the data. The results of the two data sets were triangulated to complement each other.

The attempt made in the study could indicate essential insight in the investigation of audiences’ receptions of “DORGAA-DORGEE” entertainment radio program. As the data indicated, the majority of the respondents have positive attitude towards the radio program. The respondents were able to accept and react positively to the content elements more close, familiar and unthreatening to their life.

As the study reflected, the respondents paid more attention to things they encounter within their life space. The majority of the respondents were able to relate the content elements of the radio program to their social reality. Audiences at some level of educational status and with some professional background tend to make sense of the program messages in line with the media intention. With this regard, the data results also indicated that the media producers focused at satisfying the interests of educated social groups in conducting the radio contest.

The majority of rural respondents tend to display that the entertainment radio program centers more the interests of urban audiences. On the contrary, the producers displayed that the radio program is designed to entertain the entire radio listeners regardless of socio-demographic characteristics. With this regard, the data tend to confirm that there is perception gap between the media producers and the radio listeners.

The popularity of issues treated in the radio program could encourage the reception of the radio program message. However, the respondents were selective in their listening to the program contents. The majority of Christian religion followers (protestant) tend to avoid listening to the music elements of the radio production mainly because of their religious ideologies.

The study displayed that radio accessibility influences listening to the entertainment radio program. With this regard, the survey result indicated that the majority of rural respondents face more difficulty to get radio. On the other hand, language use in the radio broadcast is also a challenge for the majority of rural respondents to draw clear message out of the radio text. Besides, the radio broadcast time was not convenient for the majority of rural respondents mainly because of rural farm work conditions. Like wise, the qualitative result revealed that due to problems related to transmission clarity, the respondents face difficulty in receiving the radio program.

The study revealed that the respondents decode the media message beyond its social meanings. In addition to the intended social meanings encoded in the program, listeners attached political meanings to the program. The study also shows three decoding strategies: accepting, negotiating and opposing the encoded messages with varied degrees.

The reception analysis seems to reveal that the producers’ field of experience, to a considerable extent, overlaps with the audiences’ field of experience which could encourage the receptions of the intended media message. However, the study indicated there is no one-to-one relationship between the encoded message and audiences’ subjective interaction, so that the same content element of the radio program could produce varied meanings.

As the study indicated, media meaning is reconstructed in the audiences through reception. Meaning of the program message, with this regard, is not the same even within audiences in the same social location and context. The reception study also tends to reflect that “DORGAA –DORGEE” radio program is more of educational rather than entertainment.

CHAPTER ONE

1.1 Introduction

Media researchers have come to deduce that the growing awareness of who is listening, watching or reading a media outlet has meant a more sophisticated visualization. Media products need to reach the target audiences with the intended messages. Media effects largely depend on the reaction and reception mechanisms the targeted audiences bring to bear in listening to a particular media product. In line with media message and an intended effect, Tan S.(1983:179) argue as “The ultimate effects of media message depends on whether the target audiences pay attention to, how well they listen the content, and whether they perceive the argument as the media people could like it to.”

Different professionals in the media industry have different understanding about their audiences. Knowledge gap hypothesis also argue that different segments of a community are at different knowledge level which affect information diffusion. Franklin et al., (2005) explain that at bottom there is an assumption by most media professionals that media text is for people. Media people need to care about whether they are reaching the target audiences and worry great about audiences’ segmentations.

The earliest theorists of mass communication had believed the media to be tremendously powerful influencing mass publics. However, later media research began to cast doubt on such direct effect of media. John (2001:254) citing Kalapper (1960) explains the new perspective in the media research was how messages were received and used by the people in the audience. “Messages and their meanings must be examined in a much wider social context. The media are part of a process of cultural reproduction and their content consists of much more than isolated pieces of information.”

1.2. Background

According to Ethiopia Media Profile (2006), Ethiopia is one of the few countries in the developing world that quickly used radio technology. In Ethiopia, there is fascinating

improvement in the radio broadcast coverage. Nowadays, Radio Ethiopia, short wave transmission, covers almost the entire population of the country.

Radio broadcast is not only about international and national news. People at the bottom need to have their own specialized program through which they entertain local issues. Paul and Peter (2003) explained that radio is not only about national news. It also addresses people at peripheries with local issues using local radio programs. Radio broadcast keeps people in touch by enabling local communities to share experiences and social realities. It brings the best of everything into the greatest number of homes.

There are regional states in Ethiopia that own their radio stations. Oromia Regional State has also established Oromia Radio and Television Organization, with the license from Ethiopia Broadcast Agency, in 2008G.C in Adama town, east shoe Zone of Oromia Regional State. The objective for the establishment of the station is to serve the social, economic and political interests of the region society through disseminating timely information. It addresses people at different corners of the region with information using specialized programs. The language of transmission is Afan Oromo.

Different radio broadcast programs entertain different issues. For instance, Entertainment Radio Program provides information through entertaining.”DORGAA-DORGEE” is a weekly Oromia Radio Entertainment Program. “DORGAA DORGEE” entertainment radio program is designed in ‘Q & A’ formant. The media producers move to the local areas, woreda and zone, of Oromia Regional State to conduct the ‘Q&A’ contest.

It is evident that most of the people in Oromia are in the rural areas. The people are not at ease in getting audio-visual media and other print products. Radio, therefore, has the greatest demand because of its far reaching coverage. However, to give long lasting services, radio broadcast needs to consider its audiences and the effectiveness of the local programs. With this regard, Paul and Peter (2003) argue that despite the greater proliferation of media stations, the number of people listening to radio seems to stay the same in the rural area. In order to stay with an ever increasing choice, radio program has

to be amore 'ear-catching' than ever. Understanding of the local realities is essential for this task.

In the earlier years of mass communication research, media effects had great focus. But the emphasis on media effects in audience research has been replaced by reception studies. Reception studies in the media research establish how audiences interpret media messages rather than their impact on them. In the 1980s and 1990s, the question about media influence and effects on audiences' behavior and beliefs was replaced with how audiences interpret, make sense of, interact with and create meanings out of media content and media technologies. In being exposed to media outlets audiences hold different ideologies and social realities. The ideologies and social context have an influence on the intended media message. Hansen et al.,(1998:259) discuss the point as “The complexities of cultural meanings and ideologies cannot be reduced to a simple set of yes/no answers on what media program the people have exposed to.”

Therefore, the study systematically intended to investigate audiences' receptions of “Dorgaa- Dorgee” Oromia Radio Entertainment program.

1.3. Statements of the Problem

The research was aimed at studying audiences' receptions of “DORGAA-DORGEE” Oromia Entertainment Radio Program.“DORGAA-DORGEE” Entertainment Radio Program is designed in ' Q & A' format. The radio contest is between selected individuals in the local areas, woredas and zones, of Oromia Regional State.

The 'Q & A' contest was no longer broadcasting lively to the mass audiences. The program involved people in the specified social setting. The contents of 'Q & A' were also confined to background of the contestants and social realities where the program was organized. Later, there was radio broadcast on the 'Q & A' contest for the radio audiences. The medium hopes that radio audiences at different corners, who might never be courageous enough to participate in the radio contest, would identify with the messages of the 'Q & A' contest.

The program producers move to local areas, Woredas and zones, to conduct the ‘Q & A’ contest of the entertainment radio. This might give opportunity for people at the bottom to participate in the live radio program. But the question is how mass radio audiences make sense of, relate to, interpret and use messages produced by “DORGAA-DORGEE” ER Program.

So far, there were few academic research papers in the School of Journalism and Communication with regard to audiences’ media reception. For instance, Beset (2007) had conducted reception research on radio audiences. The study focused at radio messages that discourage early marriage. The findings of the research were in line with social realities in the target audiences and the issue at focus.

Oromia Radio began its broadcast in 2008. However, there is no academic research in the area of audiences’ reception. The former research findings were not from the view points of social facts where this research focused at. The type of radio program and products used for the study purposes were different from the current study. Moreover, the earlier findings did not provide clear picture on the relationship between media factors and audiences’ factors in reception. The studies undertaken so far also did not indicate the interface between audiences’ attitude, ideology and media outlets in reception.

The related literature and the findings from Ethiopian Journalists, as to Birhanu (2009), also revealed that journalists do not have strong views of what audiences think up on a particular media product. This would also raise question from audiences’ reception perspective. Therefore, to fill the aforementioned gaps, the research project intended to investigate audiences’ receptions of “DORGAA-DORGEE” Entertainment Radio Program. To do so, the following research questions were developed.

1.4. Research Questions

The study seeks to answer the following research questions:

- What attitudes and frame of interpretations do audiences bring to bear in listening to “DORGAA-DORGEE” Entertainment Radio?
- How do audiences react to “DORGAA-DORGEE” Entertainment Radio message elements?
- What other factors are affecting audiences’ receptions of “DORGAA-DORGEE” Entertainment Radio Program?

1.5 General Objective

The research was aimed at understanding audiences’ receptions of “DORGAA-DORGEE” Entertainment Radio program.

1.6. Specific Objectives

- Study how audiences’ beliefs and ways of assigning meanings are related to media reception.
- Study how audiences make sense of, relate to, interpret, negotiate and use messages produced by “DORGAA-DORGEE” Entertainment Radio Program.
- Study some other factors influencing audiences’ receptions of “DORGAA-DORGEE” Entertainment Radio program.

1.7. Brief Methodology

The purpose of the study was to investigate how audiences in West Wollega zone, Gimbi district, interpret, make sense of, use, interact with and produce their own meanings out of “DORGAA-DORGEE” Oromia Entertainment Radio Program. In order to approach the questions, the researcher used both qualitative and quantitative research methods.

Researchers argued that carrying out research using both qualitative and quantitative methods has its own advantage. Flick (2002:265) states the combined effect of the approaches as “the different methodological perspectives complement each other in the

study of an issue and this is conceived as the complementary compensation of the weaknesses and blind spots of each single method.”

The combined approach of qualitative and quantitative methods is also supported by other researcher. Strelitf (2005) supported the approach in that the strengths of quantitative techniques tend to be the weaknesses of qualitative and vice versa. Therefore, to compensate the weakness of one method, the study will employ both qualitative and quantitative methods of data gathering techniques.

In its quantitative approach, the study used survey method of data collection to get information from large number of population. In the qualitative case, the research project incorporated qualitative techniques of data governing like; focus group discussions, key informant in-depth interviews and qualitative content analysis. The researcher believed that the eclectic methods would help to collect relevant data.

1.8. Scope of the Study

The study focused at ‘DORGAA-DORGEE’ Oromia Radio Entertainment Program. Four of the entertainment program texts produced in four different Oromia zones was considered for the qualitative content study. The target population of the study was Radio audiences in two kebeles of Ghimbi district, West Wollega zone, Oromia Regional State. The size of the target population and the geographical locations of audiences were limited because of the nature of the study and the inconvenience to visit each home of the individual audiences in the region.

The researcher was interested in studying interpretations audiences bring to the ER program messages.

1.9. Limitations of the Study

The study population was audiences of “DORGAA-DORGEE” Oromia ER Program. The subjects of the study were selected using non-random sampling technique. Therefore, the subjects are not representative. For this reason, the conclusion drawn can not be

generalized beyond the respondents' realities. In addition, resource constraints and getting appropriate study subjects as required were great challenges to undertake the study.

1.10. Significance of the Study

Audiences' understanding of a media outlet is a big concern in the media research. Paul and Peter (2003:72) state "...Whatever a station's news /Program value, it is all about competing for audiences' understanding. It is not sufficient merely to broadcast a program. It is also essential to make sure that a program is listened to and understood."

The findings of the study would help media people to have the know-how of audience receptions on a particular medium and program in order to properly address an intended message. In other words, the findings of the study would inform practitioners in the media industry to cope up with the understanding gap audiences come up with being exposed to a particular medium or program. Furthermore, in addition to the researcher who develops his understandings of audiences' receptions of a particular radio program, the findings of the study would serve as a stepping stones for further research in the area.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Audience Research

The earliest theorists of mass communication, such as Le Bon and Lippmann, had believed that the media to be tremendously powerful in influencing mass publics. Later, research on media revealed other perspective which put doubt on such direct influence of media. The new focus was on how messages were received and used by people in the audience either as individual or in the context of social groups. Individual values and interests may influence the effects media outlets supposed to have. John argues:

Individual values and interests may lead to selective perception and shaping of what was seen and heard from the media. What was taken from the media might depend upon individual preferences. For instance, a program might be attractive to one person for its dramatic or existing qualities, while someone else might be interested in it for the information it contain (2001: 254).

In the new angle of audience research, the focus is the meanings audiences extract out of a media product. And media text will not be confined to isolated pieces of information and meaning. McQuail (1977) has also argued that media messages and their meanings to audiences must be examined in a much wider social context. “The media are part of a process of cultural reproduction and their content consists of much more than isolated pieces of information or opinions.”

Media messages are situated within the social assumptions about what is normal and acceptable within the society. As to John (2001), television, press or radio provides information about specific events, which tacitly relate to these unspoken assumptions. That is why traditional assumptions has been criticized for giving less consideration to individual assumptions for media text and the diversity of meanings within a culture. John(2001) discussed that the problem with many traditional attempts of effect studying has been that they utilized accrued stimulus/response model. These traditional effect studies did not analyze either the specific content of the message or how it related to wider system values and beliefs.

In the transmission model of audience-sender relationship, where signals or messages are sent for the purpose of influence, the media receiver is perceived as a destination or target for the purposeful transfer of meaning. In this regard, McQuail (2000:377) defines the target audiences as “that section of potential audiences singled out for reach by a particular source.”

Audience research mainly studied audiences in two ways. The first was in terms of effects. This is from the view point of the influence of media outlets on audiences. The second way, through which audience research understood audience, was in terms of reception. This is how audiences attach meanings to media products. Therefore, effect studies in media research are about looking at how audiences are directly affected by the media while reception studies look at how audiences make sense of the media.

In the earlier years of media research, the concept how audiences interpret media products in their own ways was not in focus. During then, reaching audiences had been largely confined to determine the effects of exposure to the mass media. Fourier (2005) said that in the early days of audience research there was the tendency to treat the media as all powerful.

The second part of the earlier research, however, dates back to the early 1940's focused on the reasons for the popular appeal of different radio programs. (Lazarsfeld and Stanton cited in (McQuail, 2000). The basic assumptions of the approach was then rediscovered and elaborated in 1960s with the birth of uses and gratifications. According to McQuail (2000), uses and gratifications theory emphasizes the audience as being in charge of their media experience. It is criticized for over stating the real autonomy of the audience at the expense of the social context. This theory has, however, been followed by a range of new theories and more humanistic and critical (qualitative) traditions such as reception analysis.

2.2 Audience Research Approaches

2.2.1 Structural Approach

There are different approaches to audience research. One which deals with social and media structure is structural approach. In the structural approach the use of media is influenced by social factors and media related practices. According to McQuail(2000:385), media use is largely shaped by certain relatively constant elements of social structure and media structure. “Social structure related to social facts such as those of education, gender, income, place of residence, position in the life-cycle etc, where as media structure refers to the relatively constant array of choices in media contents that is available in a given place and time.”

2.2.2 Behaviorist Approach

The aim of behavioral (functionalist) approach is to explain and predict choices, reaction and effect. According to McQuail (1997), the typical effects model was one-way process in which the audience was conceived as an unwitting target, a passive recipient of media stimuli.

In the early effect research, media audiences were considered as "masses" being made up of isolated and defenseless individuals. This notion of 'masses' puts a particular image on media audiences as passive receiver who is easily manipulated. McQuail (1997) stated that audience as a mass is passive since it is incapable of collective action.

The other phase of 'behavioral' audience research was in many ways a reaction from the model of direct effects. In this regard, the audience was viewed as relatively as active and motivated set of media users/ consumers, who were in charges of their media experience, rather than passive receivers.

According to Williams (2003), active audience approach reveals the ability of audiences to make their own meanings from what the media let out, to use the media technologies for their own purposes and take their own pleasure from what they see, hear and read. McQuaily also argues as:

Active audiences provide more feedback for media communicators, and the relationship between senders and receivers is more interactive. Response can also be more or less active, in terms of degree of motivation, attention involvement, and pleasure critical or creative response, connected with the rest of life (1997:22).

2.3 Media Reception

2.3.1 Definition and Implication of Reception Studies

Different media and communication researchers have defined reception studies differently. All the various definitions underline that reception studies is not a hermeneutics or truth findings of the meanings of the media products. The enterprise reception study engages is historical and theoretical. According to Janet, meaning attached to a program outlet varies based on the nature of the recipients and social circumstances. Janet argues further as:

Meanings of a medium text for viewers/listeners may be quite pertinent to their behavior, attitude and beliefs. This is why reception studies ask, what kind of meanings does a text have? For whom? In what circumstances? With what changes over time? And its effects from the view points of cognitive, emotional, social or political domains (2008:2).

As a result of the aforementioned concepts, there is no clear cut definition for reception. For instance, Eagleton (1983) refers to reception studies as “a social and historical theory of meaning.” While Culler (1981) defines as “reception study is an attempt to understand the changing intelligibility of works by identifying the codes and interpretive assumptions that give meaning for different audiences at different periods.” As Iser (1972) puts “stars in a text are fixed, the lines that joined them are variable.”

Reception of a medium text has also its own implications. The value ability of a media outlet (or no valuable) could be analyzed from social or political meanings. Variability in interpretations would open the door to creation of these meanings. As to Janet (2005:4), “there is no natural, universally ‘worth while’ text exist. All interpretations are subjective, and all texts have political and social meanings and values “positive” or “negative”, reinforcing” or “contrary” to the beliefs of various audiences.”

Meaning production of audiences is core in reception research. The articulation of personal reaction to the mass media message is part of the field of reception research. That is why Janet (2005) comments as reception study are not just about the consumption of media messages but also about access to producing them.

2.3.2 Reception Theory

Reception study is an area whereby audiences are studied in relation to meanings drawn from media products. Media researchers are interested to know the influence of the media by how audiences bring out meanings from the media texts. It is how audiences understand media messages in respect to their individuality and social backgrounds. The media effect model was also criticized, according to Williams (2003), for considering media audiences as passive recipients of media outlets and ignoring subjective interpretations that the audiences hold.

Media message interpretation is central in reception study. As to Fourier (2005), “Interpretation is a process of negotiation between texts and audiences situated within specific social and cultural contexts.”

