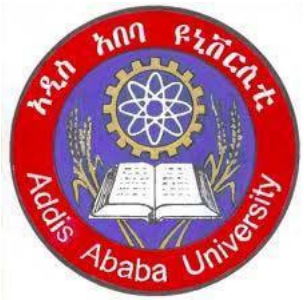

Addis Ababa University

School of Journalism and Communication

Assessment of Audience's Perception on Talk Show Programs: EBS's Enmekaker Program in Focus

BY

Tigist Demissie

A thesis Submitted to the Faculty of Journalism and Communications of Addis Ababa University in Partial Fulfillment of the Requirement for the Degree of Master of Arts in Journalism and Communications

June, 2025

Addis Ababa, Ethiopia

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BY: - Tigist Demissie

Approved By Board Examiners

Dean, Graduate Studies Signature

Advisor:- Dr Yohannes Shiferaw

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Signature

_____ _____

DECLARATION

I declare that the thesis titled "Assessment of Audience's Perception on talk show programs: EBS's Enmekaker program in focus" is my original work, completed under the guidance of **Dr Yohannes Shiferaw**. All sources of materials used in this thesis have been duly acknowledged. Furthermore, this study has not been submitted to any other higher-learning institution for the award of any degree.

Name:

Tigist Demissie

Signature:_____

Date: June, 2025

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First and foremost, I extend my deepest gratitude to the Almighty God for His blessings and for granting me the patience needed to complete this study.

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THANK TO YOU ALL!

ABSTRACT

Talk show programs typically feature hosts who invite guests with expertise in specific topics to engage in discussions relevant to the audience's interests. This study aims to assess the audience's perception of talk show programs on the "Enmekaker" on Ethiopian Broadcasting Service (EBS). The research employs a mixed research approach with a descriptive research design, combining both qualitative and quantitative data. Stratified random sampling technique was used to select a representative sample size of 200 audiences from Yeka and Lemikura sub-city youth associations. Data collection was conducted through structured questionnaires. To analyze the collected data, descriptive statistics were used to summarize the basic features of the quantitative data, besides thematic analysis was also implemented for the qualitative data. The findings of the study revealed that the audiences are predominantly young adults, with the majority of respondents falling within the 21-30 age range, and with a diverse educational background. Overall, the audience has a generally positive perception of the Enmekaker program, in addition to this, the finding shows positive audiences felling about the program but not overwhelmingly favorable perception of the "Enmekaker" program. The study also indicate that there is a need for improvement such as the time that is the program was be aired. Based on these findings, the researcher recommends the producers of the talk show program should address the audience's concerns about the program's rescheduling the program by considering the preferences and viewing habits of the audience.

Key Terms: Perception, Audience's, talk show.

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CHAPTER ONE
INTRODUCTION

1.1. Background of the study

Since its inception in the 1950s, television has emerged as a dominant mass medium, providing diverse programming options that cater to the varied interests of audiences. UNESCO (1981) referred to television as a "feature of life," (p. 11) underlining its integral role in contemporary society. This medium not only entertains but also informs, educates, and connects people across various backgrounds. Television audiences are characterized by high heterogeneity, with viewers exhibiting different preferences and behaviors regarding media consumption. Research indicates that whilst some individuals may rely on specific broadcast programs, others are indifferent (Hawkins, 2019). This diversity among viewers is influenced by a range of factors, including age, gender, education, and socioeconomic status, leading to a rich tapestry of audience characteristics throughout the country (Lull, 2000).

In the realm of television programming, talk shows have become a prevalent format. These programs typically feature hosts who invite guests with expertise in specific topics to engage in discussions relevant to the audience's interests. The interactive nature of talk shows allows viewers to participate in real-time by calling in (Ilie, 2006), enabling them to voice their opinions and questions. The historical roots of this genre can be traced back to the 1930s in the United States when interactive talk radio first encouraged audience participation (Munson, 2006).

The media landscape in Ethiopia has experienced rapid transformation in recent years, with a notable increase in television programming aimed at addressing social issues and connecting with the nation's predominantly young population. Amid this evolution, programs like ‘Enmekaker’ represent a new and culturally relevant approach to media engagement. This talk show specifically caters to Ethiopian youth, aiming to not only entertain but also educate viewers on critical topics such as the nation’s diverse cultural heritage, socio-economic issues, and the importance of national identity. The show’s format incorporates both informative discussions and interactive

segments, where viewers have the opportunity to contribute directly, enhancing their connection to the program's content and purpose (Alemayehu, 2022).

The development of ‘Enmekaker’ reflects a broader trend in Ethiopian media that prioritizes youth engagement as a means to foster awareness and responsibility among young people. Youth-oriented programs are seen as essential tools for addressing the growing challenges faced by young Ethiopians, including unemployment and limited educational opportunities. By highlighting positive aspects of Ethiopian history and society, ‘Enmekaker’ aims to instill a sense of patriotism and pride in the nation's social capital. Previous studies emphasize that media programs designed with a focus on youth and national identity are more likely to achieve meaningful viewer engagement, especially when the content aligns with the audience’s real-life experiences and aspirations (Smith, 2020).

'Enmekaker' is specifically produced by a media house that caters to the nation's predominantly young population. This media house represents a new and culturally relevant approach to media engagement, aiming to not only entertain but also educate viewers on critical topics such as the nation's diverse cultural heritage, socio-economic issues, and the importance of national identity (Alemayehu, 2022). The show's format incorporates both informative discussions and interactive segments, where viewers have the opportunity to contribute directly, enhancing their connection to the program's content and purpose (Alemayehu, 2022).

This study seeks to examine the impact of the ‘Enmekaker’ program on Ethiopian youth, specifically focusing on how it influences their understanding of national identity, social awareness, and civic engagement. With the growing popularity of youth-oriented media in Ethiopia, there is a need to analyze whether such programming effectively fulfills its educational and motivational objectives, as well as how it resonates with its intended audience. By understanding the dynamics of the audience's perception and engagement, this research aims to provide insights into how media can be harnessed as a tool for social development and cultural preservation among Ethiopian youth (Taye, 2021).

The development of 'Enmekaker' reflects a broader trend in Ethiopian media that prioritizes youth engagement as a means to foster awareness and responsibility among young people. The

media house's approach and goals in creating this youth-oriented program provide valuable insights into the rationale and strategies driving the show's content and format.

Perception, as defined by psychologists such as William James (1890), is the process by which individuals interpret and organize sensory information to give it meaning. James described perception as the mental process of making sense of the stimuli we encounter in our environment, shaping our understanding of the world around us.

Audience perception refers to the way viewers interpret and respond to the content presented in talk shows. It involves the process of making sense of the messages, images, and discussions, which can be influenced by personal, social, and cultural factors. Audience perception in talk shows can be viewed as an expression of how viewers interpret, accept, or challenge the content based on their backgrounds and experiences.

In essence, audience perception on talk shows can be described as the way viewers process and emotionally or cognitively react to the content, shaping their overall attitude towards the program. It reflects not only what they see and hear but also how they personally relate to and understand the messages conveyed.

In conclusion, this research was assessing the audience's perception of the 'Enmekaker' talk show program, exploring its educational potential, engagement strategies, and overall significance in shaping young people's understanding of national identity and social issues.

1.2. Statement of the problem

Ethiopia is experiencing a demographic shift, with a significant proportion of its population being young people. This youth demographic presents both opportunities and challenges for the nation. If effectively engaged, this group has the potential to drive economic and social development. However, neglecting their needs and aspirations could result in socio-economic instability and unrest (World Bank, 2020). Therefore, it is crucial for various sectors, including the government, society, and media, to address the concerns of young people thoughtfully.

The media, particularly television, plays a pivotal role in shaping the attitudes and behaviors of this influential audience (Zillmann & Vorderer, 2000). Programs like the Ethiopian Broadcasting

Service (EBS) talk show “Enmekaker” are essential platforms for engaging youth by discussing pertinent social, cultural, and historical issues (UNESCO, 1981). The program aims to educate and inspire young viewers, fostering a sense of community and national identity.

Despite the potential impact of the “Enmekaker” program, there is a notable lack of research examining how the audience perceives it. Understanding audience perceptions is vital for enhancing the program's content and delivery, which can ultimately strengthen the connection between the media and its viewers. This gap in research presents an opportunity for exploration, as insights into audience perspectives can inform improvements that make the program more relevant and engaging. The primary objective of this study is to evaluate the public perception of the "Enmekaker" program among young viewers in Ethiopia. By investigating how this influential demographic perceives the show, the researcher aims to provide valuable insights that can enhance the program's effectiveness in educating and engaging the youth audience (Dutta-Bergman, 2004; Rubin, 2009). This research is both timely and essential, as it addresses a gap in the academic literature on Ethiopian media's engagement with youth. Despite the growing influence of programs like "Enmekaker" in shaping young people's views on national identity, social issues, and cultural heritage, there is a notable absence of studies that specifically examine how the audience perceives and interacts with such content (Berger & Luckmann, 1966; McQuail, 2010)

Existing research has highlighted the importance of understanding audience perception in improving the effectiveness of media programs (Dutta-Bergman, 2004; Rubin, 2009). However, there is a paucity of studies that specifically examine how young Ethiopians perceive and interact with programs like "Enmekaker" (Berger & Luckmann, 1966; McQuail, 2010).

Many studies show that media, especially TV, plays a big role in shaping young people's views and attitudes (Dutta-Bergman, 2004; Rubin, 2009). International research also indicates that understanding how audiences perceive programs helps improve their effectiveness (Berger & Luckmann, 1966; McQuail, 2010). However, in Ethiopia, little is known about how young viewers see programs like "Enmekaker" on EBS. Most studies focus on Ethiopia’s youth challenges but do not explore how media can help them or how they perceive such programs. This is a big gap because knowing young people's views can help make these programs more useful and interesting for them.

