



ADDIS ABABA UNIVERSITY

**SCHOOL OF GRADUATE STUDIES
FACULTY OF JOURNALISM AND
COMMUNICATION**

**AUDIENCE SATISFACTION WITH ADDIS MEDIA
NETWORK ADDIS ENTERTAINMENT**

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ADDIS ABABA

CERTIFICATE

Addis Ababa University Graduate School of Journalism and Communication

This is to certify that the thesis prepared by Betelhem Andargachew, entitled "An Assessment of audience Satisfaction with Addis media network Addis entertainment Program" and submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Communication complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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Declaration

I, the undersigned, declare that this thesis is my original work and has not been presented for a degree in any other university, and that all sources of materials used for the thesis have been duly acknowledged.

Betelhem Andargachew _____

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Advisor

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KEY WORDS

Use and gratification

Audience satisfaction

ABSTRACT

This study aimed to assess the satisfaction of Addis Media Network Addis entertainment program viewers. Public dissatisfaction with Addis media network has prompted this study to investigate audience satisfaction with the station's programming. To measure audience satisfaction levels, a survey employing Likert scales was used to gather the necessary data. Mean scores of satisfaction scales and respondent percentages were employed for data analysis and interpretation. The questions were examined in light of eleven factors that influence audience gratification. This study investigated the satisfaction level of viewers with an AMN Addis entertainment program using quantitative and qualitative methods like questionnaire and individual interviews. Researchers deliberately chose viewers and even interviewed the program's editors and producers. The findings show the program fails to meet viewers' expectations and doesn't align with their needs or preferences. Based on the findings, recommendations are suggested on how to improve the program to gratify the audiences and it is evident that AMN Addis entertainment programs fall short in meeting the expectations of their viewers by failing to produce and broadcast content that aligns with their preferences.

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CHAPTER ONE

1. INTRODUCTION

This chapter sets the stage for the study by delving into the background, problem statement, and research questions that underpin the investigation. Additionally, it outlines the objectives, significance, scope, and limitations of the study.

1.1. Background of the study

Currently, there are many channels available for sharing amusing or instructional content. When all of these other mediums are considered, television is one of the most recent inventions. The researcher will estimate audience satisfaction with Addis Media Network from those television stations. According to Gizew Amare (2001), one of these media outlets owned by the Ethiopian government is Addis Media Network (AMN), which was founded in 1992 during the previous EPRDF regime. AMN was the organization that ran under the Culture and Communication Bureau of the city administration until 1997. (Abu,2019). With the publication of Addis Lisan, Addis Metropolitan, a pocket-sized (A5) magazine, FM 96.3 radio, and Addis TV, a television channel, it began operating as an independent institute and agency. The print and distribution markets are currently closed to Addis Metropolitan Magazine.

According to Kassahun (2017), The Addis media network (AMN) was established under Proclamation No. 20/2002 and is accountable to the Addis Ababa City Council (Addis Ababa City Administration Proclamation No. 20/2002). Prior to its establishment as an agency, AMN operated under the Addis Ababa Communication Affairs Bureau. Furthermore, the aim of the AMN is to play a supporting role in the city government's economic, social, and good governance building efforts, as well as to encourage further strengthening of the democratic culture.

The media owned by the agency offer editorial content with the aim of creating local and national agendas. According to the information gathered from the institution the editorial work that the media presents is largely focused on attaining these national and local objectives since the media is founded on national and local agendas. Because of this, while preparing and

presenting their editorial work, agency officials and journalists must take these agendas into account.

Addis media network has many structures. Sunday weekly Addis entertainment transmits different programs for the people of Addis Ababa and its locality. The entertainment program section of the AMN transmits different programs for 3 and hours per week from 2:00 pm to 5:00 pm. On this television, a variety of fun and educational programs are aired. The programs broadcast by this section include tibeb Ethiopian, Drama, sport, ene lehagere, tilantant ena zare, yetibeb ashara, yestudio engida program has three hours coverage per week on the station. The program provides educational and entertaining content for the audience and contributes significantly to the development of the media industry as well as economic, social and political issues.

The process by which one person (the communicator) elicits responses from another person (the communicant) through the use of symbols is communication in its most basic form (Hall, 1967). People who watch television come in all different shapes and sizes. Disparities may also exist in terms of social, educational, economic, psychological, cultural, ethical, religious, political, physical, or intellectual factors. The diversity of people's backgrounds, skills, and views presents difficulties for television entertainment. This thesis will measure the audience satisfaction of the Sunday Amharic entertainment program on Addis Media Network using government personnel from the Addis Ababa City Communication Bureau. The appearance and substance of television significantly affect viewers' views and behavior.

Mytton (1999) asserts that the majority of broadcasting channels operate continuously with little regard for the enjoyment of their listeners or viewers. This is due to the nature of the media: once the message is broadcast, anyone with a TV set can monitor and view it without the source's awareness. In the opposite situation, a viewer may turn off the television if they find the programming on the channel offensive. In order to satisfy its viewers or listeners, a broadcasting medium, should know the interests of its viewers. It has to try to answer the question why people watch television.

According to Katz, Blumler and Gurevitch (1974), viewers will stay watching actively only if a program satisfies their needs and expectations. Similarly, Lin (1996) stated that viewers engage in viewing when they experience higher level of gratification. However, since TV audiences are heterogeneous, their interests are of various sorts. That is, people watch TV for different interests, satisfy their needs for information about their personal identity, integration and social interaction, entertainment or/and education. As a result, it would be hard to get a single solution to these various needs.

This wide diversity of backgrounds, skills and attitudes produce problems for television programmers. In this regard a research is needed to assess what the exact relationship is between AMN and its audiences.

Nowadays there are various programs transmitted on AMN. The programs broadcast by this section include tibeb Ethiopian, Drama, sport, ene lehagere, tilantant ena zare, yetibeb ashara, yestudio engida program has three hours coverage per week on the station.

1.2. Statement of the problem

Data indicates that Ethiopia has around 23.96 million internet users. Due to this, between 2020 and 2021, there were 500 000 more social media users in Ethiopia (Simon KEMP, 2021). Because of the quick development of new media technologies, people formerly thought to be passive consumers of mass media can now actively participate in content creation on digital media platforms (Salaudeen & Ngozi, 2020). Additionally, the Ethiopian Media Council claimed that 38 television stations, comprising 26 commercial, 2 community, and 10 public channels, had been granted licenses by the Ethiopian Media Authority (now abbreviated to EBA). This enables audiences to access other information sources and raises the media's value in terms of both services and quality.

In two interconnected marketplaces, media companies compete. Competition exists between them for the selling of material to customers, as well as between them and advertising vying for access to these consumers' attention (Sarvary, 2009). Major participants in the industry implemented new tactics and flexible ways to take advantage of the shifting consumer needs,

which resulted in a number of changes in the media and entertainment sector with regard to content generation, aggregation, and distribution.

Whereas, putting different productions on air without knowing audiences satisfaction remains waste of time and will not have any value for the producers as well as for the overall audiences. Therefore, care should be taken on how to manage audience satisfaction and their choices. With this regard, Tseganesh (2009:10) says, “Providing and transmitting programs without the needs and / or preferences of its audience mean nothing except waste of time, energy and resources.”

Public dissatisfaction with Addis media network has prompted this study to investigate audience satisfaction with the station's programming. Various studies have been conducted on audience satisfaction with television programs in general. Abel Adamu (2005) has conducted audience satisfaction on Ethiopian television evening program. According to his finding the audience satisfaction level was very poor. Most of the programs have lack of information. But relatively question and answer and 50 lemon programs satisfied the audiences.

Another study by researcher Tsganesh Mulugeta (2009) studied the level of viewer satisfaction on children's programs broadcast on Ethiopian television. According to the findings of her research, the children's programs broadcasted on Ethiopian television are not satisfactory to the viewers.

Kasahun (2017) conducted a study on the youth program broadcasted by a new media network. The findings of the study were that the youth program with the case of Addis Media Network does not satisfy the audience. However, it can be understood from the findings that some viewers are satisfied with sports and guests compared to other programs. Therefore, the researcher feels that assessing the level of satisfaction/dissatisfaction of audiences with Addis media network Addis entertainment programs is of paramount importance for the betterment of transactions between the media and its audiences.

1.3. Objective of the study

1.3.1 General objective

The general objective of the study is to examine audience satisfaction with Addis media network Television: the case of Sunday Amharic language entertainment.

1.3.2. Specific objectives

The following are the specific objectives of the research;

- To identify the level of satisfaction /dissatisfaction of the audience of AMN Sunday weekly Addis Amharic language entertainment program.
- Identify the extent to which AMN Sunday weekly Amharic language entertainment program meets the needs of audience.
- To examine why audiences watch AMN Sunday weekly Amharic language Addis entertainment programs.

1.4. Research questions

The research could answer the following basic research questions

1. What is the audience level of satisfaction or dissatisfaction with the AMN Sunday Addis Amharic language entertainment program?
2. To what extent does AMN's Sunday weekly Amharic language entertainment program meet the needs of the audience?
3. Why do audiences watch AMN Sunday's weekly Amharic-language Addis entertainment programs?

1.5 Significance of the study

The study of audience perception, behavior, and preferences has evolved into a crucial instrument for managing broadcasting systems all around the world. Managers have discovered that research is crucial for achieving their goals at both ends of the spectrum of broadcasting policy that of acceptance, which tries to give the public what it wants, and the extreme of authoritarianism, which permits the audience what it ought to have (Assael, 1998).

Both the audience and the media require research on audience satisfaction. The researcher thinks that this study might be used by Addis Media Network Sunday as a tool to improve its entertainment and make it more captivating. Additionally, it might assist Addis Media Network

in understanding the disconnect between the message it conveys and the interests of its viewers. The researcher also expects that this analysis will highlight any shortcomings in AMN's media policies, procedures, and standards.

The researcher hopes that this research will have the following advantages:-

1. It will assist AMN in bolstering its successful initiatives and improving its shortcomings.
2. It will assist AMN in understanding the disconnect between the message it conveys and the desires of its audience.
3. It will give instructions to other interested parties on how to choose a medium depending on the desires and satisfactions of their target audiences

1.6. Scope of the Study

Addis Media Network (AMN) is owned by Addis Ababa City Administration and operates based in Addis Ababa City. The researcher is focused on Amharic language Sunday entertainment. This study is delimited to assessing the level of audience satisfaction or dissatisfaction with specific reference to Addis Media Network (AMN). The study will target the Addis Ababa Communication Bureau staff members.

The study would be limited to only Addis Ababa city audiences specially Addis Ababa communication bureau government workers. Time and financial constraints will force the researcher from conducting the study in details.

1.7. Limitation of the study

One of the study's limitations is the respondents' reluctance to provide accurate information. Nevertheless, the researcher used a range of data collection strategies and educated respondents about the importance of accurate data for Addis entertainment programs on the broader Addis media network in an attempt to narrow the disparity.

1.8. Research Assumption

Based on Likert's scales of attitude measures (strongly agree to strongly disagree), the study's conclusions the purpose of the study is to determine how satisfied or dissatisfied Addis entertainment program audiences are with seven different factors.

The conclusions center on satisfaction, discontent, or neutrality (where audiences are neither satisfied nor unhappy). Three is considered to be a neutral value based on mathematical calculations for the mean score. This is because when the five scales are given numerical values strongly agree is represented by 5, agree by 4, neutral is represented by 3, disagree by 2, and strongly disagree by 1—numerically neutral is assigned the value of three, and the mean score of the sum of each scale at the lowest frequency is three. Due to the positive wording of all the questions, these statistics do not favor any satisfaction angle.

Therefore, there will be three assumptions in this regard. Accordingly, Satisfied: If the average audience response is greater than three, it means that respondents are happy with the services they receive from AMN. When the average responses are three, the audience's attitude towards the AMN-produced shows is considered neutral. In this study, neutral refers to the failure of viewers to express their contentment or dissatisfaction with AMN services. If the average response score is less than three, the audience is unsatisfied with the AMN-produced programs.

Hence, in this regard, there will be three assumptions.

Satisfied = When audience feedback averages above 3, it suggests they're content with AMN's service quality. **Neutral** = When viewers rate AMN programs with an average of 3, it suggests they are indifferent. They haven't shown any positive or negative opinions about the content. **Dissatisfied** = AMN's audience satisfaction, as measured by average respondent scores, falls below acceptable levels when scores are below 3.

1.9. Organization of the study

The study is organized in five chapters. The first chapter is deals with introduction: background of the study, statement of the problem, objectives of the study, research questions, significance of the study, scope of the study, limitation of the study an organization of the study. Review of related literature, methodology of the study, and the findings are discussed under chapters 2, 3 and 4 respectively. Finally, the fifth chapter concludes and gives recommendations based on the research findings.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2. INTRODUCTION

This chapter focuses on studying the audience's satisfaction of Addis entertainment in the case of Addis media network. It investigated the level of audience satisfaction and the programs strengths and weakness at the sight and interest of the audience. The study was conducted using questionnaires and in-depth interview.

This chapter includes nature of television audience, media and audience, TV audience satisfaction/dissatisfaction, why do we study satisfaction, understanding media satisfaction, why people watch television programs, theoretical frame work, and factors that affect satisfaction of audience in viewing entertainment program was discussed in the review of related literature.

2.1. Nature of Television audience

The word audience is used so frequently in our everyday speech that its complexity is frequently accepted. The term, after all, represents pre-broadcasting modalities of information access and has a history that goes back into unrecorded time. As stated by Barbra Streisand (Newsweek, January 5, 1970).

The best judge of everything is the audience. You can't lie to them. Truth draws them together. The audience is utilized to convey information about social and culturally significant groups of individuals.

A group of people who are now receiving or have already received a particular mass message that is broadcast over the air and is supported by numerous technologies is referred to as an audience. These people could have various traditions, practices, demographics, and experiences that influence media use in some manner (McQuail, 1997). Television audiences are made up of numerous personality types of people. They regularly alter their choices and do rash, unplanned actions. In spite of what some experts may say, trying to categorize audiences differently is ludicrous in and of itself (Fiske, 1987 and McQuail 1997). Fiske (1987:84) cited Abel in relation to heterogeneity as follows:

The audience for television is made up of many distinct groups and is not a homogenous mass; different groups actively watch television to draw socially relevant implications from it.

If producers don't put a lot of effort into satisfying their viewers, watching television becomes tedious or dull. People enjoy watching a variety of programs these days. In addition to learning more, they want to unwind and have fun. This is because of the insatiable nature of human demands viewers; watching television becomes tedious or dull. People enjoy watching a variety of programs these days. In addition to learning more, they want to unwind and have fun. This is because of the insatiable nature of human demands. Additionally, television is becoming a common possession in the majority of houses. They are exposed to various media because of this, which causes them to develop similar interests.

The prevalent assumption that mass media consumers are uniformed, dependable people who have an impact on people's general mental and emotional reactions regardless of their location or cultural background is called into question by this idea. According to Ang (1991:14), the genuine viewer's world is too polymorphic to be properly articulated in a constrained discursive form.

In similar fashion to this, there is no distinct definition of what AMN audiences are in Ethiopia, despite the fact that it is difficult to make a claim with complete certainty in the absence of any credible study in the nation on the topic. These sizable crowds aren't disorderly, though. For their own advantage, they are keeping an eye on it. It's also true that each audience has the freedom to choose what they accept and reject. It is meant to convey that, contrary to what has traditionally been believed, audiences are not only passive consumers of ideas from the media.

According to Abercrombie (1996:140), who makes a similar point, "audiences are not blank slates on which media messages may be written; individuals of an audience will have prior views and values which will impact on how effective media messages are. "These audiences can be categorized as domestic homes, ethnic Diasporas, indigenous or religious groups, subcultures, taste cultures, fan cultures, or even fandoms (Karen et al, 2003).