Media audiences do not interpret media messages equally. There are differences due to certain factors. Williams also argues the concept as:

Audience ability to interpret media message is determined by a range of individual, social, cultural factors. Audience, also do not simply receive media messages even when the media is instrument in shaping attitude opinion, and beliefs. Instead, people interpret media messages in the context of stored knowledge (2003: 109).

Reception analysis gives emphasis to the ability of audiences to appropriate the meanings they want from the mass media and cultural forms. It is also the concern of reception study to focus on audiences' ability emanating from their critical and creative ability to resist the media. Media audiences are not passive recipients of messages, but a combination of different groups with their own histories, habits, beliefs and social and political interactions.

Reception researchers have come to conclude that meaning of media message is the result of the interaction between media texts and audiences. And there is no homogeneity in meaning production even for audiences with similar background, Morley and Brundson, cited in Williams (2003), further stated meanings attached to media texts and related factors as:

Meaning is not solely inscribed in the message produced by the media but is the outcome of the interaction between the audience and the text. And audiences from the same socio-economic background could generate different interpretations of the same message (2003: 191).

2.3.3 Approaches to Media Reception

Earlier studies continue to place the issue of media impact at the top of the agenda of communication research. New and integrative approach also needed if the impacts of communication were to be assessed nexus social contexts. Comb and Harish (1992) see mass media as source of social meanings and cultural forums for the audiences. It is a cultural forum because it is in the interplay between the communication system and the audience that the meaning that could be said to have effects come to be, the media-audiences nexus should be special focus for communication research.

In the social construction of reality, audiences have vital roles. According to Berger and Luckmann (1966), this audience contribution to the creation of social reality needs much more exploration because the reception of communication is a crucial cite for the struggle over the definition and re-definition of social reality.

In the empirical tradition, the research design on questioning what people do to the media and what media do to the people open out to others questions suggested by critical traditions. In the critical tradition, Jensen (1989), whose interest's the mass medium is serving, conceivable alternatives from the audience perspectives, how might the alternative materialize, are central to the approach. The claim of communication research to wider social relevance depends on its ability to deal with these critical issues.

2.3.4 Mass Media and Meaning Production

Mass media communication is meaning production. Mass communication is processual phenomena that is at once produced by and produces other social practices. Woolcott (1977) discussed that communication is shaped by specific social institutions according to the consensual social uses in a particular culture. Communication also helps to shape that culture by playing a constructive role in everyday life. However, Schramm(1954) cited in Neguse (2008) discussed that for effective communication there should be an overlap between encoders' field of experience and audiences' field of experience. In addition, Berlo's SMCR model (1960) cited in Neguse (2008) revealed that to address an intended message there need to be appropriate match between the sources' field of experiences and the receivers' field of experiences.

It is vivid that audiences have some scope for redefining media content. The general socio-economic and political constraints, according to communication researchers, under which mass communication is produced and received, suggest the media are likely to reproduce the prevailing forms of understanding as they are manifested in daily life. With this regard, Jensen discusses the point further as:

The production of meaning through the mass media is variable, but patterned. Meaning is variable because the recipients may intervene and apply alternative forms of interpretations. That interpretation, however, patterned by the political and social uses of the conventional genres suggest (1989:23).

2.3.5 Interpretation and Social Context

The first step of audience activity is interpretive. The meanings of media message are not fixed; these are constructed by audience members. According to Coroteau D. and Hoynes W. (2003), interpretations of media text is Part of the process where by media messages come to mean something to us; it is how audiences derive pleasure excitement, or a wide range of intellectual or emotional stimulation.

The interceptive activity is crucial because it is in the process of audiences' reception that media texts take on meaning. As to Croteau D. and Hoynes (2003), producers construct

complex media texts, often with a very clear idea of what they intend to say, but this intended message is not simply dumped in to the minds of passive audiences. “Audiences intercept the message, assigning meanings to its various components.”

Sometimes there will be a very close correspondence between the intended meaning and the ways a particular audience intercepts the media message. This correlation, as to Croteau and Hoynes (2003), may be the result of fine craftsmanship on the part of the producer, the use by producer and audience of a shared interceptive framework. However, there is no guarantee that producers will get their message across in the ways they want. Croteau D. and Hoynes W. further argue the point as:

Audience may not know the implicit references, they may draw on a different interpretive framework, or they may focus on different components of the message than the producer had planned. Audiences, then, may not construct the meaning intended by the producer, nor do all audiences' members construct the same meaning from the same media text (2003:269).

The issue of social context of interpretation implies that interpretation is firmly grounded in audiences` daily life. The essence of active audiences is they intercept media messages socially. That is, audiences do not simply watch, read or listen to a media text; develop independent interpretations of what it means; and stick to them. On the other hand, as to Croteau D. and Hoynes, W. (2003), media is part of our social lives, and audiences engage with media within social settings.

One of the leading scholars in cultural studies, John Fiske (1986) cited in Croteau D. and Hoynes W. (2003) has argued that media outlets contained an "excess" of meaning within them. Many of the components of a medium program will fit together into one relatively consistent interpretation that is likely to be the dominant interpretation. But lots of bits and pieces around the edge of the program do not quite fit, and the dominant interpretations cannot completely contain them.

2.3.6 Structure and Interpretive Constraint

Audiences are not simply "free" of constraints when they experience media. They experience media as part of daily life, not separate from it and their lives unfold in

specific social location. As to Croteau, D. and Hoynes W, (2003), age, occupation, gender parental status, race, neighborhood, educational background and their daily experiences. As to media researchers, texts are not agendum hodgepodge; those that seek mass audiences are built around familiar images and traditional themes that regular mass media users are likely to have experience interpreting. Media message matters, but so doe's audiences` location in various social groups. Social location matters because it shapes whom the audience talk to about different media, what they perceive to be their own best interest and most important concerns, and what kind of interceptive framework they bring to the mass media.

2.4 Factors in Reception Process

In studying mass communication as reception, there is a need to consider essential factors in reception analysis. These factors, according to Jensen (1989), would be situational, media, audience and analytical factors.

2.4.1 Situational Factors

Media researchers see reception as getting the target audiences with the intended media message. They consider media reception as the meeting between medium and its audiences. As to Lass well (1948), the context in which reception occurs is an important concern in the media study. The reception situation is embedding in socioeconomic and historical context that stakes out particular social uses of communication. "In studying media reception, the reception situation should be constructed methodologically as a complex of specific social factors. And the situation should not be divorced from is context."

Audience figures of a medium may not provide sufficient information on the significance of the medium text. The figure may over state the audience's involvement in the process. Jensen (1989:24) states "The audience experience of a particular medium and its content cannot be separated from how it is used. To understand the lived reality behind media experience, we need to turn to the context where reception takes place."

Jensen also argues that listening to a media out lets may work simply as an atmosphere generator. It is the act of listening or not listening that constitutes important and recurring

variables of family life, and the specific media program is another important aspect for assessing the meaning of listening to a particular mass medium.

Jensen (1989) explained the active social nature of the interpretation between medium and audience needs to be seen from wider social contexts and related factors. Beyond the meeting between medium and audiences, reception situations should be seen as a complex of social and cultural factors. And the reception of communication can not be separated from the wider every day and political contexts where the context acquire relevance for the audiences.

2.4.2 Media Factors

Media researchers argue that audiences engage media products in reception. Therefore, special attention should be paid to these products. The combined analysis of program structures and audience responses can become the bases of a more comprehensive approach to reception. One central aim of uses and gratifications research (Blumber and Katz, 1974) has been to characterize the experience or gratifications that are associated with the use of a particular medium and types of media products. Audiences need to gratify a variety of social and aesthetic needs from the mass media.

According to Greenberg (1974), gratifications research has recognized that a distinction must be made between the gratifications sought and gratifications obtained “In principle the needs that audiences bring to the media may be gratified in a variety of, sometimes, unexpected ways”

Gratifications sought (GS) and gratifications obtained (GO) have a relation with media reception. The idea of GS and GO helps in comparing the quality of a program with general motivation for listening media programs. Some recent studies of reception as decoding (Hall, 1978) offer an alternative approach which analyzes the perceived qualities and uses of specific media products.

Demographic categorization of respondents may not well explain certain variations in decoding. As to (Lewis, 1983; Morely, 1981, Streeler, 1984), the demographic definition

of recipients may be used as preliminary categorization in practical work with audiences, but it is a category that cannot register the on going processes. Jensen discusses audience's codes of understanding in reception study as:

The social and cultural identities of the audience are established in the social communities and they are the source of those codes of understanding media text that audiences apply in interpreting media codes. It may be essential in reception analysis to think audiences in terms of codes or discourses rather than socio economic categories. For instance, recipients have their codes of understanding (1989:27).

2.4.3 Audience Factors

In the elaboration of the decoding model, Morley (1981) argues that the audiences' ability to decide the various genres of media content should be accounted for as a generalized textual competence. The notion of interpretive community, Jensen (1989), has good implication in studying media audiences. "Interpretive communities and their members are defined both by their social placement and functions and by the cultural traditions, conventions and meanings that unit them."

In studying media audiences' interpretations of a particular medium text, it is indispensable to keep in touch with the background scenarios of the recipients. Jensen also further states the link between media audiences and their background saying;

The role of recipients in mass communication should be explained with reference to their specific social and culture background: they have been formed or formulated within community of interpretations. The interpretive communities serve to differentiate the audience along lines of interests and usages. Different interpretive communities also seem to rise and fall with changes in society (1989: 28).

2.4.4 Analytical Factors

The mass media can be taken as sources of meaning. According to media researchers, this is to say we understand media content with constant reference to social realities as it is lived and perceived in everyday affairs.

Jensen (1989) argues that meaning is the stuff that the world of everyday life is made of, and individual instances of communication make no sense before they have been interpreted in the total context of the audience's life world. In information theory (Shannon and Weaver, 1949) information tend to be defined as bits, as carries of something. While the context is not universally ignored, it is assumed for an analytical purpose that communication can be categorized in to its constituting elements. In a technical sense, the elements make a difference for the communication, in social sense, have implication in society.

With in the reception analysis, the relationship between medium and audience can be conceived as a linear model of communication, it is a singular instance of meaning transfer. However, meaning attached to media codes need to be looked vis-à-vis interpretation given from different social spheres. Jensen observes the analysis of media reception in qualitative communication model traces the process of establishing the units of meaning. It does so by the inter play between the media codes and audience codes, and in a wider sense, by interpreting the origins of those codes in different sectors of the social context. In sum, Jensen displayed that “meaning is approached as it is being produced.”

2.5 Reception Analysis

In examining what people do to the media, reception analysis shares the ambition of uses and gratifications (U & G) research. The area of emphasis laid by, reception analysis and uses and gratifications is, however, different. As to Jensen (1989), uses and gratifications studies have hardly paid sufficient attention to that which is the origin of audience gratifications; culturally coded content. On the other hand, reception analysis shares an interest in cultural codes as expressed in media outlet.

Media and communication researchers have justified that reception analysis combines qualitative approach to media as texts, producing and circulating meanings in society with the interests in the recipients as co-producer of meaning. Jensen (1989) in other words, expressed the analysis situation as “audience-cum-content analysis.”

2.5.1 Theory of Reception Analysis

Reception analysis tends to argue that mass communication constitutes a construction rather than representation of reality. Secondly, in reception analysis, audiences substantially contribute to the social construction of reality. Hence, the central locus of analysis, in reception study, is the interface between mass medium and its audience. This interface between medium and audience is social forms rather than the direct consequence of the specific technology. The strategy of understanding media text is sometimes referred to as interpretive community. This strategy as to Jensen (1989), can characterize audiences in media reception that may come up with a wide variety of decoding possibilities. "In essence, the audience itself may be conceived as set of codes texts to be analyzed and conferred with the texts of the media."

2.5.2 Socio-Cultural (tradition) and Reception Analysis

The cultural studying tradition has been concerned with works of popular culture. As to McQuail (1997), the tradition emphasized media use as a reflection of a particular socio-cultural context and as a process of giving meaning to cultural products and experiences in everyday life.

There are main strands of cultural approach. The first one is that most media messages are essentially "polysemic" Shroder et al.,(2003) citing Corner (1980) explains polysemic as "the multiplicity of meanings that arise all the time from encounters with medium content, usually without the individuals' conscious awareness. The concept is used in reception research to define the kind of textual openness that allows different audiences to actualize different meanings from a particular program, as a result of the audiences' differently developed interpretive repertoires, or codes (Jensen, 1990, Dahlgren 1998) cited in Schroeder et al .,(2003).

The other strand of cultural approach involves the use of media as a significant aspect of everyday life. Media reception research emphasized the study of audience as "interpretive communities", which refers to shared out look and modes of understanding, often arising out of shared social experiences. (Lindlof, 1988) cited in McQuail (1997)

Put reception analysis as “effectively the audience research arm of modern cultural studies, rather than an independent tradition. It strongly emphasizes the role of the 'audience' in the 'decoding' of media texts.”

2.6 The Encoding Decoding Model

In the active audience research, encoding-decoding model was the starting point. It was developed by Stuart Hall (1973). Hall was critical of traditional effects theories for the limited conception of effects; focusing on the media influence.

Hall's model has come to make a shift in the effect debate by making the influence of media dependent on, people's interpretations and thoughts process. It is an understanding of how the media constructs meaning and how audiences bring to bear what they see, hear and read. According to Williams (2003); the model emphasizes the interaction between the audience and media product as well as the social context with in which such interaction happens.

The essence of encoding-decoding model is that there is one dominant message coming from the media's tendency even if a number of messages could be encoded in media texts. On the audience side, stated in Williams (2003:195) “the process of understanding or decoding the message is open to a degree of interpretations as it is polysemic i.e. multiple meanings and opens to several multiple interpretations.”

In the media message decoding process as to Hall, the determinants are social factors rather than individual inclinations or preferences. He identifies three possible kinds of decoding media text. The dominant-that accepts the dominant ideology produced by a text, the oppositional-that rejects and decode meanings according to audience own values and attitudes, the negotiated where adopt rather than completely reject the preferred text.

Uses and gratifications model focus narrowly on the individual uses of the media, however, encoding-decoding model gives due emphasis on how different social contexts and backgrounds influence individual interpretations. Morley and Brunson's (1980) study on media reception has also demonstrated that audiences groups from different

class backgrounds did to some extent decode a program in ways that could be meaningfully categorized as dominant, negotiated and oppositional.

2.7 Radio as a Mass Media

Radio is one of the mass media. The very term radio broadcasting indicates a wide scattering of the output covering every time. The world is changing faster than ever, and the world of radio with it. McLeish (1999) discussed that the boundaries of broadcasting have become blurred by the new technologies so that radio's delivery is no longer confined to terrestrial transmitters but includes satellite, Cable and the internet as a means of supplying programs on demand.

Getting across audiences with the intended message is a topical issue in audience research. Radio production, as mass medium, needs to give emphasis to the audience's reach. McLeish (1999:3) states the concept of audience reach and audience share in radio production as, "audience share is the amount of time spent listening to a particular station, while audience reach is the number of people who do listen to something from the station. The mass media should always be interested in reach."

Radio mass medium is supposed to have great communications for individuals as well as society at large. It intends to enlarge individual and societal experiences, stimulating interests' in previously unknown topics or issues. It enables individuals and groups to speak to each other, developing an awareness of common membership of society. In order to achieve intended goal, the clarity of transmission, purpose and knowledge of the target audience, accessibility are of paramount. Robert McLeish elaborates the point saying:

Program producer should be clear about what he or she is trying to achieve. Lack of clarity about a programs purpose leads to a fuzzy, ineffective end product. The producer must also not stay simply, within the confines of his or her world of board casting, but must involve him/herself physically and mentally in the community he/she is attempting to serve. This is where the knowledge of the target audiences is essential (1999:269).

2.7.1 Entraining Role of Radio

Journalists' experience of how audiences consume their work has important position in the media industry. Related literature revealed that journalists are thought of as the active once in the relationship with their audiences. And a range of structural factors like: legal constraints, system of media ownership, organizational routines, shortage of time, and cultural bias may affect the supposed roles of journalists.

As to Harcup (2006: 85), some radio programs are entertaining by virtue of their subject matter. Others can render entertaining by being well produced, by holding the attention of the audiences. Harcup defined entraining as “a way of attracting audience’s attention in order to address a message. It could create a good sense towards a program where audiences get tired of a given way of reaching the public.”

Media researchers tend to advice that editors need to look favorably on stories or programs with the capacity to entertain or amuse. Telling entertaining stories is part of the media role as is telling stories in an entertaining ways. In order to achieve the entertaining values properly, Harcup argues the concept and approach of entertaining should be clear both to the audience and journalists. With this regard, Journalists have long sought to entertain as well as to inform, to attract and retain audience. This takes the form of selecting entertaining subject nexus audiences’ realities.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

The study aims at investigating how audiences in Ghimbi district make sense of, relate to, interpret and produce their own meanings out of messages produced by “DORGAA-DORGEE” Radio Entertainment program. In order to approach the problems, both qualitative and quantitative methods were employed.

This chapter, therefore, encompasses features and importance of mixed method design, characteristics of triangulation design , procedures in triangulating qualitative and quantitative data, descriptions of both qualitative and quantitative research designs, background of the study, population and sample size, the steps followed in data collection and the major techniques employed in the analysis.

3.2 Mixed Methods Design

Media researchers argue that qualitative and quantitative research design can be used together. According to these researchers, mixed research design is with philosophical assumptions as well as method of inquiry. It involved philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative methods in the research design process. As method, mixed design focuses on collecting, analyzing and mixing both qualitative and quantitative data in a single study or series of studies. Creswell (2007:5) states "The central premise of mixed design is the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approaches alone." In mixed design it is not enough to collect and analyze qualitative and quantitative data. The data need to be mixed in some way so that together they form a more complete picture of the problem than they do when they stand alone.

As to Creswell (2007) mixed methods design strengths that off sets the weaknesses of both qualitative and quantitative research. The design also gives the researcher the

permission to use all of the tools of data collection available rather than being restricted to the type of data collection typically associated with qualitative or quantitative research.

Different research approaches are associated to different research paradigms or world views. The advocates of mixed research design encourage the use of multiple world views rather than the typical association of paradigm for quantitative researchers and other for qualitative researchers. The paradigms help the researcher to solve the problems using both numbers and words, combines different thinking perspectives. Creswell discussed that mixed method design encourages using the paradigms that encompasses both the qualitative and quantitative researchers, such as pragmatism or using multiple paradigm in research.