This gap in the literature limits the ability of media organizations, such as the Ethiopian Broadcasting Service (EBS), to tailor their content to better align with the interests and needs of their young audience (Katz & Lazarsfeld, 1955; Ruggiero, 2000). The lack of empirical data on audience perceptions limits the understanding of the program's effectiveness and its role in addressing the aspirations and challenges facing Ethiopian youth. By investigating these underexplored dimensions, this study aims to fill a critical research gap, providing insights that can guide content creators and policymakers in refining media strategies to better meet the needs of young viewers (Buckingham, 2003; Livingstone, 2002). Addressing the research gap in audience perception of the "Enmekaker" program is significant for both the show's development and the broader understanding of the media's role in youth engagement in Ethiopia. The findings of this study will offer constructive feedback to the Ethiopian Broadcasting Service (EBS), enabling them to tailor the program's content to better align with the interests and needs of their young audience (Katz & Lazarsfeld, 1955; Ruggiero, 2000).

1.3. Objective of the Study

1.3.1. General Objective

The general objective of this study is to “assess the audience’s perception of talk show program “Enmekaker” on Ethiopian Broadcasting Service (EBS).”

1.3.2. Specific Objectives

- To evaluate perception on the content quality and relevance of the “Enmekaker” program
- To analyze perception about the presentation style of the “Enmekaker” program and its effectiveness in engaging the target audience.
- To assess the influence of the “Enmekaker” program on the attitudes and behaviors of its audience.
- To assess the social awareness and cultural understanding of Audiences of Enemekker program.

1.4. Research questions

The researcher responded to the following research question

1. How do young Ethiopian viewers perceive the quality and relevance of the “Enmekaker” program’s content in addressing social, cultural, and historical issues?
2. What are the audience’s perceptions of the presentation style of the “Enmekaker” program, and how effective is it in engaging its target viewers?
3. How does the “Enmekaker” program influence its audience’s attitudes and behaviors?
4. What are the social awareness and cultural understanding of audiences of “Enmekaker” program?

1.5. Significance of the Study

For Policymakers

This study were provide critical insights that can inform policy decisions related to media and youth engagement in Ethiopia. By understanding the perceptions and preferences of the youth regarding the “Enmekaker” talk show, policymakers can promote media initiatives that support social and cultural education. The findings can guide the development of policies that encourage the production of quality content that resonates with young audiences, fostering a more informed and engaged citizenry.

For Society:

The study highlights the role of media in shaping social awareness and cultural understanding among Ethiopian youth. By assessing the impact of the “Enmekaker” program, the research underscores the importance of quality programming that addresses relevant social issues. This can lead to a more informed society where young individuals are equipped to engage with and contribute to their communities, ultimately promoting social cohesion and cultural appreciation.

For EBS Television:

The findings of this study are vital for EBS as they provide actionable feedback on the “Enmekaker” talk show. Understanding audience perceptions will enable EBS to refine the program's content and presentation style, enhancing its appeal and effectiveness. This can lead to increased viewership and stronger community ties, positioning EBS as a leader in educational and socially relevant broadcasting.

For the "Enmekaker" TV Show:

The insights gathered from this study directly benefit the “Enmekaker” program by identifying specific strengths and weaknesses from the audience's perspective. This information can be used

to tailor the show's content to better meet the needs and interests of its viewers, particularly the youth. By implementing recommendations based on audience feedback, the program can enhance its educational impact and engagement levels.

For Other Researchers:

This study contributes to the existing body of knowledge on media influence and audience perception, particularly in the context of Ethiopian youth. It serves as a foundational reference for future research on media effectiveness and audience engagement strategies. Other researchers can build upon this work to explore additional dimensions of media impact, fostering a deeper understanding of the relationship between media content and audience behavior in diverse cultural contexts.

1.6. Scope of the Study

- **Geographical Scope**: The study focuses on viewers of the "Enmekaker" program across Addis Ababa Ethiopia at Yeka and Lemi kura sub-city.
- **Time Scope**: The research covers a specific period during which the "Enmekaker" program is aired, allowing for a timely assessment of audience perceptions. The data will also collected from December 1 to January 1.
- **Methodological Scope**: The study employed quantitative surveys and interviews to gather comprehensive data on audience perceptions.
- **Content Scope**: The research evaluated various aspects of the "Enmekaker" program, including content quality, presentation style, and its impact on social and cultural awareness.

1.7. Limitations of the Study

- **Time Constraints**: The study conducted over a limited period, which may affect the depth of data collection and analysis.
- **Response Bias**: Participants may provide socially desirable responses rather than their true opinions.
- **Access to Participants**: Reaching a diverse and representative sample of the audience may be challenging due to logistical constraints.

To address the limitation of time constraints, the researcher developed a detailed schedule and adhered strictly to it, ensuring that all data collection and analysis were completed within the limited timeframe. To minimize response bias, the researcher clarified to participants that their honest opinions were valued and guaranteed confidentiality to encourage genuine responses. Regarding access to participants, the researcher coordinated with relevant institutions and utilized multiple channels to reach a diverse and representative sample, thereby enhancing the reliability and generalizability of the findings. These strategies helped the researcher effectively manage the limitations and strengthen the overall quality of the study.

1.8. Operational definition

- **Audience Perception**: The collective views, opinions, and feelings of viewers regarding the "Enmekaker" program.
- **Content Quality**: The perceived value, relevance, and effectiveness of the topics discussed in the program.
- **Presentation Style**: How the program is delivered, including aspects such as tone, visuals, and interaction with the audience.
- **Social Awareness**: The understanding and consciousness of social issues and cultural dynamics among the audience.

1.9. Organization of the Research

This research is organized into five chapters. Chapter One serves as the introduction, discussing the background, research problems, objectives, significance, scope, limitations, and the overall layout of the study. Chapter two contains the Literature Review, providing a detailed examination of both theoretical and empirical studies related to the topic. Chapter Three outlines the Research Methodology, explaining the methods used for the research, the reasons for choosing them, and how they helped achieve the research objectives. Chapter Four presents the analysis and interpretation of the research findings. Finally, Chapter five concludes the study with key findings and offers recommendations for improving practices based on the discussions in the earlier chapters.

CHAPTER TWO

2. REVIEW OF RELATED LITERATURE

In this section, the researcher will discuss and review the theoretical, empirical, and conceptual framework from the previous study related to talk shows and other media.

2.1. Conceptual review

2.1.1. Definition of a talk show

Talk shows are distinct forms of media that have the unique ability to facilitate open discussions on private and often emotional topics in front of large audiences. According to Gill (2007), a talk show is "a place where ordinary people talk about private and emotional matters in front of audiences of many millions" (p. 154). The genre originated in the 1930s with radio talk shows and later transitioned to television in the United States. Gill categorizes these shows into three primary genres, which helps to clarify their diverse formats and purposes.

Deacon et al. (1999) further defines talk shows as programs where a diverse panel of participants engages with a live audience and a mediator, addressing sensitive or provocative topics (p. 281). Thompson (as cited in Deacon et al., 1999) notes that the combination of auditory and visual elements in radio and television allows these formats to approximate everyday conversation more closely than previous media. This quality enables hosts and guests to create connections with audiences who can empathize or relate to the issues being discussed (p. 285).

According to Gill (2007), talk shows are unique as they provide a platform for ordinary people to discuss private and emotional matters in front of large audiences. Deacon et al. (1999) describe talk shows as programs where a panel interacts with a live audience and a mediator on topically sensitive issues. This format has been adopted globally, influencing media landscapes in various countries

2.1.2. Definition of Audience

The concept of "audience" has evolved significantly in media studies, expanding beyond a mere collective of passive recipients. Denis McQuail (1997) describes "audience" as a foundational element in the communication process, identifying it as the group of "receivers" in a

straightforward sequence of information flow—from the source, through a channel, via a message, to a receiver, culminating in an effect. This view aligns with early models of mass communication but also highlights the inherent challenges in observing media audiences directly. McQuail argues that audiences are not just passive entities; rather, they are shaped by their social contexts and respond uniquely to different media stimuli (McQuail, 1997).

Further exploring this idea, Shaun Moores (1993) emphasizes the diversity within audiences, rejecting the notion of a singular, homogeneous group. Instead, he suggests that audiences comprise multiple subgroups with distinct responses to media based on their cultural, social, and individual backgrounds. Moores (1993) contends that these plural "audiences" can be categorized not only by their media preferences but also by their positioning within various social and cultural frameworks, adding complexity to how audiences are understood and studied. This pluralistic view underscores that individuals bring personal perspectives, experiences, and attitudes to their media consumption, making each audience unique and multifaceted.

Complementing these perspectives, John Hartley (1987) conceptualizes audiences as "interpretive communities" who actively engage with media content through shared cultural understandings. Hartley emphasizes that audiences do not merely absorb content but interpret it based on collective cultural and social norms. This interactive model of media reception highlights that audience members actively construct meaning from media, a process influenced by shared experiences and values within their community (Hartley, 1987).

Similarly, Abercrombie and Longhurst (1998) introduce the notion of the "diffused audience," pointing out that media consumption has transcended traditional spaces like theaters or living rooms, becoming interwoven with everyday life. They argue that audiences are not just assembled around a single broadcast; instead, they continuously interact with media in various environments, blurring the boundaries between audience and everyday social activity.

This concept further illustrates the fluidity of the modern audience, where media engagement is not confined to specific times or places but integrated into the rhythms of daily life (Abercrombie & Longhurst, 1998).

These diverse definitions of "audience" collectively indicate that media audiences are not monolithic but rather complex, dynamic, and socially constructed. They are shaped by individual and collective contexts, highlighting the need for nuanced approaches in audience analysis to effectively understand media engagement and impact.