Media studies typically use the word audience to refer to people, either in terms of groups or individuals. It is used to get information out to huge crowds of people, such as those that watch

mass television news, read newspapers, are in the general public, or are even at a big sporting event or rock concert. Nevertheless, the term "audience" can also be used to describe relatively modest local gatherings or congregations, such as those who attend church, speech days at schools, plays, or poetry readings.

These audiences could be huge, but they are not obnoxious. Instead, they take an active interest in the information being offered to them because it will help them. A further indication that audiences are not merely passive recipients of ideas spread by the media is the fact that each audience has the authority to choose what they accept and reject. This calls into question the conventional wisdom that audiences are easy targets for media messaging.

Abercrombie (1996:140) makes a similar argument by highlighting that audiences come into any media experience with pre-existing views and values that shape how effectively media messages resonate with them. These audiences can be further categorized

2.2 Media and audience

The analysis of media audiences is now more important than ever as the new information age starts to transform daily life. Not only is more information being mediated, but people are also incorporating both traditional and new media technologies into their daily lives in more intricate ways. In his early examination of the flow of television programming (Williams 1974), Raymond Williams drew notice of the demands imposed on viewers by the pace and rhythm of the relentless flow of various and perhaps discordant television program pieces. Organizing a crowd is harder than ever today.

In the typical home, there are now many televisions and radios, compared to the past when there was only one of each. Whereas watching and listening used to be done in groups at home, nowadays solitary viewing and listening predominate, with some people utilizing multiple media at once. The mix of entertainment media already includes mobile phones and mobile internet access, and streaming technologies like web radio and web television promise to further this media stacking in the future. By combining media, media sources, and media activities, individuals nowadays purposefully increase the variety of information to which they are exposed. It is clear that what it means to be an audience today has rapidly and dramatically

expanded if we contrast this media environment with the conventional concept of an audience as the individuals present at a performance in a theatre or at a concert.

The swift progress of technology, the integration of old and new media platforms, and the interconnectedness of communication worldwide have substantially influenced the frequency, range, and immediacy of media consumption, enabling individuals to participate in the information flows that underpin the information age. While these advancements provide new ways for people to acquire information, they also present substantial obstacles to conventional understandings of media audiences and the importance of their actions. The rise of reality television in the 1990s serves as an example of the influence of these developments on what constitutes viewer engagement.

The media industry, through its control over media production, shapes who creates and consumes media, and it assumes that people's physical selves are involved in the time-spaces created by media. In the complex communication systems and knowledge spaces of the Information Age, audience events play a critical role in transforming information into social, cultural, economic, and political action. Nightingale (1999) argues that while people depend on the media, the media depend on people even more, as they rely on human bodies for their own survival.

Television viewers are not naturally equipped to thrive in the outdoor world. This suggests that we cannot simply inherit them as we might other groups of performers or artworks, which emerge from human interactions. This implies that their experiences are atypical. There is a greater degree of variation among them as a group. We are developing strategies to enhance the effectiveness, efficiency, and proficiency of our communications with these diverse community groups.

These diverse groups of TV viewers actively interact and interpret the content of the shows based on their personal experiences (Karen et al., 2003:1). Similar to what Kassahun, who was referenced by Abel, says: -The audience for television is made up of many different groups and is not a homogeneous mass; various groups actively interpret television in order to derive from it meanings that relate to their social contexts. The experience (kassahun, 2017).

Television programming is monotonous or boring unless producers put a lot of effort into pleasing their audience. Viewers nowadays like to watch a variety of programming. They want to learn more, be entertained, and have fun. This is due to the fact that human demands are limitless. Additionally, television has swiftly evolved into a common possession in most houses. They begin to match their interests with the types of media they consume as a result. Regarding this notion, Kassahun, who was quoted by Kubey, and his associate state: It is consistent with a long-standing trend in mass communication theory to consider viewers as dumb image absorbers and television as moving wallpaper.

Many media researchers have perceived the audience as homogenous, vulnerable, and easily manipulated in the face of an effective and all-pervasive mass media, whether they were influenced by sociological theories of ideology and hegemony or by social psychological theories of media effects and attitude or behavior change. Kubey and Czikszentmihalyi published their findings in the 1990s. They believe television connects them to the rest of the world through a shared anticipated community, by keeping them aware of what is happening in other places, and by providing them with relatable topics to discuss with others in their daily lives. They also like watching television critically, figuring out how the shows are made, speculating about the performers' true lives, making fun of the conventions, and deciphering tricky ads meant to tease them (Liebes& Katz, 1995. However, determined and discerning viewers who choose what to watch and how to interpret what they see on their own (Blumler&Katz, 1974).

However, there is a lack of research that adequately examines the related processes of exposure, interpretation, and impact. However, we do know, for instance, that media effects seem to vary depending on viewers' assessments of a program's realism (Dorr, 1986; Himmelweit, etal., 1958), the similarity or distance between what is viewed and one's own life (Collins & Wellman, 1982; Ettema, etal., 1983), and the strength of one's prior assumptions regarding the subject matter of a program (Drabman, etal., 1981 (Dorr, 1986).

Media has both immediate and long-term effects on viewers, according to various researchers. In particular, television has a significant impact on audiences' daily lives. They will behave either favorably or badly, depending on the impact. Their psyches will be affected as a result of these influences (Huesmann and Taylor, 2006:132). According to Mares and Woodard (2001), viewers' behavior can be influenced by media content.

Television has a significant influence on audiences' daily lives, helping to encourage moral development and attitude transformation. It is a major source of entertainment for viewers and has a clear, direct connection to their daily lives. Early in life, they become accustomed to a variety of television programs. The primary source of information and pleasure for audiences during their formative years is television. When accepting and selecting the substance of television programs, audiences are more educated.

Regarding the crucial part that television plays in forming people's views, attitudes, and values, there is considerable debate in the literature. The majority of the time, viewers watch television for amusement, but they also learn a lot from what they see (Huston et al., 1997; Valkenburg, 2004). We can see from the aforementioned justifications that there are many connections between television and its viewers. Varied audiences have different perspectives on TV productions. They should generally focus on what interests them and grasp the programs according to their pleasure.

There is ongoing discussion in the literature about the significant role that television plays in shaping people's opinions, attitudes, and values. (Valkenburg, 2004) these reasons alone demonstrate the strong connection between television and its viewers. Different audiences have different perspectives when it comes to TV shows, and they should focus on programs that interest them and bring them joy.

Television also plays a major role in the lives of viewers by helping them develop morals and attitudes through daily exposure to various content. It serves as a primary source of both information and entertainment, directly impacting the lives of its audience members. Particularly during their early years, individuals become acquainted with numerous television programs. This initial exposure greatly influences their preferences for information and entertainment, as they rely heavily on television as an important media outlet. Audiences are discerning in their choices and actively seek out content that resonates with them from the wide range of available television programs.

2.3. Entertainment

According to Zillmann & Bryant (1994, p. 438), entertainment is defined as "any activity designed to delight and, to a lesser extent, enlighten through the exhibition of the fortunes or

misfortunes of others, but also through the display of special skills by others and/or oneself." Researchers that study media entertainment largely agree that people consciously choose what "activity" they find entertaining or not. In other words, even though the word entertainment is frequently used to describe content, what one person finds entertaining may not be the same for another. Researchers typically embraced a hedonistic perspective on media audiences throughout the first several decades of study (similar to the subjective approach to well-being; see, for example, Diener, 1984). In the lives of viewers, entertainment serves a variety of social and psychological purposes. Studies of media use motivations and selections have mainly been categorised throughout the past 50 years into two major study traditions: selective exposure (Zillmann & Bryant, 1985) and uses and gratifications (Blumler & Katz, 1974).

In the end, how anything is perceived as entertaining depends on the viewer. As the description implies, the fundamental theme of this research has been sensations of delight, which are often conceptualised as enjoyment. In fact, Vorderer and colleagues refer to enjoyment as the "heart of entertainment" (Vorderer, Klimmt, & Ritterfeld, 2004, p. 388).

2.4. Audience Satisfaction / Dissatisfaction

According (Assael, 1998) Understanding television audience satisfaction is crucial but challenging in the fields of mass communication, psychology, and organizational communication. Unlike manufacturers who can gauge consumer interest by tracking sales figures, broadcasters cannot directly monitor viewer satisfaction. Additionally, satisfaction is a subjective experience, making it difficult to predict based on subscription numbers alone. However, media content can effectively retain viewers by aligning with their needs and interests.

For audiences, television serves as a cultural storyteller. Its programming influences viewers' views and ideas while also reflecting the values and ideals of audiences (Clark, 1972; Gerbner et al., 1994). If we think of audiences' viewing experiences in this way, the search for meaning itself may be expertise, as indicated above. In relation to this according to Sonia cited on (Kassahun, 2017) claims that although the media transmit a jumble of colors and sounds, the fact that viewers perceive them as not offering a resource for the satisfaction of needs relating to identity, relationships, and social connectedness makes clear the interpretive work that viewers must be doing (Sonia 2000:04).perceived as enjoyable or fulfilling. This is due to the fact that

TV shows generally satisfy viewers' normal interests. The term "audience" refers to a vast collection of geographically dispersed individuals who often find common ground through their shared use of media platforms. Due to the diversity of this group in terms of demographics and geographical distribution, the concept of "audience" serves as a tool to conceptualize this uncharted territory (Hartley, 2002).

The concept of an audience can be defined in various ways, taking into account factors such as geographic location (local media), demographics (media tailored to specific age groups, genders, political beliefs, or income levels), media formats or channels (technology and organization combined), content (genres, themes, styles), and time (daytime, primetime audience) (McQuail, 2010). An audience plays a crucial role in driving change within the established framework in which it exists. According to Hartley (2002), there are three key groups that benefit from audience development: regulatory bodies, media scholars, and media organizations themselves.

The television audience is a diverse and multifaceted group, encompassing individuals from various backgrounds, interests, and demographics. This heterogeneity is not a recent phenomenon; as Fisk (1987) cited on Abel (2005), aptly observed, the television audience has always been characterized by its varied composition. According to (Kasahun, 2017) Television viewers don't exist in nature. This means that we cannot get them in born like different artists or players, but are created in the course of human interactions with each other. This means that they are unnatural phenomenon. They are diverse in groups- not homogeneous. We invent to make our communications more enjoyable and entertaining, more powerful, fast and efficient with these diversified groups of people.

According to Fiske, (1987:79) cited on Kassahu (2017), Television viewers are not passive bystanders who passively accept the messages conveyed through the media. Instead, they are active participants who bring their own interpretations and experiences to the viewing experience, shaping the meaning of the program in their own minds. This active engagement with television content is evident in various forms, such as fan fiction, fan videos, fan communities, and campaigns for change on-screen. These actions demonstrate that viewers are not simply consuming media messages but are actively interacting with them, shaping their own understanding of the content. Even when a program or content is designed to appeal to a broad

audience, individual viewers will still bring their own unique perspectives and experiences to the viewing experience, resulting in a variety of interpretations. This inherent subjectivity of interpretation highlights the active role of viewers in constructing meaning from television content.

However, not all viewers may be satisfied in the same way. It varies depending on the audience. Different audiences watch television for a variety of reasons, depending on their requirements. However, audience members' levels of pleasure with television shows vary from one to the next. Knowing about television audiences' satisfaction is also very significant to stay the quality of the programs. Then how can we satisfy their interests? From the starting we should understand that satisfaction starts from our audiences' mind. It is also very helpful to predict their satisfaction.

As it is indicated on different literatures and defined by different researchers, media satisfaction or dissatisfaction is an emotional approval or disapproval of audiences through media relations. We can say that gratification can be attained if predicted and perceived attitude of television audiences are well-suited. In connection with this, AMN audiences need to watch well prepared programs. They habitually anticipate watching well-organized programs from producers. Having these predictions in mind; audiences start to watch the media. In addition to this, when they acquire their expectations or when their expectations match with their needs, they will be to the highest degree satisfied with the programs.

Therefore, it's crucial to engage the media's audience by meeting their wants and expectations. "Media academics should investigate how much the media contributes to the development and fulfillment of human wants." (Katz and others, 1974) Therefore, in the context of this study, audience satisfaction refers to the process through which they achieve or satisfy predicted requirements and wants as a result of watching Addis Media Network. Dissatisfaction or dissatisfaction will develop when the Sunday weekly entertainment program does not meet the expectations and goals of the viewers. Audiences frequently envision watching carefully crafted programming from creators. Aware of these expectations, viewers "start to watch television." In adding to this, when they attain their prospects or when their prospects match with their desires, they will be impressively satisfied with the programs. Media scholars have emphasized the need to study how much the media contributes to fulfilling these human desires (Katz et al., 1974). In

this particular study, audience satisfaction refers to the process by which viewers achieve or fulfill their anticipated requirements and wants when watching Addis Media Network.

When the Sunday weekly entertainment program fails to meet the viewers' expectations and goals, dissatisfaction can arise. Viewers often have specific expectations of carefully crafted programming from content creators. They eagerly tune in, hoping that their expectations will be met. Various literature sources and researchers define media satisfaction or dissatisfaction as an emotional response from audiences based on their experiences with media. In other words, if television audiences perceive that their predicted attitudes align with what they see on screen, they feel a sense of gratification. This highlights the importance of AMN producing well-prepared programs that cater to the expectations of its audience. It is clear that in order to achieve high levels of satisfaction, AMN audiences expect to watch well-organized programs. These expectations drive them to tune in to the

2.5. Why do we study satisfaction?

Nowadays, it's fairly usual to study contentment. In consumer studies, hearing from customers is a crucial part of researching satisfaction. It facilitates understanding customers and improves customer service (Stank and Daugherry, 1997). In addition, it assists businesses and non-profits in gauging the degree to which their goods and services fulfil the needs and desires of their clientele (Andreasen, 1977) and in determining the best course of action to minimise discontent and maximise client satisfaction (Chen-Yu and Hong, 2002).

The application of satisfaction studies has "moral justifications." Everyone who is impacted by the decisions that affect them has a right to voice their opinions in any democratic society. It is evident from people's right of speech regarding services they receive from others that the provider of those services has an obligation to obtain information (Papanikolaou and Sigalas, 1995, cited in Merkouris et al., 1999: 21–22).

Studying audience satisfaction is important for media organizations because it provides a better understanding of their audience based on how they respond to the services they provide. This understanding enables media organizations to take appropriate action to minimize audience

dissatisfaction and maximize audience satisfaction. This is especially true for television entertainment studies. According to List (2005), unless there is a sudden change in the service, those who are unhappy with services like the media "are less likely to contact the provider.

It is crucial to regularly conduct audience satisfaction research to gauge the level of reader satisfaction with newspapers, as people tend to lose interest in public services, including newspapers, well before they cease using them altogether. This research can provide valuable insights into the factors contributing to declining newspaper readership and low readership levels (Readership, 2002; Arab Press Network, 2006). By understanding the areas of dissatisfaction among their readers, newspaper organizations can identify specific areas that require improvement and implement strategies to enhance their content, services, and overall appeal.

2.6. Understanding Media Satisfaction

Scholars have explored the concept of satisfaction from various angles in empirical studies. Abel (2005) defines audience satisfaction as a dynamic process where audiences "achieve or gratify their desired needs and wants" through media consumption. This definition rests on the assumption that audiences have specific needs and wants that they seek to fulfill through media engagement.

When these needs and wants are met, they experience satisfaction. While this definition holds validity in certain contexts, it lacks comprehensiveness, as it fails to encompass situations where it does not apply. For example, newspaper readers who engage with newspapers out of habit rather than specific needs or wants may still derive satisfaction from the experience, a scenario that the aforementioned definition does not account for. Consumer studies have extensively explored the concept of satisfaction, but the term's definition varies widely. To address this lack of a standardized definition, Giese and Cote (2003) sought to establish a uniform definition that would facilitate the selection of appropriate measures, development of valid satisfaction assessments, and comparison and interpretation of empirical findings.