3.2.1 Triangulation Design

The major common and well known approach to mixed method is the triangulation design. As to Creswell, Plano Clark et al., (2003) cited in Creswell (2007), the purpose of triangulation design is “to obtain different but complementary data on the same topic.”The intent to use this design is to bring together the different strengths and non-overlapping weakness of quantitative method (large sample size, trends, generalization) with those of qualitative methods (small number, details, in depth). Triangulation design is used when researcher wants to directly compare and contrast qualitative findings with quantitative statistical results or to validate or expand quantitative results with qualitative results.

3.2.1.1 Triangulation Design Procedure

Triangulation design is a one phase design in which the researcher implements the quantitative and qualitative methods during similar time frame. As to Creswell (2007:64), a triangulation design procedure generally involves the concurrent, but separate collection and analysis of quantitative and qualitative data so that the researcher may best understand the research problem. The researcher attempts to merge the two data sets, typically by bringing the separate results together in the interpretations or by transforming data to facilitate integrating the two data types during the analysis.

3.3 Qualitative Approach

Qualitative research has its own features that distinguish from quantitative research. In qualitative research, the research is conducted in the natural setting of social actors. Focusing to the process rather than outcome, qualitative research is interested in in-depth descriptions and understanding of actions and events. In qualitative research, as to Bobbie and Mounon (2001), the main concern is to understand social action in terms of specific context rather than attempting to generalize to some theoretical population. Payne and Judy further discussed the role and feature of qualitative research as:

The concern for qualitative research is to seek out and interpret the meaning that people bring to their own action and events. It treats things as part of holistic social process and contexts rather than as something that can be extracted and studied in isolation. Qualitative research, therefore, focuses on how individuals interact, emphasizing the interpretations of meanings which each (including the researcher; Reflexivity) brings to the interaction and the way mutual understandings are negotiated (2004:176).

The following data collection instruments were used for the qualitative research design.

Qualitative Content Analysis

Focus Group Interview

Individual In-Depth Interview

3.3.1 Qualitative Content Analysis

Content analysis is a technique used for gathering and analyzing the content of a program. Content, according to Deacon et al, (1999) refers to any message that can be communicated in forms of words, pictures, symbols, ideas, themes or meanings.

According to Robin et al., (2005:224) a qualitative content analysis focuses on media or contents and meanings generated from the content.

The study was carried out to explore audiences' interpretations. Robin et al, (2005) explain that audiences' interpretations are compared to the media content to explain how meaning is socially constructed and variable. The researchers suggest that audience members "rework" the content"

The textual analysis of the study content was not in detail. Because, the sole purpose of qualitative content analysis is to prepare the researcher sufficiently for the continuing focus group and individual in-depth interviews. Schroeder et al., (2003) state that as it is necessary to abstain from detailed preliminary textual analysis and just familiarizing oneself with the text sufficiently enough to be able to peruse the research to motivate the project.

The qualitative content analysis would also help to identify the encoded message elements of the radio program. Therefore, in this context, four of the entertainment radio programs organized in four different zones of Oromia was considered for the study purpose.

3.3.2 Focus Group Discussion

Focus Group Discussions were used to collect valuable data for the audience reception analysis. The dynamic nature of group members would suffice the reception study. According to Hansen et al., (1998), Focus Group Interview has gained wide spread popularity as a research method for studying media audiences. With the raise of reception studies in media research in the 1980s, it became a key component of arsenal of approaches deployed by communication and media researchers (1998:258).

To study various understanding audiences bring to the same media out let, focus group interview has far reaching values. Hansen et al, citing Morley (1980) explain the aim of focus group interview saying:

The aim of focus group interview in the media and communication research is to discover how interpretations were collectively constructed through talk and inter-change between respondents in the group situation. The first priority of focus group interview as a methodology is to determine whether various audiences segments shared, modified or rejected the ways in which media messages had been encoded by the broadcasters (1998:261).

The study had appropriate group size based on the idea forwarded by communication and media researchers. According to Hansen et al, (1998) the number of focus groups will depend on the aims of the research and on available resources. If focus groups intend to

form a central and more substantive part of the data collection of a study, it would generally be difficult to justify fewer than six groups. The more homogenous a group in terms of background or social characteristics, the fewer the researcher needs.

There are different assumptions on the size of group participants. Media and communication researchers argue that the larger the group size, the more likely that the less vocal and less confident participants will be marginalized. It is also difficult for the moderator to keep the discussion focused.

3.3.3 Individual In-Depth Interview

The study employed individual in-depth interview between two sections. First, the in-depth interview was with purposely selected audiences. This would help to identify the meanings individual audiences made out of the texts produced by the entertainment radio program. Next, the individual in-depth interview was conducted with Program Producers of “DORGAA-DORGEE “Entertainment Radio. This was supposed to be essential to identify the messages program producers in the industry intend to convey through the program texts.

3.4 Quantitative Approach

3.4.1 Survey Method

There is a resistance from some scholars to use survey method for reception study. However, the scholars did not deny that survey method would help to gather information from large number of population quickly. The method would also suffice getting information on audience beliefs, attitudes and behavior about a particular media outlet. Hansen et.al states the application of survey method in reception study as:

Discovering how audiences make sense of media messages is not easily done through survey research. It is good at providing snapshot of audience beliefs, attitudes and behavior - the 'what' of audience media relationships but is much less suited for telling us about the why and how of such relationships (1998:257).

According to Groves et al., (2004), survey is a well known technique for collecting systematic data quickly. It helps to gather information from entities for the purpose of

constructing quantitative descriptors of the attributes of the larger population of which the entities are members. Babbie and Mouton identified the distinct aims of quantitative researcher and qualitative researcher. They argue as:

The quantitative researcher usually aims at analyzing variables and the relationships between them in isolation from the context or setting (so as to increase generalizability) the qualitative researcher takes the exact opposite approach; the aim is to describe and understand events with in the concrete natural context in which they occur (2001: 273).

Therefore, the researcher used survey method in order to examine the broader perspective of 'what' of audience media message relationship.

3.5 Data Gathering Techniques

In the study, the researcher used four stage approaches to collect data. The approaches were: qualitative content analysis, focus group interviews, individual in-depth interviews, and survey method.

A. Qualitative Content Analysis: The researcher has made preliminary content study purposely selecting audio footages of the radio program. The qualitative study was not in detail. It was only meant to familiarize the researcher with the medium. In reception research, content study was believed to guide the researcher for the following focus group interview, individual interview and survey study.

B. Focus Group Discussion: Four focus group interviews with the total of fifteen discussants were conducted. This was meant to study the meanings audiences made out of the program through group interaction.

C. Individual In-depth Interview: Two different in-depth interviews were carried out. One in-depth interview was with program producers and the other was with key informants in the audiences. The interview with the media producers was to identify the intended messages of the radio program. But the interview with the key informants in the audiences was to further investigate the meanings individual audiences made out of the program which might be inconvenient to discuss in the focus group interview. These key informants were who had visible role in the focus group interviews.

D. Survey Method: Survey method was used to study audiences' reactions and attitudes towards the entertainment radio program. It helped the researcher to collect information from large study population. The researcher delivered the survey questionnaires by hand and left to be completed by respondent at his/her convince with the help of trained interviewers.

3.5.1 Pilot Testing

By its very nature, every data gathering instruments has its own drawbacks. This affects the intention to get relevant information. In this study, in order to minimize the potential difficulties in the data gathering tools, especially in the survey method, the researcher pre-tested the survey questionnaires to identify whether the questionnaires worked as intended.

3.5.2 Delivering Survey Questionnaires

At the beginning, it was a challenge to identify how to approach the study subjects and it was more serious in the rural site. This was because population are scattered. To ease the problem, I first contacted the chair person of the rural kebele. The chair person provided me with the information on how to approach the radio audiences in the kebele. He also told me that there was kebele meeting in the school compound, 'Marache Wadebo'. The meeting was called by the kebele administrative office in collaboration with the school administration. As a result, I could easily find the appropriate subjects from farmers as well as school communities. The rest of the questionnaires were distributed to other radio listeners and communities in the boarder elementary school, 'Gudatu Naannoo Gelel'.

In the urban sample kebele, getting appropriate subjects of the study was not as such difficult. I easily identified a lot of respondents who could fulfill the pre set criteria. The questionnaires were distributed to respondents from Adwa Elementary and High School communities, villagers, and people at the border of the town who came together for social gatherings- "Afoosh."

3.5.3 Focus Group Discussion (FGD)

Focus group Discussions were conducted in both sample kebeles. In the rural kebele, like the survey case, getting the right individuals nearby each other was not easy. Besides, constructing a group with homogeneous discussants that had appropriate group size was not an easy task as well. However, for the interview, the researcher used the pre-existing social groups. Three focus groups were identified in the rural kebele. The group participants were from similar social context and working environment. This could suffice the interaction among the group members.

In the urban kebele, a group of four discussants was identified to facilitate the discussion. To add the group, the researcher did not get the right individuals who could be willing. In both sites, it was my challenge to get females who were willing to take part in the FGD.

3.5.4 Individual In-depth Interviews

The researcher conducted two individual in-depth interviews. One was with the program producers and the other was with informants in the audiences.

3.6 Recruitment of Groups

The researcher used focus group interviews to collect data while the audiences interact in their natural setting. The participants invited to participate in the focus groups were whom the researcher believed could generate critical ideas for the study. The participants for the discussion were also willing to provide the desired information.

Hanson et al., (1998) discussed that focus group studies in media research have rarely sought to obtain group representative of the general population as such. Focus groups are selected according to specific dimensions thought to be of significance to the way in which people use and interpret media content. Media researchers also recommended that participants for focus group discussions should be drawn from naturally existing groups or communities-people who already lived, worked or socialized together.

In the study, the researcher selected the group discussants non-randomly. In identifying appropriate subject for the group discussion, social location was a focus. This was

because the researcher believed that social background of the discussants plays indispensable role for interactive way of meaning production.

To do so, in the study, social location of the subject was of paramount. The researcher decided the age of the study population should exceed eighteen. This age limit was believed to support the study in collecting critical and reasonable data.

3.6.1 Interview Guide

In the focus group and individual in-depth interviews, the researcher used interview guides. Those semi-structured interview guides were able to facilitate the discussion. The language of the interviews was Afan Oromo. The researcher translated the questions from English to Afan Oromo version because it is the language widely used in the study area.

3.6.2 Interview Setting

In the study, the researcher used pre-existing natural settings for the interviews. The settings for the focus groups as well as individual interviews were where the participants usually meet. In the focus group interviews, the researcher used school setting for the discussants from school communities. However, for the group discussants from the farmers, the researcher used place under the shadow of big tree where the villagers usually meet for social matters. In the language of the villagers, it is called as 'Wal-ga`a'- where to meet

However, in the **urban** kebele, the researcher used green open air place where the villagers usually meet to pass time. In the case of individual interview, the researcher used home environment for informants from the audience and office environment for program producers.

3.6.3 Recording Data

In the focus group interviews, the researcher used tape recorder to record discussion points with the permission of the discussants. This was believed to use the discussion points during the analysis stage.

3.6.4 The Researcher's Role

In the survey data collection, the role of the researcher was mainly supervisory. The researcher followed whether the survey questionnaires were delivered to purposely selected radio audiences as intended. The researcher, along with the trained interviewers, was able to help respondents who had problem in filling the survey questionnaires. In the focus group interview, the researcher used to moderate the group discussion. Sample of audio footage of the radio program was used to stimulate the discussion. The interview guides were also used to fix the participants to the points of discussion. The group discussants were systematically selected to create smooth and interactive group settings. Effort was also made to give equal chance for the discussants on each discussion points.

3.7 The Study Area

Ghimbi district is the study area. It is one of the districts in West Wollega, Oromia Regional State. It is 441km from the center, Addis Ababa, to the West direction. There are 28 kebeles in the district out of which 24 are rural kebeles. `Wadessa Warqa` and 04 kebele are the sample kebeles of the study. The total population in `Wadessa Warqa` is 1,490 while the total population in Ghimbi 04 kebele is 1,547. The researcher was able to get the statistical data from Ghimbi town administrative office and Gimbi district administrative office.

3.7.1 The Study Population

The study population was “DORGAA-DORGEE” ER listeners in two sample kebeles of Ghimbi district. The study subjects in the area were purposely selected. In selecting the study population, social location of the respondents was mainly in focus.

3.7.2 Sample Size

The study considered those individuals who used to listen to “DORGAA-DORGEE” ER Program. The total number of the study subjects was 120 out of which 70 were rural respondents. The number of respondents in the rural kebele exceeds that of the urban kebele because the researcher believed that more radio audiences are in the rural areas. The total number of groups for the focus interview was 4 with 15 total numbers of

participants. On the other hand, the researcher conducted individual in-depth interviews. One was with radio audiences purposely selected from the group discussants and the other was individual interview with program producers.

3.7.3 Why the Study Area?

The researcher purposely selected the study area and population. For one thing, the study area, Ghimbi district, is relatively far, 540km, from the media organization, Adama East Shoa zone Oromia Regional State. This was supposed to have its own implication on the radio audiences. The other important reason was the researcher had similar social experiences with the study population. The researcher believed that having similar knowledge of the population regarding: language, culture, social make up would help in facilitating the research work. The kebeles selection was also carried out based on convenience sampling.

3.8. Data Analysis Techniques

As discussed earlier, the research employed both qualitative and quantitative data gathering techniques. The data was analyzed based on appropriate quantitative and qualitative research methodologies. Quantitative data that was collected by survey method entered into the computer using SPSS soft ware program. Coding and analyzing of these data carried out using this software package. In addition, information through qualitative instrument (qualitative content study, in-depth-interviews, and focus group discussions) were analyzed qualitatively. Lastly, the two data sets were triangulated to compliment each other.

CHAPTER FOUR

DATA PRESENTATION AND DISCUSSIONS

Introduction

This chapter discusses the major findings of the study. The analysis was presented inline with the major objective of the study, which aimed at studying audiences' receptions of "DORGAA-DORGEE" ER program.

The analysis was carried out from the viewpoints of theoretical frameworks and models, presented in the literature review. The analysis, however, was not confined to specific theory or model rather theoretical frameworks and the models were used as a guide in the data analysis.

The investigation begins with addressing quantitative data followed by qualitative data. In the triangulation design, the researcher implemented the quantitative and qualitative data analysis side by side. The two data sets were merged by bringing the separate results together in the interpretation to facilitate the analysis.

The questionnaires have two main parts. The first part is demographic questions. The second part of the questionnaires is main questions. The main questionnaires designed to identify how audiences react to the entertainment radio, what attitudes and frame of interpretations audiences bring to bear in listening to the entertainment radio, the nature of the radio program and factors related to audiences' reception.

The researcher used questionnaires in the survey method to identify audiences' reaction to the message produced by the entertainment radio and the attitude audiences hold towards some basic concepts related to the entertainment radio program.

The basic content elements of the radio program production were treated separately to identify the interpretations audiences' bring to bear in reacting to the separate radio program components.

In the survey questionnaires, the researcher used rating scale to give respondents the opportunity to reveal to what extent they react to the program components and the

attitude they hold towards the program production. However, to facilitate the analysis, the researcher merged: 'agree and greatly agree' to 'agree' and 'disagree and greatly disagree' to "disagree" to facilitate the data analysis.

The qualitative content study, using selected audio materials, was carried out to familiarize the researcher with the program products. The study was not in detail. It was only to guide the researcher for the next quantitative and qualitative data gatherings.

In the data analysis part, the researcher has tried to present some reality in the program production identified during the qualitative content study. The presentation, however, was not to evaluate the program production.

The discussion preceded by the demographic distribution results obtained from the data collected. Then, it is followed by questions related to audiences' receptions.

4.1 Demographic Distribution

In the study, the term 'demography' comprises different socio-demographic characteristics of the respondents. The researcher has included these characteristics primarily for categorization. The variables in the study are: age, location, education, occupation, and religion. However, the researcher mainly used the 'location' variable in the analysis. This is for two main reasons. The first one is, the researcher believed social location of audiences plays indispensable role in audiences' media receptions. The second important point is the respondents of the study are not representative of the population in the target area. Respondents, in other word, are not representative of the respective members in the demographic characteristics. However, the researcher believed that giving emphasis to the social location of the respondents is more appropriate to reflect urban and rural audiences on their receptions of the entertainment radio text. The technique employed was non-random sampling. Therefore, the study result can not be generalized to the whole population in the study area.

4.1.1 Location

The research incorporated both rural and urban respondents. Out of the 120 total numbers of respondents, 70 were rural and 50 were urban. The number of rural respondents exceeds the urban respondents. This is because the researcher believed that more radio listeners are in the rural areas where people have no exposure to other electronic media or print products in comparison to the urban dwellers. The other important reason why the researcher has divided the respondents in their location is to get insights on their reception situations in line with their respective social contexts. (See Table 1)

4.1.2 Religion

In relation to religion variable, the majority of the respondents, protestant 59.2%, orthodox 35.8%, were Christian religion followers while 4.2% of the respondents were Muslim religion followers and 0.8% of the respondents were 'Wakefata' (See Table 12)

4.1.3 Education

In the study, 31.7% of the respondents were diploma and degree holders while 15% of the respondents had attended grades 1-8 followed by 36.7% of the respondents who had attended grades 9-12. On the other hand, 10.80% of the respondents were illiterate and 5.80% were able to read and write. The greater part of the respondents had academic background. The researcher believed that this would help to study the interpretations the respondents bring to bear in listening to the ER radio program. (See Table 3)

4.1.4 Occupation

Respondents in the study had different occupational background. The majority of the rural respondents, 30.80% and 30% were farmers and teachers respectively while 15% and 14.2% of the respondents were students and merchants respectively. However, the rest of the respondent's healthy extension workers 5.8%, development agents 1.7%, house wife 1.7%. It is believed that respondents from various occupational backgrounds would help to get insight on how audiences react to media contents in line with their day to day life experiences.

4.1.5 Age

The researcher could decide the age of the respondents 18 and above. This is because the researcher believed that radio listeners in this age limit can make sense of, relate to and interpret media text in line with the realities in their social context. In addition, the researcher thought the lived experiences and knowledge one brings in being exposed to a certain media text plays crucial role in viewing the product from various perspectives.