2.1.3. Definition of Perception

Perception can be defined as a " complex process by which people select, organize, and interpret sensory stimulation into a meaningful and coherent picture of the world " (Berelson and steiner,1964;88). In the same vein, perception is "about receiving, selecting, acquiring, transforming and organizing the information supplied by our senses “perception is closely related to attitudes. Perception is the process by which organisms interpret and organize sensations to produce a meaningful experience of the world (Lindsay & Norman, 1977). In other words, a person is confronted with a situation or stimuli. The person interprets the stimuli into something meaningful to him or her based on prior experiences. However, what an individual interprets or perceives may be substantially different from reality.

Perception is commonly understood as the cognitive process that allows individuals to make sense of their environment. According to Schiffman and Kanuk (2010), perception is "the process by which an individual selects, organizes, and interprets stimuli into a meaningful and coherent picture of the world." This process is influenced by various factors, including the individual's needs, values, expectations, and past experiences (Schiffman & Kanuk, 2010). Perception, therefore, serves as a bridge between sensory stimuli and the mental interpretations that shape one’s understanding of reality. Understanding audience perception is crucial for evaluating the effectiveness of media programs, as it can provide insights into how the content is interpreted and received by the target demographic.

Expanding on this idea, Goldstein (2010) describes perception as an active process where the brain not only registers sensory inputs but also interprets and assigns meaning to them based on past experiences and knowledge. Goldstein emphasizes that perception is not simply a passive receipt of information but an active and constructive process, where individuals fill in gaps or make inferences, often unconsciously, to create a complete picture of their surroundings. This constructive nature of perception means that different individuals may perceive the same event

or object in varied ways, reflecting their unique backgrounds and psychological states (Goldstein, 2010).

Perception also plays a critical role in shaping attitudes, as noted by Lindsay and Norman (1977), who define it as the organization of sensations into a meaningful experience. This view implies that perception is not purely reactive but involves cognitive processes that organize and interpret sensory information based on context and relevance. For example, when individuals encounter a new situation, their perception is often influenced by prior beliefs, experiences, and cultural norms, resulting in personal interpretations that may diverge significantly from objective reality (Lindsay & Norman, 1977).

Additionally, Gibson's (1979) ecological approach to perception suggests that perception is a direct interaction with the environment, where individuals inherently seek out information that is most relevant to their needs. Gibson proposes that perception is not solely based on sensory input but also on the observer's intention and the environmental context, further highlighting how perception aligns closely with personal attitudes and goals (Gibson, 1979).

The subjective nature of perception indicates that individuals may experience the same stimuli but interpret them in different ways. This discrepancy between perception and objective reality can lead to varying responses and attitudes, as individuals project personal biases and expectations onto their experiences. As such, perception is an intricate process deeply intertwined with human psychology, shaping not only how people view the world but also how they interact with it on an individual level.

2.1.4. Importance of Audience Participation

Information cannot flow smoothly to achieve the audience's final aim if they are not engaged sufficiently in various public performances. Therefore, regardless of how strongly you participate, it is important to get involved in order to escape such obstacles.

The concept of audience participation shares a variety of meanings. According to Aviels, it is defined as the feedback which the broadcasters provide through a combination of traditional systems and new technologies. It thus encompasses tools such as voting by SMS for a particular candidate in a reality show, or calling in a talk show to give one's opinion (Aviels, 2012: 430).

Asking the audience questions about the information that has been shared is a surefire approach to increase audience participation. When audiences believe the material being presented is pertinent to them and that they can use it in their everyday lives, there is an improvement in audience engagement and participation.

Audience participation is a critical aspect of effective communication, as it enhances engagement and fosters a sense of involvement among viewers or listeners. According to Livingstone (2003), audience participation can be understood as the degree to which audiences are actively involved in the communication process, not only by consuming content but by interacting with it. Livingstone argues that as media has evolved, so too has the concept of audience participation, expanding from traditional feedback mechanisms to include interactive technologies that allow audiences to contribute in real time, thereby shaping the content and direction of programming. This interaction creates a more reciprocal relationship between media producers and their audiences, promoting greater investment and engagement from viewers (Livingstone, 2003).

With the rise of digital and social media, audience participation has increasingly moved beyond traditional media into more interactive and dynamic spaces. Jenkins (2006) refers to this as "participatory culture," where audiences are no longer passive consumers but active contributors. In this framework, audiences contribute their own ideas, perspectives, and responses, making the media experience collaborative. This shift has resulted in new forms of engagement, such as commenting, sharing, and creating user-generated content, which encourage audiences to take part in the media creation process actively (Jenkins, 2006). For example, voting for a candidate on a reality show or commenting on live broadcasts are popular forms of participation that directly impact the content and outcomes of these media events (Aviels, 2012).

Moreover, research suggests that meaningful participation can significantly enhance audience satisfaction and retention. Sundar and Limperos (2013) highlight that when audiences feel their input is valued, they are more likely to stay engaged and develop a stronger connection with the media platform or program. This form of participatory engagement taps into the psychological needs for autonomy, competence, and relatedness, ultimately creating a more immersive and personalized experience. In cases where audiences are encouraged to ask questions or contribute ideas, they not only gain a deeper understanding of the content but also feel empowered as part of the narrative or discussion (Sundar & Limperos, 2013).

In sum, audience participation is a dynamic and multi-faceted concept that has evolved with the advent of new technologies. By actively engaging viewers, media producers can foster a more interactive and responsive environment, meeting audiences' needs for relevance, involvement, and personal connection. This evolution in audience participation underscores its importance in modern media, where audience input is not just encouraged but integral to the overall media experience.

2.1.5. The Importance of Talk Shows

According to the literature, talk shows plays an important role in modern media due to their diverse content and impact on audience engagement. Researchers have found that talk shows provide an essential platform for social expression, allowing diverse voices to be heard (Jones, 2018). The interactive format of talk shows with audience participation and live feedback fosters a sense of community and connection among viewers (Lee, 2019).

Moreover, talk shows address a wide range of topics, from current events to personal stories, which helps in educating and informing the audience (Brown & Green, 2020). They often serve as a bridge between the public and experts, facilitating discussions on complex issues in an accessible manner, a study conducted in the United States show that talk shows frequently feature discussions on health, politics and social issues providing viewers with valuable insights and perspectives (Smith, 2020).

The literature also indicate that the entertainment value of talk shows, which makes them a popular choice for viewers seeking both information and relaxation (Wilson, 2021). The engaging and often humorous content of talk shows helps to create a positive viewing experience, making them a staple in many households. According to a study in the United Kingdom, the entertaining nature of talk shows helps to attract a broad audience, with viewers appreciating the blend of information and entertainment (Wilson, 2021).

In addition to their informative and entertaining aspects, talk shows contribute to cultural preservation and promotion. By featuring local artists, traditions and stories. In addition to this talk shows help to maintain and celebrate cultural heritage (Alemu, 2022). This cultural relevance is particularly important in diverse societies, where talk shows can promote understanding and

unity among different communities. A study conducted in Ethiopia found that talk shows that highlight local culture and traditions have been instrumental in fostering a sense of community and preserving cultural identity (Alemu, 2022).

Generally, talk shows has an important component of modern media, offering a platform for social expression, education, entertainment, and cultural preservation. The interactive and diverse nature of talk shows makes them an important tool for engaging audiences and promoting understanding in diverse societies.

2.1.6. The Content of Talk Shows

Talk shows cover a wide range of topics to engage and entertain their audience. The content often includes discussions on current events, celebrity news, lifestyle and personal stories. These programs provide a platform for various voices and perspectives, making them relatable and informative (Jones, 2018). Talk shows typically include interviews with guests, such as experts, celebrities or ordinary people with extraordinary experiences. This format allows the audience to gain insights into different aspects of life and society (Smith, 2020).

In addition to interviews, talk shows often feature panel discussions, where multiple guests discuss and debate various topics. This interactive element encourages viewer engagement and fosters a sense of community (Lee, 2019). Other segments may include live performances, games and audience participation which add to the entertainment value of the show (Wilson, 2021).

Moreover, talk shows play a crucial role in raising awareness about important social issues. They often highlight topics such as health, education and social justice, providing a platform for meaningful conversations (Brown & Green, 2020). This diversity in content makes talk shows a valuable medium for both information and entertainment.

2.1.7. History of Talk Shows

In this section, the researcher will try to discuss the history of talk shows by separating worldwide history, African and Ethiopian history

History of talk shows in the world

Talk shows as a media genre originated in the United States in the 1930s, beginning with radio programs that laid the foundation for later television formats. These early radio talk shows allowed listeners to connect with hosts on various topics, including social issues, current events, and human-interest stories. As television became more widespread in the 1950s and 1960s, these shows evolved and took on a new life on screen. Television talk shows grew in popularity, becoming a central feature of American media culture and introducing iconic formats such as one-on-one interviews, panel discussions, and live audience interactions. This evolution demonstrated the adaptability of talk shows, as they offered viewers both information and entertainment.

Gill (2007) highlights that one of the defining features of talk shows is their ability to create a space where ordinary people can share personal and emotional stories in front of a large audience. This open format not only engages viewers but also fosters a sense of shared experience. Talk shows became a means for audiences to explore everyday issues, from relationships to family dynamics, and even sensitive social topics. As these shows grew in popularity, they began to address deeper societal matters, allowing for a broader discussion on issues that affected the general public.

Deacon, Fenton, and Bryman (1999) describe talk shows as programs where a panel, often including both experts and non-experts, engages with a live audience under the guidance of a mediator (p. 281). This format, characterized by audience interaction and guided conversations, became a hallmark of talk shows. As talk shows expanded globally, they adapted to various cultural contexts and resonated with audiences worldwide, reflecting local issues while maintaining universal appeal. Today, talk shows are a global phenomenon, representing diverse perspectives and cultural values across countries and regions.