They proposed defining satisfaction as an emotional or cognitive response specific to a particular subject, such as expectations or a product, and occurring at a definite point in time. This definition highlights three key aspects of satisfaction: it is a response, it is focused on a specific element, and it occurs at a particular moment.

Satisfaction is anchored in the media experience of audience members, whether dealing with a medium, genre, communication activity, or specific content during media exposure (Dobos, 1992). To better understand why people engage in particular forms of mediated communication and the gratifications they derive from them, uses and gratifications studies take an audience-centric approach (Ruggiero, 2000). People choose media content whether ceremonial or instrumental in the hopes that it will meet some social or psychological need or provide them the gratifications they crave (Blumler, 1979; McLeod, Bybee, & Durall, 1982) (Godlewski & Perse, 2010).

According to Perse and Ferguson (2000) assert that the satisfaction derived from media consumption, whether or not it is expected, has the potential to modify or strengthen an individual's media inclination and influence their later choices and usage of media. Media enjoyment is important in this process. It occurs when people consume large amounts of media and feel highly fulfilled or have their expectations met or surpassed (Dobos, 1992; LaRose & Atkin, 1988; Palmgreen & Rayburn, 1985; Papacharissi & Rubin, 2000; Perse & Ferguson, 1993). According to Palmgreen and Rayburn (1985) and Perse and Ferguson (2000), media consumption is curtailed or ceases entirely if expectations are not met (or if the satisfaction obtained is insufficient).

2.7. Why people watch Television programs

People watch television, but it might be difficult to determine if they are doing so on purpose to meet certain objectives or whether their viewing habits are just a result of the media's superiority over other forms of entertainment. Television is watched by the majority of people. People watch television for a variety of reasons. For instance, some watch it to pass the time, others to obtain the news and learn about global events, and still others do so for amusement. To stay informed about the globe, a large number of viewers tune in to see the news.

To begin with, TV viewers were formerly considered passive consumers by media theorists such as George Gerbner. Some people think that media updates are the only things that are influencing them. According to Gerbner, cited on Kassahun(2017), people who watch TV, especially its entertainment programs, are frequently subjected to its most boring, monotonous, and invasive patterns. Diverse industries also have distinct perspectives on their target markets. Public

broadcasters view their viewers as informed and educated citizens, whereas private broadcasters view their viewers as consumers to be sold to advertising. However, none of them pays close attention to how their audience behaves.

As previously indicated, prior research has prioritized TV programming over viewers. They did not investigate the reasons behind television watching. This can be attributed to the increased power granted to the medium. However, the way people use media has received greater attention recently. Though it hasn't entirely vanished, the notion that the audience is engaged is no longer valid. Consequently, "active" audience studies have emerged in media research, encompassing concepts such as the gratification theory (Katz, Gurevitch, and Haas, 1973) and the magic bullet model (Klapper, 1960). The Uses and Gratifications hypothesis originated in the 1940s and experienced a renaissance in the 1970s and 1980s (McQuail, 1997). People watch TV for various reasons, including fulfilling developmental, psychological, and social needs (Erikson, 1968). These needs lead to expectations of gratification, which motivate TV viewers to seek out information sources that can satisfy those needs (Blumler and Katz, 1974).

TV shows are designed to appeal to viewers' hopes and ambitions. Viewers are not passive consumers of television; they actively choose to watch shows that they believe will fulfill their aspirations. This is supported by Rubin (1994), who argues that viewers make deliberate and conscious choices about what they watch based on their personal desires, social relationships, and expectations. Rubin believes that viewers are intelligent enough to make informed decisions about what they watch and that they should be able to handle explanations that may challenge their beliefs.

The idea that people who consume media have a variety of wants that drive them to watch and put off fulfillment is also the source of the use and gratification theory. Individual viewers may range in how diverse they are sometimes significantly so (Abercrombie and Longhurst, 1998). For a variety of reasons, different people may watch the same television program. For instance, there are several reasons why people watch game shows. Fiske (1990) asserts that some people might watch it for a variety of reasons, including social interaction, competition, self-

comparison, seeming sophisticated, and forming relationships with others. On the other hand, those who watch corruption films use the media for information, excitement, distraction, and motivation (McQuail, Blumler, and Brown, 1972).

On the other hand, some people watch TV to fulfill their needs and desires to connect with organizations, families, and other individuals. They may create a plan, talk about it, and argue about it with their surrounding friends, which enable them to fulfill their needs and provide satisfaction (Downing, Mohammadi, and Sreberny-Mohammadi, 1995). Researchers attempt to highlight several benefits of watching TV. For instance, Morley (1986), states that media content is used to facilitate discussion, to increase interaction, to establish and maintain interpersonal relationships, to stimulate conversations, to deliver the perspective that can replace memories, or to authenticate each other's perception of themselves as serious audiences.

Furthermore, watching television might help viewers because it provides them with role models who could be outstanding dressers and speakers. According to Livingstone (1997), it can also assist viewers in breaking off extended eye contact between individuals. Viewers utilize media for different purposes and choose what they want to see according to the uses and pleasure model. Every time viewers engage with a media script, they are expected to get something beyond simple amusement. In particular, the uses and pleasure tenet has its own foundational presumptions and goals. Five underlying presumptions and three aims were advanced by Infante, Rancer, and Womack (1993) and Fiske (1990).

According to the first assumption, people intentionally look for TV material to meet their own requirements and preferences as well as for leisure, enjoyment, and relaxation. Second, TV is used by viewers to meet their expectations.

Thirdly, viewers deliberately select the shows and channels that most closely match their interests. Here, viewers fall into two categories: first, there is a group of industrious (habitual) information seekers who watch TV as a ritual. They use the medium as a diversion and hold it in high regard. When there is only one TV channel available, like in Ethiopia, viewing may be ritualistic, habitual, and unselective. Watching, however, might be viewed as an aesthetic experience with intrinsic drive in other nations with choices.

The second category of viewer has non-habitual or instrumental viewing goals. The shows that best appeal to these viewers will be more popular. Infante, Rancer, and Womack (1993:406) cited on Abel (2005), state the following in regard to this:-

This person does not necessarily believe that TV is significant because they are more selective and goal-oriented when watching it. Ritualised TV viewing indicates a more significant viewing experience for the audience member, but instrumental TV viewing represents a more engrossing viewing experience for the audience member, and instrumental TV viewing represents a more engaging viewing experience for the viewer.

The fourth supposition pertains to viewers who possess knowledge of their viewing intentions. Researchers use questionnaires, self-report measures, and interviews to ascertain whether participants meet their needs for this purpose (Infante, Rancer, and Womack, 1993 and Fiske, 1990).

The final assumption states that reasons and rewards for media consumption should be carefully considered before drawing conclusions about the cultural effects of media. In other words, before trying to examine how media influences society, it makes sense to take into account how media consumption meets human goals (Infante, Rancer, and Womack, 1993; Fiske, 1990).

The core of the uses and gratifications theory includes the following three objectives: These are attempts to make sense of why one viewer rushes home to watch while another prioritizes reading, to explain how viewers use media to suit their needs, and to look at the advantages and disadvantages of media use (Infante, Rancer, and Womack, 1993; Fiske, 1990). These objectives show that the uses and enjoyment paradigm fully addresses the relationship between media and viewers, media messages, social systems, and the consequences of media decisions.

Examining audience demands from a variety of perspectives has been attempted thus far in the debate. These requests are categorized using several typologies. For example, five categories were used by Katz, Gurevitch, and Haas (1973) to group viewer requests.

However, based on the results of numerous studies conducted on this audience, McQuail (1987:79) categorizes TV viewers' wants into four groups: informational, personal identification, integration and social contact, and amusement. There is broad support for this classification

method, according to numerous evaluations of the literature on uses and pleasure theory. As a result, what audiences expect from media output is discussed below.

Additionally, by giving viewers role models who are excellent speakers and dressers, television can benefit viewers. It also facilitates the breaking up of extended eye contact (Livingstone, 1997). Viewers utilize media for various purposes and select what they want to see according to the uses and pleasure model. Viewers anticipate more from a media script than just entertainment when they interact with it. Conversely, some people use television to fulfill their wants and cravings for interpersonal relationships with families, friends, and other people. In order to satisfy their demands and obtain contentment, they can make a strategy, talk about it, and argue about it with their friends (Downing, Mohammadi, and Sreberny-Mohammadi, 1995).

Many advantages of viewing television have been emphasized by researchers. For instance, according to Morley (1986), media content is used to spark conversations, produce viewpoints that take the place of memories, improve interaction, create and maintain interpersonal relationships, and validate one another's views of themselves as serious audiences.

Various scholars have attempted to categorize the needs of media audiences from different perspectives. For instance, Katz, Gurevitch, and Haas (1973) identified five distinct needs of viewers. In contrast, McQuail (1987:79) proposed a four-category classification of TV audience needs: informational, personal identity, integration and social interaction, and entertainment. This categorization has been widely accepted in literature reviews of uses and gratification theory. The following section explores the specific needs that audiences expect media production to fulfill.

2.7.1. Surveillance Needs

According to Downing, Mohammadi, and Sreberny-Mohammadi, (1995) in order to get important and reliable information on global daily activities, viewers can use television. Here, the requirement is to satisfy one's thirst for knowledge about the world's daily happenings, including what the world pretends to be like, what automobile models are on sale, and what dreadful things are occurring (natural disaster). People watch TV to fulfill related knowledge, awareness, and understanding demands that strengthen the connection between the environment and society.

The need for surveillance is a mental fortitude to attempt to learn from the media about the diverse environment they live in (Fiske, 1990).

McQuail (1987:73) as cited on Abel (2005) generalized the purpose of Surveillance need as follows:

- ✓ To learn about pertinent happenings and circumstances in one's neighborhood, society, and the wider world.
- ✓ To seek guidance on practical matters, concepts, and decision-making.
- ✓ To pique attention and general curiosity.
- ✓ To study, educate one self, and feel secure in one's knowledge.

Fiske, 1990, states that the ability to sift through media for information on the diverse world they live in is necessary for surveillance.

People watch television primarily to satisfy their need for surveillance, according to studies on the television audience's motivations (Weaver and Mauro, 1978; Lehnert and Perpich, 1978). However, because there are differences in the wants and satisfactions regarding national and international entertainment programs, it is crucial to determine these needs and satisfactions while examining the surveillance requirements of television viewers. For instance, Weaver and Mauro (1978) discovered disparities in television viewer interests and satisfaction frequency between national and international programs: Individuals are more interested in and watch national programs more regularly than foreign programs.

In a world brimming with diverse information sources, the ability to effectively navigate through media landscapes is fundamental. This concept, termed surveillance by scholars like Fiske (1990), serves several crucial purposes. As McQuail (1987:73), cited in Abel (2005), rightly summarizes, surveillance empowers us to stay abreast of local, societal, and even global affairs. Moreover, it serves as a valuable resource for practical guidance; conceptual understanding, and informed decision-making. Furthermore, surveillance ignites our curiosity and fosters engagement with the world around us. Ultimately, it fuels our continuous learning and knowledge expansion, contributing to a sense of security and well-being.

2.7.2. Escapist Needs

Audience sometimes experience negative emotions such as sadness, stress, and anxiety due to various factors such as personal conflicts, demanding work, or exposure to negative news and events. In such situations, people may seek ways to escape or alleviate these negative emotions. Television viewing can be one such escape mechanism, as it provides a temporary distraction from one's problems and allows for relaxation and emotional release. Morley (1986) suggests that television viewing can serve as a substitute for spatial privacy, a way to retreat from conflicts and tensions without physically leaving one's environment.

Watching TV can provide a temporary escape from the stresses and challenges of daily life, allowing individuals to unwind and potentially find solutions to their problems. McQuail (1987) similarly suggests that TV offers an immediate reprieve for anxious viewers. In other words, turning on the television can lead to a swift reduction in anxiety. Different scholars have different views on the purposes of viewing television. Fiske (1990) and McQuail (1997) cited on Abel (2005), suggest that people watch television to escape from routine, relax, gain cultural or aesthetic enjoyment, fill time, release emotions, and experience sexual arousal. However, these purposes may not be applicable in Ethiopian culture in the same way they are in Western culture.

According to Abel (2005), states that there are valid reasons why people watch television. It offers an escape from the constraints of everyday life, allowing us to relax and unwind. It also provides a source of cultural and artistic appreciation, giving us a glimpse into different worlds and perspectives. Television can help pass the time and alleviate emotional stress. In some cases, it may even evoke feelings of sexual excitement. Ultimately, it allows us to momentarily forget about our own troubles and immerse ourselves in a different reality.

However, it's important to recognize that these goals may not hold the same significance in Ethiopian society compared to western culture. The availability and variety of television programming may be limited, making it harder for individuals to find content that truly resonates with them.

2.7.3. Personal Integrative Needs

People watch TV in order to improve and align themselves with the role models shown. For instance, According to Abel (2005), Haile Gebreselassie, a well-known Ethiopian distance runner, reportedly takes Miruts Yifter, a previous well-known Ethiopian distance runner, as his model. When I saw him sprinting on TV, my spirit ran with him, Haile said in an ETV interview from 2000. I was then driven to run from an innate desire to emulate him. I can now confidently state that I would never have found a model or become who I am now if I hadn't been able to watch him on television.

Similar to this, some people imitate the behaviors, clothing choices, and other characteristics of celebrities or fictional characters. They may also compare their own lives to those they see on television. This can lead to them trying to understand, discuss, or justify their own personal identity in relation to these characters. This is because people's moral values are influenced by the media they consume (McQuail, 1987). If their justification appears upbeat, viewers feel better about their own circumstances and attempt to learn from the faults of fictional people on television.

According to Fiske (1990), cited on Kassahun (2017), individual identification needs can be divided into three categories: personal suggestion, actuality discovery, and value strengthening. Personal suggestion involves identifying with the characters and programs being portrayed. Actuality discovery is the practice of using television to learn about oneself and one's place in the world. Value strengthening is the process of using television to find role models and inspiration. AMN's programming has the potential to affect people's personal identities, which can lead to audience satisfaction.

I think that when AMN intentionally disseminates content that may have an impact on people's personal identities, the audience may find it enjoyable. Three categories are used by Fiske (1990: 154) to categorize individual identification requirements: "personal suggestion, actuality discovery, and value strengthening." Openly comparing oneself to the programs being shown is what is meant by "personal suggestion." The practice of actuality inquiry entails watching television to uncover messages that can improve viewers' comprehension of their own lives. Fiske says that another key to reaffirming values is to look for real-life role models in television

characters. Thus, it is plausible that AMN's deliberate dissemination of these kinds of programs could positively impact people's personal identities and make the audience happy.

2.7.4. Social Integrative Needs

People have a fundamental need for companionship and social connection, as articulated by Fiske's (1990) framework. Loneliness can stem from various circumstances, either self-imposed isolation or unavoidable social withdrawal. In such instances, television viewing may serve as a coping mechanism to alleviate feelings of loneliness by fostering a sense of connection with distant friends or communities. Social integrative needs according to Ozoh (1991: 5) cited on sailu (2008) include:-

- having a stand-in for real-life connection;
- developing social empathy;
- discovering a foundation for dialogue and social interaction

People may experience loneliness for various reasons, such as self-imposed isolation or circumstances beyond their control. In such situations, television can serve as a means of connecting with others, whether locally or remotely. Viewers often engage in post-show discussions, and those who miss out on controversial programs may feel excluded from these conversations. However, shared viewing experiences can help foster a sense of community and facilitate consensus on important issues. As McQuail (1987) suggests, television fills the void that can arise in social interactions.