4.2 Meaning of “DORGAA-DORGEE”

Table 1: Respondents’ understanding of the program title-“Dorgaa- Dorgee”

		Und DD			
Location		Yes	No	4.00	Total
Urban	Count	42	7	1	50
	% within location	84.0%	14.0%	2.0%	100.0%
	% within Und DD	38.9%	63.6%	100.0%	41.7%
	% of Total	35.0%	5.8%	.8%	41.7%
Rural	Count	66	4	0	70
	% within location	94.3%	5.7%	.0%	100.0%
	% within Und DD	61.1%	36.4%	.0%	58.3%
	% of Total	55.0%	3.3%	.0%	58.3%
	Count	108	11	1	120
	% within location	90.0%	9.2%	.8%	100.0%
	% within Und DD	100.0%	100.0%	100.0%	100.0%
	% of Total	90.0%	9.2%	.8%	100.0%

Source: Survey Result

The table depicts, 90.0% of the total respondents, in spite of their social location, responded that the title given to the entertainment radio program was familiar to the audiences social context while 9.2% of the total respondents responded that the title of the entertainment radio program was unfamiliar . However, the data revealed that there is a difference between the urban and rural respondents. In the urban category, 35.0% of the respondents reported that the title given to the radio program was vivid for the local listeners while 5.8% of the respondents reported the opposite. On the other hand, 55.0% of the rural respondents agreed that the title given to the entertainment radio program was vivid for the radio audiences while 3.3% of the respondents disagreed with its clarity.

The entertainment radio program producers (KI: 1, 2, 3), displayed that the phrase “DORGAA-DORGEE”, the title given to the entertainment radio program, is to mean 'contest' or 'competition'. In the context of the media house the phrase “DORGAA-DORGEE” is to represent the 'Q and A' contest between contestants upon various issues.

The majority of the focus group discussants shared similar meanings given to the title of the radio program by the media producers. The discussants could make sense of the meaning of “DORGAA-DORGEE” as ‘Q and A’ competition between people in the similar social or working environment.

The participants (DS: 9, 10), however, reported that “DORGAA-DORGEE” does not indicate 'Q and A' contest in the local language. As to the discussants, the local people use the language to mean 'distance run'. The synonym term the discussants used to rename the title of the radio program was 'figichoo' which is to mean, 'running'. One of the discussants (DS: 9), revealed that he faced difficulty to understand the heading of the radio program at the first phase of its transmission. However, the participant was able to understand the contextual meaning given by the media producers through time.

The majority of the informants in the study locale were also able to confirm that the title of the radio program is to represent the 'Q and A' contest between individuals.

The survey as well as the qualitative data revealed the title used to represent the radio program is recognizable to the majority of the audiences. The urban and rural respondents demonstrate insignificant differences in identifying the meaning of the radio program title.

The interactive approach would produce almost similar meanings for the title given to the entertainment radio. However, few respondents have come up with their own interpretation upon listening to the radio program title. It is worthwhile to realize that the title given to media product, besides the message elements, would encourage or discharge audiences' media reception.

4.3 Audiences' Attitudes towards "DORGAA-DORGEE" ER

4.3.1 Target Audiences

Table 2: Target audiences of the entertainment radio program categorized by location

			TRA					Total
			Undecided	Greatly disagree	Disagree	Agree	Greatly agree	
Location	Urban	Count	1	10	15	15	9	50
		% within location	2.0%	20.0%	30.0%	30.0%	18.0%	100.0%
		% within TRA	33.3%	76.9%	35.7%	45.5%	31.0%	41.7%
		% of Total	.8%	8.3%	12.5%	12.5%	7.5%	41.7%
	Rural	Count	2	3	27	18	20	70
		% within location	2.9%	4.3%	38.6%	25.7%	28.6%	100.0%
		% within TRA	66.7%	23.1%	64.3%	54.5%	69.0%	58.3%
		% of total	1.7%	2.5%	22.5%	15.0%	16.7%	58.3%
Total		Count	3	13	42	33	29	120
		% within location	2.5%	10.8%	35.0%	27.5%	24.2%	100.0%
		% within TRA	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	2.5%	10.8%	35.0%	27.5%	24.2%	100.0%

Source: Survey Result

The above table depicts 51.7% of the total respondents hold an attitude that the objective of “DORGAA-DORGEE” radio program is to entertain specific audiences while 45.8% of the total respondents hold an attitude that the objective of the radio program is not to entertain specific radio listeners.

However, urban and rural respondents displayed differences in attitudinal reaction. In line with this, 31.7% of the rural respondents responded that the radio program aimed at entertaining specific radio audiences while 28% of the rural respondents hold the opposite. On the other hand, 20% of the urban respondents had the attitude that the entertainment radio program was meant to entertain specific radio audiences while 20.8% of the urban respondents maintained the opposite.

In the focus group discussion, the greater part of the participants revealed that the Entertainment Radio Program is to entertain specific radio listeners. These discussants argued that the program producers were more leaning to favor the educated and qualified workers. As to the discussants, the contents of 'Q & A' contest were more of professional that encourage the participation of educated classes.

However, some of the discussants reported that the objective of the radio program was to entertain general audiences. As to these participants, the issue in the 'Q & A' contest of the entertainment radio was not confined to the interests of specific radio listeners.

One of the individual in-depth interviewees (KI: 4), reported that the radio program aspired to entertain specific radio listeners. The participant holds the attitude that the program producers focus to urban participants. As to the informant, the attention of the program producers on the urban sites implies the radio program favors urban radio listeners where there are more educated classes. The informant told a proverb in his native language saying, “Lafa Garaan Jiru Miilli dhaqa” It means, “One goes where there is his/her heart.”

Another informant (KI: 5) reported that the program incorporates content elements which are the concern of every radio listeners. The informant explained that he is more interested in the cultural and historical contents of the ‘Q & A’ competition of the ER.

This participant, however, explained that the producers of the entertainment radio preferred to conduct the 'Q & A' contest in the towns. They focused more to contents that requires academic knowledge or professional work exposure to participate.

Another informant from the urban site (KI: 6), argued that the 'Q & A' contest of the radio program is all encompassing. It entertains urban and rural audiences regardless of differences in background knowledge and experiences. However, the informant did not refute that some content elements of the 'Q & A' contest of the entertainment radio require academic knowledge or professional experiences. In reacting to those contents, as to the informant, some rural and urban audiences who have no background knowledge or experiences may face difficulty in drawing clear message out of the content elements.

The message encoders (KI: 1, 2, 3), reported that, "DORGAA-DORGEE" radio entertainment program is to entertain broad audiences. As to the producers, the content elements of the 'Q & A' contest of the entertainment radio are not limited to satisfy the interests of few radio listeners or professional groups. The program treats various issues that entertain the entire radio listeners.

In the quantitative data, the majority of the audiences hold an attitude that the objective of the entertainment radio is to entertain specific radio listeners. The qualitative data also indicated that the entertainment radio text aimed mainly at entertaining some segments of the society. This might be because of the treatments of various contents that require some level of academic or professional understanding.

In the attitudinal reaction towards the target objective of the entertainment radio text, the majority of the rural respondents tend to agree that the radio program is not aimed at entertaining general radio listeners. However, significant numbers of urban respondents also feel that the radio program is not aimed at entertaining general radio listeners. It seems that the rural audiences tend to question the applicability of the radio text to entertain general audiences from the perspective of 'Q & A' content elements.

The media producers intended to entertain the entire audiences. However, the respondents had diverse attitude on at whom the program is targeted to entertain. As to

John (2001), media outlets are situated within the social assumptions, about what is normal and acceptable within the society. The respondents of the entertainment radio revealed unspoken assumption, attitude towards the objective of the radio text that would lead to view the program objective differently. This resulted in subjectivity in making sense of the target objective of the entertainment radio program.

Table 3: Target audiences of the entertainment radio categorized by education

			TRA					
			Undecided	Greatly disagree	Disagree	Agree	Greatly agree	Total
Education	Illiterate	Count	0	1	8	3	1	13
		% within Education	0%	7.7%	61.5%	23.1%	7.7%	100.0%
		% within TRA	0%	7.7%	19.0%	9.1%	3.4%	10.8%
		% of Total	0%	8%	6.7%	2.5%	8%	10.8%
	Grade 1-8	Count	0%	0%	11%	4%	3%	18%
		% within education	0%	0%	61.1%	22.2%	16.7%	100.0%
		% within TRA	0%	0%	26.2%	12.1%	10.3%	15.00%
		% of total	0%		9.2%	3.3%	2.5%	15.0%
	Grade 9-12	Count	2	5	11	15	11	44
		% within location	4.5%	11.4%	25.0%	34.1%	25.0%	100.0%
		% within TRA	66.7%	38.5%	26.2%	45.5%	37.9%	36.7%
		% of total	1.7%	4.2%	9.2%	12.5%	9.2%	36.7%
	Diploma	Count	1	6	3	8	12	30
		% within education	3.3%	20.0%	10.0%	26.7%	40.0%	100.0%
		% within TRA	33.3%	46.2%	7.1%	24.2%	41.4%	25.0%
		% of total	8%	5.0%	2.5%	6.7%	10.0%	25.0%
	Degree and above	Count	0	0	4	2	2	8
		% within education	.0%	.0%	50.0%	25.0%	25.0%	100.0%
		% within TRA	.0%	.0%	9.5%	6.1%	6.9%	6.7%
		% of Total	.0%	.0%	3.3%	1.7%	1.7%	6.7%
	Total	Count	3	13	42	33	29	120
		% within education	2.5%	10.8%	35.0%	27.5%	24.2%	100.0%
		% within TRA	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	2.5%	10.8%	35.0%	27.5%	24.2%	100.0%

Source: Survey Result

With regard to educational status, 51.7% of the total respondents, regardless of differences in level of education, responded that the objective of “DORGAA-DORGEE” radio program was to entertain specific radio listeners while 45.8% of the respondents responded the opposite. In line with level of education, 7.5% of the illiterate respondents responded that the radio program designed to entertain particular radio listeners. On the other hand, 5.0% of the respondents who were able to read and write responded that the radio program was to entertain specific radio listeners. Of the audiences at (1-8) and (9-12) grade levels, 9.2%, and 13.4% respectively reported that the radio program was to entertain specific radio listeners. In the case of respondents at diploma and degree levels 7.5% and 3.3% respectively responded that the radio program aimed at entertaining specific radio listeners.

In line with audiences academic knowledge requirement to listen to the entertainment radio program, the message encoders (KI: 1, 3) reported that the radio program entertains the entire radio listeners regardless of their academic knowledge and social location.

However, the majority of the group discussants in the rural area reported that the contents of the ‘Q & A’ contest in the radio program requires academic knowledge or professional experiences. The discussants in the rural area (DS: 9, 10, 11), revealed that the objective of the radio program was not to entertain the majority of rural illiterate. The discussants explained that the majority of contents in the ‘Q & A’, contest require background knowledge of some subject matters or field of study. The participants (DS: 9, 11), told that they were at low academic status. However, issue in the entertainment radio, ‘Q & A’ contest more invited participants who had some educational qualifications. Hence, the informant believed that the radio program paid more emphasis to the audiences with better academic knowledge and professional experiences.

One of the participants (DS: 1) also told the program focused to entertain radio listeners in the particular work profession. The discussant believed that the academic content more attracts the attention of people in the discipline. In addition, agricultural content attracts more the attention of people in the field.

In terms of audiences' academic status vis-à-vis target objective of the radio program, the majority of the respondents tend to believe that the objective of the radio program is to entertain radio listeners with some academic background or professional status. In this regard, it is wise to infer that the respondents tend to prefer the contents of the program from the viewpoints of message relevance to audiences reality. As McQuail (2000) revealed, the media structure-contents available - could shape respondents attitude in line with the social facts in the audiences.

4.3.2 Significance of the Entertainment Radio Program

Table 4: Social Role of the Entertainment Radio Program

			SRER					
			Undecided	Greatly disagree	Disagree	Agree	Greatly agree	Total
Location	Urban	Count	1	1	13	24	11	50
		% within location	2.0%	2.0%	26.0%	48.0%	22.0%	100.0%
		% within SRER	16.7%	100.0%	81.3%	34.8%	39.3%	41.7%
		% of Total	.8%	.8%	10.8%	20.0%	9.2%	41.7%
	Rural	Count	5	0	3	45	17	70
		% within location	7.1%	.0%	4.3%	64.3%	24.3%	100.0%
		% within SRER	83.3%	.0%	18.8%	65.2%	60.7%	58.3%
		% of total	4.2%	.0%	2.5%	37.5%	14.2%	58.3%
		Count	6	1	16	69	28	120
		% within location	5.0%	.8%	13.3%	57.5%	23.3%	100.0%
		% within SRER	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	5.0%	.8%	13.3%	57.5%	23.3%	100.0%

Source: Survey Result

The table shows 80.8% of the respondents reported that the entertainment radio serves only the interests of the audiences while 14.1% of the respondents disagreed that the entertainment radio serves only the interests of the listeners. However, difference is seen between urban and rural respondents in their attitude towards the service of the radio program. With this regard, 29.2% of urban respondents and 51.7% of rural respondents had the attitude that the media program is serving only the interests of the radio listeners. On the other hand, 11.6% of urban respondents and 2.5% of rural respondents reported that the entertainment radio program is not serving only the interests of the audiences.

The media producers reported that “DORGAA-DORGEE” entertainment radio program aimed at entertaining audiences. It plays essential role in promoting values and encouraging development experiences in the audiences.

The majority of the group discussants reported that the entertainment radio program aimed at rendering services to the radio listeners. However, the discussant revealed that the ER program has far reaching advantages in promoting the media organization.

One of the participants (DS: 1), displayed that “DORGAA-DORGEE” entertainment radio promotes the work of the media organization. The participant explained the media producers move to the local areas, woredas and Zones, to produce the radio program and this would help to advertise its social responsibility role. The participant told moving down to the local areas to conduct the 'Q & A' contest of the entertainment radio program adds new radio listeners; the production of the radio in all areas of the region enhances not only the popularity of the program but also the popularity of the media organization.

In the quantitative data, the majority of the audiences, regardless of their social location, reported that the entertainment radio text serves only the interest of the audiences. However, data gathered through the interactive approach displayed that the ER has contribution for the audiences as well as media organization. On the other hand, the majority of urban respondents, vis-à-vis rural respondents, tend to perceive that the media production is not confined to serving only the interests of the radio listeners. It is possible to deduce that audiences bring to bear their own attitudinal reaction in being exposed to a

certain media out let. And the significance of a media text to the social reality of the audiences would greatly help audiences' reception in line with the media intention. Although the media texts focused at serving the interests of the audiences, the respondents could make sense of the role of the ER program beyond the intention of the media producers.

4.3.3 Message Relevance to Social Reality

Table 5: Treatments of Content Elements

			MRSR					
			Undecided	Greatly disagree	Disagree	Agree	Greatly agree	Total
Location	Urban	Count	3	9	5	16	17	50
		% within location	6.0%	18.0%	10.0%	32.0%	34.0%	100.0%
		% within MRSR	37.5%	60.0%	20.8%	43.2%	47.2%	41.7%
		% of Total	2.5%	7.5%	4.2%	13.3%	14.2%	41.7%
	Rural	Count	5	6	19	21	19	70
		% within location	7.1%	8.6%	27.1%	30.0%	27.1%	100.0%
		% within MRSR	62.5%	40.0%	79.2%	56.8%	52.8%	58.3%
		% of total	4.2%	5.0%	15.8%	17.5%	15.8%	58.3%
Total		Count	8	15	24	37	36	120
		% within location	6.7%	12.5%	20.0%	30.8%	30.0%	100.0%
		% within MRSR	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	6.7%	12.5%	20.0%	30.8%	30.0%	100.0%

Source: Survey Result

In the table, 60.8% of the total respondents reported that the content elements of the radio program were relevant to the social reality while 32.5% of the respondents disagreed. However, in the location category, 27.5% of urban respondents and 33.3% of the rural respondents revealed that the content elements treated in the radio production were relevant to the reality in the audiences. On the other hand, 11.7% of the urban respondents and 20.8% of the rural respondents had shown the attitude that the content elements of the entertainment radio text were irrelevant to the audiences' reality.

The producer of the radio program (KI: 1), reported that the contents of the entertainment radio program are relevant to the audiences social reality. The produce explained that the radio program, with its contents, addresses social issues that are relevant to every radio listeners. In addition, the media editor reported that the 'Q & A' contest encompasses audiences regardless of demographic factors. The same informant displayed that the entertainment radio program has large number of audiences in comparison to other radio programs in the media organization. As to the informant, this implies the relevance of the radio message to the audiences' reality.

One of the urban informants (KI: 6), discussed that the message elements incorporated in the entertainment radio program are not specific to limited audiences. The contents in the 'Q & A' contest keep- in-touch with what is going on in the actual audience environment. The informant believed that, regardless of differences in socio-demographic status, audiences could relate the message of the radio texts to their day-to-day life experiences.

On the other hand, informant from the rural area (KI: 4), reported that in the media reality the texts produced by the radio program is appropriate for the radio listeners. However, the reality in the rural audiences is different. As to the informant, the illiterate majority may enjoy listening to radio texts which they have the background knowledge about.

The majority of respondents have the attitude that the messages produced by the entertainment radio program were relevant to the audiences' social reality. However, significant number of respondents contended that the production of the radio program was irrelevant to the audiences' social reality. On the other hand, the majority of rural

respondents disagreed with the relevance of the entertainment radio text to the listeners' reality.

The qualitative data also revealed that texts produced by the entertainment radio program were relevant to the majority of audiences. However, audiences are at different academic status and social experiences. These would determine audiences' reaction to the 'Q & A' contest of the entertainment radio program. There were differences between urban and rural respondents in reacting to the relevance of the program. These differences might be because of differences in the audiences' social reality. It is worthwhile to deduce that the radio program texts are relevant to the majority of the audiences' social reality. However, social location and audiences' background experience had important position in receiving a program text. Media producers tend to perceive that the text produced by the entertainment radio would be appropriate for the audiences. However, media and audiences' factors could determine the relevance of the content elements to the listeners.