African history of talk shows

In Africa, talk shows have become essential platforms for engaging in social, political, and cultural debates. Unlike traditional entertainment formats, these programs provide a space for public discourse and community engagement. They allow diverse voices to be heard, often addressing issues that directly impact local communities. Topics discussed on African talk shows range from politics and governance to health, education, and social justice. By bringing these

subjects to the forefront, talk shows encourage viewers to think critically about their society and actively participate in conversations that matter to them.(Lifeline Energy, 2024; The Conversation, 2024).

One of the key aspects of talk shows in Africa is their ability to reflect culturally specific contexts. Many of these programs are designed to resonate with local audiences, addressing issues that are relevant to their daily lives. For instance, talk shows might explore topics such as land rights, gender equality, and youth empowerment, making them accessible and relatable to viewers. By focusing on local issues, these programs contribute to a sense of community and shared identity among viewers, fostering connections that transcend geographical boundaries.

Moreover, African talk shows play a significant role in shaping public opinion and promoting social awareness. They often highlight underrepresented voices and bring attention to societal challenges, influencing how audiences perceive and respond to these issues. By facilitating discussions on topics that might otherwise be overlooked, talk shows help to promote social change and empower individuals to take action within their communities. As noted by Lifeline Energy (2024) and The Conversation (2024), the impact of talk shows extends beyond entertainment; they serve as catalysts for social awareness and community mobilization across various demographics in Africa.

History of talk shows in Ethiopian

Ethiopia's media history highlights the significant development of talk shows, beginning with the establishment of Ethiopian Radio in 1936, which is recognized as the oldest broadcasting service in the country. Following this, Ethiopian Television was launched in 1963, marking a new era in Ethiopian media. Ethiopians were first introduced to television during an exhibition at King Haile Selassie's coronation ceremony in 1963, which sparked public interest in this new medium. Ethiopian Television soon began to produce various programming, including conversation shows that were created both internally and with international collaboration.

The year 1999 marked a significant milestone in Ethiopian television history with the debut of the "Alebe Show," the first formal chat show featuring a host and a live studio audience. This innovative format paved the way for future talk shows in Ethiopia, allowing for interactive discussions on a variety of topics. After a period of stagnation, several notable programs

emerged, such as "Hamsa Lomi," "Shai Buna," and "Fegegta." These shows addressed pressing social, economic, and health issues, providing a platform for public dialogue and engagement. By tackling relevant topics, these programs have contributed to a growing culture of open discussion in Ethiopian society (Ethiopian Broadcasting Corporation, 2024; Mass Media in Ethiopia, 2024).

The evolution of talk shows in Ethiopia reflects broader social changes and the increasing importance of media as a tool for public engagement. As talk shows continue to develop, they play a crucial role in informing the public, shaping opinions, and encouraging civic participation. The ability of these programs to engage viewers on local issues highlights their significance in fostering a more informed and active citizenry.

2.1.8. Talk Show Genres with Youth-Oriented Focus

Talk shows aimed at youth audiences are designed to resonate with younger viewers by emphasizing specific formats, themes, and content that align with their interests and experiences. These shows often address issues that are particularly relevant to youth, including social justice, personal development, mental health and cultural trends. By focusing on topics that matter to young people, these programs create a space where viewers can see their concerns reflected and feel empowered to engage in meaningful discussions.

To effectively engage their audience, youth-oriented talk shows frequently incorporate interactive segments that encourage viewer participation. This can include live polls, Q&A sessions and social media integration, allowing young people to share their thoughts and experiences in real-time. Additionally, these shows often feature relatable hosts who connect with the audience through their own stories and backgrounds. By doing so, they foster a sense of community and encourage young people to express their opinions on important societal issues. This approach not only enhances viewer engagement but also empowers youth to become active participants in the discussion.

Moreover, youth-focused talk shows have the potential to influence cultural norms and perceptions among younger generations. By showcasing diverse perspectives and experiences, these programs can challenge stereotypes and promote understanding on critical issues, such as gender equality, climate change and mental health awareness (Buckingham, 2008; Livingstone, 2002). Through these efforts, youth-oriented talk shows play a crucial role in shaping the

discourse around pressing societal matters, ultimately inspiring positive change within communities (Couldry, 2010; Drotner & Livingstone, 2008).

In addition to this, the flexibility of talk show formats allows for a wide range of youth-oriented genres, each with its unique approach to engaging young audiences. Some common genres include:

Lifestyle and Pop Culture Talk Shows: These programs focus on topics such as fashion, music, celebrity culture, and emerging trends, catering to the interests and aspirations of young viewers.

Social and Political Talk Shows: These shows tackle important social and political issues, encouraging young people to critically examine and discuss topics like social justice, environmental activism, and civic engagement.

Personal Development Talk Shows: These programs focus on themes related to mental health, self-improvement, and personal growth, providing guidance and support to young viewers navigating the challenges of adolescence and young adulthood.

Diversity and Representation Talk Shows: These shows highlight the experiences of marginalized groups, promoting inclusivity, representation, and understanding among youth audiences.

Interactive and Participatory Talk Shows: These programs incorporate audience engagement through call-ins, social media interactions, and live studio participation, fostering a sense of community and empowering young viewers to have a voice.

By adapting these genre-specific approaches, youth-oriented talk shows create a platform for young people to explore, express, and evolve their perspectives on the world around them. This not only enhances their viewing experience but also contributes to their personal and social development, ultimately shaping the next generation of informed, engaged, and socially conscious citizens.

2.1.9. Effects of Talk Shows on audiences

Talk shows have a profound impact on society, playing a crucial role in shaping public opinion, influencing social norms, and providing a platform for discussing important issues. These

programs often address topics ranging from politics and health to personal relationships and social justice, enabling audiences to engage with diverse perspectives. According to research from Penn State University, TV talk shows rewrite cultural scripts, altering perceptions and social relationships, as well as our connections with the natural world (Penn State University, 2023). This ability to reshape cultural narratives highlights the significant influence that talk shows have on societal values and behaviors.

Moreover, talk shows create a sense of community among viewers, fostering a collective experience even if it is often an ersatz one. They encourage viewers to participate in discussions about shared concerns, promoting a sense of belonging and engagement with broader societal issues. However, this sense of community can blur the boundaries between public and private life, as viewers may feel compelled to share personal stories and opinions on platforms that often showcase intimate and vulnerable moments.

This phenomenon raises questions about privacy and the impact of media on personal identity, as individuals navigate their own experiences in relation to those presented on talk shows. The blend of public discourse with personal narrative emphasizes the complexity of how talk shows influence individual and collective perceptions in contemporary society (Tolson, 2001; Tuchman, 1978). The way individuals interpret and make sense of the information and narratives presented on talk shows can significantly shape their understanding of social realities and their own sense of identity (Giddens, 1991; Silverstone, 1994).

2.1.10. Perception of People on Talk Shows

Audience perception of talk shows varies widely, reflecting different views on their role in society (Smith, 2020). While many viewers see these programs as valuable platforms for meaningful discussions about important issues, others view them primarily as sources of entertainment (Smith, 2020). This distinction highlights the diverse functions that talk shows serve within the media landscape.

Studies have shown that talk shows can significantly influence viewers' perceptions of reality and their sense of self-identity (Smith, 2020). These programs shape how individuals interpret social issues and their respective roles in society, making it essential to assess not only the content presented but also the audience's reception and interpretation (Das et al., 2021).

Audience engagement with talk shows can be influenced by factors such as cultural background, personal experiences and social context (Livingstone, 2004; Ruggiero, 2000). For example, younger viewers might appreciate the interactive elements of youth-oriented talk shows, while older audiences may value traditional formats that emphasize expert opinions and in-depth analysis.

This variability in engagement underscores the importance of understanding the diverse perspectives that viewers bring to their experience of talk shows (Livingstone, 2004; Ruggiero, 2000). Moreover, audience feedback—through social media live polls, and viewer call-ins—can impact the direction of these programs, leading producers to adjust content in response to viewer preferences (Carpentier, 2011; Couldry, 2010).

This dynamic interaction between content creators and the audience ultimately shapes the evolving landscape of talk shows and their significance in contemporary media (Drotner & Livingstone, 2008; Tolson, 2001).

2.1.11. Influence of Talk Shows on Society

Talk shows significantly contribute to the shaping of societal norms and values. By addressing controversial topics, they foster social awareness and understanding among viewers. However, they can also perpetuate stereotypes and sensationalize issues for the sake of entertainment (Jones, 2019). The influence of these shows is particularly notable among youth, who are more likely to engage with content that is interactive and relatable. Understanding how talk shows like "Enmekaker" affect societal perceptions and awareness is crucial for evaluating their role in contemporary Ethiopian society (Penn State University, 1996).

Moreover, the impact of talk shows extends beyond immediate entertainment value; they can serve as catalysts for social change by initiating critical conversations around important issues such as gender equality, health awareness, and political engagement (Couldry, 2010; van Zoonen, 1991). By presenting diverse perspectives and encouraging dialogue, these programs can challenge prevailing social norms and encourage viewers to reflect on their beliefs and attitudes (Carpentier, 2011; Hoechsmann & Poyntz, 2012). For example, a talk show that highlights personal stories of overcoming adversity can inspire viewers to take action in their own lives or advocate for change within their communities (Drotner & Livingstone, 2008;

Silverstone, 1994). Consequently, the role of talk shows in shaping public discourse is significant, as they not only reflect societal values but also have the potential to transform them over time (Tolson, 2001; Tuchman, 1978).

2.2. Empirical Framework

The evolution of talk shows in Ethiopia has followed a significant trajectory rooted in the country's media history. The establishment of Ethiopian Radio in 1936 marked the beginning of organized broadcasting, with Ethiopian Television launching in 1963. The introduction of talk shows, especially the "Alebe Show" in 1999, represented a transformative moment in Ethiopian media. This show was notable for being the first structured chat show to feature a host and a live studio audience, paving the way for future formats. Subsequent programs, such as "Hamsa Lomi," "Shai Buna," and "Fegegta," have tackled numerous pressing social, economic, and health-related issues facing the Ethiopian public (Meles, 2022).