TV can help families bond and develop communication skills. According to Morley (1986), families use TV to create a framework for interaction. TV can also satisfy people's social needs. When a program meets their needs, people feel like they're connecting with people who live far away. Social integration needs are the desire to understand the lives of others, to feel connected to others, to find common ground for conversation and social connections, to have a substitute for real-life friendships, to learn how to fulfill social roles, and to connect with family, friends, and society.

In addition to this, television has the incredible power to bring families together and enhance their communication skills. As Morley (1986: 22) suggests, television serves as a catalyst for family members to engage with one another and create a shared experience. The unique ability of TV to fulfill people's need for social interaction is what sets it apart from other mediums.

When a television program strikes a chord with its audience, it fosters a sense of connection akin to conversing with people from far-off places. Furthermore, television serves as a forum for discussion and social bonding, sometimes acting as a surrogate for real-life friendships. By engaging with TV shows that resonate with diverse cultures, we can cultivate understanding and reach common ground on significant issues. This medium bridges the gap between different societies, enabling us to connect and discover shared values. As noted by McQuail (1987), television fills the void that can sometimes arise in our interactions with society. In essence, television plays a pivotal role in our lives by nurturing relationships within families, facilitating social integration, and enabling us to connect with friends, loved ones, and society at large. It acts as a tool for personal growth, providing insight into the lives of others and

2.8. Uses and gratification theory

The central concept of the uses and gratifications approach is that media use is driven by the perceived satisfaction of the audience's needs, wishes, or motives. This means that people actively choose to consume media in order to fulfill specific desires or goals. According to Wright (1974), cited on Badeso (2008) audiences are often formed around shared needs, interests, and tastes, which may be rooted in social or psychological factors. Common needs include the need for information, relaxation, companionship, diversion, or escape. The central question posed by the uses and gratifications approach is: why do people use media and what do they use them for?

Wright suggests that television serves various societal needs, such as fostering cohesion, preserving cultural continuity, maintaining social control, and disseminating public information. However, he also acknowledges that individuals use media for personal purposes, such as relaxation, guidance, adjustment, information seeking, and identity formation. The uses and gratifications approach assumes that audiences are active in their media choices and that media

use is purposive. This perspective stands in contrast to traditional media effects theories, which often portray audiences as passive recipients of media messages.

The uses and gratifications theory examines how and why people actively choose specific media to fulfill specific needs. It takes an audience-centered approach to understanding mass communication. Rather than asking "What do media do to people?", it asks "What do people do with media?". This theory assumes that media consumers are not passive recipients of messages but rather active participants who select, interpret, and utilize media in ways that align with their own needs and goals. The uses and gratifications theory, in contrast to other theoretical viewpoints, maintains that media are chosen by audiences to satisfy their wants and desires in order to obtain gratification.

This idea holds that the media fights with other information sources for viewers' attention. The use-and-gratifications theory contends that people choose media on purpose, according to Blumer and Katz. Audiences choose media and content types to satisfy their social and psychological needs. In relation to this study, this theory (Blumer and Katz Date, 1974) offers the most compelling explanation for why viewers choose to stay with a particular show and switch to a new television station.

The uses and gratifications (U&G) approach is a widely recognized sub-branch of media effects research, as acknowledged by many mass communication experts (McQuail, 1994). This approach emerged early in the field of communications research, driven by the need to understand the factors that attract and retain audiences to various media and content forms, ultimately satisfying their social and psychological needs (Cantril, 1942). Wimmer and Dominick (1994:28) pinpointed the origins of U&G to the exploration of motivations behind diverse media behaviors, such as radio listening or newspaper reading. Others attribute the U&G perspective to the distinction between immediate and delayed gratifications associated with media consumption (Dozier & Rice, 1984).

In his work, Jay Blumler (1974) cited on Kassahun (2017), states that audience gratifications might come from at least three separate sources: media content, media exposure, and social context that exemplifies the condition of media exposure. (1974, Blumler, 24) It is evident that

viewers use the media in a variety of ways to pass time. Each medium has a specific function, whether it is to pass the time or act as a social tool.

The initial presumption of the purposes and gratifications approach, according to Katz and his colleagues, is that "the audience is conceived as active" (Katz et al., 1974). This implies that viewers are not passive recipients of media messages but rather actively seek out media content to fulfill their specific needs and goals. This active audience perspective has significant implications for program producers, who should consider the diverse needs and motivations of their target audience when developing content.

According to Katz and his colleagues cited on Kassahun(2017), the uses and Gratifications Approach has five basic assumptions. The first assumption is that "the audience is conceived as active." This idea focuses around the assumption that the viewers are goal oriented and attempt to achieve their goals through the media source. This directly reflects and responds to the needs of the audience member in obtaining the media source. Producers of the programs should identify also the needs of audiences. In connection with this Zillmann (cited by McQuail, 1987) states that programming is a broadcast strategy aimed to tap viewers and this theory helps in guiding the programming strategy in the sense that before a program is created; content producers should first identify the needs of the audience and later create a program that satisfies the need. To fully satisfy the needs of the viewers, the program should bear content that resonate with the needs of the audience.

Zillmann (cited by McQuail, 1987) argues that programming is a strategic approach aimed at attracting viewers. This theory guides programming strategy by suggesting that content producers should first identify audience needs and then create programs that fulfill those needs. Program content should resonate with audience needs in order to fully satisfy their desires. In the mass communication process, audience members take a significant amount of initiative in terms of engagement, need fulfillment, and media selection. This implies that people often use media to their own advantage. The media's influence on an individual's viewpoint is often exaggerated. Instead, individuals selectively choose the information they consume, and this self-curated media diet has a greater impact on their opinions (Katz et al., 1974).

According to Zillmann (quoted by McQuail, 1987), people's mood can influence their media choices. When people are bored, they are more likely to choose exciting content, while when they are stressed, they are more likely to choose soothing content. This theory suggests that the respondents in this study may prefer local programs because they find them comforting or familiar. They may also be interested in the educational concepts presented in the programs or enjoy seeing their favorite local characters.

The third fundamental premise is that media compete with other forms of need-satisfaction. This emphasizes the notion that every person has a variety of demands. In response, they have developed a wide selection of options that will satisfy these requirements. Face-to-face communication is one of the media's fiercest competitors. This can frequently assist someone in making the best possible adjustments to their environment. As a result, mass communication needs to effectively compete with non-media sources, fill a demand for it, and strike the right balance between the two.

The fourth supposition asserts that a lot of the objectives of media use can be obtained from information provided by the various audience members themselves. According to this theory, people are quite aware of the reasons behind their decisions and are able to explain them vocally if necessary. There have been numerous studies conducted around the globe that have sampled viewers and drawn conclusions regarding the media forms and topics covered. In addition, it was discovered that viewers shaped their own identities through these media formats.

The last fundamental premise is that, while audience operations are being investigated on their own terms, value judgments regarding the cultural importance of mass communication should be put on hold. The audience alone can judge the worth of the media content, according to the theorists. The decision to watch the media is one that each viewer makes for itself; as a result, each viewer assigns value to the media based on their own choice.

From the aforementioned fundamental presumptions, it is clear that media outlets must satisfy the wants and needs of their target audiences. Nowadays, consumers can choose from a variety of channels to use. Viewing might not be restricted to a single media channel, such as in Ethiopia and other nations where there are currently several media channels available. Therefore, the framework for determining the precise relationship between media and viewers should take

precedence for producers. If not, audiences reject the programs and fail to express interest in them.

Morley (1992) argues that authors of media content intend their readers to interpret the text in a particular way. However, the audience may not always agree with the author's intended meaning. In fact, the audience may choose to ignore the author's intended meaning, come to a compromise reading between what they believe and what the book is expressing, or challenge the author's intended meaning with their own alternate interpretations. Morley also suggests that the way audiences utilize and are satisfied by media is not always in line with how audiences are supposed to be satisfied by media. Media creators should differentiate between the level of audience engagement and the outcomes of that engagement. Moreover, they should prioritize audience satisfaction. Audiences are highly discerning and seek information that fulfills their needs and interests. This stems from their understanding of the value of knowledge. They consider how media caters to their requirements and preferences. Likewise, audiences can turn to other sources of satisfaction if the content of AMN Addis entertainment programs does not meet their expectations.

2.8.1 Gratifications and Media Attributes

Tseganesh (2009) argues that different media forms have unique characteristics that make them better suited to fulfilling certain audience needs and expectations. In order to effectively connect with their target audience, media producers must understand the specific requirements and preferences of their audience members. Certain media forms may be more effective than others at satisfying particular audience needs, and specific content elements can help to attract and engage the audience.

Katz et al. (cited in Tseganesh, 2009) suggest that different media may cater to different audience needs due to their distinct attributes. They propose two ways to elaborate on this idea: - Media with differing attributes are more likely to serve different audience needs. Conversely, media with similar attributes are more likely to serve similar needs and Needs that are psychologically related or conceptually similar are likely to be equally well served by the same media or media with similar attributes. In essence, Katz et al. propose a division of labor among media, where each medium plays a specific role in fulfilling audience needs. This division of

labor is shaped by both the attributes of the media themselves and the underlying structure of audience needs.

2.8.2. Sources of Media Gratifications

Studies show that there are several potential sources for media contentment. According to Katz et al. (1974), audience satisfaction can be attained from three sources: media content, media exposure as a whole, and the social environment that best describes the condition of media exposure.

There is a connection between these sources. It is evident that watching television can satisfy the desire to unwind or pass the time, that reading can satisfy the desire to feel as though one is making good use of one's time, and that simply turning on the radio can satisfy the desire to structure one's day. 1940's Waples et al. and 1949's Berelson The desire to spend time with one's family or friends can be satisfied by watching television together at home or by taking friends to the movies or the theatre.

Each medium appears to provide a special blend of (a) stereotypically perceived characteristic contents; (b) typical attributes (print versus broadcasting modes of transmission; iconic versus symbolic representation; reading versus audio-visual modes of reception); and (c) typical exposure circumstances (at home versus out-of-home; alone versus with others; control over the temporal aspects of exposure; absence of such control). The question then becomes what combinations of characteristics may make certain media more or less suitable for meeting various needs. (Katz and others, 1974) cited on Tseganesh(2009).

Additionally, Katz and his colleagues claimed that a combination of psychological propensities, sociological variables, and environmental circumstances determines how each audience member uses the media in a certain way. On different levels, these linkages, however, are different. According to many academics, the following social elements may play a role in requirements connected to media: Social tensions and conflicts result in demand for their resolution through the use of mass media (Katz and Foulkes, 1962). Social situations make people aware of issues

that need to be addressed and about which they might look for information in the media (Edelstein, 1973).

Individuals from disadvantaged social backgrounds may turn to mass media to fulfill unmet needs or desires (Rosengren and Windahl, 1972). The social environment fosters particular values, which are reinforced through media consumption that aligns with these values (Dembo, 1972). To maintain membership in valued social groups, individuals must possess familiarity with specific media content, as dictated by social expectations (Atkins, 1972).

2.9. Factors that affect watching Television

The act of watching television does not guarantee complete comprehension and interpretation of the content (Downing, Mohammadi, & Srebery-Mohammadi, 1995). Even when viewers are engaged and enthusiastic about the program, there may be underlying cultural and psychological factors that prevent them from fully grasping the intended meanings. These factors can influence how individuals process and interpret media messages, shaping their overall understanding of the content.

Audience television viewing is a complex process influenced by a multitude of factors (Abel, 2005). Viewers' comprehension and analysis of televised content are not always complete, despite their active engagement or enthusiasm (Downing et al., 1995). Various barriers can hinder the extraction of meaning from text, including cultural, perceptual, demographic, credibility, and personality factors associated with television viewing.

2.9.1. Culture

The dictionary states that understanding cultural differences involves taking into account linguistic differences as well as differences in knowledge, perceptions, beliefs, attitudes, and behaviors. It can also be defined as the entirety of a population's ingrained cultural customs, including its institutions, arts, and beliefs.

According to Fisk (1990), cited on Kassahu(2017), culture is a process of making meaning of the social structure it is a part of, as well as the social identities and everyday activities of the people who live in that system. It also makes sense of the external world, or reality. There are a

lot cultures are occupied the world. As one goes from village to village, the culture differs. Culture also has an impact on how people interpret the world. Our interpretations of events are influenced by our prior knowledge. People seek facts and information that support their cultural preconceptions (Infante, Rancer and Womack, 1993). We constantly interpret messages in light of our personal experiences. Television text can be understood by viewers based on pre-planned signals.

The cultural context in which viewers are raised has a significant influence on their interpretation of television programs. Cultural cues shape viewers' understanding of the world and their expectations for television content. As a result, audiences tend to favor television programs that align with their cultural background and experiences. (Samovar & Porter, 1991). Different cultures and languages are practiced in Ethiopia. This indicates that people have various ways of understanding the world. Since meaning is heavily influenced by culture, it would be difficult and complex for a single channel to represent a varied culture to satisfy its listeners. The general cultivation of TV viewers, which descends from their creators, has been painful. These civilizations (cultures) view the world through the lens of their respective cultures.

In other words, the interpretations people make of a message they receive via TV vary from culture to culture, occasionally, and depending on the circumstances (Samovar and Porter, 1991). Fiske (1990: 46) supports this notion by stating that "meaning is not an absolute, static construct to be found neatly parceled up in the message. Meaning-making is a dynamic process.

Television audiences come from a variety of cultural backgrounds, each with its own unique worldview. As a result, the meaning they derive from television messages is fluid and context-dependent, varying across cultures, timelines, and circumstances (Samovar and Porter, 1991). Echoing this notion, Fiske (1990: 46) asserts that meaning is not a fixed, inherent property of a message but rather an active process of interpretation and construction.

As people go through life, their attitudes can change, which in turn affects their level of satisfaction when consuming media content. Since Ethiopia has diverse cultures and languages, it becomes challenging for a single TV channel to cater to everyone's understanding and satisfaction. Cultural influences heavily affect how we interpret messages received through

television. Each civilization views the world through the lens of its own culture, leading to varied interpretations of the same message across different cultures. Additionally, contextual factors can further impact these interpretations.

2.9.2. Perceptions

Perception, the process by which individuals transform external stimuli into internal experiences, plays a vital role in shaping our understanding of the world (Samovar & Porter, 1991). This process involves selecting, organizing, and interpreting sensory information, influenced by individual factors such as beliefs, values, attitudes, social affiliations, and past experiences. The perception process is inherently subjective, resulting in unique interpretations among individuals.

Audiences are independent in their understanding of texts. Researchers, such as Abercrombie and Langhurst (1998) and Cobley (1994), have shown that audiences can form their own interpretations of texts without necessarily considering whether their preferred reading aligns with the author's intended meaning.

Individual comprehension and satisfaction with various experiences are influenced by both life experiences and educational attainment. People's perceptual abilities are shaped by their experiences and educational backgrounds, leading to diverse levels of satisfaction. Adult programs that demand sophisticated reasoning skills are unsuitable for children (Infante et al., 1993; Downing et al., 1995).

According to Perse (1990), quoted on Abel (2005), TV audiences need to actively engage with the content being presented in order to fully enjoy it. This means paying attention to the details, recognizing familiar elements, and relating the content to their own experiences. When viewers are able to do this, they are more likely to feel satisfied and engaged with the program.

The pervasive influence of television has transformed it into a powerful educational tool, frequently sought out by young adults as a primary source of knowledge (Chapin, 2000). Today's youth exhibit remarkable dexterity in navigating multiple screens simultaneously, maintaining an almost constant connection to various networks and consuming a vast array of content. This

exposure fosters the development of independent and diverse perspectives. However, the sheer volume of information can also hinder comprehension, necessitating the cultivation of media literacy among the target audience. According to Perez et al. (2012), "media literacy" refers to the development of abilities not only for using various media but also for interpreting, assessing, and critically thinking about the information offered by the media, as well as for creating audiovisual messages.