4.3.4 Producers’ Knowledge of Audiences

Table 6: Respondents’ attitudes towards the Program Producers’ Knowledge of the Audiences

		PKA					Total
		Undecided	Greatly disagree	Disagree	Agree	Greatly agree	
Location	Count	4	5	16	19	6	50
Urban							
	% within location	8.0%	10.0%	32.0%	38.0	12.0%	100.0%
	% within PKA	80.0%	71.4%	51.6%	33.9%	28.6%	41.7%
	% of Total	3.3%	4.2%	13.3%	15.8%	5.0%	41.7%
Rural	count	1	2	15	37	15	70
	% within location	1.4%	2.9%	21.4%	52.9%	21.4%	100.0%
	% within PKA	20.0%	28.6%	48.4%	66.1%	71.4%	58.3%
	% of total	8%	1.7%	12.5%	30.8%	12.5%	58.3%
Total	Count	5	7	31	56	21	120
	% within location	4.2%	5.8%	25.8%	46.7%	17.5%	100.0%
	% within PKA	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of total	4.2%	5.8%	25.8%	46.7%	17.5%	100.0%

Source: Survey Result

As the above table depicts, 64.2% of the total respondents had the attitude that the producers of “DORGAA-DORGEE” entertainment radio program have good knowledge of the audiences while 31.6% of the total respondents reported the opposite. With regard to location category, 20.8% of the urban respondents and 43.3% of the rural respondents revealed that the producers of the entertainment radio program have good knowledge and experiences of the audiences. On the other hand, 17.5% of the urban respondents and 14.2% of the rural respondents had the attitude that the media producers of the entertainment radio program have not shown good knowledge of the target audiences. Some of the group participants revealed that the radio program producers have shown good knowledge and experiences of the target radio listeners. The participants reported that issues treated in the radio program were relevant to the audiences’ interests. The producers of the radio program move to local areas to carry out the ‘Q and A’ contest of

the entertainment radio. As to the participants, this could help the radio program producers to consider what is relevant to the radio listeners. However, some part of the group discussants (Ds: 1, 2, 4, 5, 12) reported that the producers failed to display sufficient knowledge and experiences of the radio listeners. The discussants argued that the media producers could not clearly identify the interests of audiences at different edges. The content elements and communication situations ,as to the discussants, did not properly consider audiences at different level of understanding and life space The discussants also said that the program failed to incorporate social values and development practices in other regions in the country. One of these discussants (DS: 1) appreciated the producers trial to address issues in the local areas of Oromia region. However, the participant pointed that the 'Q and A' contest should address values and development experiences in other societies beyond the geographical boundary. Besides, the discussant told that the competition should not be limited to contestants within the same social location.

Another discussants (DS: 5, 6, 7) reported that the content of the entertainment radio program need to incorporate issues beyond the social and geographical boundaries. As to these participants questions that would encourage general knowledge of the listeners should be included in the 'Q and A' contest.

The survey data portrayed that the majority of the respondents tend to accept that the producers have good knowledge of the radio audiences. However, good number of the respondents seemed to portray that the program producers have failed to have sufficient knowledge of the audiences. This might be because of the diversified interests in the audiences that the media producers could not equally satisfy. The majority of the discussants in the qualitative data also revealed that the producers displayed sufficient experiences of the audiences. However, some discussants had come to reveal that the producers have failed to identify what suits different audiences at different level of understanding and interest. The gap between the media people and audiences in conducting the 'Q and A' contest could disgust some part of the study subjects. The gap between the producers and the recipients of the program message, in addition to the stated reason, might also be because of lack of preliminary need assessment to produce

the entertainment radio program. Besides, the researcher tends to infer that the producers have less experience in rendering services in the media organization.

It is possible to infer that insufficient knowledge of the audiences would influence the reception of media outlets. If a program does not meet the interests of the audiences, the audiences' reception of program outlets will be under question. In line with this, McLeish (1999) explained that media producers must involve themselves physically and mentally in the community they are attempting to serve. This is where the knowledge of the target audiences is essential. In addition, Berol's' communication model stated that for communication to be effective there need to be appropriate match between producers' filed of experiences and audiences' field of experiences.

4.4 Content Elements and Meaning Production

4.4.1 Cultural Elements

Table 7: Making Sense of Cultural Content of the ER Program

			R to CC				
			Undecided	Disagree	Agree	Greatly agree	Total
Location	Urban	Count	1	4	24	21	50
		% within location	2.0%	8.0%	48.0%	42.0%	100.0%
		% within R to CC	16.75	100.0%	46.2%	36.2%	41.7%
		% of Total	8%	3.3%	20.0%	17.5%	41.7%
	Rural	Count	5	0	28	37	70
		% within location	7.1%	.0%	40.0%	52.9%	100.0%
		% within R to CC	83.3%	.0%	53.8%	63.8%	58.3%
		% of total	4.2%	.0%	23.3%	30.8%	58.3%
Total		Count	6	4	52	58	120
		% within location	5.0%	3.3%	43.3%	48.3%	100.0%
		% within R to CC	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	5.0%	3.3%	43.3%	48.3%	100.0%

Source: Survey Result

As it can be seen in the above table, 91.6% of the total respondents reported that they were able to draw clear messages out of the cultural elements. In the location category, 37.5% of the urban respondents and 54.1% of the rural respondents revealed that they were able to draw clear message out of the cultural contents of the radio program.

The majority of the group discussants told that the cultural message of the entertainment radio was clear and relevant to the interests of the audiences. As to the participants, the radio production incorporates cultural contents in the 'Q & A' contest to promote the cultural values. The interaction among the group discussants indicated that the emphasis given to the treatments of cultural elements in the entertainment radio program would suffice their understanding of various cultural components.

One of the discussants (DS: 6), reported that the cultural elements of the entertainment radio text could help radio listeners to learn and appreciate cultural values of one another. Audiences, being at their home, were able to know what cultural practices are carried out in different Oromo localities. The same participant told that the radio program initiates him to care about the cultural values in his social settings.

Another informant (KI: 4), reported that Oromo people were unable to promote their cultural values due to lack of conducive government system in the past. However, the informant explained that these days' people have the opportunity to preserve societal cultures for the next generation. The same informant displayed culture is the reflection of identity. The treatments of various social values in the entertainment radio production, as the informant explained, would help the listener to identify good quality in the society. He reported that he proud of his culture. The informant argued that the today's generation in his locality forgot valuable cultures that reflect people's way of living. As to this informant, popular local cultures that were practiced few years back are at risk as a result of religious influence.

The radio program producer (KI: 3), reported that the entertainment radio program focused mainly at disseminating information on cultural and historical issues with in the Oromo localities. As to the producer, the primary aim of the program was to promote societal values.

In the qualitative content study the researcher identified that the radio contest incorporates cultural elements. For instance, during the radio contest conducted in Ghimbi town between development agents, the program producers opened the program using well known oral tradition in the area. In the local language, Afan Oromo, it is called as "Geerarsaa" which is to mean 'folksongs' in English language. The producer opened the program saying:

Abba seenaa dabarraan	After passing Aba Sena mountain
Gimbiidha malee maarree	There is Ghimbi town
Qotanii facaafannaan	If one ploughs and sows
Haamanii makarannaan	If one mows and harvests
Dilbiidha malee maarree	There is surplus production

The oral tradition has contained important message for farmers and people in the agricultural sector. It initiates radio listeners to increase productivity. It also has essential message to enhance saving culture of the audiences.

In question and answer contest conducted in Ghimbi town between females, one of the questions posed was making cultural song on the events of birth ceremony. In the area, when one gives birth, females in the village come together and make cultural song and dance. It is meant to bless God as well as share the pleasure of the family who has got new baby. The following is the cultural song produced by the contestants up on the request by the media producer:

Sunqoo Sunqoo jette aayyoonoo	The mother was smelled spice spice
Yeroo nafoo Shan Na waammatee	During trouble she called me five
Nafoo baanaan Na hir'aanfatee	But she forgot me after relief
Jette maareenoo	Said Mare

It has the message that mothers face great sufferings before giving birth. And there is a relief for a pregnant mother after delivery. The oral tradition content has also the message that mothers should not forget the spiritual power that helps them during pregnancy.

Another example of 'Q & A' contest that incorporated cultural content was the radio contest conducted in Jima town, Oromia Regional State. The question posed to the contestants was how to make popular cultural food in Jimma, 'Buna Qalaa'. 'Buna Qalaa' as a cultural food is also popular in Wollega. It is a roasted coffee bean prepared with different ingredients like: butter, spices, salt and other locally grown plants. One of the discussants revealed that the radio contest helped him to know 'Buna-Qalaa' as a cultural food is common both in Jima and Wollega zones of Oromia Regional State. This would encourage the people to have common ideas on the cultural elements

The qualitative and quantitative data displayed that the majority of the respondents tend to accept cultural components of the entertainment radio program. In the qualitative data, the respondents viewed the treatments of cultural elements in the radio production beyond the intended message by the media producers. Respondents could make sense of the text element nexus their lived experience and political ideology. Thus, it is essential to infer that the audiences were not confined to only the dominant message encoded by the media producers. The treatment of the cultural contents in the radio production would help the respondents to make sense of the text in line with the stored knowledge. Williams (2003) also stated that media audiences are not passive recipients of messages but a combination of different groups with their own beliefs, social and political interactions.

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4.4.2 Historical Elements

Table 8: Making Sense of Historical Content of the ER Program

			R to HC				
			Undecided	Disagree	Agree	Greatly agree	Total
Location	Urban	Count	1	4	21	24	50
		% within location	2.0%	8.0%	42.0%	48.0%	100.0%
		% within R to HC	20.0%	100.0%	41.2%	40.0%	41.7%
		% of Total	.8%	3.3%	17.5%	20.0%	41.7%
	Rural	Count	4	0	30	36	70
		% within location	5.7%	.0%	42.9%	51.4%	100.0%
		% within R to HC	80.0%	.0%	58.8	60.0	58.3%
		% of total	3.3%	.0%	25.0%	30.0%	58.3%
Total		Count	5	4	51	60	120
		% within location	4.2%	3.3%	42.5%	50.0%	100.0%
		% within R to HC	100.0%	100.0%	100.0	100.0%	100.0%
		% of total	4.2%	3.3%	42.5%	50.0%	100.0%

Source: Survey Result

The table shows, 92.5% of the total respondents reported that the historical content treated in the radio production was relevant to the audiences' social reality. However, 3.3% of the total respondents maintained the opposite. In the location category, 37.5% of urban respondents and 55% of the rural respondents reported that the historical element of the program text was relevant to the audiences' social realities. However, 3.3% of urban respondents maintained the opposite. The survey data was also corroborated by the qualitative data.

In the qualitative content study, the researcher was able to identify that the entertainment radio program, 'Q & A' contest incorporated historical components which reflects the lived experiences of the local society where the radio contest is carried out.

Historical content of the radio program entertains different historical scenarios in the local areas of Oromia. On the occasion of 'Q & A' contest conducted in Waliso town, south-west Shoa zone of Oromia, the contestants were asked to tell well known historical figures in the area that had great contribution in the fight against the Italian invasion. It was about the struggle made by Garassu Duki. In this context, the radio listeners might identify well known public figures in the Oromo localities that had contributed to the good history of the country, being un colonized.

Another historical question was also incorporated in the 'Q & A' contest conducted in Fiche town, North Shoa zone of Oromia Regional State. The contestants were from farmer group. They were asked to make a song that commemorates the well known Oromo hero, General Tadassa Biru. The contestants were able to make a song that would help for the remembrance of the Oromo hero. It is worth while to infer that the radio listeners would get information on committed historical hero for the betterment of peoples' life. The generation can also compare past suppressing government systems with the present.

The program producers (KI: 2, 3), reported that the historical domains in the 'Q & A' contest of the radio program were meant to support audiences' understanding on past historical events in their respective society. The message encoders revealed that the message elements would inspire the radio listeners to know past experiences of Oromo society in different localities.

Most of the discussants reported "DORGAA-DORGEE" entertainment radio was typical in that audiences learn their history through 'Q & A' contest with in the local context. One of the discussants (DS: 4) revealed that he enjoyed listening to the historical elements as far as it encouraged his perception about his own history. The discussants

reported knowing past history of Oromo people in different localities would help to broaden his understanding of the society in general.

Another informant (KI: 4), revealed that past government systems were unable to support the people to know their history. The generation forced to forget about historical scenarios in the Oromo society. Nevertheless, the informant explained that the current government system has contribution in preserving societal culture and history. “DORGAA-DORGEE” entertainment radio, as the informant said, is promoting historical values within the Oromo society.

Another discussant (DS: 1), reported that “DORGAA-DORGEE” entertainment radio broadcast has incorporated relevant historical content that would improve audiences understanding of their past history. The participant raised two examples of historical elements that he listened in “DORGAA-DORGEE” entertainment radio broadcast. One was the ‘Q & A’ radio contest organized in North Shoa zone, Fiche town. The ‘Q & A’ contest for the participants contained about historical heroes in the Oromo society. Another example the informant raised was the ‘Q & A’ contest organized in Kamise town, Oromia zone, Amhara Regional State. The ‘Q & A’ contest contained historical questions on how the local people in the area used to name places. The informant explained that the historical elements in the entertainment radio were valuable to relate people lived experiences to the present. In the survey data, the majority of the respondents seemed to accept that the historical components of the radio production were relevant to the audiences’ social reality. This might be because of the audiences’ interest to know their history which is the reflection of self identify. The majority of both urban and rural respondents, with slight differences, believed that the historical elements of the radio production were relevant to the listeners’ interest. The similarity in the respondents’ interaction might not be because of equal understanding and exposure to information sources between urban and rural audiences. However, it seems that audiences need to know their own history regard less of their social location. In the qualitative data, the majority of the discussants shared similar meanings that the message encoders intended to address. Conversely, the listeners could bring their interpretations to the specific content elements of the radio text both from social as well as political perspectives. This

assured that audiences have some scope for redefining media content in line with social reality. Jensen (1989), with this regard, stated that meaning is variable because the recipients may intervene and apply alternative forms of interpretations. Those interpretations, as to Jensen, are patterned by the political and social uses of the media outlets.

4.4.3 Educational Elements

Table 9: Making Sense of Educational Content of the ER Program

			R to EC			
			Disagree	Agree	Greatly agree	Total
Location	Urban	Count	4	26	20	50
		% within location	8.0%	52.0%	40.0%	100.0%
		% within R to EC	36.4%	41.3%	43.5%	41.7%
		% of Total	3.3%	21.7%	16.7%	41.7%
	Rural	Count	7	37	26	70
		% of total	5.8%	30.8%	21.7%	58.3%
Total		Count	11	63	46	120
		% within location	9.2%	52.5%	38.3%	100.0%
		% within R to EC	100.0%	100.0%	100.0%	100.0%
		% of total	9.2%	52.5%	38.3%	100.0%

Source: Survey Result

As the above table depicts, 90.8% of the total respondents agreed that the educational components of 'Q & A' contest of the entertainment radio were relevant to the audiences' social reality while 9.2% of the total respondents maintained the opposite. However, urban and rural respondents displayed differences in their reaction. With this regard, 38.4% of the urban respondents reported the educational elements in the entertainment radio text were compatible to the audiences' social reality while 3.3% of the respondents maintained the opposite. In the rural case, 52.5% of the respondents portrayed that the educational contents of the entertainment radio were relevant to the audiences' social context while 5.8% disagreed.

In the qualitative content study, the researcher identified that the 'Q & A' contest of the entertainment radio program incorporated academic elements. In this regard, the program

invited teachers, college students and individuals at different academic status to participate in the radio program competition.

In the 'Q & A' contest conducted between college students in Waliso town, south-west shoa zone, the content entertains academic issues. One of the questions posed was to explain 'micro economics' and 'macro economics'. The producer also gave brief explanation up on the contestants' answer. The researcher believed that the knowledge would help people in the academic sector and professionals in the area of the subject matter of economics.

The media producers (KI: 1, 2, 3), reported that the academic elements of the 'Q & A' contest were to support audiences understanding with current education. They also told that the contest in the academic issue would create sense of competition among the stakeholders.

The group participants believed that the academic issue is social issue and the academic content of the entertainment radio program improves people's understanding in the area of secular education. The 'Q & A' contest, as to the participants, created sense of competition among individuals in the academia. One of the group discussants (DS: 2), in the rural area told that the academic content of the radio program had informed him his subject matter understanding. The discussant said that the 'Q & A' contest that incorporated academic issues, could help him to test his academic level of understanding.

Another discussant (DS: 5), reported that the radio production in its treatment of academic issue was relevant to both the interests of the people as well as the government. The participant explained that the regional government is working to provide the citizen with quality education. As to this participant, the emphasis given to the educational issues by the entertainment radio support the government education policy and also create sense of competition among people in the discipline. The same discussant displayed he paid attention to the academic content of the radio program because he wanted to improve his teaching profession.

In the survey data, the majority of the respondents could positively react to the academic elements of the entertainment radio program. This was not because of the entire respondents were academician. However, it seemed the respondents made sense of the academic elements of the radio text from the perspective of its values to the wider social context. In the location category, the majority of rural respondents, in relation to urban respondents, seemed to oppose that the academic elements of the entertainment radio had social relevance. This might be because of low academic status of the radio listeners in the rural area. In the qualitative data, likewise, the majority of the respondents seemed to accept that the academic elements in the radio production were meaningful to the audiences. The respondents made sense of the message elements in line with the media intention. However, some of the discussants could view the incorporation of academic elements in the radio production in its political implication. It is worth while to infer that audiences can make sense of a media text from social as well as political contexts. Meaning of a media outlet is also reconstructed in the audiences' social sphere through interaction between audiences and media products. The viability of media content is also determined by the social reality in the audiences.

4.4.4 Health Elements

Table 10: Making Sense of Health Content of the ER Program

			R to Hth C				
			Undecided	Disagree	Agree	Greatly agree	Total
Location	Urban	Count	1	2	26	21	50
		% within location	2.0%	4.0%	52.0%	42.0%	100.0%
		% within R to Hth C	50.0%	12.5%	49.1%	42.9%	41.7%
		% of Total	.8%	1.7%	21.7%	17.5%	41.7%
	Rural	Count	1	14	27	28	70
		% within location	1.4%	20.0%	38.6%	40.0%	100.0%
		% within R to Hth C	50.0%	87.5%	50.9%	57.1%	58.3%
		% of total	.8%	11.7%	22.5%	23.3%	58.3%
Total		Count	2	16	53	49	120
		% within location	1.7%	13.3%	44.2%	40.8%	100.0%
		% within R to Hth C	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	1.7%	13.3%	44.2%	40.8%	100.0%

Source: Survey Result

As the above table shows, 85% of the respondents agreed that the health contents of the 'Q & A' contest of the entertainment radio was relevant to the audiences' social context while 13.3% of the respondents maintained the opposite. In the urban site, 39.2% of the respondents agreed with the compatibility of health message to the audiences' social context while 1.7% of the respondents disagreed. On the other hand, 55.8% of the rural respondents responded that the health components of the entertainment radio text were compatible to the audiences' social reality while 11.7% of the rural respondents disagreed.