The growth of Ethiopian media reflects the broader global trend of youth-oriented talk shows. Programs specifically designed to engage young audiences frequently focus on themes that resonate deeply with this demographic, including social justice, personal development, and cultural trends. They employ interactive segments, social media integration, and relatable hosts to foster viewer engagement and participation. This emphasis on relatability and interactivity has proven effective in connecting with younger viewers, making them more likely to engage with the content and contribute to discussions on relevant societal issues (Kebede, 2023).

Audience perceptions of talk shows in Ethiopia vary significantly. Research indicates that while many viewers regard these platforms as valuable for meaningful discourse, others perceive them primarily as forms of entertainment. For instance, Smith (2020) highlights that viewer experiences can profoundly shape their perceptions of reality and identity. This vision is echoed in the findings by Das, Sarkar, and Hussain (2021), who asserts that the interpretation of content presented in talk shows, along with the audience's reception, is vital to understanding their overall impact. These studies emphasize the necessity of evaluating not just the thematic elements of the programs but also the viewers' interpretations and emotional responses.

Talk shows play a pivotal role in shaping societal norms and cultural values in Ethiopia. These programs can foster greater social awareness and understanding among their audiences by addressing controversial and pressing issues. Jones (2019) notes that although talk shows often serve to enlighten viewers, they may simultaneously reinforce stereotypes and sensationalize topics for entertainment purposes. The impact of talk shows can be profound among youth, who are more inclined to engage with interactive and relatable content. The interactive nature of programs like “Enmekaker” engages viewers more deeply, enhancing their awareness of societal issues (Penn State University, 1996).

Understanding how Ethiopian talk shows, particularly "Enmekaker," influence audience perceptions and societal awareness is critical for thoroughly evaluating their role in contemporary Ethiopian society. As the media landscape evolves, it remains essential to investigate the power dynamics between media representation and audience interpretation, especially in a rapidly changing cultural environment (Meles, 2022).

2.3. Theoretical framework

The theoretical framework for analyzing the influence of talk shows on society can be rooted in several key theories in media studies, particularly focusing on how these programs shape public perceptions, foster social discourse, and reflect cultural norms. This framework combines elements of **Framing Theory**, **Cultivation Theory**, and **Uses and Gratifications Theory** to provide a comprehensive understanding of the impact of talk shows on audiences, especially youth.

Framing Theory

Framing Theory posits that the way information is presented (or "framed") in media influences how audiences interpret and understand that information. Talk shows often frame issues through the choice of topics, guests, and discussions, which can shape viewers' perceptions of social norms and values. For example, a talk show that frames discussions around mental health positively can help destigmatize these issues and promote greater awareness and understanding (Entman, 1993). This is particularly relevant in Ethiopian society, where discussions on mental health have historically been limited. By addressing these topics in an accessible format, shows like “Enmekaker” can play a pivotal role in altering societal perceptions.

Cultivation Theory

Cultivation Theory, developed by George Gerbner, suggests that long-term exposure to media content can shape an individual's worldview and perceptions of reality. In the context of talk shows, continuous viewership can lead audiences, especially youth, to adopt the values and attitudes portrayed on these programs. For instance, if a talk show consistently highlights issues of social justice and activism, it may encourage young viewers to engage more actively in these areas (Gerbner et al., 2002). This theory underscores the importance of understanding the content of talk shows and their potential effects on audience behaviors and beliefs.

Uses and Gratifications Theory

Uses and Gratifications Theory explores the reasons why audiences consume media and the gratifications they seek from it. Talk shows often provide entertainment, information, and a sense of community, especially for younger viewers seeking relatable content. By engaging with interactive segments, viewers may find a sense of belonging and validation of their experiences. This theory emphasizes the active role of the audience in interpreting and responding to media content (Blumler & Katz, 1974).

Implications for Ethiopian Society of talk show

In the context of Ethiopian society, the interplay of these theories provides a valuable lens for analyzing how talk shows like “Enmekaker” impact societal perceptions and cultural norms. As these programs increasingly tackle significant social issues—ranging from health and gender equality to political discourse—they can either challenge existing stereotypes or, conversely, perpetuate them if not approached critically.

Moreover, as youth are particularly influenced by the content of these shows, understanding their engagement is essential for evaluating the broader implications for societal change. Talk shows can serve as platforms for amplifying marginalized voices and encouraging dialogue around pressing issues, thereby fostering social awareness and activism among younger audiences.

By utilizing Framing Theory, Cultivation Theory, and Uses and Gratifications Theory, researchers can better understand the complex dynamics at play in the influence of talk shows on society. This theoretical framework not only sheds light on the role of media in shaping public

discourse but also emphasizes the need for critical engagement with content, particularly in culturally rich and diverse societies like Ethiopia.

2.3. Conceptual Framework

From the above literature, the researcher will formulate the following conceptual framework for the study

- Audience Perception: This term refers to the collective views, opinions, and feelings that viewers have about the "Enmekaker" program. Understanding audience perception is essential as it reflects how effectively the program connects with its audience.
- **Content Quality**: Content quality encompasses the perceived value, relevance, and effectiveness of topics discussed in the "Enmekaker" program. This measure is crucial in determining whether the show meets the educational and entertainment needs of its audience.
- **Presentation Style**: This term analyzes how the "Enmekaker" program is delivered, considering factors like tone, visuals, and audience interaction. A compelling presentation style can significantly enhance viewer engagement and satisfaction.
- **Social Awareness**: Social awareness pertains to the audience's understanding and consciousness regarding social issues and cultural dynamics presented in the program. This aspect is important as it helps measure the program's impact on fostering informed viewers who are engaged with contemporary societal challenges.

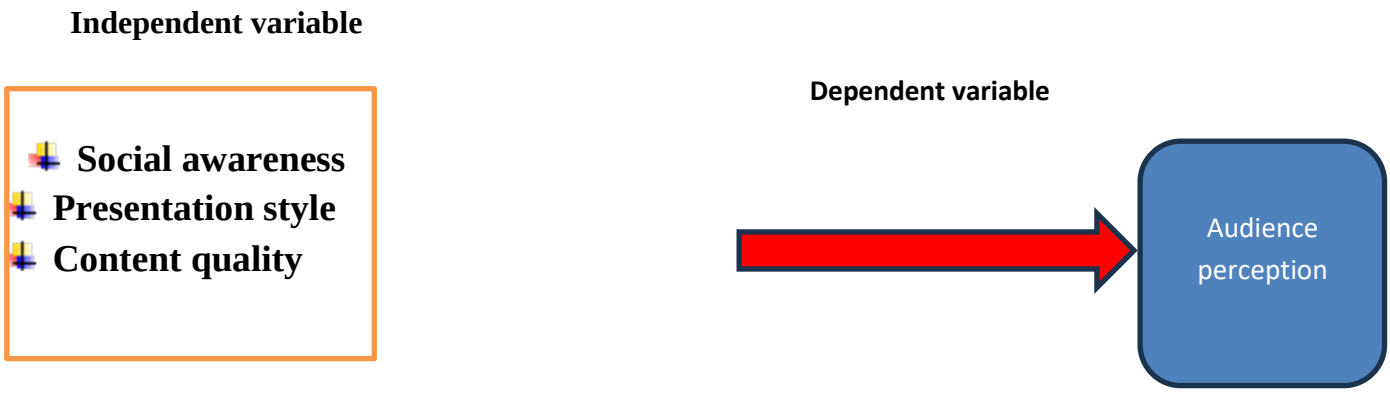

Figure 1:- conceptual framework (Deacon et al., 1999)

CHAPTER THREE

3. RESERCH METHODOLOGY

3.1. Introduction

In this chapter, the researcher outlined the methodology that guided the data collection and analysis processes for this study. This section is crucial as it provides a clear framework for how the research were be conducted, ensuring that the study's findings are credible and valid. The methodology is encompass the research design, data collection methods, participant selection, and data analysis techniques, providing a comprehensive overview of how the research objectives were be met.

3.2. Research Approach and Design

The researcher implemented a descriptive research design. This design is particularly relevant for describing and understanding the audience's perceptions of the "Enmekaker" talk show aired on EBS TV. Additionally, the investigation is guided by specific research questions aimed at elucidating these perceptions. The researcher adopts a quantitative research approach for this study. This approach is selected due to its formal, objective, and systematic nature, involving the use of numerical data to gather valuable information (Creswell, 2003).

To effectively confirm the objectives of this study, the chosen methodology is primarily focus on a quantitative research approach with a descriptive research design.

3.3. Study Area and Population

The study was conducted in Addis Ababa, the capital city of Ethiopia, which is characterized by a dynamic media environment and a high prevalence of television viewership (Ethiopian Media Authority, 2022). Specifically, the research focused on the Yeka sub-city and Lemi Kura sub-city both of them are selected randomly, where two youth associations will be randomly selected for participation. Each of these associations comprises approximately 200 members, making them a substantial representation of the target demographic.

The target population for this study includes young adults aged 18 to 35, a group that constitutes a significant portion of the audience for talk shows. This age range is particularly relevant due to the members' active engagement with social issues and their potential to influence societal norms and values. By concentrating on this demographic, the research aims to capture insights that reflect the perceptions and attitudes of young viewers towards the "Enmekaker" talk show on EBS TV.

This approach aligns with the quantitative research methodology, which seeks to analyze trends and patterns through structured surveys and questionnaires. By focusing on the youth associations in Yeka sub-city, the study provides a comprehensive understanding of how talk shows resonate with and impact young audiences in Ethiopia.

3.4. Sampling Method and Sample Size Determination

A stratified random sampling method was employed in this research to ensure that the sample accurately represents youth within the target population of young adults aged 18 to 35 in Yeka sub-city and Lemi kura sub-city youth association, Addis Ababa. The study focusd on two randomly selected woredas, each with an estimated population of 200 young adult members, resulting in a total population of approximately 400 young adults across both woredas. This approach allows for the selection of participants from different subgroups based on criteria such as age, gender, and educational background, contributing to a diverse and inclusive sample.