Political inclinations also have an effect on perception and satisfaction. In particular, because ethnic politics are conducted in our nation, there is a very significant likelihood that one will be dissatisfied with programs that are not representative of their own ethnic group. Therefore, this political stance may inspire individuals to despise the media; AMN is an example of the media.

According to (Aierbe et al., 2011), the pervasive presence of multimedia in modern society necessitates an examination of the influence of audiovisual media on audiences' perceptions of reality and self-identity. While traditional television programming has been criticized for its emphasis on materialistic values (Dates et al., 2008), other studies have highlighted its positive role in promoting pro-social and humane behaviors (Smith et al., 2006). Moreover, audiences from diverse cultures identify with both individualist and collectivist values portrayed by television characters (Medrano et al., 2011).

Television audiences need to actively engage with the content in order to fully appreciate and enjoy it. This means paying attention to the program, accepting its message, and interpreting it in light of their own experiences and knowledge (Perse, 1990). Researchers have called this type of engagement "thinking participation." It involves both cognitive and affective processes, such as recognizing familiar and unfamiliar aspects of the content, relating the content to prior knowledge, and making connections between different parts of the program. According to Perse, thinking participation is essential for making sense of media messages and deriving gratification from them.

2.9.3. Demographic

According to dictionary definition demography is the statistical study of human populations. Demography examines the size, structure, and movement of population over space and time. Morley (1986) and others have found that there are clear differences in media usage in audiences'

everyday lives depending on their gender. Men prefer factual programs like news and sports, while women prefer fiction, music, and dramas. Women watch TV while doing other household chores, while men watch extensively. Men have control over the programs. For a man who stays and works outside the home, television is used for relaxation; for a woman, on the other hand, the home is often a workplace and therefore, work continues in the evening's television show (Downing, Mohammadi, and Srebery-Mohammadi, 1995; McQueen, 1998) quoted on Abel (2005).

The demographic factors that affect audience gratification are age, social class, gender, and educational background and place residences of audiences. Scholars like Morley (1986) find out that there are clear differences of media usage in audiences' everyday lives depending on their gender. In Ethiopia, the head of the household typically controls what the family watches on television due to the limited availability of alternative viewing channels (McQuail, 1997). This can result in family members being forced to watch programs they do not enjoy and missing out on shows they prefer.

Contrarily, females are more likely to watch soap operas, Cartoons, The Bill Cosby Show, and other kid-friendly shows should be seen by kids. In a similar vein, a study conducted by the APA Task Force on Television and Society (Infante, Rancer, and Womack, 1993) revealed that older adults spend the most time watching TV of any age group. The disengaged homemakers, who are primarily middle-aged females with lower levels of education and money, watch TV for company and to pass the time rather than for information.

Age and gender are the two principal demographic characteristics that TV audience research uses. They are the easiest demographics to achieve. Public TV programmers usually be concerned about their audience, because demographic can affect public TV in numerous significant ways. Demographics help to establish the size of a TV station's audience.

Financial condition is the other factor to watch TV and establish gratification. The habit of watching differs from what TV has and does not have. For example, according to Condry(1989), poor white people watch more TV than rich ones, however, rich blacks watch TV more than poor blacks (Smurthwaite, 2004).

Audience satisfaction with media content is influenced by educational background, social and religious values, and cultural norms (McQuail, 1987). Individuals with higher levels of education may find it challenging to derive satisfaction from media due to their broader range of experiences and more critical perspectives. Conversely, religious individuals may express dissatisfaction with media that delves into secular topics, as they may perceive it as conflicting with their personal beliefs and values. Additionally, the environment in which individuals are raised plays a significant role in shaping their media preferences and expectations. For instance, viewers from rural backgrounds may find certain media content, particularly that which deviates from their established norms, to be unappealing or inappropriate.

2.9.4. Credibility factors

Credibility, defined as believability, is paramount for media outlets in maintaining their standing with their audience (Peters & Nelson, 2022). Media credibility encompasses the accuracy, objectivity, and certainty of information presented (Shoemaker & Reese, 2019).

Credibility is important in journalism because it allows the audience to trust the information that is being presented. When journalists present information based on facts and realities, their programs become more credible. As audiences develop trust in the channel, their satisfaction with the content increases (Infante, Rancer and Womack, 1993). A BBC editor noted that, cited on Abel (2005), “it is the job of journalists to present facts and truths in a clear, unbiased, and neutral manner, even if the information is inconvenient or upsetting” (Holland, 1997:170). The attitudes of the audience towards the sources of information and news are likely to affect how they accept the message (Katz and Lazarsfeld, 1964).

The opposite would occur if the media presented poor, boring content. Because the content they are consuming does not meet their needs, the viewers do not trust the media outlet. According to Infante, Rancer, and Womack (1993) and Kovach and Rosenstiel (2001), as cited in Abel (2005), viewers should get fresh, current information; otherwise, their capacity for attraction and pleasure would be very low. They noted that a strong screenplay, narration, and image should be included with the material. This demonstrates that viewers are not satisfied with the straightforward truth and facts. The factual information has to be embellished with presentational, literary, and visual arts.

Media houses serve as a crucial platform for discussions involving journalists, public relations experts, advertising professionals, politicians, and issue advocates who strive to inform, engage, educate, and influence media audiences. The success or failure of these endeavors often hinges on audiences' overall perception of media credibility (Wanta & Hu, 1994). Academic research has characterized media credibility as a multifaceted and intricate concept (Berlo, et al., 1970).

The credibility of media is important for viewer satisfaction and loyalty. In countries with many media options, viewers are more likely to switch channels if they lose trust in a particular outlet. However, in Ethiopia, where there are fewer alternatives, viewers may simply stop watching television altogether if they lose trust in the media. In addition to the credibility of the information being presented, the way that information is presented can also influence viewers' perceptions. Media outlets that present both sides of an issue and avoid sensationalism are more likely to be trusted by viewers. (Assael, 1998; Katz and Lazarsfeld, 1964; Holland, 1997).

Credibility of programs aired by television, according to Infante, Rancer and Womack (1993:184) cited on Abel (2005), consists of:-

Evidence, in the context of communication, refers to any information presented to support a claim or proposition. This information can take various forms, including factual statements, statements of value, or definitions. Importantly, evidence should be sourced from individuals or entities other than the speaker or writer, and it should not be self-created or self-serving.

Infante, Rancer, and Womack (1993) and Kovach and Rosenstiel (2001) argue that boring presentations, poor quality of services, unreliability, partiality in reporting, incomplete presentations, and a failure to meet other journalistic standards can all sour the taste of TV programs. In order to keep viewers engaged, it is important to provide them with new information. Simply providing viewers with facts is not enough; it is also important to present the information in a way that is engaging and informative, using good scripts, narratives, and visuals.

2.9.5. Personality factors

Personality, according to Abel, cited on Infante, Rancer, and Womack (1993), encompasses the unique set of psychological processes within an individual that determines their characteristic manner of adapting to their environment. It encompasses a person's thoughts, feelings, and behaviors, manifested most prominently in their interactions with others. Human qualities vary from person to person. These attributes could originate from the environment, from the natural world, or from both. For instance, research demonstrates that rigid and inflexible people get the information and are content with it if they place trust in the speaker.

Even if the information is accurate and truthful, they won't accept it if they don't like the source or speaker (Infante, Rancer and Womack, 1993). Livingstone (1997), Audiences seek different gratifications from TV, depending on their individual needs and preferences. Some viewers need information that confirms their existing knowledge, while others seek out completely new information. Some prefer a calm and peaceful environment for watching TV, while others dislike watching TV alone in silence. These individual characteristics affect the satisfaction that audiences can derive from watching TV.

Just as AMN cannot satisfy all listeners due to its diverse audience, carefully considering personality differences during production can significantly increase audience engagement. The 'uses-and-gratifications' paradigm, a common approach in mass communication research, can be effectively integrated with personality traits to understand media consumption (Blumler & Katz, 1974). The media and the personality of a media user are interdependent, necessitating one another's existence. This implies that an individual's personality significantly influences their media choices and consumption patterns. This researcher posits that personality likely affects media intake, selection, and the justifications underlying these decisions (Rosengren, 1974). 2003 (Weaver).

Despite extensive theoretical discussions on the role of personality in mediating responsibility, Addis TV's entertainment programming still has room for improvement. This is because

personality traits influence our cognitive and affective interactions with the external world by shaping our attitudes, values, and beliefs (Weaver et al., 1993). As Addis media network develops its programming, it should consider its audience's media culture or traditional background, their diverse interpretations of similar programs, their demographic characteristics, the credibility of entertainment and other programs, and the unique personalities of individual viewers. Failure to consider these factors will result in a disconnect between the audience, the content, and the programming, leading to viewer dissatisfaction

CHAPTER THREE

3. RESEARCH METHODOLOGY

This chapter including research methodology, Instrumental of data collection, Questionnaire, Interview, sampling technique, pilot study, data organization and data analysis technique discussed in details.

3.1. Research methodology

This study uses both quantitative and qualitative research method for collecting data. Combining quantitative and qualitative research methods, known as a triangulated approach, proved valuable in this study. Quantitative data from the perception survey indicated a generally positive outlook. However, incorporating qualitative feedback allowed participants to express their views without the constraints of predetermined categories, revealing a contrasting perspective. Fikru (2014) cited on Matveev(2002) and Walt (2006:81), strongly advocates for employing both quantitative and qualitative methods to achieve high data reliability, contextual understanding, flexibility and openness in data collection, and a more comprehensive interpretation of the research issue.

The study included both quantitative and qualitative methodologies because it is important to understand why viewers of television choose one medium over another. Because television viewers prefer to utilize a certain medium or not, a combined approach using more qualitative and less quantitative methods is used to determine audience satisfaction with Addis Media Network Sunday entertainment. The qualitative technique would be used to question respondents based on their replies, where the interviewer would also seek to understand their purpose and sentiments, while the quantitative approach would be used for gathering and evaluating numerical data.

Additionally, in order to enable the researcher to meet the study objectives, the researcher were applied the purposive sampling technique. The questionnaire has two parts. The first part deals with demographic information about the candidates. The second part focuses on questions that deal with levels of satisfaction. This part has items which mainly investigate information about AMN services, that is, how much the programs transmitted by AMN meet the needs of audiences. In depth interview, questioner, document analysis was used as instrument of data collection methods. The procedures used to collect data on audience's satisfaction in this research investigation were:-questionnaire and interview.

3.2 Instruments of Data Collection

To gather data from Addis Ababa residents employed by the Addis Ababa communication bureau, the researcher employed a questionnaire and a semi-structured interview. When we look

at the reason why the researcher studied the satisfaction of Addis Media Network's Addis entertainment program based on Addis Ababa communication bureau employer, because these viewers are presented to the media differently from other sections of the society and the ideas they raise contribute to the improvement of the media, the researcher tried to study their satisfaction based on this. The researcher utilized Likert scale measurement type questionnaires, the most commonly used attitude measurement technique in social sciences. Participants were asked to indicate their level of agreement with a range of attitude statements. Each agreement or disagreement level was assigned a value on a predetermined scale. A total attitude score was determined by summing a collection of sequential items.

3.2.1 Questionnaire

The questionnaire has two parts. The first part deal with demographic information about the respondents. The second part focuses on questions that deal with level of satisfaction. This part has items which mainly inquire information about AMN Addis entertainment services, that is, how much the programs transmitted by AMN meet needs of audiences. Some items are repeated systematically in the questionnaire in different positions in order to crosscheck responses given by subjects. But throughout the data analysis, these questions have been collected under similar categories and the scores for each factor added up, and then the sum has been divided by total number of similar questions to obtain the mean or average score for each factor.

A structure questionnaire was considered as a major data collection tool. It was administer to the sample subjects. In order to make a better and relevant data the questionnaires were mainly concerned on the current AMN Sunday weekly Addis entertainment program practice and effectiveness. Close ended questions were faster to complete and easier to code. Response presented in the form of simple choices, multiple tick boxes or alternatively subjects were invited to rank choices by order of preferences or to complete appreciate.

Open ended questions are those that were asked additional information from the questioner, and provide the respondents a freedom to express his/her feeling about the research problems. This instrument is assumed to be important since the population is relatively large and spread in their views and addresses. In this regard questionnaire is believed to be advantageous that is possible to access a relatively large sample widely spread geographically; it gives freedom for the

respondents in filling it and avoids bias of the interviewer; and it is less closely (Kothari,2004;101).

According to Clampitt & Downs, (2004;55) cited on Fikru (2014), the questionnaire method allows the researcher to control the focus of the assessment, enables a large number of respondents to be surveyed, and produces benchmark rating scores for various aspects (e.g. ‘communication received from senior managers’) against which future performance can be measured. The main drawback is that it is limited in the extent to which it can gauge the deeper-level thoughts and feelings of respondents.

The survey employs a Likert scale and open-ended questions to gather detailed responses from participants. It also collects demographic data to facilitate comparisons across hierarchical levels and other factors. The survey was translated into Amharic to accommodate target group who may not be fluent in English.

3.2.2 Interview

The studies were also used qualitative data collecting method. In qualitative research, one interviews people to understand their perspectives on a scene, to retrieve experiences from the past, to gain expert insight or information, to obtain descriptions of events or scenes that are normally unavailable for observation, to foster trust, to understand a sensitive or intimate relationship, to analyze certain kinds of discourse, Lindlof, (1995, p. 5) cited on Fikru(2014). The reason for choosing to use an in-depth interview is to ensure that the researcher uncovers perceptions at an individual level on a particular issue

A semi-structured type predetermine questions were prepared and was conducted with interviewees who had experience on viewing AMN Sunday weekly Addis entertainment program. As with most social research, to be sure focus group data should as far as possible be pooled and compared with a series of data gathered from different sources and using various research techniques, in the interest of as complete and reliable an answer to the research question as possible. Semi-structure interviews allow researchers to delve deep into the minds of participants, uncovering the motivations behind their responses and gaining rich insights into

their beliefs, attitudes, and experiences. This approach also provides a wider lens through which to understand audience satisfaction within target media institution.

Qualitative interviews are intended to gain insights and understanding rather than to simply measure or describe phenomena (Mytton, 1999). They are characterized by open-ended and flexible questions that encourage respondents to share their experiences and perspectives (Wimmer & Dominick, 2000). In selecting participants for individual interviews, researchers often focus on those who demonstrated exceptional articulation and enthusiasm during focus group discussions (Wimmer & Dominick, 2000). This purposive sampling approach ensures that the individual interviews yield rich and insightful data.

Since the participants in this study are ordinary viewers, they may not feel comfortable sharing their opinions in a focus group setting. Therefore, individual interviews were conducted to gather in-depth information about their experiences, expectations, and satisfaction or dissatisfaction with the program. Two participants with extensive knowledge or experience with the program were selected from the target audience. Additionally, interviews were conducted with the editor and producers of the Addis Media network's Addis entertainment program to understand the reasons behind audience satisfaction or dissatisfaction and gain insights into the program's production process.

To assess the level of audience satisfaction comprehensive interviews were conducted with the audiences. Interview guides were developed and administered to gather their perspectives on strengths, weaknesses, and the overall the entertainment programs. To accommodate language preferences, the interview questions were translated into both English and Amharic. The collected data was then organized thematically and subjected to analysis.

3.2.3 Sampling Technique

The researcher used purposive sampling to select participants for their study on television viewing habits. This method was chosen because it allowed the researcher to specifically target individuals with a high level of television viewing experience, recognizing that not all television owners in the towns studied possess the same level of exposure, education, age, or other background factors.

The researchers intentionally chose the participants for the study, which is a method known as purposive sampling. According to Kothari (2004), the researcher has complete control over the selection of items in a purposive sample. The researchers made the decision to choose specific individuals from the broader population to form a sample, believing that this small group would accurately represent the entire population. This raises the possibility that the sample selection was influenced by personal bias. The researchers chose participants who were government workers in Addis Ababa and who reported speaking the language and regularly watching AMN Addis entertainment, believing that this method would allow them to find real TV viewers with relevant TV viewing experiences.