In the qualitative content study, the researcher could identify that the 'Q & A' contest of the entertainment radio text incorporated health issues. The radio program contest, in most cases, encouraged the participation of health professionals.

The 'Q & A' contest incorporates important health related elements. In the 'Q & A' contest conducted between health extension workers in Ghimbi town, one of the questions was 'how to apply family planning'. This might help the listeners to develop their prior knowledge on family planning. It would also help the workers in the profession to up date their knowledge.

The program producers (KI: 3), reported that the health content of the 'Q & A' contest of the entertainment radio text was meant to create audiences' awareness on health issues. As to the media producer, the 'Q & A' contest between the local health professional would also create sense of competition among people in the discipline to carry out their professional responsibility effectively.

The majority of the focus group discussants reported that the health elements of the entertainment radio program were relevant to the audiences' social reality. The participants told that health issue is crucial. One of the group discussants (DS: 1), displayed that the health content of the entertainment radio program helped him to strengthen his prior health knowledge. As to the participant, the health content of the

entertainment radio was about what he had learned from the local extension workers. The participant said that he used to listen to the health contents because he had background concept about health issues from the lesson provided by health extension workers. A rural informant (KI: 4) reported that the health content of the 'Q & A' contest of the entertainment radio text can help the health professionals in the local areas to give effective services and the listeners can also acquire additional knowledge on health issues. The informant displayed unfamiliar terminologies and expressions used by the health professional during the 'Q & A' contest could hinder his understanding.

In the quantitative data, it seems that the majority of the respondents were able to accept the relevance of health contents in the radio production. This might be because of the significance of health issue to the wider social context. However, the majority of the rural respondents tend to oppose that the health content of the entertainment radio has social relevance. This seems to be not because of the unfamiliarity of health matters to the audiences' life experiences. It might be because of lack of the subject matter knowledge and exposure to respond to the contents of 'Q&A' contest that treated health related issues. In the qualitative data, the majority of the respondents also could make sense of the health message as it was intended by the media producers. However, the respondents viewed the content elements in relation to both its social use as well as policy implications. The majority of the respondents were able to relate the message of the program elements to their social reality. Hence, it is possible to deduce that audiences bring to bear a certain media text based on its applicability to the wider social context.

4.4.5. Agricultural Elements

Table 11: Making Sense of Agricultural Content of the ER Program

			R to AC					
			Undecided	Greatly disagree	Disagree	Agree	Greatly agree	Total
Location	Urban	Count	1	0	2	24	23	50
		% within location	2.0%	.0%	4.0%	48.0%	46.0%	100.0%
		% within R to AC	16.7%	.0%	15.4%	51.1%	44.2%	41.7%
		% of Total	.8%	.0%	1.7%	20.0%	19.2%	41.7%
	Rural	Count	5	2	11	23	29	70
		% within location	7.1%	2.9%	15.7%	32.9%	41.4%	100.0%
		% within R to AC	83.3%	100.0%	84.6%	48.9%	55.8%	58.3%
		% of total	4.2%	1.7%	9.2%	19.2%	24.2%	58.3%
Total		Count	6	2	13	47	52	120
		% within location	5.0%	1.7%	10.8%	39.2%	43.3%	100.0%
		% within R to AC	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	5.0%	1.7%	10.8%	39.2%	43.3	100%

Source: Survey Result

In the above table, 39.2% of the urban respondents responded that the agricultural message of the entertainment radio program was compatible to the audiences' social reality while 1.7% of the urban respondents maintained the opposite. On the other hand, 43.4% of the rural respondents responded that the agricultural message of the entertainment radio text was compatible to the audiences' social reality while 9.2% of the rural respondents disagreed.

In the qualitative content study, the researcher recognized that the entertainment radio text incorporated agricultural contents. The 'Q & A' contest on agricultural issues used to involve model local farmers and agricultural experts in the local area.

One of the questions posed to the contestants, development agents, in Ghimbi town was 'how to keep the quality of coffee production'. The contestants were able to give scientific explanations on how to produce quality coffee that would be acceptable in the world coffee market. It is possible to infer that people in the agricultural sector as well as farmers in the field would develop their understanding about how to produce coffee with good quality.

The message encoders reported that the agricultural content of the 'Q & A' contest was meant to encourage audiences understanding with new information of agricultural technologies and model agricultural practices. The media producers said that the 'Q & A' contest between local model farmers and between developments agents would create sense of competition among people in the sector to bring improvements in their field.

The majority of the group discussants reported that the agricultural message of the radio program was relevant to the audiences' reality. They explained that agriculture is backbone for the country's development and the radio program also disseminates information to create awareness on agricultural practices.

Some of the participants (DS: 1, 6, 8), reported that they paid attention to the agricultural content of the radio 'Q & A' text because the information helps to improve their agricultural practices. The lesson in the 'Q & A' contest, as to the informants,

complemented the agricultural information provided by the local development agents. The informant in the teaching profession (KI: 1), reported that he used to listen to 'Q & A' contest on agricultural issues not because he had background knowledge of agricultural science but because of his familiarity with agricultural practices in his local environment.

In the survey data, the majority of the respondents, regardless of their social location, reported that the agricultural content treated in the entertainment radio production was relevant to the audiences' social reality. This is mainly because of the familiarity of agricultural issue to the listeners. The majority of the respondents in the rural area tend to react positively to the agricultural contents of the radio text. This would be emanated from the interest to share new agricultural practices and fascinating technologies. In the qualitative data, the respondents were able to assure that they react positively to the agricultural contents. The respondents could also relate the media message to their life experiences. As to the respondents in the qualitative data, the content elements in the radio text could broaden their understanding of agricultural issues. The radio message complements lessons provided by local development agents who are changing the government agricultural policy in to practice. Hence, it is essential to infer that audiences tend to prefer listening to a media text that would have wider social relevance. And audiences' background knowledge and experiences would help to relate a media outlet to the reality in the social context. Media producers may feel that audiences receive program content as intended. However, audience factors play its own role in making sense of an intended program message.

4.5 Entertaining Value of the Radio Program

Table 12: Reaction to the entertaining feature of ‘Q & A’ contents of the radio text

			EV o QC					Total
			Undecided	Greatly disagree	Disagree	Agree	Greatly agree	
Location	Urban	Count	0	0	13	19	18	50
		% within location	.0%	.0%	26.0%	38.0%	36.0%	100.0%
		% within EV o QC	.0%	.0%	65.0%	45.2%	35.3%	41.7%
		% of Total	.0%	.0%	10.8%	15.8%	15.0%	41.7%
	Rural	Count	4	3	7	23	33	70
		% within location	5.7%	4.3%	10.0%	32.9%	47.1%	100%
		% within EV o QC	100%	100%	35.0%	54.8%	64.7%	58.3%
		% of total	3.3%	2.5%	5.8%	19.2%	27.5%	58.3%
Total		Count	4	3	20	42	51	120
		% within location	3.3%	2.5%	16.7%	35.0%	42.5%	100%
		% within EV o QC	100%	100%	100%	100%	100%	100%
		% of total	3.3%	2.5%	16.7%	35.0%	42.5%	100%

Source: Survey Result

The above table reveals 77.5% of the respondents, regardless of social location, agreed that the radio program had entertaining values while 19.2% of total respondents disagreed. In the location category, 30.8% of urban and 46.7% of rural respondents agreed that the radio program had entertaining value. On the other hand, 8.3% of rural and 10.8% of urban respondents displayed that the radio program had no entertaining value.

The majority of the discussants reported that they listen to the radio program because of its educational values. The participants believed that the radio text educates the audiences through its special design.

The discussants (DS: 4, 5, 6, 7) explained that they listened to the radio program because of the messages it conveys. The participants argued that the radio program is more of educational.

Another participants (KI: 2, 5), displayed that the contents of the radio text may not please audiences equally. As to the informants, some contents of the radio text need background knowledge of certain field of study which the entire radio audiences may not necessarily have. The same informants discussed the radio contents were vital social issues. However, the participants explained that the way the program is produced, the diversity of issues, the opportunity given to local people to participate, were pleasing features of the entertainment radio program.

Another group discussants (DS: 9, 10), explained that they have no experience in any profession. However, as to the informants, some contents of the 'Q & A' contest in the radio broadcast require professional knowledge to understand. The participants revealed that the cultural and historical contents of the entertainment radio entertained them more. This might be because of the background knowledge and experiences they developed so far. The informants were also interested in that the entertainment radio program has been preserving the local values in the society.

In the survey data, the majority of the respondents tend to accept that the radio program was entertaining. However, significant number of urban and rural respondents reported that the radio program was not entertaining. The reason why the majority of the audiences accepted the radio text as entertaining might be because of the especial treatments of various content elements. In the qualitative data, the greater part of the respondents seems to accept the radio program was entertaining by the desirable quality of its subject matter. Through the interactive approach, the respondents tend to argue that the content elements had more of educational value. This might be because of the nature of content elements treated in the 'Q & A' contest which were more of knowledge based. Harcup (2006) also stated that some radio programs are entertaining by the virtue of their subject matter. In this regard, it is possible to deduce that the enlightening value of the radio program holds more the attention of the audiences. The media producers thought that the texts of the radio program are entertaining. However, the data in both instruments implied that the media producers could address important social issues in an entertaining way.

Table 13: Reaction to the Entertaining Feature of Music Elements of the ER program

			EF o M					
			Undecided	Greatly disagree	Disagree	Agree	Greatly agree	Total
Religion	Orthodox	Count	4	1	7	16	15	43
		% within religion	9.3%	2.3%	16.3%	37.2%	34.9%	35.8%
		% within EF o M	66.7%	9.1%	17.1%	53.3%	46.9%	35.8%
		% of Total	3.3%	.8%	5.8%	13.3%	12.5%	41%
	Protestant	Count	1	10	33	12	15	71
		% within religion	1.4%	14.1%	46.5%	16.9%	21.1%	59.2%
		% within EF o M	16.7%	90.9%	80.5%	40.0%	46.9%	59.2%
		% of total	.8%	8.3%	27.5%	10.0%	32.5%	5%
	Islam	Count	1	0	1	1	2	5
		% within religion	20.0%	.0%	20.0%	20.0%	40.0%	100%
		% within EF o M	16.7%	.0%	2.4%	3.3%	6.3%	4.2%
		% of total	.8%	.0%	.8%	.8%	1.7%	4.2%
	Waqefat a	Count	0	0	0	1	0	1
		% within religion	.0%	.0%	.0%	100.0%	.0%	100%
		% within EF o M	.0%	.0%	.0%	3.3%	.0%	.8%
		% of total	.0%	.0%	.0%	.8%	.0%	.8%
Total		Count	6	11	41	30	32	120
		% within religion	5.0%	9.2%	34.2%	25.0%	26.7%	100.0%
		% within EF o M	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of total	5.0%	9.2%	34.2%	25.0%	26.7%	100.0%

Source: Survey Result

As the above table depicts, 51.7% of the total respondents responded that the music content of the radio program was entertaining while 43.4% of the total respondents responded the opposite.

In the qualitative content study, the researcher was able to identify that the entertainment radio program incorporated musical elements. The production of the entertainment radio in various local areas of Oromia region was accompanied by local music bands. The local music bands used to entertain participants of the 'Q & A' contest of the entertainment radio program. The music bands presented music which was popular to the respective local people. The musical elements tend to reflect the values of the local people. Later on, there was radio broadcast for the radio audiences on the radio contest.

The radio program incorporated different types of music songs. In the Q & A' contest conducted in Bale zone, Gaba town, for instance, the following song is an example.

Magaallee Kuullee	Chocolate face, brown eye
Yaa intala Daaroo Labuu	You girl born in Daro Labu
Madda Walaabuu buuna	Lets go to Mada Walabu
Bakkicha seenaa qabuu	The historical place

The song incorporates both love and historical affairs. In its first two verses, the song appreciates the beauty of a girl with chocolate color. On the other hand, in its last two verses, the song indicates that 'Madda Walaabuu' is historical place for the Oromo people. Historically, 'Madda Walaabuu' is believed to be the origin of the Oromo people. Hence, the contents of the music would entertain the audiences with love song as well as help the listeners to know their history.

The music elements would also help the contestant to show their talents. However, the religious ideologies people hold prohibit people from accepting cultural songs. One example was the 'Q & A' contest conducted in Dembi Dollo town, Qelem Wollega zone of Oromia Regional State. The contestants were females. They were asked, in the talent show part, to make cultural song on 'Ateetee'. 'Ateetee' is cultural ceremony mainly meant for the spiritual

well being of mothers. 'Ateetee' ceremony has its own song and stage performance. The contestants, however, refused to make the song. The contestants complained that their religion doctrine does not allow them to make such non-spiritual songs and dances. It is possible to infer that religion perception has its own influence on the audiences' receptions of the music elements. On the other hand, it reflects producers' understanding level of the audiences. In the first place, the producers should have identified the contestant background. And there need to be appropriate match between the type of questions posed and contestants' social reality. One of the group discussants commented that the producers should identify the contestants' background to conduct the 'Q & A' contest.

The message producers (KI: 1, 2, 3), reported that the music elements of the entertainment radio is to entertain audiences. The producers believed that the music element is attractive. As to these media producers, the local music bands are working to promote cultural and historical values in the society.

Some of the discussants (DS: 1, 2, 6, 7, 8, 14), reported that the music contents of the entertainment radio which the local music bands presented attracted audiences' attention. However, few of the discussants (DS: 5, 9, 10, 12), did not prefer listening to the music elements because of their religious perception. One of the group discussants(DS:1), reported that the talent show part of the 'Q & A' contest where by the contestants get opportunity to show their talents was more attractive. Another participant (DS: 12), reported that he did not want to listen to non-spiritual songs and no one in his family used to listen to non-spiritual music. The informant told that listening to non-spiritual songs and some traditional practices is biblically forbidden.

The survey data revealed that the majority of the respondents tend to reveal the music elements, along with the 'Q & A' contest, could entertain the radio listeners. However, very significant number of respondents seemed to ignore listening to the music elements in the radio production. This might be because of the so far developed religious perception that prohibits listening to non-spiritual music. In the qualitative data, the discussants also tend to display that religious perception has its own impacts in accepting the entertaining value of

musical elements. The media producers believed that the music presented by the local music bands would entertain the radio listeners. However, the relevance of media content to audiences' interests and beliefs would determine the acceptance of the media product. Then, a program outlet is not equally viable to the entire audiences because of subjectivity in the audiences' media interaction.

4.6 Factors Affecting Audiences' Reception

4.6.1 Radio Accessibility

Table 14: Respondents' Access to Radio

Location	Urban		R Access		Total
			Yes	No	
		Count	42	8	50
		% within location	84.0%	16.0%	100.0%
		% within R Access	52.5%	20.0%	41.7%
		% of Total	35.0%	6.7%	41.7%
	Rural	Count	38	32	70
		% within location	54.3%	45.7%	100.0%
		% within R Access	47.5%	80.0%	58.3%
		% of Total	31.7%	26.7%	58.3%
Total		Count	80	40	120
		% within location	66.7%	33.3%	100.0%
		% within R Access	100.0%	100.0%	100.0%
		% of Total	66.7%	33.3%	100.0%

Source: Survey Result

The above table shows 66.7% of the total respondents were able to get radio easily while 33.3% of the total respondents responded that they were unable to get radio easily. There is accessibility difference, however, between urban and rural respondents. With this regard, 6.7% of the urban respondents and 26.7% of rural respondents had no access to radio in their home.

The majority of the group discussants reported that they had access to radio in their home. However, the discussants revealed that in most cases there is only one radio for a family whether large or small. One of the participants (DS: 2), displayed that very few families in his locality had their own radio. The discussant thought that the reason why the majority of people failed to have their own radio was due to poor perception about the importance of timely information.

Another group participants (DS: 9, 10, 11) reported that the rural people were not easily accessible to radio. The majority of people in the rural area, as to the discussants, are farmers. Hence, because of the nature of their daily activities, they did not pay attention to having their own radio. One of the informants (DS: 9), reported that he had no his own radio. He told that he used to move to his friends to listen to the radio program he liked. However, he had missed a lot of radio program when his friends were not at home. This forced him to buy his own radio to listen to different radio program, including “DORGAA-DORGEE”

The majority of the respondents, in both data sources, tend to assure that access to radio determines listening to the radio program. Though the media producers believed that audiences in urban and rural locations would listen to the radio text, factors in the audiences with reference to radio accessibility affects audiences’ reception of texts produced by “DORGAA-DORGEE” entertainment radio program. With this regard, the majority of urban audiences had access to radio in their home. This might be mainly because of more awareness in the urban population to look for information sources. In addition to radio availability, working situations in the rural audiences might be an obstacle to audiences to listen to the radio program. In short, radio accessibility tends to affect audiences’ reception of the ER program.

4.6.2 Language Use

Table 15: Respondents' Understanding of the Broadcast Language

Location	Urban		LU		Total
			Yes	No	
		Count	39	11	50
		% within location	78.0%	22.0%	100.0%
		% within LU	63.9%	18.6%	41.7%
		% of Total	32.5%	9.2%	41.7%
	Rural	Count	22	48	70
		% within location	31.4%	68.6%	100.0%
		% within LU	36.1%	81.4%	58.3%
		% of Total	18.3%	40.0%	58.3%
Total		Count	61	59	120
		% within location	50.8%	49.2%	100.0%
		% within LU	100.0%	100.0%	100.0%
		% of Total	50.8%	49.2%	100.0%

Source: Survey Result

As it is seen, 50.80% of the total respondents reported that the language use of the entertainment radio program was vivid for the audiences while 49.2% maintained the opposite. However, in reacting to the language use of the program, there is a difference between urban and rural respondents. With this regard, 32.5% of urban and 18.3% of rural respondents responded as the language use of the entertainment radio text was clear for the audiences.