This sampling method, combined with the appropriate sample size calculation, ensures that the research findings were be representative and reliable, allowing for a thorough analysis of the audience's views regarding the "Enmekaker" talk show. The survey will utilize a 5-point Likert scale ranging from "strongly agree" to "strongly disagree" to quantify perceptions effectively

To determine the appropriate sample size for the survey, Cochran's formula for sample size calculation was utilized. Given the total population size of 400 young adults, a confidence level of 95%, and a margin of error of 5%, the sample size can be calculated as follows:

Cochran's formula is:.

$$n= \frac{N}{e^2(N+1}$$

Where:

- n = sample size
- Z*Z* = Z-value (for 95% confidence level, Z ≈ 1.96)
- p*p* = estimated proportion (assuming p=0.5*p*=0.5 for maximum variability)
- e*e* = margin of error (0.05)
- N=400

Plugging in the values:

$$\frac{400}{0.05^2(400+1)} = 200$$

3.5. Types of data

The research employs both primary and secondary data collection methods to gather comprehensive insights into audience perceptions of the "Enmekaker" talk show.

Primary Data Collection: This primarily involve the use of surveys. Questionnaires were be distributed to a larger audience within the selected youth associations in Yeka sub-city. The surveys will utilize a Likert scale format, allowing participants to express their level of agreement or disagreement with various statements related to their perceptions and viewing habits of the "Enmekaker" program. This quantitative approach will enable the researcher to collect measurable data that reflects the attitudes and opinions of young adults aged 18 to 35.

Secondary Data Collection: In addition to the primary data, the research uses a secondary data such as review of existing literature, reports, and studies that focus on talk shows and audience perceptions.

3.6. Data Collection instruments

Surveys: A structured questionnaire were be designed and distributed in person to ensure a wide reach among the target audience. The survey is primarily consist of closed-ended questions, allowing for quantifying perceptions regarding the "Enmekaker" talk show. Additionally, open-ended questions will be included to allow participants to share any further comments or insights

they may have. By focusing solely on surveys, the research aims to collect quantitative data that accurately reflects the views of young adults aged 18 to 35 within the youth associations in Yeka and Lemi Kura sub-city. This approach aligns with the overall research design and methodology, ensuring that the findings are robust and representative of the audience's perceptions.

By combining these methods, the research aims to achieve a well-rounded understanding of how the "Enmekaker" talk show is perceived by its audience, particularly among the youth in Addis Ababa.

The researcher was doing the pilot test with a small group similar to the target audience, for reliability and validity of the data. The feedback helped to fix any confusing questions. The questions were also based on previous studies to ensure they were relevant.

3.7. Data Analysis Method

The data analysis for this research were focus exclusively on quantitative data collected through structured questionnaires. This approach provides a clear and systematic examination of audience perceptions regarding talk shows. The analysis were be conducted using statistical software such as SPSS and includes the following components:

3.6.1. Quantitative Data Analysis

Descriptive Statistics:

Descriptive statistics was utilizing to summarize the demographic characteristics of the respondents and provide an overview of the survey data. This include the presentation of results in

terms of percentages and frequencies for each variable, allowing for a clear understanding of the distribution of responses.

3.7. Ethical Considerations

Ethical considerations were be paramount throughout the research process. Participants were be informed about the purpose of the study, and their consent will be obtained before participation. Confidentiality were be maintained by anonymizing responses and securely storing data. Participants will have the right to withdraw from the study at any time without any consequences. Additionally, the research will adhere to ethical guidelines set forth by relevant institutional review boards. This methodology outlines a comprehensive framework for investigating audience perceptions of talk shows in Ethiopia, ensuring a robust and ethical approach to data collection and analysis

CHAPTER FOUR

DATA ANALYSIS ANS PRESENTATION

This chapter comprises two sections. The first section outlines respondents' demographic characteristics, including gender, age, education level, and work experience. The second section presents descriptive statistics related to each question, focusing on the mean and standard deviation

4.1. Demographic data

Table 1: Demographic data

Variable		Frequency	%
Gender	Male	93	46.5
	Female	107	53.5
	Total	200	100.0
Age	Below 20	79	39.5
	21-30	121	60.5
	Total	200	100.0
Education status	High school	93	46.5
	diploma holder	27	13.5

	first degree	80	40.0
	Total	200	100.0
Marital status	Single	146	73.0
	married	54	27.0
	Total	200	100.0

Source: - Own Survey computed in SPSS data, 2024

Table 1 presents the demographic characteristics of the respondents. Regarding gender distribution, 53.5% of respondents were female, while 46.5% were male, indicating a slightly higher representation of females in the sample.

In terms of age distribution, 39.5% of respondents were below 20 years old, and 60.5% were between 21-30 years old. This distribution shows that the majority of respondents are within the 21-30 age range, representing primarily young adults.

For educational background, 46.5% of respondents had a high school education, 13.5% held a diploma, and 40.0% had a first degree. This data suggests that the sample has a diverse educational profile, with a significant proportion of respondents having a high school or diploma-level education.

Regarding marital status, 73.0% of respondents were single, while 27.0% were married. This indicates that the majority of the sample is composed of single individuals.

Overall, the data presented in Table 1 provides a comprehensive overview of the demographic characteristics of the respondents, highlighting the gender, age, educational, and marital status distributions within the sample.

4.2. Responses to core question

4.2.1. Feeling about the program

Table 2:- Audience's feeling about the program

Statements	**Mean**	**S.D**	**N**

The “Enmekaker” program effectively connects with its audience.	3.19	1.17079	200
I find the discussions on “Enmekaker” to be engaging and relevant	2.790	1.04948	200
The “Enmekaker” program meets my expectations for a talk show.	2.865	.88356	200
I feel that “Enmekaker” addresses issues that are important to me.	2.60	1.02727	200
Overall mean	**2.861**		

Source:- Own Survey computed in SPSS data, 2024

Table 2 presents the responses of the participants regarding the "Enmekaker" program. The mean in the range (3.5-5) indicates more positive perceptions, the range in (2.6-3.4) indicates moderate positive perceptions, and the value of the mean below 2.5 indicates that negative perception value.

The first statement, "The 'Enmekaker' program effectively connects with its audience," has a mean score of 3.19 and a standard deviation (S.D.) of 1.17079, indicating that on average, participants feel the program moderately connects with its audience, with some variability in responses.

The second statement, "I find the discussions on 'Enmekaker' to be engaging and relevant," has a mean score of 2.790 and an S.D. of 1.04948. This suggests that participants generally find the discussions on the program to be somewhat engaging and relevant, but with some room for improvement.

The third statement, "The 'Enmekaker' program meets my expectations for a talk show," has a mean score of 2.865 and an S.D. of 0.88356. This indicates that participants' expectations for the program as a talk show are moderately met, with relatively less response variability than the previous statements.

The fourth statement, "I feel that 'Enmekaker' addresses issues that are important to me," has a mean score of 2.60 and an S.D. of 1.02727. This implies that participants feel the program only somewhat addresses important issues, with a moderate level of variability in responses.

The overall mean score across all statements is 2.861, suggesting that participants have a generally positive but not overwhelmingly favorable perception of the "Enmekaker" program. The data indicates that there is room for improvement in the program's ability to connect with its audience, engage them with relevant discussions, meet their expectations, and address issues that are important to them

4.2.2. Content Quality

Table 3: content quality

Statements	**Mean**	**S.D**	**N**
The topics discussed on “Enmekaker” are valuable and informative..	3.6700	79008	200
The content of “Enmekaker” is relevant to current social issues.	3.6550	87165	200
The discussions on “Enmekaker” are well-researched and credible.	3.1450	1.14478	200
Enmekaker” provides a good balance of educational and entertaining content	3.4400	1.21812	200
Overall mean	**3.476**		

Source:- Own Survey computed in SPSS data, 2024

Table 3 presents the participants' perceptions of the content quality of the "Enmekaker" program. The mean in the range (3.5-5) indicates more positive perceptions, the range in (2.6-3.4) indicates moderate positive perceptions, and the value of the mean below 2.5 indicates that negative perception value.

The first statement, "The topics discussed on 'Enmekaker' are valuable and informative," has a mean score of 3.6700 and a standard deviation (S.D.) of 0.79008. This suggests that participants generally find the topics discussed on the program to be quite valuable and informative, with relatively low variability in responses.

The second statement, "The content of 'Enmekaker' is relevant to current social issues," has a mean score of 3.6550 and an S.D. of 0.87165. This indicates that participants perceive the

program's content to be highly relevant to current social issues, with a similar level of agreement among the respondents.

The third statement, "The discussions on 'Enmekaker' are well-researched and credible," has a mean score of 3.1450 and an S.D. of 1.14478. This suggests that participants believe the discussions on the program are moderately well-researched and credible, with some variability in responses.

The fourth statement, "'Enmekaker' provides a good balance of educational and entertaining content," has a mean score of 3.4400 and an S.D. of 1.21812. This implies that participants feel the program generally maintains a good balance between educational and entertaining content, though there is some variability in these perceptions.

The overall mean score across all statements is 3.476, which indicates that participants have a generally positive perception of the content quality of the "Enmekaker" program. The data shows that the program is perceived as providing valuable, relevant, and moderately well-researched content, with a reasonable balance between education and entertainment.