3.2.4 Pilot Study

A pilot study was conducted for this thesis. The study involved a sample of 35 viewers of the Addis media network Sunday weekly Addis entertainment program. A questionnaire was developed that included both closed and open-ended questions. This was organized in the form of Likert- scale and distribute for the respondents. The questionnaire was distributed to the participants for them to complete.

A pilot study was conducted among 35 viewers of the program who live in Addis Ababa and work for the Addis Ababa Communication Bureau. Before distributing the questionnaires, the researchers used an effective questionnaire analysis method to justify the questions. The employees were given a physical copy of the draft survey instrument to evaluate. The pilot study sought feedback from the employees regarding the time it took them to finish the survey and whether they encountered any unclear or irrelevant questions.

This means that the examiner has employed four steps to get the questionnaire ready for a different language because the participants' local language, Amharic than distributed it using English language. This helped the researcher to know whether the designed objects are trustworthy and suitable.

To ensure the accuracy of the questionnaire's translation into Amharic, the researcher employed a back-translation technique. The original English questionnaire was first translated into Amharic,

and then the translated version was back-translated into English by an independent translator. This comparison allowed the researcher to identify any discrepancies or ambiguities in the translation. Finally, the refined questionnaire was administered to a small group of 35 participants, who were asked to provide feedback on any items that were unclear or difficult to understand. 24 questionnaires distributed completed and collected. This data was used to assess the overall clarity and trustworthiness of the instrument. Viewers trust Addis Media Network because of its dependability."

3.3. Data Organization

Once the data was gathered using questionnaires and interviews, the researcher analyzed the responses and presented them as percentages. The study's findings were then evaluated against the research goals. To gather data from respondents residing and working in Addis Ababa's communication bureau, the researcher employed a semi-structured interview approach. The interview data was analyzed using percentages, and the representative words from the interviews were interpreted based on the narrative text methodology of qualitative research.

3.4. Data Analysis Techniques

The researchers used SPSS Statistics to analyze the data they collected. They used descriptive statistics, such as means, standard deviations, frequencies, and cross-tabulations, to assess satisfaction with Addis entertainment. They also compared satisfaction scores to national norms whenever possible.

CHAPTER FOUR

PRESENTATION DATA ANALYSIS

4.1. Quantitative data analysis

The paper focuses on the audience satisfaction of Addis Media Network's entertainment program. It aims to evaluate the satisfaction level of viewers in terms of program preferences, presentation, and content. The author conducted a survey using questionnaires to collect data on demographic information and audience satisfaction with the program. The first part of the survey was intended to collect demographic information about the respondents, while the second part was designed to assess the respondents' satisfaction with the programs and to determine whether the programs meet their needs. The survey was distributed to employees of the Addis Ababa communication bureau. The researcher first discusses the distribution of demographic characteristics in our data set, using percentages. Then, discussed audience needs satisfaction, using mean scores and percentages.

4.1.1 Demographic distribution of respondents

The first part of the questionnaire asked questions about the respondents' demographics, such as age, gender, employment status, education level, and marital status. This information was collected to understand the makeup of the audience and to make the research more accurate and complete.

Table 4.1 Demographic distribution of respondents

Gender	N	%	Marital.s	N	%	Edu.back	N	%
Male	20	57.1	Married	19	54.3	Grade 12	1	2.9
Female	15	42.9				Technique	1	2.9
Age	N	%	Single	14	40.0	Diploma	3	8.6
24-30	13	37.1				Degree & Above	30	85.6
34-39	13	37.1						
40-49	9	25.7	Divorce	2	5.7			

Source: Own survey, 2022: SPSS output

The table above shows that more men responded to the survey than women. Men make up 57.1% of the sample, while women make up 42.9%. This suggests that there are significant differences between men and women in how much time they spend watching television.

The majority of respondents are between the ages of 24 and 39, accounting for 42.85% of the total population. This may be due to the fact that this age group has more time available or is more susceptible to technology. The remaining respondents are between the ages of 40 and 49.

In terms of marital status, 54.3% of respondents are married, 40.0% are single, and 5.7% are divorced.

The table shows that the majority of respondents (85.6%) had a degree or higher, while 8.6% had a diploma and 2.9% had a high school diploma or technical college certificate.

Table 4.2 Frequency of Respondents Spend Watching AMN

Number of respondents on frequency of watching									
Always		Sometimes		Often		Never		Rarely	
N	%	N	%	N	%	N	%	N	%
2	5.7	24	68.6	6	17.1	2	5.7	1	2.9

Source: Own survey, 2022: SPSS output

The data shows that the entertainment program on the Addis Media Network is popular with viewers, who watch it frequently. This group makes up about 68.6% of the audiences are watch sometimes. Another 17.1% of viewers watch the show often, and 5.7% watch it always or never. The remaining 2.9% of viewers rarely watch the show.

Table 4.3 How long respondents spend watching AMN program

Time interval	N	%
30minutes	18	51.4
45 minutes	10	25.9
1hours	3	16.6
2hours	4	5.7
3hour	-	-

Source: Own survey, 2022: SPSS output

From the above table, most people who watch Addis Media Network's entertainment programming don't watch for very long. More than half (51.4%) watch for 30 minutes or less each week, and another quarter (25.9%) watch for 45 minutes and (16.6%) watch for one hour. Only a small percentage of viewers watch for two hours (5.7%). This suggests that most viewers are not very engaged with the programming.

Addis Media Network's entertainment program is not very good because it mostly consists of repeats of old shows and new shows that are not entertaining or informative. Also, the shows avoid talking about important political issues, which makes them seem out of touch with the real world. So, viewers are not interested in watching Addis Media Network's entertainment programming. According to Fiske (1990), cited on Abel (2005) audiences devote much time to watch television when they find it satisfying. If they do not get any gratifications from viewing, there will not be any interest gazing at any television set because the most disliked television program is watched the least by its audiences (Adams, 1997).

4.1.2. Ranking of Addis media network Addis entertainment program Audiences Level of Satisfaction

Addis media network airs 3(three) hours of Addis entertainment programs every week, and the goal of this section is to learn how satisfied the audience is with each show. A TV channel transmits different programs. The programs are ranked differently by different people. This is because people have different cultural, political, educational and language backgrounds. Even people with similar backgrounds may not enjoy the same programs. So, some programs will be more popular than others.

Table.4 .4 Satisfaction level of audiences on sections and components of the program

AMN entertainment program section	Highly satisfied		Satisfied		Dissatisfied		Highly dissatisfied		Neutral	
	No	%	No	%	No	%	No	%	No	%
Art	9	25.7	14	40.0	1	2.9	8	22.9	3	8.6
Sport	16	45.7	10	28.6	2	5.7	4	11.4	3	8.6
Guest	4	11.4	3	8.6	9	25.7	5	14.3	14	40.0

Music	3	8.6	4	11.4	10	28.6	12	34.3	6	17.1
Drama	4	11.4	2	5.7	9	25.7	7	20.9	13	37.1

Source: Own survey, 2022: SPSS output

The statistics provided above indicate that viewers are most satisfied with sport, which accounts for 45.7% of the program. The art program which accounts for 25.7%. In contrast, there were notable dissatisfaction rates for guest, drama and music, at 40.0%, 37.7% and 34.3%, respectively. This suggests that people frequently watch sport exhibitions and believe them to be much more enjoyable than other types of programming. McQuail 1997, as cited in Abel, (2005) argues that audiences have varying interpretations and preferences for media content due to factors such as their experiences, gender, and educational backgrounds. This heterogeneity in audience reception leads to differences in satisfaction levels with media programs.

Table 4 .5 Mean Score and percentages of Overall Responses on the sub items under Item Number 5

Item	Mean	Strongly agree		Agree		Neutral		Disagree		Strongly disagree		Both SA and A		Both DA and SDA	
		No	%	N0	%	No	%	No	%	No	%	No	%	No	%
1	3.23	2	5.7	9	25.7	6	17.1	15	42.9	3	8.6	11	31.4	18	51.4
2	3.31	2	5.7	6	17.1	8	22.9	17	48.6	2	5.7	8	22.89	19	54.2
3	2.49	4	11.4	18	51.4	7	20.0	4	11.4	2	5.7	22	62.85	6	17.1
4	2.54	6	17.1	15	42.9	4	11.4	9	25.7	1	2.9	21	60	10	28.5
5	3.09	6	17.1	6	17.1	5	14.3	15	42.9	3	8.6	12	34.2	18	51.4
6	2.83	8	22.9	5	14.3	9	25.7	11	31.4	2	5.7	13	37.1	13	37.1
7	2.80	8	22.9	8	22.9	5	14.3	11	31.4	3	8.6	16	45.7	14	40
8	3.34	3	8.6	3	8.6	14	40.0	9	25.7	6	17.1	6	17.1	15	42.8
9	3.17	5	14.3	6	17.1	8	22.9	10	28.6	6	17.1	11	31.4	16	45.7
10	3.51	3	8.6	2	5.7	12	34.3	10	28.6	8	22.9	5	14.2	18	51.4
11	3.54	4	11.4	3	8.6	6	17.1	14	40.0	8	22.9	7	20	22	62.8
12	2.71	2	5.7	18	51.4	6	17.1	6	17.1	3	8.6	20	57.1	9	25.7
13	3.26	4	11.4	6	17.1	10	28.6	7	20.0	8	22.9	10	28.5	16	45.7
14	3.37	2	5.7	7	20.0	9	25.7	10	28.6	7	20.0	9	25.7	17	48.5
15	3.26	3	8.6	8	22.9	10	28.6	5	14.3	9	25.7	11	31.4	14	40
16	2.97	6	17.1	5	14.3	12	34.3	8	22.9	4	11.4	11	31.4	12	34.2
17	3.29	4	11.4	5	14.3	9	25.7	11	31.4	6	17.1	9	25.7	17	48.5
18	3.40	1	2.9	4	11.4	14	40.0	12	34.3	4	11.4	5	14.2	16	45.7

19	3.20	4	11.4	7	20.0	7	20.0	12	34.3	5	14.3	11	31.4	17	48.5
20	3.34	4	11.4	6	17.1	4	11.4	16	45.7	5	14.3	10	28.5	21	60
21	3.00	5	14.3	10	28.6	5	14.3	10	28.6	5	14.3	15	42.8	15	42.1
22	2.34	8	22.9	15	42.9	6	17.1	4	11.4	2	5.7	23	65.7	6	17.1
23	3.34	3	8.6	7	20.0	6	17.1	13	37.1	6	17.1	10	28.5	19	54.2
24	3.40	2	5.7	7	20.0	9	25.7	9	25.7	8	22.9	9	25.7	17	48.5

Source: Own survey, 2022: SPSS output

The above table 5 shows, many people watch television for different reasons. However, surveys of viewers are often limited to 24 questions to avoid tiring them out. To ensure that data on viewers' happiness and discontent is consistent, some questions may be repeated, even if they have multiple meanings and a rating of 5 means "strongly agree." The average satisfaction rating for each item is then calculated by adding up all the viewer responses and multiplying them by a weight of 5, 4, 3, 2, or 1, depending on the rating. The table below shows the overall results of the percentage of respondents who responded either agrees, disagree, or neutral. The last two columns of the table show the combined percentages of audiences who responded strongly agree and agree, or disagree and strongly disagree. This is done to reflect the fact that in certain contexts, these responses may have similar meanings.

Despite individual differences, the researcher of this thesis has grouped the 24 reasons for watching entertainment programs into 10 categories: Relaxation (questions 8, 10, and 15), Learning new things (questions 5 and 16), Companionship (questions 11 and 19), Passing time (questions 1, 3, 9, 12 and 13), Learning about oneself (questions 7 and 17), Arousal (questions 6 and 14), To forget or escape (questions 2 and 18), To assess credibility of the program (questions 4 and 22), General satisfaction of AMN Addis entertainment program audiences (questions 20, 21, 23, and 24)

Four open-ended questions were designed to understand the respondents' overall thoughts and opinions about Addis Media Network's entertainment programming. The first question was intended to verify the responses to questions number four and seven. The other two questions asked about the strengths and weaknesses of the programming, and the last question asked for recommendations for improvement.

Table 4.6 Audience satisfaction Average score and Percentages of Responses and Respondents

Watching for reason	Score mean	Audiences response in percent					Both SA + A and DA+SDA	
		Strongly agree	Agree	neutral	disagree	Strongly disagree	SA +A	DA+ SDA
		%	%	%	%	%	%	%
Relaxation	3.37	5.7	22.9	37.1	28.6	5.7	28.6	34.3
companionship	3.03	17.1	14.3	34.3	31.4	2.9	31.4	34.3
Pass time	2.60	2.9	11.4	2.9	62.8	8.6	14.3	71.4
Learning about things	3.22	5.7	14.3	20	34.0	11.4	20	45.4
Learning about oneself	3.04	14.3	25.7	28.5	28.6	2.9	40	31.5
arousal	3.10	11.4	25.7	34.3	22.9	5.7	37.1	28.6
Forget escape	3.36	2.9	20	37.2	37.1	8.6	22.9	45.7
Credibility	2.44	22.9	2.9	31.4	8.6	34.3	25.8	42.9
Overall satisfaction	3.27	8.6	5.7	37.1	28.6	22.9	14.3	51.5

Source: Own survey, 2022: SPSS output

4.1.2. Relaxation

Addis media network viewers were asked three questions to gauge their level of relaxation while watching TV. 34.3% of respondents were dissatisfied or highly dissatisfied, indicating that the program failed to relax them. This is surprising, as television viewers typically watch TV to relax. Addis media network viewers expected the Addis entertainment program to entertain them, but only 28.6% of respondents were satisfied with the program. 37.1% of respondents were neutral, indicating that the program neither relaxed nor entertained them.

4.1.3. Companionship

According to Katz, Blumler and Gurevitch (1974) and McQuail (1987) cited on Abel (2005), argue that people watch television to connect with others and feel less isolated. They use television to create a sense of belonging and companionship, and to develop empathy for others. Similarly, Table 6 over 34.3% of viewers did not find the program to be very satisfying in terms

of companionship. This is consistent with Fiske's (1990) cited on Kssahun (2017), findings that people watch television for a variety of reasons, including to cope with loneliness. However, the Addis Media Network's Addis Entertainment Program does not seem to be particularly effective in helping viewers to feel less lonely. In fact, a significant number of viewers (17.1% and 14.3%) reported that the program actually made them feel lonelier. Only a small minority of viewers (17.1%) said that the program helped them to share their loneliness and fulfilled their needs for companionship.

The program was helpful in reducing loneliness for some people, but there were also many people who did not find it helpful. This suggests that the program is not a guarantee against loneliness. Additionally, 34.3% of people were neutral on the issue, meaning that they did not have a strong opinion either way. Most viewers believe that AMN does not provide companionship services, which could help reduce loneliness and foster social connections.

4.1.4. Pass time

A significant portion of respondents, 14.3%, indicated satisfaction with watching Addis Media Network Addis entertainment programs as a leisure activity. However, the primary reason for watching these shows appears to be mere time-filling. When individuals have free time, they may casually turn on the television to watch AMN Addis entertainment programs. Despite the television being on, viewers may not fully comprehend the content or take it seriously enough to derive satisfaction.

As evidenced in Table 6, approximately 8.6% and 71.4% of respondents expressed high dissatisfaction with watching AMN Addis entertainment programs during their leisure time. This might imply that although the AMN transmits many programs, most of these do not have a power to attract people to watch them deliberately to get some satisfaction out of them. In other words, Viewers are not actively seeking out AMN programming and do not intentionally tune in to the channel.