Some of the focus group discussants reported that the radio listeners may not equally understand the language used in the entertainment radio program. The discussants revealed that though audiences may face less difficulty in understanding the broadcast message, some words and expressions were unfamiliar to the local people.

The group discussants (DS: 1, 2, 5, 12, 14), reported that Afar Oromo language is not standardized yet. The language has come to be working language in the region recently. As to these participants, Oromo people in different localities use different words and expressions differently to represent similar things.

Another informant (KI: 1), reported that the unfamiliar language dialects in the broadcast radio were a challenge for his understanding. The informant said that the radio program had been produced in different local areas where there are differences in language dialects. The same informant revealed that educated people may face less difficulty in understanding the broadcast language. The informant said that he faced less difficulty to understand the language use of the ER program ,but as to the informant, people who haven't been through formal or informal schooling or have no exposure to other sources might face challenge in understanding some dictions and the language dialects used during the entertainment radio broadcast.

Another informant (KI: 5), portrayed that the media producers and the participants of 'Q&A' radio contest some times used unfamiliar language. The 'words' might be spoken in other local areas of Oromo society which is not popularly spoken in his local society. The informant explained, in addition, the contestants used to speak language which is specific to their respective field of study. This field specific language may not be equally understandable by the entire radio listeners. The same informant reported the language in the radio broadcast sometimes mixes ` words and expressions of languages other than Afan Oromo language that the illiterate people may not respond to.

The majority of the informants reported that, in addition to some difficulties to understand words and expressions used in the entertainment radio program, there was problem in the transmission clarity. As to the participants, sometimes the sound in the radio broadcast was not clear to listen and there was also transmission overlap with Amharic radio broadcast.

From the above data, it is possible to infer that the survey figure tends to show that there is some difficulty in understanding the broadcast language. This might be because of the level of the language development that does not encourage the audiences to get exposed to similar

language use. Besides, the qualitative data tend to address that audiences listen to the entertainment radio with some difficulty. As the data revealed, unfamiliarity to some words and expressions spoken in other parts of the society could lead to language problem. In addition, the respondents face difficulty in listening to the Afan Oromo dialects which are unfamiliar to the local Afan Oromo speakers. Thus, it is possible to infer that urban and rural radio listeners at some level of education face less difficulty in understanding the broadcast language. Hence, in listening to a media product, the familiarity of media code to the audiences' code would determine the receptivity of media text. Therefore, transmission clarity and language use tend to audiences' reception of the entertainment radio production.

4.6.3 Radio Broadcast Time

Table 16: Respondents' Reaction to the Convenience of Broadcast Time

Location	Urban		B Time		Total
			Yes	No	
		Count	37	13	50
		% within location	74.0%	46.0%	100.0%
		% within B Time	77.1%	18.1%	41.7%
		% of Total	30.8%	10.8%	40.7%
	Rural	Count	11	19	70
		% within location	15.7%	84.3%	100.0%
		% within B Time	22.9%	81.9%	58.3%
		% of Total	9.2%	49.2%	58.3%
Total		Count	48	72	120
		% within location	40.0%	60.0%	100.0%
		% within B Time	100.0%	100.0	100.0%
		% of Total	40.0%	60.0%	100.0%

Source: Survey Result

The table reveals 60% of the total respondents reported that the broadcast time of the entertainment radio program was convenient to listen while 40% of the respondents maintained the opposite. With regard to the respondents' location, 30.80% of the urban respondents and 9.20% of the rural respondents were able to accept that the time of the entertainment radio transmission was convenient to listen.

The media producers told that “DORGAA-DORGEE” entertainment radio is a weekly program. The producers believed that the transmission day and time, Sunday 12:00 -1:00 local time, is convenient for the audiences.

Some of the discussants (DS: 2, 3, 4, 13, 14, 15, 16), displayed that the radio program transmission time was appropriate for the listeners. The discussants explained that Sunday is Sabbath day when the majority of the local people stay at home.

On the other hand, significant number of rural discussants(DS:5, 6, 7,8, 11, 12), reported that the majority of the rural people stay at Church on Sundays and others would be at the farming land far from their residence. The discussants argued that the time of the entertainment radio broadcast transmission begins when the majority of the local people may not get home from their daily business.

One of the discussants (DS: 10) told that he use to move far from his home for farming. During harvest and some other working seasons, he usually gets home late in the evening. The participant displayed that sometimes he missed the entertainment radio broadcast because of time inconvenience.

The survey data revealed the majority of the respondents tend to accept that the program transmission time is appropriate to listen to the entertainment radio program. However, the majority of the urban respondents seem to argue that the time of the radio broadcast is not convenient. On the other hand, the urban respondents tend to accept that the entertainment radio transmission time is appropriate. The difference between urban and rural respondents in reacting to the convenience of broadcast time might be because of differences in work related issues. In the qualitative data, some of the respondents accepted that the radio program transmission time was appropriate. These respondents could accept that the transmission day, Sunday, is when people stay at home. However, some rural discussants disagreed that the broadcast time did not consider the situation in the rural audiences. Therefore, it is possible to deduce that the broadcast time tend to be more appropriate for the urban respondents than the rural respondents. The differences might be mainly because of the differences in working situations in the urban and rural locations. Thus, time factor plays indispensable role in listening to the entertainment radio program.

CHAPTER FIVE

Conclusion

In this research an attempt was made to analyze audiences' receptions of messages produced by "DORGAA-DORGEE" Oromia Radio Entertainment Program. The reception analysis was aimed at addressing: how audiences make sense of and produce their own meanings out of the entertainment radio text, what attitudes and frame of interpretations audiences bring to bear in listening to the radio program and what other factors influencing audiences' receptions of the entertainment radio program.

In order to deal with the research problems and related concepts, the researcher had consulted theoretical frame works and models related to media receptions. However, the study was not confined to specific theory or model. Qualitative and quantitative data gathering techniques were employed to undertake the study. In the mixed approach, the results of the two data sets were triangulated to complement each other.

Ghimbi district, west Wollega Zone, Oromia Regional State, was the study area. Using convenience sampling technique, two kebeles were selected. Of the two kebeles, 120 study subjects were selected using the essence of purposive sampling technique.

An effort was made to approach the appropriate study subjects. The researcher, together with the trained interviewers, was able to distribute the questionnaires. The questionnaires were filled by the respondents with the cooperation of the trained interviewers.

In collecting the required data, close and open ended questions were employed. More emphasis was given to the open ended questions. This was believed to generate available data that would suffice the reception study.

In the study, preliminary qualitative content study was carried out. To do so, audio materials of the radio products were purposely selected. The study was not in detail and nor evaluative. The aim was to familiarize the researcher with the program outlets. Besides, the study could prepare the researcher for the next quantitative and qualitative data collection.

Focus group discussions were employed to study audiences' meaning construction. Four focus groups were utilized. The discussants were purposely recruited in line with the available resources.

In addition, two in depth interviews were utilized to collect the qualitative data. The first interview was with key informants in the audiences. The informants were recruited based on the activities and ideas they used to generate during the group discussions. The interview was mainly meant to get rich data that the individual interviewees might not feel free to express while in a group. The other in-depth interview was with message encoders. It aimed at identifying the objective of the radio program and the dominant messages encoded.

The study also gave emphasis to deal with separate content elements: culture, history, education, health agriculture and music, incorporated in the radio production. The elements may seem broader to treat in this single series. However, as far as the content elements are incorporated in the radio program, the main point is how audiences construct their own meanings out of the ER program. The researcher was interested to know how audiences react to each separate content elements.

The findings tend to confirm that the majority of the respondents have the beliefs which associated with the attitude object, the ER radio program, with positive attribute. The positive attribute led the majority of the respondents to hold positive attitudinal reaction. However, there were attitudinal differences between the respondents. As the data results indicated, the differences were mainly emanated from differences in audiences' social facts.

As the qualitative and quantitative data results show, although audiences hold subjective attitudes towards the entertainment radio products, the majority of respondents were able to produce their own meanings out of the radio program contents in line with the dominant messages encoded.

The results from the analysis of qualitative data tend to portray that the media producers gave more emphasis to the message effects at the expense of social facts in the radio audiences. The message encoders believed that the radio program is fit to the entire audiences regardless of differences in the social facts. On the contrary, the respondents used to make sense of the

radio text from the perspective of individual as well as group context. The media producers less considered the differences in the audiences that would play indispensable role in receiving media text. Audiences have shown various interests in reacting to the program production. The data indicated that the entertainment radio program gave emphasis to issues with in the local areas in the Oromia regional state .However; the respondents tend to prefer that the contents of the radio production should not be confined to only the realities in the Oromia region. (See Chapter Four page 55-56)

As the data indicated, this was emanated from knowledge gap between the media producers and audiences. The program procedures seemed to have less knowledge and experiences of the radio audiences at various life perspectives. The data also indicated that there is a gap between producers and audiences in satisfying the listeners' interest.

The audiences are involved the radio program in reception. However, the attitudes, ideologies and subjective interpretations could shape the intended media message. As the data results indicated, the subjectivity in interpretation led the audiences to draw social as well as political meanings out of the media out lets. This displayed that there is no one-to-one relationship between the encoded message and the audiences' subjective interaction; so that the same content elements of the radio production could come up with varied meanings. (See Chapter Four page56-71)

The majority of the respondents reacted positively to the content elements incorporated in the entertainment radio production. In contrast, the educated and urban respondents revealed better preference to accept the preferred radio messages. The rural respondents tend to negotiate the radio messages in line with the reality in the social location and surrounding life space. In both urban and rural, however, respondents pay more attention to things they encounter within their life space. They developed their structure of attention giving which is appropriate to their life experiences. As the data portrayed, the participants paid attention to the message element which is more close, familiar and positive to their life reality. Audiences were also selective in listening to the radio text. With this regard, good number of respondents opposed listening to the music elements of the entertainment radio program because of the religious ideology developed so far. (See Chapter Four page 75-78)

As the study findings indicated, the issues treated with the entertainment radio program were popular social issues that invited the attention of the majority. It implies that as the relevance of media issues to the audiences' life reality increases, the receptivity of media messages increases.

The study has come to display that the radio program is more of educational. The majority of the respondents, regardless of social location, tend to agree that they listen to the entertainment radio program because of its educational value. (See Chapter Four page 72-74)

The study results indicated that the language use in the radio broadcast was familiar to the majority of the respondents. However, the data indicated urban respondents could easily understand the language in the radio broadcast. On the other hand, the rural majority faced difficulty in understanding language expressions and dialects used in the radio broadcast. In addition, the data revealed that radio accessibility is a factor to listen to the entertainment radio program. With this regard, the urban respondents could get radio easily in their home. The working condition in the rural area could not invite audiences to stay regularly at home to listen to the radio program. Thus, the time of the entertainment radio broadcast was inconvenient to the majority of rural respondents. The qualitative data also identified that there was problem in sound clarity in listening to the entertainment radio program. (See Chapter Four page 79-84)

Therefore, in addition to other factors, language use, and radio accessibility, broadcast time and transmission clarity tend to affect audiences' receptions of texts produced by "DORGAA-DORGEE" entertainment radio program.

It is worthwhile to infer that meaning is more of social construction. The audiences of the entertainment radio program were not passive recipients of the encoded radio messages; rather the respondents tend to reveal critical listening strategy which would help them to respond to the entertainment radio program messages beyond the media intention. The data revealed that the three decoding strategies, accepting, negotiating and opposing the encoded messages, were reflected in the audiences' receptions of the ER program. The data tend to

confirm that the producers' field of experience, to a considerable extent, overlaps with the audiences' field of experience. This could help the majority of the respondents to accept and negotiate the preferred meanings. (See Chapter Four page (40-46))

The earlier media researchers were criticized in that they paid due emphasis to media effects at the expense of audiences' reception. Although it is not central to this study, the researcher has come to deduce that it seems difficult to study audiences' media reception separated from effects. The perceived effects of media outlets, in the research project context, tend to determine the receptivity of media products. Therefore, the perceived effects of message elements would either initiate audiences to pay attention to or avoid listening to a program. In listening to a media program, audiences can also construct their own meanings out of the pieces around the edge of the program. However, the following concepts:

- “Perceived media effects Vs Media reception”
- “Dominant message Vs Pieces around the edge of a program”
- “Political meanings Vs Social meanings in Media Reception” would be an indication for further study.

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Appendix I

Section I

Addis Ababa University

School of Journalism and Communication

Researcher's Guideline for Preliminary Content Study

Introduction

The sole purpose of the guideline is to familiarize the researcher with texts of “DORGAA-DORGEE” Radio entertainment program. This preliminary study would prepare the researcher for the continuing survey study, focus group interview and individual in-depth interview.

1. Background Information:

Medium

Program

Topic

2. Content elements:

3. Language use:

4. Contestants situation:

5. The nature of the radio program:

6. Other Elements along with “DORGAA-DORGEE”ER broadcast

Appendix I

Qajeelchaa Qorannoo Qobiyyee Sagantaa ‘Dorgaa – Dorgee’

Qorannoon kun qo’ataa sagantaa ‘Dorgaa – Dorgee’ n wal beeksisuuf kan yaadameedha. Qoraannoon qabiyyee sagantaa murtaa’oo itti yaadamanii filataman kunniin odeeffannoo itti aanu funaanuuf degarsa akka godhutti yaadameet.

1. Odeeffannoo waliigalaa:

Gosa sab-quunnamtii

Sagantaa:

Mata Duree sagantaa:

2. Qabiyyee:

3. Haala Dorgomtootaa:

4. Haala fayyadama Afaanii:

5 .Haala sagantichaa

6. Kanneen biro saganticha waliin darban

Appendix II

Section II

Addis Ababa University

School of Journalism and Communication

Questionnaires to be filled by Trained Interviewers

Introduction

This survey is being undertaken by a student of Addis Ababa University, School of Journalism and Communication, as a partial fulfillment for the completion of MA in journalism and communication. In this survey, there are several questions that you are kindly requested to provide information on “DORGAA-DORGEE” Oromia Radio Entertainment program. Your honest answers are highly valuable for the study and its subsequent application to contribute to the media industry in Oromia region. I again kindly request your kind cooperation and patience to respond carefully to each and every question considering the importance of the study to your respective medium and society.

Thanks!

Part I: Socio-Demographic Characteristics

1. Respondent's location _____
2. Age _____
3. Sex _____
4. Religion:
 - Orthodox
 - Protestant
 - Muslim
 - Wakefeta
 - Others /specify _____
5. Education:
 - Unable to read and write
 - Read and write
 - Grade 1 – 8
 - Grade 9 – 12
 - Diploma
 - Degree and above

6. Occupation:

- Farmer
- Development agent
- Health workers
- Teacher
- Student
- Merchant
- House wife
- Other /specify _____

Part II

Introduction

This part is designed to identify audiences' behavior and attitude on "DORGAA-DORGEE" Oromia Radio Entertainment program. You are kindly requested to provide your answer honestly. To respond to each item, please use the following codified scales. Use "✓" to mark the scale you choose.

Scale	Representation
Greatly agree	5
Agree	4
Greatly disagree.....	3
Disagree	2
Undecided	1

Part II

No	Audiences' Attitudes towards "DORGAA-DORGEE" Entertainment Radio program	5	4	3	2	1
1	In my opinion, the objective of "DORGAA-DORGEE" Entertainment Radio program is to Entertain specific radio listeners.					
2	In my opinion, "DORGAA-DORGEE" entertainment radio program is to satisfy only the interests of audiences.					
3	I believe, message elements of "DORGAA-DORGEE" radio program are relevant to the social reality.					
4	In my opinion, the Producers of "DORGAA-DORGEE" entertainment radio program have good knowledge of audiences.					
5	I think, there is information overload in the 'Q & A' contest of the entertainment radio program.					

No	Audiences Behavioral Reaction towards Content Elements of “Dorgaa-Dorgee” Entertainment Radio Program	5	4	3	2	1
1	The cultural content of the entertainment radio program is compatible to the social reality.					
2	The historical content of the entertainment radio program is compatible to the social reality.					
3	The educational content of the entertainment radio is compatible to the social reality.					
4	The health content of the entertainment radio is compatible to the social reality.					
5	The agricultural content of the entertainment radio program is compatible to the social reality.					
6	The ‘Q & A’ content of “DORGAA-DORGEE” entertainment radio program has entertaining value.					
7	The music elements of “DORGAA-DORGEE” entertainment radio program have entertaining value.					

Part III: Audiences Interpretations of “DORGAA-DORGEE” Entertainment Radio Program

1. Is the meaning of “DORGAA-DORGEE” clear?
 1. Yes
 2. No
2. If your answer Q 1 is yes, what is the meaning of “DORGAA-DORGEE” to you? _____

3. What messages did you draw out of the cultural component of the entertainment radio program? _____
4. What messages did you draw out of the historical component of the entertainment radio program? _____
5. What messages did you draw out of the level component of the entertainment radio program? _____
6. What messages did you draw out of the educational component of the entertainment radio program? _____

7. What messages did you draw out of agricultural component of the entertainment radio program? _____
8. Do you agree with the production of the entertainment radio program in different Oromia zones? If Yes, Why? If No, Why not?

9. Has the message you heard from “DORGAA-DORGEE” brought effects on your day to day life experiences?
1. Yes 2. No
10. If your answer Q 9 is yes, how? If No, Why? _____
11. Which contents of the entertainment radio program pleased you most? Why?

Part IV Factors Influencing Audiences Reception of “DORGAA-DORGEE” Oromia Entertainment Radio Program

1. Did you get radio easily in your home to listen to “DORGAA-DORGEE” entertainment radio program?
1. Yes 2. No
2. Do you clearly understand the language of “DORGAA-DORGEE” entertainment radio broadcast?
1. Yes 2. No
3. If your answer for Q 3 is No, why? _____
4. Was the broadcast time of “DORGAA-DORGEE” – entertainment radio program convenient to you?
1. Yes 2. No
5. If your answer for Q 5 is No, why? _____
6. Write something you would like to say in relation to message you heard from “DORGAA-DORGEE” entertainment radio program.