4.2.3. Presentation Style

Table 4: presentation style

Statements	**Mean**	**S.D**	**N**
The presentation style of “Enmekaker” is engaging and keeps my attention..	3.2550	.77652	200
The visuals and tone of “Enmekaker” enhance my viewing experience.	3.1250	.95600	200
The hosts of “Enmekaker” are relatable and effective in their roles.	2.4450	.96521	200
Audience interaction on “Enmekaker” adds value to the program	3.2800	1.33435	200
Overall mean	**3.026**		

Source:- Own Survey computed in SPSS data, 2024

Table 4 presents the participants' perceptions of the presentation style of the "Enmekaker" program. The mean in the range (3.5-5) indicates more positive perceptions, the range in (2.6-3.4) indicates moderate positive perceptions, and the value of the mean below 2.5 indicates a negative perception value.

The first statement, "The presentation style of 'Enmekaker' is engaging and keeps my attention," has a mean score of 3.2550 and a standard deviation (S.D.) of 0.77652. This shows that participants generally find the presentation style of the program to be moderately engaging and effective in maintaining their attention, with relatively low variability in responses.

The second statement, "The visuals and tone of 'Enmekaker' enhance my viewing experience," has a mean score of 3.1250 and an S.D. of 0.95600. This indicates that participants perceive the visuals and tone of the program to be somewhat effective in enhancing their viewing experience, with a similar level of agreement among the respondents.

The third statement, "The hosts of 'Enmekaker' are relatable and effective in their roles," has a mean score of 2.4450 and an S.D. of 0.96521. This suggests that participants believe the hosts of the program are only moderately relatable and effective in their roles, with some variability in responses. The fourth statement, "Audience interaction on 'Enmekaker' adds value to the program," has a mean score of 3.2800 and an S.D. of 1.33435. This implies that participants feel the audience interaction on the program generally adds value, though there is some variability in these perceptions.

The overall mean score across all statements is 3.026, which indicates that participants have a moderately positive perception of the presentation style of the "Enmekaker" program. The data suggests that the program's presentation style is perceived as moderately engaging, with visuals and tones that somewhat enhance the viewing experience, but the hosts are only moderately relatable, and audience interaction is seen as adding moderate value to the program.

4.2.4. Social Awareness

Table 5:- Social awareness

Statements	**Mean**	**S.D**	**N**
Enmekaker" increases my understanding of social issues..	3.7200	1.07114	200
The program helps me become more aware of cultural dynamics.	3.2700	.92812	200
The issues discussed on "Enmekaker" are relevant to contemporary societal challenges	2.9250	1.43165	200

“Enmekaker” encourages me to think critically about societal challenges.	3.2050	90946	200
Overall mean	**3.28**		

Source:- Own Survey computed in SPSS data, 2024

Table 5 presents the participants' perceptions of the "Enmekaker" program's ability to raise social awareness. The mean in the range (3.5-5) indicates more positive perceptions, the range in (2.6-3.4) indicates moderate positive perceptions, and the value of the mean below 2.5 indicates that negative perception value.

The first statement, "'Enmekaker' increases my understanding of social issues," has a mean score of 3.7200 and a standard deviation (S.D.) of 1.07114. This shows that participants generally feel the program is effective in increasing their understanding of social issues, though there is some variability in responses.

The second statement, "The program helps me become more aware of cultural dynamics," has a mean score of 3.2700 and an S.D. of 0.92812. This indicates that participants perceive the program to be moderately effective in increasing their awareness of cultural dynamics, with a relatively consistent level of agreement among the respondents.

The third statement, "The issues discussed on 'Enmekaker' are relevant to contemporary societal challenges," has a mean score of 2.9250 and an S.D. of 1.43165. This indicate that participants believe the issues discussed on the program are only somewhat relevant to contemporary societal challenges, with a higher degree of variability in responses.

The fourth statement, "'Enmekaker' encourages me to think critically about societal challenges," has a mean score of 3.2050 and an S.D. of 0.90946. This implies that participants feel the program moderately encourages them to think critically about societal challenges, with a relatively consistent level of agreement.

The overall mean score across all statements is 3.28, which indicates that participants have a generally positive perception of the "Enmekaker" program's ability to raise social awareness. The data suggests that the program is seen as effective in increasing understanding of social issues and awareness of cultural dynamics, but is only moderately successful in addressing the

relevance of the issues discussed to contemporary societal challenges and encouraging critical thinking about these challenges.

Table 6:- Frequency of watching

How often do you watch the EBS program?				
	Frequency	Percent	Mean	Std. Deviation
Every week	75	37.5	1.8150	.73037
every two week	87	43.5		
occasionally	38	19.0		
Total	200	100.0		

Source: - Own Survey computed in SPSS data, 2024

Table 6 presents the frequency with which the participants watch the "Enmekaker" program on EBS.

The data shows that:

- 75 participants, or 37.5% of the sample, watch the program every week.
- 87 participants, or 43.5% of the sample, watch the program every two weeks.
- 38 participants, or 19% of the sample, watch the program occasionally.

The mean frequency of watching the program is 1.8150, with a standard deviation of 0.73037. This indicates that the majority of participants (81%) watch the "Enmekaker" program at least every two weeks, with the most common frequency being every two weeks (43.5% of the sample). However, also a significant portion (19%) who only watch the program occasionally.

The standard deviation of 0.73037 suggests that there is some variability in the frequency of watching among the participants, with some watching more often than others watch.

Overall, the data shows that the "Enmekaker" program has a regular viewership, with most participants tuning in at least every two weeks, and a sizable portion watching the program every week. However, there is stillroom for increasing the frequency of viewership among the occasional watchers.

Table 7:- Appropriateness of the program schedule

How appropriate is the schedule of the program				
	Frequency	Percent	Mean	Std. Deviation
Appropriate	75	37.5	.1.6250	.48534
not appropriate	125	62.5		
Total	200	100.0		

Source: - Own Survey computed in SPSS data, 2024

Table 7 presents the participants' perceptions of the appropriateness of the schedule for the "Enmekaker" program.

The data shows that:

- 75 participants, or 37.5% of the sample, find the schedule of the program to be appropriate.
- 125 participants, or 62.5% of the sample, find the schedule of the program to not be appropriate.

The mean score for the appropriateness of the program schedule is 1.6250, with a standard deviation of 0.48534.

This indicates that the majority of participants (62.5%) do not believe the current schedule of the "Enmekaker" program is appropriate. In contrast, only 37.5% of the participants find the schedule to be appropriate.

The standard deviation of 0.48534 suggests that there is relatively low variability in the responses, with most participants holding a similar perception regarding the appropriateness of the program schedule.

Overall, the data indicate that there is room for improvement in the scheduling of the "Enmekaker" program, as the majority of participants do not find the current schedule to be appropriate. This may be an area for the program's producers to consider when making decisions about the timing and frequency of the program's broadcasts.

4.3. Response to open-ended question

The qualitative study is analyzed by using thematic analysis to understand the audience's perception of the EBS Enmekaker talk show program. The researcher used an open ended questionnaire collecting the dat. The participants shared their thoughts on Different aspects of the program, and the researchers analyzed these responses to identify the key themes.

A. Suggestions for Program Improvement

- **Do you have something to add on the program?**

The participants generally said that the Enmekaker talk show should include content that caters to a wider range of audiences, such as elders and people over 30 years old. They felt that expanding the target audience and discussing a more diverse set of topics would make the program more accessible and relevant to more people.

B. Overall Quality of Content

- **How do you assess the overall quality of the content presented in the Enmekaker talk show?**

The participants expressed that the overall quality of the content in the Enmekaker talk show was generally good. However, they suggested that the program could be further improved by incorporating the perspectives and concerns of the older age group. This would make the program more inclusive and responsive to the diverse needs of the audience.

C. Techniques Used by the Host

- **Can you provide examples of techniques used by the host that resonate with you?**

The participants appreciated the host's strong understanding of the area that the show were be focused and their ability to engage in insightful discussions. They praised the host's active listening skills and the way they raised thought-provoking points, demonstrating a wonderful grasp of the issues being addressed.

D. Effectiveness in Addressing Social Issues

- **How effectively does the Enmekaker talk show address relevant social issues in Ethiopia?**

The participants acknowledged that the Enmekaker talk show effectively raised important social issues and provided essential information on various topics relevant to the Ethiopian context. They appreciated the program's ability to address and discuss relevant social issues in a meaningful way.

In summary, the audience's perception of the Enmekaker talk show was generally positive. However, the participants suggested that the program could be further enhanced by considering the perspectives and needs of a more diverse demographic, particularly the older age group. The participants recognized the program's strengths in terms of content quality, the host's expertise, and its effectiveness in addressing important social issue.

4.4. Discussion of results

The study surveyed 200 participants, representing a complete response rate. The gender distribution of the sample showed a slightly higher representation of females (53.5%) compared to males (46.5%). The findings highlight a relatively balanced gender representation, with a slight overrepresentation of female viewers. To further engage and cater to the diverse audience, the Enmekaker program producers could consider incorporating content and perspectives that appeal to both male and female viewers

Regarding age, the majority of respondents (60.5%) were within the 21-30 age range, while 39.5% were below 20. This shows that the Audience of Enemkaker talk shows are young adult viewers. This age distribution of the audience indicates a strong presence of young adult viewers, presenting opportunities for the program to address topics and issues that are relevant and engaging for this group.

The study also shows that that of educational background, 46.5% of the respondents had a high school education, 13.5% held a diploma, and 40.0% had a first degree. This diverse educational profile among the participants indicates a varied viewership for the Enmekaker program. The educational diversity among the audience indicates that the Enmekaker program has the potential to reach a wide range of viewers, from high school education to first degrees. This diversity can be leveraged to provide educational and informative content that resonates with viewers from various educational backgrounds.

The data on marital status reveals that 73.0% of the respondents were single, while 27.0% were married. This shows that the program's audience is predominantly by single individuals.

This predominance of single viewers highlights the need for the program to consider addressing topics and issues relevant to this demographic's social and personal lives, such as relationships, career development, and personal growth.