4.1.5. Learning about things in the world

The media's primary purpose is to educate the public. People want to know about current events and the condition of their surroundings, both locally and globally. It is crucial to understand

social and cultural norms, attitudes, values, and other aspects of one's own country and the rest of the world. Audiences are drawn to television by these curiosities. The media plays a vital role in educating and shaping the next generation, particularly in developing countries like Ethiopia. This critical role was also the primary objective of the AMN Addis entertainment program's creation.

Based on feedback from viewers, it is evident that they are not entirely satisfied with the content of Addis entertainment programs. About 45.4 % of the viewer claimed to have not learned anything new. Only 20% viewers claimed to learned new thing. While a significant portion of viewers indicated that they learned something new, a notable percentage also expressed dissatisfaction with the level of relevant information provided. This suggests that there is a need to enhance the quality of Addis television programs to better address the needs and expectations of the viewing audience.

4.1.6. Educating oneself

People need to develop essential skills to interact effectively with their coworkers and the community around them. They seek to expand their knowledge through media consumption and identify role models from whom they can learn valuable lessons. By seeking information and comparing themselves to these role models, individuals can gain a better understanding of their own abilities and life circumstances. Additionally, engaging in self-education through television can contribute to a sense of security and well-being.

The survey results show that a significant portion of viewers (28.6% dissatisfied, 2.9% strongly dissatisfied) are not satisfied with the learning outcomes of the programs. They feel that the programs do not effectively convey lessons or provide opportunities for skill development. While a smaller percentage of respondents (14.3% satisfied, 25.7% neutral) expressed satisfaction, the overall trend suggests that the programs are not adequately meeting the learning needs of the audience.

4.1.7. Arousal

A key goal of media is to capture and maintain the interest of its audience. Television programs often serve as a source of motivation for viewers. News and entertainment programs attract viewers for various reasons, as do sports and music programs.

Viewers' interest can lead to a heightened level of engagement with the program. Therefore, producers should strive to maximize the level of arousal and satisfaction experienced by their viewers.

Questions 4 and 6 both pertain to the level of viewer arousal. The satisfaction ratings were quite low, indicating that 22.9% of viewers were dissatisfied. Conversely, only 11.4% were satisfied, and 34.7% were neutral with regard to the entertainment programs. This suggests that the program failed to effectively engage viewers and maximize their gratification.

4.1.8. Forget /Escape

In times of difficulty, some people turn to television shows as a means of escapism or distraction from their problems. Various programs are available to cater to viewers' diverse needs, ranging from entertainment and education to news and current events. However, for those facing temporary challenges, these programs may not provide the desired comfort or relief. Instead, they may seek to further detach themselves from their troubles rather than engage in activities that promote enjoyment or amusement.

Related to this, the majority of respondents, 37.1%, expressed dissatisfaction with the program, while 8.6% were strongly dissatisfied. They found that the program failed to alleviate their problems or provide relief from stress. Only a small percentage of viewers, 2.9%, expressed satisfaction, and 20% were strongly satisfied. However, 37.2% of viewers remained undecided. These results suggest that Addis Media Network's Addis Entertainment program has been ineffective in helping its audience manage stress or cope with negative experiences.

4.1.9. Credibility

Accuracy and objectivity should be paramount for media organizations. News, current affairs, and development programs should be based on verifiable facts and presented in a neutral manner. Audiences rely on the media to provide them with truthful information, and this trust is crucial for building and maintaining a loyal viewership. When viewers develop confidence in a media outlet, they are more likely to tune in regularly and find satisfaction in the programming offered.

The data from Table 6, reveals that a significant portion of respondents, 8.6%, expressed dissatisfaction with the Addis Television youth programs. This dissatisfaction is further compounded by the fact that only 42.9% of respondents indicated dissatisfaction with the programs. These findings suggest that the entertainment programs are failing to provide credible information and empower viewers with knowledge. Additionally, the programs are not fostering trust or confidence among viewers. Consequently, it can be concluded that the Addis media network Addis entertainment programs are not meeting the needs of their target audience.

4.1.10. Overall Satisfaction of AMN Addis entertainment

Assessing overall satisfaction with AMN Addis entertainment weekly programming is crucial. Qualitative data was gathered primarily to provide additional insights into questions that quantitative data failed to adequately address, or to compare and contrast certain findings from the quantitative data questions. In this regard, viewers were asked to provide their responses to question number 24.

As shown table 6, about 51.5% of respondents said that they are totally dissatisfied with the program is a significant portion of the respondents, approximately 51.5%, indicated their complete dissatisfaction with the program. This clarifies that the majority of respondents were dissatisfied. From this 28.6 % of viewers expressed their dissatisfaction and 22.9% expressed their strong dissatisfaction. This provides a more precise breakdown of the levels of dissatisfaction. On the other hand, only 14.3% expressed their satisfaction about the programs/ this emphasizes the contrast between the dissatisfaction and satisfaction levels. Whereas 37.1% of respondents were unable to take position and kept neutral. Therefore, from the above data one

can easily understand that audiences of Addis entertainment program were not satisfied with the produced programs.

4.2. Qualitative Findings of the questionnaire

In response to questions four and seven, a majority of respondents expressed dissatisfaction with the content and presentation of programs produced by the state-owned television station. They criticized the programs for being unengaging, lacking credibility, and promoting a biased agenda. Some respondents even suggested that the station should emulate the programming style of other local channels, such as EBS and NBC Broadcasting Corporation, in order to improve its quality and appeal to a wider audience.

In response to questions three and four, which concern the program's strengths and weaknesses, viewers stated that the AMN Addis entertainment program promotes creativity by featuring individuals with a wealth of professional experience. However, they repeatedly play the same song and poorly arrange the shows. Furthermore, they claimed that plenty of time is allotted for advertisements despite their time constraints.

Respondents stated that the program should use contemporary technologies, add more entertainment content like dramas and films, present reliable and current information, and prioritize the interests of its audience over those of the government in order to maintain and maximize viewer satisfaction.

4.3. Qualitative Data Analysis

To gather more in-depth insights, semi-structured interviews were conducted with two individuals who regularly watch the Addis Media Network's entertainment program. These interviews were intended to supplement the quantitative data by exploring issues that were not fully addressed through surveys. The participants were systematically selected from among those who completed the quantitative questionnaires until the desired sample size was reached. Additionally, interviews were conducted with a producer and an editor to cross-check the responses provided by the audience. This section delves into the analysis of the qualitative data.

The analysis begins by examining when viewers began watching the Addis Media Network Addis Entertainment Program and how frequently they do so. It delves into their perceptions of

the program and its content elements. It also examines the extent to which they are pleased or dissatisfied with the program. Finally, the strengths and weaknesses of the Addis Media Network Addis Entertainment Program are discussed, as well as strategies for maximizing and minimizing viewer satisfaction or dissatisfaction. The responses of a producer and an auditor are also included in this section, with the goal of comparing and contrasting them with the responses of the audience.

4.3.1. When and how often viewers watched media networks The Addis Entertainment Program

Some viewers of Addis Media Network shows started watching the programs between two and four years ago. One viewer reported watching all AMN shows for four years and spending an equal amount of time on each program. Most viewers watched the shows for one to two hours. These findings suggest that viewers dedicate a substantial amount of time to watching Addis Media Network entertainment programs.

4.3.2. Viewers considering the show and its elements or contents

Two viewers expressed dissatisfaction with the news program's effectiveness in keeping them informed about current global events. They also criticized the entertainment programs, which they felt were poorly produced and relied heavily on repetition rather than providing up-to-date information. So, these things lose our interest on watching the programs and could not create positive attitude on us. On the other hand the respondents have said that most of the time they watch sport and music programs that made them to be satisfied. Even one respondent said:

Tagel Bekele:- I frequently watch sports on the Addis media network's entertainment show. It does it in a decent way and informs me about international soccer matches .From this we can say that only few viewers have good thinking about the programs and their components. Like the two sides of respondents, Addis media network Addis entertainment program a producer and an editor raised contradicted ideas related to the program contents and their presentations.

The producer and editor have different ideas about how to produce the program. The producer wants to invite guests who have good life experiences and encourage the entertainment program, while the editor wants to produce the program in a magazine format and let the audience speak

on it. This difference in opinion makes it difficult to produce a program that will entertain the audience.

4.3.3. The extent that Viewers satisfaction or dissatisfaction with program

Zillmann (1987), cited in McQuail (1987) and Kassahun (2017), demonstrated that people's moods influence their media choices. Individuals seeking excitement are more likely to choose stimulating content, while those seeking relaxation are drawn to calming content. The same media content can fulfill different needs for different individuals, depending on their personalities, life stages, backgrounds, and social roles.

According to van Evra (1990), young children are particularly susceptible to the influence of television programming due to their tendency to seek information from this medium. This suggests that the content of media programs can significantly impact audience satisfaction.

Related to the above idea interviewees were asked to reveal their satisfaction and dissatisfaction about Addis media network Addis entertainment program. They said that most of the programs like news, music and sport were not produced well and could not gratify their needs. When they expressed their reasons they said that the content and presentation of those programs are inadequately designed, tedious and not attractive. Concerning with this idea one of the respondents has said:

Landuzer Asrat:- I do not have any satisfaction on all Addis media network Addis entertainment programs except the guest program. This is because the programs could not give me any new information. They most of the time make the programs monotonous and repetitive. In this case I could not get any new lessons from them.

People watch television programs for various reasons, and if a program fails to meet their expectations, they may express dissatisfaction. Denis McQuail identified several reasons why people watch television, including staying informed about current events, seeking advice, satisfying curiosity, pursuing self-education, and gaining a sense of security through knowledge. In line with McQuail's observations, the majority of respondents expressed satisfaction with the guest program, citing its ability to address their needs and fulfill their expectations. They

particularly appreciated the program's focus on personal experiences and life stories, which they found both engaging and informative.

Related with the above idea the producer and editor agree that the guest program is generally well-received by the audience, while other programs face challenges due to various factors. They attribute the success of the guest program to inviting guests with rich life experiences and emphasize their efforts to improve the overall programming. However, they acknowledge the ongoing struggle to fully satisfy the audience's needs.

4.3.4. Strengths and weaknesses, as well as strategies for maximizing and minimizing viewer satisfaction or dissatisfaction of AMN

Katz et al. (1974) identified several goals of media, including informing or educating, identifying characters in the media environment, entertaining, enhancing social interaction, and helping audiences escape from the stresses of daily life. However, these goals were not observed in the AMN Addis entertainment program. Respondents indicated that the program has several weaknesses in terms of content and presentation. Despite having limited airtime, producers are not using it effectively. This is particularly evident in the repetition of the same program, which prevents the transmission of meaningful ideas to the audience. Additionally, producers do not consider the culture, needs, or preferences of their audience, especially when producing the music program.

As a result, the guest program's quality falls short due to its lackluster presentation and content. When compared to other program segments, interviewees expressed greater satisfaction with the guest program. They attributed this difference to the guest producers' ability to effectively encourage guests to share their experiences, resulting in a more engaging and enjoyable segment.

According to the audience, the editor, and the producer, the entertainment program on the Addis Media Network is biased and only presents information from one perspective. It seems that the show was created to promote the government's goals and objectives. As a result, we cannot conclude that the Addis Media Network's entertainment program is of high quality in this case.

To better serve their audience, program creators should carefully consider their needs and interests when planning and producing content. Additionally, they should actively engage with

their viewers to improve programming and ensure satisfaction. In today's diverse media landscape, viewers have a wide range of options, so it is crucial for program creators to make their content stand out. According to Griffin (2000), cited on Kassahun (2017), media consumers are actively seeking out sources that best meet their needs and are not afraid to switch to alternative options if they are not satisfied.

CHAPTER FIVE

5. SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter provides a concise overview of the research, its findings, and potential recommendations. The first section summarizes the study and its conclusions, while the second section outlines suggestions for addressing identified issues and maintaining audience engagement with the channel.

5.1. Summary

The study assessed audience satisfaction with the content, presentation, and preferences of the Addis Media Network (AMN) Addis entertainment program. Addis media network was selected from all Ethiopian electronic media, and its content and presentation were analyzed both quantitatively and qualitatively.

This is a great way to get a comprehensive understanding of the audiences' gratification towards AMN Addis entertainment program. The quantitative/questionnaire analysis provides you with data on the overall satisfaction of the audience, while the in-depth interviews provide you with more detailed insights into their reasons for satisfaction or dissatisfaction. An in-depth interview with 35 respondents from Addis Ababa communication bureau, a producer and an editor from the selected media. The results from the interview support the results obtained from the data or questionnaires.

The use and gratification theory is a mass communication theory that focuses on the audience's needs and motivations for consuming media content. It suggests that audiences are active consumers of media, and that they use media to satisfy their own individual needs and gratifications. In the context of Addis entertainment programs, the use and gratification theory can help us to understand why people watch these programs, what they get out of watching them, and how these programs affect them.

Employers in the Addis Ababa communication bureau received the developed questionnaire, which was then collected from the respondents. Subsequently, coding was carried out to arrange the gathered data using the SPSS program and offer a way to include the analyses of it into specific quantitative techniques. Many of the respondents acknowledged that they watch entertainment program out of habit, as seen in Table 6. This indicates that they are not watching the show with the goal of learning anything new from it. Additionally, as seen in Table 6, the percentage of viewers who were overall dissatisfied was 51.5%. Just 14.3% percent of those surveyed said they were satisfied.

When compared to the respondents who express their discontent, this is a relatively small amount. This suggests that the entertainment offerings of AMN Addis entertainment were of low quality and did not satisfy the viewers. The analysis suggested that the Addis media network Addis entertainment program is not meeting the needs of its viewers. The majority of respondents were not satisfied with the program, and only a small number expressed gratification. This suggests that the program is not engaging viewers emotionally or intellectually, and that it is not providing them with anything of value to learn from.

In keeping with the social learning theory According to Bandura (1977), people pick up attitudes, behaviors, and emotional responses from the role models they aspire to be like. According to Wirtz (2009:31), "We learn by observing others through the modeling of behavior, and vicarious behavior is a means of modifying behavior." This demonstrates how individuals have the chance to pick up knowledge from one another. In keeping with this, the Uses and Gratifications Theory also addresses the reasons behind and methods by which individuals actively search out particular media in order to fulfill particular needs.

According to Blumer and Katz (1974), viewers select media and content categories based on how well they meet their psychological and social needs. Nevertheless, the entertainment offered by AMN Addis did not satisfy the demands and interests of its viewers.

According to the findings in table 4, 14.3% and 34.3% of viewers are dissatisfied with AMN Addis' entertainment program, specifically the guest and music programs. This is higher than the dissatisfaction rate for the sport profile and art' programs. This suggests that AMN Addis' entertainment program has a content and presentation problem. Nowadays, audiences want to

watch programs that entertain, inform, and educate them about their daily lives. However, AMN Addis' entertainment program is ineffective in its presentation and style.

From table 6, shows that the majority of viewers (51.5%) were dissatisfied with AMN Addis entertainment programming. This suggests that the programs were not relaxing, pleasing, or fulfilling the needs of their audience. The fact that most viewers were watching the programs out of habit rather than enjoyment further supports this conclusion.

There are a number of possible reasons why AMN Addis entertainment programming may be failing to meet the needs of its audience. One possibility is that the programs are simply not very good. They may be poorly written, produced, or acted. Another possibility is that the programs are not relevant to the interests of the audience. They may be featuring the wrong types of content or may be out of touch with current trends.

5.2. Conclusion

Based on the findings of the study the researcher has drawn the following conclusion. Addis media network needs to make a number of improvements. First, it needs to create a stronger working environment for its employees. This could involve improving communication between employees, clarifying roles and responsibilities, and providing more resources. Second, it needs to focus on producing programs that meet the needs of its audience. This could involve conducting audience research to better understand what viewers want, and giving producers more autonomy to produce high-quality content. Finally, it needs to ensure that its producers are not being influenced by higher officials. This could involve implementing editorial guidelines and providing producers with the support they need to resist pressure to produce biased or censored content.