Appendix II

Yuuniversiitii Addis Ababaa Muummee Barnoota Digirii Lammaffa Joornaalizimii fi Komunikeeshinii

Garee I:

Gaaffilee gaafattoota Leenji'aniin guutaman

Seensa

Sakataan Kun barataa barnoota digirii lammaaffaa muummee Joornaalizimii fikomunikeeshiiniin kan geggeeffamuu dha. Qo'annoon kunis, qo'annoo barnootaa digirii lammaffoof. Gaffileen qo'annoo mata-duree dhaggeeffattoota "Dorgaa-Dorgee" Waltajjii Raadiyoo Oromiyaarratti qophaa'e Kun dhaabbata raadiyoo fi Televiziyinii oromiyaatifis ta'e uummata oromootiif bu'aa buusuuf yaadameet. Kanaaf, deebiin amanamaan gaaffilee dhihaataniif kennamu, firii qo'annichaaf bakka ol'aanaa qaba. Isinis kan beektanii deebii dhugaa fi amanamaa ta'e akka laattan kabajaan isin gaafadha. Iciitiin marri eegamaadha. Maqaa barressun hin barbaachisu.

Galatoomaa!

Kutaa I: Haala Jireenya Dhuunfaa.

Deebii kutaa kanaa jaachuudhaaf, deebii keessan saanduqa kenname keessatti mallattoo '✓' Kanaan agarsiisaa. Bakka deebiin hinlatamininitti, kan biro baka jedhutti barressaa.

Galatoomaa!

1. Bakka Jireenyaa: Magalaa Baadiyaa
2. umurii: 18-24 25-36 37-45 46 OL
3. Saala: Dhiira Dhalaa
4. Amnataa : Ortodooksii protestaantii Isilaama
Waaqeffataa Kanbiro /barreessi _____
5. Barnoota :
Borreessuufi dubbisuu kan hindandeenye Kutaa 1 ffaa-8ffaa
Borreessuufi dubbisuu kan dabnda'u Kutaa 9ffaa – 12ffaa
Bornoota Digiriifi isaa ol Bornoota Dipiloomaa

6. Dalagaa:

Qonnaan bulaa/tuu

Gorgaaraa/ tuu fayyaa

Gorgaaraa/ tuu qonnaa

Borisiisaa/ tuu

Barataa /tuu

Kan biro/ barreessi_____

Kutaa II: Seensa

Gaaffileen kunniin amalaafi ilaalcha dhaggeeffattooni sagantaa bashannanaa ‘dorga-Dorgee’ wal-tajjii Raadiyoo Oromiyaatiin darburratti qaban adda baasuuf kan dhihaataniidha. Ammas, deebii dhugaafi amanamaa ta’e akka laattan kabajaan isin gaafadha. Deebiin iskeeliin ka’amaniiru. Filannoo keessan mallatt ‘ ✓ ’ kanatti fayyadamuun agarsiisaa.

Galatoomaa!

Iskeelii Koodii Bakka bu’e

Cimseen walii gala5

Waliin gala4

Walii hin galu.....3

Cimsee walii hin galu.....2

Murteessuu hin danda’u.....1

T/L	Ilaalcha dhaggeeffattooni sagantaa ‘Dorgaa Dorgee ‘ irratti qaban	5	4	3	2	1
1	Akka ilaalcha kootti,kaayyoon ‘Dorgaa – Dorgee’ dhaggeeffattoota murtaa’oo bashannaasiisuudha.					
2	Akkka ilaalcha kootti,sagaantaan ‘Dorgaa – Dorgee ‘ fedha dhaggeeffattoota qofa guubsuuf					
3	Akka yaada kootti ,ergaan qobiyyee ‘Dorgaa-Dorgee’ haaala dhaggeeffattoota wal simata.					
4	Akka amantaa kootti , qopheessitoonni Sagantaa ‘Dorgaa –Dorgee’ waa’ee dhaggeeffattoota hubannoo ga’aa gabu.					
5	Kanan yaadu,sagantaan ‘Dorgaa–Dorgee’ odeeffannoo hangabarbaachisuu ol qaba.					

T/L	<u>Amala dhaggeeffattoonni ergaa qabiyyee ‘Dorgaa – Dorgee’ irratti qaban.</u>	5	4	3	2	1
1	Ergaan qabiyyee aadaana darbu haala dhaggeeffattoota waliin walsimata					
2	Ergaan Seenaa darbu haala dhaggeeffattoota waliin walsimata					
3	Ergaan barnootaan darbu haala dhaggeeffattoota waliin walsimata					
4	Ergaan qabiyyee fayyaan darbu haala dhaggeeffattoota waliin walsimata					
5	Ergaan qabiyyee qonnaan darbu haala dhaggeeffattoota waliin walsimata					
6	qabiyyeen gaaffiifi deebii ‘Dorgaa – Dorgee’ bashannansiisaadha					
7	Muuziqaan ‘Dorgaa-Dorgee’ waliin dhahaatu bashannansiisaadha.					

Kutaa III: Hiika Dhaggeeffattoonni Ergaa Raadiyoo Bashannanaa ‘Dorgaa – Dorgee’ tii laatan

- Hiiknii ‘ Dorgaa-Dorgee ’ ifaadhaa? 1. Eeyyee 2. Lakkii
- Deebiinkee 1^{ffaa} ‘Eeyyee’ yoota’e hiikni ‘Dorgaa - Dorgee’ maalinni? _____
- Qabiyyee ‘aadaa’ sagantaa raadiyoo ‘Dorgaa – Dorgee’ irraa ergaa maal hubatte? ____
- Qabiyyee ‘seenaa’ sagantaa raadiyoo ‘Dorgaa – Dorgee’ irraa ergaa maal hubatte?__
- Qabiyyee ‘fayyaa’ sagantaa raadiyoo ‘Dorgaa – Dorgee’ irraa ergaa maal hubatte?__
- Qabiyyee ‘barnootaa’ sagantaa raadiyoo ‘Dorgaa – Dorgee’ irraa ergaa maal hubatte?_____
- Qabiyyee ‘qonnaa’ sagantaa raadiyoo ‘Dorgaa – Dorgee’ irraa ergaa maal hubatte?____
- qabiyyee Sagaantaa raadiyoo ‘Dorgaa – Dorgee’ Keessaa kamtu irra caalaa sigammachiisa? _____

Kutaa IV: wantoota Dhageettii dhaggeeffattoota sgaantaa Bashannanaa ‘Dorgaa – Dorgee’ Raadiyoo oromiyaan darburratti dhiibbaa taasisan.

- Sagantaa raadiyoo ‘Dorgaa – Dorgee’ dhaggeeffachuuf raadiyoo haala salphaan niargatta turtee? 1. Eeyyee 2. Lakki
- Jechoonni /Afaanni sagantaa raadiyoo ‘Dorgaa – Dorgee’ n itti fayyadamu ifaadhaa? 1. Eeyyee 2. Lakki
- Deebiinkee 2^{ffaa} ‘Lakki’ yoo ta’e, maaliif? _____
- Yoroon tamsaa sagaantaa raadiyoo ‘Dorgaa – Dorgee’ dhaggeeffachuuf mijaawaadhaa? 1. Eeyyee 2. Lakki
- Deebiin kee 4^{ffaa} ‘Lakki’ yoo ta’e, maaliif? _____
- Ergaa sagaantaa raadiyoo ‘ Dorgaa – Dorgee’ irraa dhageesseen wal qabsiistee wanti jechuu barbaadde yoo jiraate barreessi. _____

Appendix III

Section III

Interview Guidelines for Message Encoder/s

1. Identification:
Code _____ Age _____ Sex _____
Place of birth: Urban _____ Rural _____
Educational status _____
Experience in Journalism _____
Current responsibility _____
2. In designing the entertainment format, have you made preliminary study?
3. What does the term “DORGAA-DORGEE” implies in your media context?
4. What is the objective of “DORGAA-DORGEE” radio entertainment program?
5. Who are your target audiences of “DORGAA-DORGEE” radio entertainment program?
6. What messages the entertainment radio program intends to convey in conducting ‘Question and Answer contest’ with regard to:
 1. Cultural component?
 2. Historical component?
 3. Educational component?
 4. Health component?
 5. Agriculture component?
7. Why the program is organized in different local areas of Oromia region?
8. Who are the sources of information for the ‘Question and Answer contest’ of the entertainment program?
9. How do you see information variety in the program vis-à-vis actual reality in the audience?
10. What do you think about the compatibility of the program message to the social reality in the audience?
11. Have you ever received comments on the program?
12. Do you think the program has brought some effects on the audiences?
13. If you have something to say in relation to “DORGAA-DORGEE” Entertainment Radio Program – Audience?

Appendix III

Qejeelchaa gaaffiifi deebii qopheessitoota sagantaa raadiyoo “Dorgaa – Dorgee” waliin

1. Adda baafannoo

Koodii _____ Umurii _____ Saala _____

Bakkaa dhaloo taa: Magaalaa _____ Baadiyaa _____

Haala sadarkaa barnootaa _____

Muuxannoo Joornaalizimii _____

2. Sagantaa “Dorgaa – Dorgee” jalqabuuf qorannoon duraa godhameeraa?
3. Akka mana hojichaatti, “Dorgaa – Dorgee” jechuun maal jechuudha?
4. kaayoon sagantaa “Dorgaa – Dorgee” maali?
5. Dhaggeeffattoonni kallattii sagantaa “Dorgaa – Dorgee” eenyuu fa’i?
6. qabiyyeewwan gaaffiifi deebii sagantaa raadiyoo “Dorgaa – Dorgee” armaan gadiin ergaa maal dabarsuu barbaadame?

- qabiyyee aadaa
- qabiyyee seenaa
- qabiyyee barnootaa
- qabiyyee fayyaa
- qabiyyee qonnaa

7. Sagaantaan raadiyoo “Dorgaa – Dorgee” maaf godinaalee adda addaatti qopha’a?
8. Maddi odeeffannoo sagantaa “Dorgaa – Dorgee” eenyu?
9. Wal simannaan ergaa “Dorgaa – Dorgee” haala dhaggeeffattoota waliin akkamitti ilaalama.
10. Sagaantaan “Dorgaa- Dorgee” dhaggeeffattoota irratti jajjiirama fideera jedhamee yaadamaa?
11. Sagantaa “Dorgaa – Dorgee” fi dhaggeeffattootaan wal qabsiisamee wanti jedhamuu barbaadamu yoojiraate? _____

Appendix IV

Section V

Focus Group Interview Guideline

1. Did you listen to “DORGAA-DORGEE” entertainment radio program?
2. What do you understand by the term “DORGAA-DORGEE”
3. What is your reaction to the entertainment program?
4. Why do you listen to “DORGAA-DORGEE” radio program?
5. Who do you think the entertainment program is designed for?
6. What meanings did you make out of the ‘Q&A’ contests’ on:
 - cultural issues
 - historical issues
 - educational issues
 - health issues
 - agricultural issues
7. Which contents of Question and Answer contest of “DORGAA-DORGEE” entertainment program attracts your attention more?
8. Do you think the message of the program is compatible to your social context?
9. Is there any of the program elements whose message is against your individual or social interest?
10. Do you think the producers of the program have clear knowledge of the audiences?
11. What did you do understand about the significance of the program
 - For the audience
 - For the media house
12. Why do you think the program is organized in different Oromia zones?
13. Who do you think the sources of information for the ‘Question and Answer contest’ of “DORGAA-DORGEE” radio entertainment program?
14. What do you understand about the contestants of the ‘Question and Answer contest’ of “DORGAA-DORGEE” radio program?
15. Did you face any challenge you to listen/while listening to “DORGAA-DORGEE” Oromia radio entertainment program?

16. How do you make sense of the value of “DORGAA-DORGEE” radio format?

- Entertainment?
- Infotainment?
- Edutainment?

17. Something you would like to add concerning the messages you heard from “DORGAA-DORGEE” entertainment radio program and the reality in your society.

Appendix IV

Qajeelchaa marii garee Xiyyeeffannoo

1. Sagntaa raadiyoo “Dorgaa – Dorgee” yeroo mara ni dhaggeeffattaa?
2. “ Dorgaa – Dorgee” jechuun maal jechuudha?
3. Sagnfaa raadiyoo “ Dorgaa – Dorgee” maaf dhaggeeffatta?
4. Sagaantaan “ Dorgaa – Dorgee” eenyuuf kan qophaa’e sitti fakkaata?
5. Qabiyeewwan sagantaa gaaffiifi deebii “ Dorgaa – Dorgee” armaan gadii irraa ergaa maal hubatte?
 - qabiyyee aadaa
 - qabiyyee seenaa
 - qabiyyee barnootaa
 - qabiyyee fayyaa
 - qabiyyee qonnaa
6. Qebiyyee sagantaa raadiyoo “ Dorgaa – Dorgee” keessaa kamtu irra caalaa qalbii kee harkisa?
7. Ergaan sagantaa “ Dorgaa – Dorgee”’n derbu haala naannoo keetiin wal simataa?
8. Qebiyyee “ Dorgaa – Dorgee”’n keessaa kan ergaansaa faallaa fedha dhuunfaa / haawaasa keetii ta’e jiraa?
9. Qopheessitoonni sagantaan “ Dorgaa – Dorgee” waa’ee dhaggeeffattoota hubannoo ga’aa qabu jettee yooddaa?
10. Bu’aa sagntaa raadiyoo “ Dorgaa – Dorgee” akkamittiin ilaalta?
11. Sagantaan raadiyoo maaf godinaalee adda addaatti qopha’a jettee yaadda?
12. Waa’ee wal –dorgomtoota sagantaa raadiyoo “ Dorgaa – Dorgee “ maal hubatte?
13. Saganataa raadiyoo “ Dorgaa – Dorgee “ dhaggeeffachuuf /osoo dhaggeeffattuu rakkoon simudate maal fa’i?
14. sagantaan raadiyoo “ Dorgaa – Dorgee “ siif kami?
 - Bashannana
 - Odeffannoofi bashannana
 - Barumsaafi bashannana
15. Ergaa sagntaa bashannanaa raadiyoo “ Dorgaa – Dorgee “ irraa dhageesseen wal qab siistee wanti jechuu bar baaddu yoo jiraate?

Appendix V

Section VI

Semi-structured Interview (for Key Informants in the Audiences)

1. Identification

1.1. Name _____ Location _____ Code _____

2. What do you understand by the term “DORGAA-DORGEE” in your local context?
3. Who do you think “DORGAA-DORGEE” radio program aimed to entertain?
4. What messages did you draw out of the content elements treated in the entertainment radio production?
5. Do you think the radio program was entertaining?
6. What effects did the radio program brought on your life?
7. What do you think about the social significance of the ER program?
8. To listen to “DORGAA-DORGEE” entertainment radio program, did you face any problems?
9. If you have something to say concerning the entertainment radio program, please?

APPENDIX V

Qajeelchaa gaaffiifi deebii oddeffannoo Addaa.

1. Adda baafannaa

Maqaa _____ bakka _____ Koodii _____

2. Akka naannoo keetiitti “ Dorgaa – Dorgee “ jechuun maal jechuudha?

3. “ Dorgaa – Dorgee “ eenyuuf qophaalaa?

4. Sagaataa raadiyoo “ Dorgaa – Dorgee “ irraa ergaa maal hubatte?

5. Sgantaan raadiyoo “ Dorgaa – Dorgee” bashannan siisaadhaa?

6. Sgantaan raadiyoo “ Dorgaa – Dorgee” jijjiirama maal jiruu keerratti fide?

7. Sagantan raadiyoo “ Dorgaa – Dorgee” eenyuuf fayidaa qoba?

8. sagantan “Dorgaa – Dorgee” dhageeffachuuf /osoo dhageeffattuu rakkoon simudate jiraa?

9. sagantaa “ Dorgaa – Dorgee” qophisitoota – Ergaa – dhageeffattoota waliin wal qab siistee wanti dabarssuu bar baaaddu yoo jiraate?

Appendix VI

Members of Focus Group Discussions

No	Name	Location	Group	Code	Sex	Resident	Job
1	Ato Mustafa Adam	Rural	G1	Ds: 1	M	Marache Wadabo school	Teacher
2	" Namara Bayisa	Rural	"	Ds: 2	M	Marache Wadabo school	Teacher
3	" Abebe Gizaw	Rural	"	Ds: 3	M	Marache Wadabo school	Teacher
4	" Workine Defar	Rural	"	Ds: 4	M	Marache Wadabo	Teacher
1	" Solomon Warkeweya	Rural	G2	Ds: 5	M	Gudatu Nano Gelel	Teacher
2	" Alemna Fekadu	Rural	"	Ds: 6	M	Gudatu Nano Gelel	Teacher
3	" Mulatu Mamo	Rural	"	Ds: 7	M	Gudatu Nano Gelel	Teacher
4	" Melkamu Keno	Rural	"	Ds: 8	M	Gudatu Nano Gelel	Teacher
1	" Bobo Olana	Rural	G3	Ds: 9	M	Karu	Farmer
2	" Wandimu Obsa	Rural	"	Ds: 10	M	Karu	Farmer
3	" Adissu Obsa	Rural	"	Ds: 11	M	Karu	Farmer
1	" Temesgen Terfesse	Urban	G4	Ds: 12	M	Ghmbe 04	Teacher
2	" Getachew Wakijira	Urban	"	Ds: 13	M	Ghmbe 04	Teacher
3	" Barisa Tane	Urban	"	Ds: 14	M	Ghmbe 04	Student
4	" Dereje Tessema	Urban	"	Ds: 15	M	Ghmbe 04	Student

Appendix VII

List of key Informants

No	Name	Code	Sex	Residence	Job
1	Ato Abebe Merga	KI:1	M	Adama town	program producer
2	Ato Deribe Debele	KI:2	M	Adama town	program producer
3	Ato Abebe Asrat	KI:3	M	Adama town	program producer
4	Ato Namara Bayisa	KI:4	M	Marache wadabo	Teacher
5	Ato Solomon Wakweya	KI:5	M	Gudatu Nano Gelel	Teacher
6	Ato Temesgen Terfessa	KI:6	M	Ghimbi 04	Teacher
7	Ato Barisa Tane	KI:7	M	Ghimbi 04	Teacher

DECLARATION

I, **DANO ENDALU OLANA**, declare that the study entitled ‘**AUDIECE RECEPTIONS ANALYSIS OF “DORGAA-DORGEE” OROMIA RADIO ENTERTAINMENT PROGRAM: THE CASE OF GHIMBI DISTRICT**’, undertaken for the partial fulfillment of masters degree in Journalism and Communication is my original work.

Dano Endalu

Name

Signature

Date

June 2010
Addis Ababa