In addition to demographic data, the survey also indicates the audience perception; it has generally positive but not overwhelmingly favorable perceptions of the Enmekaker program. On average, the participants feel that the program moderately connects with its audience (mean = 3.19). They also find the discussions somewhat engaging and relevant (mean = 2.790). Participants' expectations for the program as a talk show are also moderately met (mean = 2.865), and they feel the program only somewhat addresses issues important to them (mean = 2.60). The overall mean score of 2.861 shows that there is a need for improvement in the program's ability to connect with its audience.

The survey results also indicate that the audience has a generally positive perception of the content quality of the Enmekaker program. Participants generally find the topics discussed to be quite valuable and informative (mean = 3.6700), and they perceive the content to be highly relevant to current social issues (mean = 3.6550). However, they believe the discussions are only moderately well-researched and credible (mean = 3.1450), and they feel the program maintains a good but not exceptional balance between educational and entertaining content (mean = 3.4400). The overall mean score of 3.476 shows that the audience appreciates the content quality of the Enmekaker program, but there is still to require for improvement in terms of the credibility and balance of the discussions.

In addition to the above demographic structure of the respondent, audience feelings and quality of the content, the survey also indicates the style of presentation. Based on the result the audience has a moderately positive perception of the presentation style of the Enmekaker program. Participants generally find the presentation style to be moderately engaging and effective in maintaining their attention (mean = 3.2550). They also perceive the visuals and tone of the program to be somewhat effective in enhancing their viewing experience (mean = 3.1250). However, the participants believe the hosts are only moderately relatable and effective in their roles (mean = 2.4450), and

they feel the audience interaction on the program adds moderate value (mean = 3.2800). The overall mean score of 3.026 shows that the program needs improvement in the program's presentation style, particularly in terms of the hosts' performance and the value added by audience interaction

The survey results also indicate the audience has a generally positive perception of the Enmekaker program's ability to raise social awareness. Participants generally feel the program is effective in increasing their understanding of social issues (mean = 3.7200) and moderately effective in increasing their awareness of cultural dynamics (mean = 3.2700). However, they believe the issues discussed in the program are only somewhat relevant to contemporary societal challenges (mean = 2.9250), and the program only moderately encourages them to think critically about these challenges (mean = 3.2050). The overall mean score of 3.28 show that the audience sees the program as a valuable tool for increasing social awareness, but there is a need for improvement in addressing the relevance of the issues discussed and encouraging critical thinking about societal challenges.

According to the data collected from the respondents its shows that the majority of participants (81%) watch the Enmekaker program at least every two weeks, with the most common frequency being every two weeks (43.5% of the sample). However, also a significant portion (19%) who only watch the program occasionally. The mean frequency of watching is 1.8150, with a standard deviation of 0.73037, indicating some variability in the regularity of viewership among the participants.

Based on the survey results the majority of participants (62.5%) do not find the current schedule of the Enmekaker program to be appropriate, while only 37.5% of the participants find the schedule to be appropriate. The mean score for the appropriateness of the program schedule is 1.6250, with a standard deviation of 0.48534, suggesting relatively low variability in the responses. This data show that the program's producers should consider adjusting the schedule to better meet the preferences of the audience.

CHAPTER FIVE

Conclusion and recommendations of the study

In this chapter based on the finding or the result of the study the researcher discusses, summarizes, concludes and recommends the findings of the study

5.1. Conclusion:

This study aimed to assess the audience's perception of the Enmekaker talk show program, focusing on demographic representation, content quality, presentation style, and the program's ability to raise social awareness. The findings reveal that the program has a relatively balanced gender representation, with a slight overrepresentation of female viewers (53.5%). This suggests that while the program appeals to both genders, there is an opportunity to further engage male viewers by incorporating content and perspectives that cater to their interests. The audience is predominantly young adults, with 60.5% of respondents falling within the 21-30 age range, indicating that the program resonates strongly with this demographic. This presents an opportunity for the producers to address topics relevant to young adults, such as career development, personal growth, and relationships, which could enhance viewer engagement and loyalty.

The study also highlights the diverse educational background of the audience, with 46.5% having a high school education, 13.5% holding a diploma, and 40.0% possessing a first degree. This diversity suggests that the Enmekaker program has the potential to reach a wide range of viewers, from those with basic education to those with higher academic qualifications. To leverage this, the program could focus on providing educational and informative content that is accessible yet intellectually stimulating, ensuring it resonates with viewers across different educational levels.

In terms of content quality, the audience generally perceives the program positively, particularly appreciating the relevance and informativeness of the topics discussed (mean = 3.6700). However, the moderate scores for the credibility and research quality of the discussions (mean = 3.1450) indicate room for improvement. Enhancing the depth and accuracy of the content could further strengthen the program's credibility and appeal. Additionally, while the audience finds the

program moderately engaging, there is a need to improve the presentation style, particularly in terms of the hosts' relatability and effectiveness (mean = 2.4450). Making the hosts more relatable and improving audience interaction could significantly enhance the overall viewing experience.

The program's ability to raise social awareness is another area where the audience sees value, particularly in increasing understanding of social issues (mean = 3.7200). However, the moderate scores for the relevance of the issues discussed (mean = 2.9250) and the encouragement of critical thinking (mean = 3.2050) suggest that the program could do more to address contemporary societal challenges and stimulate deeper reflection among viewers. By focusing on more pressing and relevant issues, the program could position itself as a critical platform for social discourse and education.

Finally, the study reveals that while the majority of participants (81%) watch the program regularly, a significant portion (19%) only watch occasionally. Additionally, 62.5% of respondents find the current schedule inappropriate, indicating a need for the producers to reconsider the timing of the program to better align with the audience's preferences. Adjusting the schedule could potentially increase viewership and engagement, particularly among occasional viewers.

In conclusion, while the Enmekaker program has a generally positive perception among its audience, there are several areas where improvements can be made. By addressing the identified gaps in content credibility, presentation style, relevance of issues, and scheduling, the program can enhance its appeal, strengthen its connection with the audience, and solidify its position as a valuable platform for social awareness and education. These improvements could not only increase viewer satisfaction but also broaden the program's reach and impact, making it a more effective tool for engaging and informing its diverse audience.

5.2. Recommendations:

Based on the survey findings, the following recommendations are proposed for the Enmekaker program:

1. **Content Development:**

- The program should enhance the credibility and balance of the discussions by ensuring the topics are well-researched and present a balanced perspective.
- The show of Enemekaker should be considering incorporating more diverse voices and perspectives to appeal to the program's diverse audience.

2. **Audience Engagement:**

    - The producers should improve the program's ability to connect with the audience by making the hosts more relatable and effective in their roles.
    - Explore ways to enhance the value of audience interaction, such as incorporating more opportunities for audience participation and feedback.

3. **Schedule Adjustment:**

    - The producers of the talk show program should address the audience's concerns about the program's schedule by considering adjustments that better align with their preferences and viewing habits.

4. **Social Awareness:**

    - The producers should strengthen the program's ability to raise social awareness by addressing the relevance of the issues discussed and encouraging critical thinking about societal challenges.
    - This can help the program become a more effective platform for addressing important social issues.

By implementing these recommendations, the Enmekaker program can enhance its appeal to the audience, improve the overall viewing experience, and establish itself as a valuable resource for social awareness and discussion

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.

Appendix I:-Questionnaire

Addis Abeba University

School of Journalism and Communication

Dear Valued Respondent,

My name is Tigest Demessea and a second-year journalism student at Addis Ababa university. Currently, I am conducting research on "Assessment of Audience's Perception on talk show program: EBS's Enmekaker program in focus" as a partial fulfillment for of journalism Program. The general objective of this study is to Assessment of Audience's Perception talk show program: EBS's Enmekaker program in focus. The following questionnaire has been developed to help the researcher gather information necessary to answer the research questions of the study.

I would like to assure you that the data to be collected will be used only for the research purpose and remain confidential. For further information, please don't hesitate to contact me through the following address:

Tigest demessea

contact. No. Kindly fill it appropriately.

Part A: General Information

I. Gender: Female ☐ ☐ Male

II. Age: Below 20 ☐ 21-30 ☐ 31-40 ☐

III. Education background

High School ☐ Diploma ☐ First Degree ☐ Postgraduate Other ☐

IV. Martial status

Single ☐ Marred ☐ divorce ☐ widow ☐

Part II:- questioners

Variable	I perceive	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Feeling about the program	The "Enmekaker" program effectively connects with its audience.					
	I find the discussions on "Enmekaker" to be engaging and relevant.					
	The "Enmekaker" program meets my expectations for a talk show.					
	I feel that "Enmekaker" addresses issues that are important to me.					
Content Quality	The topics discussed on "Enmekaker" are valuable and informative.					
	The content of "Enmekaker" is relevant to current social issues.					
	The discussions on "Enmekaker" are well-researched and credible.					
	"Enmekaker" provides a good balance of educational and entertaining content.					
ntatio n Style	The presentation style of "Enmekaker" is engaging and keeps my attention.					

	The visuals and tone of "Enmekaker" enhance my viewing experience.					
	The host(s) of "Enmekaker" are relatable and effective in their roles.					
	Audience interaction on "Enmekaker" adds value to the program.					
Social Awareness	"Enmekaker" increases my understanding of social issues.					
	The program helps me become more aware of cultural dynamics.					
	"Enmekaker" encourages me to think critically about societal challenges.					
	The issues discussed on "Enmekaker" are relevant to contemporary societal challenges.					

1. How often do you watch EBS program?
    a. Every week b, every two week c, occasionally d, rarely
2. How appropriate is the schedule of the program
    a. Appropriate b, not appropriate
3. Do you have something to add on the program?
    _____
    _____
    _____
4. How do you assess the overall quality of the content presented in the Enmekaker talk show?
    _____
    _____
    _____
5. Can you provide examples of techniques used by the host that resonate with you?
    _____
    _____
    _____
6. How effectively does the Enmekaker talk show address relevant social issues in Ethiopia?
    _____
    _____
    _____