It is important for producers and editors to be able to produce programs ethically. This means being honest and truthful, respecting the privacy of individuals, and avoiding sensationalism or bias. However, the findings of your semi-structured interview suggest that this can be difficult to do when higher officials are interfering with their job.

Audiences are not passive recipients of media messages. They are active interpreters and users of media, and they have the power to choose which media to consume and how to consume it.

We do not naturally produce television watchers. We become television watchers through our interactions with television. This means that the way that television communicates with us can have a significant impact on whether or not we enjoy watching it. There are a variety of reasons why people enjoy watching television. Some people watch television for entertainment, while others watch it for information. Some people watch television to escape from reality, while others watch it to connect with others and also people might turn to television as a way to avoid depression, find friendship, and learn about the world.

Television can be a source of entertainment, distraction, and information. However, it is important to be mindful of how much time you spend watching television, as excessive television viewing can actually worsen depression symptoms. This is a duty that the media have as well. However, as can be seen from the results, this was not possible for the bulk of Addis entertainment program viewers on the Addis media network. They were not content with the pertinent information they received, which may have met their demands, and it did not assist them in escaping their loneliness, as the evidence suggests. It was inferred from this that an editor and a producer had not given it their all to satisfy the audience. Additionally, the researcher asserts this based on the comments provided by two respondents throughout their interview. It was mentioned by them that producers display boring shows that are run by higher-ups and do not consider our wants and requirements. We can say that the relevant parties in this instance created AMN Addis entertaining program negligently.

5.3. Recommendations

Any television program which has a specific audience has the duty to gratify its audiences. It should be done by reconsidering the needs and interests of its viewers. Based on the findings of the study, the following recommendations are given to AMN Addis Entertainment Program to satisfy its viewers:-

- In order to foster trust and boost viewing, producers and editors should make an effort to give audiences precise and true information. This is so because one of the main tenets of journalistic ethics is integrity.

- To improve the quality of their news, music, and sports programming, the creators of AMN Addis entertainment programs should first determine the root of the issue and take appropriate action.
- To attract audience's interests and uphold the caliber of the programs, AMN Addis' entertainment program ought to hire competent journalists with training.
- To address their overall problems and take action, program producers should seek input from the public and elected officials.
- Entertainment program producers and editors at AMN Addis should produce shows that are engaging, well-made, and have excellent material and presentation techniques.
- It is the duty of those in charge of writing and editing programs to look at ways to improve the presentation and content's effectiveness.
- Journalists must produce high-quality, trustworthy programming. Media stakeholders must invest in training journalists to be ethical and avoid damaging their credibility. This will help journalists produce fair and believable shows.
- Without interfering with their job, the government and other pertinent organizations should encourage and support journalists' attempts to uphold high ethical standards.
- While satisfaction research poses challenges and complexities, it is essential for media companies to excel in their field. More in-depth and continuous investigations employing a variety of methods are required. In light of this, the researcher suggests that scholars conduct further research on this area.

To determine the audience's satisfaction level with AMN Addis's entertainment program, a quantitative analysis of questionnaires and in-depth interviews with important stakeholders were carried out.

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Appendix-I

Questionnaire

Addis Ababa University

School of Journalism and Communication

Questionnaires to be filled by individual respondents

Dear Respondents,

This questionnaire is part of an MA Thesis conducted as a requirement for the fulfillment of MA in Journalism and Communication at Addis Ababa University. The aim of the research project is to examine the level of satisfaction and dissatisfaction of the viewers of Addis media network Addis entertainment program. As the outcome of the research totally depends on your responses, you are kindly requested to provide your authentic and accurate answers to the questions. I would like to assure you that the information is used only for research purpose and will be kept confidential.

Part One: Demographic Information

Instruction:- Answer the following questions by putting an 'X' sign in the boxes given below.

1. Age

From 24-30 from 34-39 From 40-45

2. Gender:-

Male Female

3. Educational Background

Read and write Grade 10 complete Grade 12 complete Diploma BA degree and above

4. Marital Status

Married Single Divorced

Part Two: Sunday weekly Addis entertainment program Viewing Habit of the Audiences

1. How often do you watch Sunday weekly Addis Entertainment program?

- a) Always
- b) Sometimes
- c) Often
- d) Never
- e) Rarely

2. **How much time/ how long, on average, do you spend watching the entertainment program? For:-**

- a) 30 minutes
- b) 45minutes
- c) 1 hour s
- d) 2 hours
- e) 3 hours

3. **Does Sunday weekly Addis entertainment program meet your needs?**

- a) Yes
- b) No
- c) No idea

4. **If your answer to question no.3 above is “Yes”, “No”, or “No idea”, please give your reason.**

Yes:-.....

No:-.....

No idea:-.....

Part Three: About the program section/components

Please rate the Sunday weekly entertainment program content/components. The components are listed below. Pick a single number from 1 to 5 to show your satisfaction with section/content.

The representation of each number is:

- 1. Satisfied
- 2. Highly satisfied
- 3 Dissatisfied
- 4. Highly dissatisfied
- 5. Neural

Programs Presented on AMN are:-

- A. Art.....
- B. sport
- C. Guest
- E. Music -----
- G. Drama -----

1. From the above programs indicate the one that satisfies you the most?

2. From the above programs indicate the one that satisfies you the least?

3. How does Addis media network new media entertainment program differ from other media entertainment program?

4. In your view, the providers of the entertainment program believe that the program will be Presented in a way that is not boring for the audiences? If your answer is” yes” or “no” please explain

Part Four: Reason for Watching the Program

1. For what kind of reasons do you watch Addis entertainment program? Please show your level of satisfaction or dissatisfaction by putting (√) on the right side of the questions. I usually Watch Addis television Addis entertainment program. This is because:

No	Reasons to watch Sunday weekly entertainment program on AMN	Strongly agree	Agree	Neutral	Strongly disagree	Disagree
1	it makes me relax then there's better job to do					
2	it takes my mind off my problem					
3	I watch just habitually					
4	Because sources of information are believable.					
5	it helps me to learn things occurring in the world					
6	it represents values or lessons in life that I personally agree with					
7	it helps me to know about my responsibility the society					
8	it helps me rest after a hard day work					
9	it gives me something to do.					
10	It calms me down when I am angry					
11	it helps me feel good when no one is around					
12	I just like to watch it.					
13	it helps me to pass time when I am bored					
14	It motivates me					
15	it gives me enjoyable rest					
16	It teaches me about things I don't learn in school					
17	it shows me how others deal with the same problems I have appealing					
18	It presents usually real helps me to escape from what I am doing.					
19						

	It gives me satisfaction with the service that I get from AMN Sunday entertainment					
20	The way AMN presents its entertainment is eye-catching.					
21	Entertainment presenters of AMN are talented professionals					
22	It covers current issues.					
23	The entertainment offered by AMN are fun and educational					
24	All in all I satisfied with AMN Addis entertainment programs.					

2. Would you explain the reason for the answer you gave to question number 4 and 7?

3. What do you think are the main weaknesses of the AMN Sunday weekly Amharic Addis entertainment program?

4. What do you think are the main strengths of the AMN Sunday weekly Amharic Addis entertainment program?

5. What should AMN Sunday weekly Amharic Addis entertainment program do to sustain and maximize its viewers' satisfaction?

Appendix-II

Addis Ababa University

School of Journalism and Communication

Semi-structured Interview for Key Informants in the Audiences

1. When did you start watching AMN Sunday weekly Addis entertainment Amharic Program?
2. How often do you watch AMN Sunday weekly Addis entertainment Program?
3. What comes to your mind when you think of the program and its contents?
4. To what level are you satisfied with AMN Sunday weekly Addis entertainment program?
5. Could you tell particular instances for the content which gave satisfaction with AMN Sunday weekly Addis entertainment program?
6. Do you have any dissatisfaction with the program? Can you explain?
7. Could you tell the weaknesses and strengths of AMN Sunday weekly Addis entertainment program?
8. What should AMN Sunday weekly Addis entertainment program do to minimize its viewers' dissatisfaction and to maximize their satisfaction?

Appendix-III

Addis Ababa University

School of Journalism and Communication

Semi-structured Interview for a producer

1. How long have you worked as a producer of AMN Addis entertainment program?
2. What is your suggestion about the program and its content?
3. What is your comment about program audiences' need?
4. Could you tell me the strengths and weaknesses of AMN Addis entertainment program?
5. What methods have taken to improve the program content quality?
6. What is your opinion about the time that is allocated for the program?
7. For what kind of reasons do you think that audiences watch AMN Addis entertainment program?
8. What should AMN Addis entertainment program do to increase its audiences' satisfaction?

Appendix-Iv

Addis Ababa University

School of Journalism and Communication

Semi-structured Interview for an editor

1. How long have you worked as an editor of AMN Addis entertainment program?
2. How do you keep the quality of entertainment program?
3. To what extent do you work to keep the gratification of audiences?
4. What kind of methods do you use to improve the content and presentation of AMN Addis entertainment program?
5. What are the strengths and weaknesses of AMN Addis entertainment program?
6. What is your comment on the content and presentation of AMN Addis entertainment program?
7. What kind of measures should be taken to keep the quality of the program and its presentation?
8. What are the reasons that audiences watch AMN Addis entertainment program?

አፔንዲክስ-1

አዲስ አበባ ዩኒቨርሲቲ

የጋዜጠኝነትና ኮሙኒኬሽን ትምህርት ቤት

በግለሰቦች የሚሞላ መጠይቅ

ዉድ የጥናቱ ተሳታፊዎች:-

ይህ መጠይቅ በአዲስ አበባ ዩኒቨርሲቲ የጋዜጠኝነትና ኮሙኒኬሽን ትምህርት ክፍል ለሁለተኛ ዲግሪ የመመረቂያ ጽሁፍ ማሟያ የተዘጋጀ ነው። የጥናት ጽሁፉ ዓላማ የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ተመልካቾች ያላቸውን እርካታ ማጥናት ነው። ለጥናቱ አጠቃላይ ዓላማ መሳካትም ይረዳ ዘንድ እርስዎም እውነተኛና ትክክለኛ መረጃ በመስጠት እንዲተባበሩን ስንል በአክብሮት እንጠይቃለን። ከርስዎ የሚሰበሰበው መረጃ ለሌላ ዓላማ በምንም ዓይነት እንደማይውልና ምስጢራዊነቱም የተጠበቀ ሊሆን እንደሚችል በቅድሚያ ልንገልጽልዎት እንወዳለን። ስለ ትብብርዎ በድጋሚ አመሰግናለሁ።

ክፍል አንድ:-አጠቃላይ መረጃ

መመሪያ:- ለሚከተሉት ጥያቄዎች ከጠያቂዎቹ ጎን በተሰጡት ሳጥኖች ውስጥ የ (×) ምልክት በማድረግ መልስ ስጡ

1.እድሜ: ከ24-30 ከ 34-39 ከ40-49-----

2.ጾታ :- ወንድ..... ሴት.....

3. የትምህርት ደረጃ: ማንበብና መጻፍ የሚችል..... 10ኛ ክፍል.....
12ኛ ክፍል የሙያ ስልጠና..... ዲፕሎማ ዲግሪና ከዛ በላይ.....

4.የጋብቻ ሁኔታ:- ያገባ..... ያላገባ የተፋታ.....

ክፍል ሁለት: -የተመልካቾች የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ልምድ የተመለከቱ ጥያቄዎች

1.የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራምን ምን ያህል ይመለከቱታል?
ሀ) ሁልጊዜ.....ለ)አልፎ አልፎ..... ሐ)አንዳንዴ..... መ) ብዙ ጊዜ..... ሠ)ፈጽሞ አላይም

2. በአማካይ ፕሮግራሙ በሚቀርብበት ወቅት ለምን ያህል ጊዜ ይመለከቱታል?
ሀ) ለ30 ደቂቃ..... ለ) ለ45 ደቂቃ ሐ) ለ1ሰአት መ) ለ2 ሰአት..... ሠ) ለ3 ሰአት

3. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ፍላጎትዎን ያረካል ?

ሀ) አዎ..... ለ) አያረካም..... ሐ) ሀሳብ የለኝም.....

4. በተራ ቁጥር 3 ላይ ለተጠየቀው ጥያቄ መልስዎ አዎ ወይም አይደለም ከሆነ እባክዎን ምክንያትዎን ከታች በተሰጠው ባዶ ቦታ ላይ ይግለጹ?

ክፍል ሶስት:- ስለ የአዲስ ሚዲያ ኔትዎርክ (AMN) አዲስ መዝናኛ ፕሮግራም የሚያቀርባቸው የፕሮግራም ዓይነቶች

እባክዎን ከታች ከ1ኛ - 5ኛ ተራ ቁጥር ድረስ ከተሰጡት አማራጮች መካከል በመምረጥ ስለ ፕሮግራሙ ያለዎትን እርካታ ይግለጹልን ? መልስዎን ከአማራጮቹ ጎን በተሰጡ ክፍት ቦታዎች ላይ ያስቀምጡ?

1. በጣም አያረካም	2. አያረካም	3. ሀሳብ ለመስጠት አልችልም	4. ያረካል	5. በጣም ያረካል
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የፕሮግራም ዓይነቶች

ሀ. ኪነጥበብ..... ለ. ስፖርት..... ሐ. እንግዳ..... መ. መዘቃ-----
ሠ. ድራማ -----

1. ከላይ ከተዘረዘሩት የፕሮግራሞች አማራጮች ውስጥ በጣም አርክቶኛል የሚሉትን ይግለጹ

2. ከላይ ከተዘረዘሩት የፕሮግራሞች አማራጮች ውስጥ እርካታ አልሰጠኝም የሚሉትን ይግለጹ

3. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ከሌሎች ሚዲያ መዝናኛ ፕሮግራሞች ሲነጻጸር ምን ይመስላል

4. በእርስዎ እይታ የመዝናኛ ፕሮግራሙ አቅራቢዎች ፕሮግራሙ ተመልካችን በማያሰለች መልኩ ያቀርባሉ ብለው ያምናሉ? መልስዎ አዎ ወይም አይደለም ካሉ ምክንያቱን ይግለጹ

ክፍል አራት:-የአዲስ መዝናኛ ፕሮግራምን የሚያዩበት ምክንያት

1. የአዲስ ሚዲያ ኔትዎርክ የአዲስ መዝናኛ ፕሮግራምን የሚመለከቱበት ምክንያት ምንድን ነው? እባክዎን ከጥያቄዎቹ በስተቀኝ በኩል የተዘረዘሩትን ምርጫዎች መሰረት በማድረግ (✓) ይህን ምልክት ተጠቅመው ምርጫዎን ያሳዩ?

የአዲስ ሚዲያ ኔትዎርክ እሁድ አዲስ መዝናኛ ፕሮግራምን አዘውትራ እመለከታለሁ። ምክንያቱም:-

ተ. ቁ	የሚዲያ ኔትዎርክ ሚዲያ ፕሮግራም የምመለከትበት ምክንያት	እስማማለሁ	በጣም እስማማለሁ	አልስማማም	በጣም አልስማማም	ሀሳብ ለመስጠት አልችልም
1	ስራ በሌለኝ ጊዜ ያዝናኛል					
2	ውስጤ ያለውን ችግር ስለሚያስወግድልኝ					
3	የማየት ልምድ ስለሆነብኝ					
4	የሚቀርቡት መረጃዎች ተአማኒነት ስላላቸው					
5	በዓለም ላይ ስለሚከሰቱ ገገዳዮች ስለሚያስተምረኝ					
6	በውስጤ ስለ ህይወት እሴት ወይም ተስተምህሮ					

	የማስበውን ነገሮች ስለሚያሳዩኝ					
7	በህብረተሰቡ ውስጥ ያለኝን ኃላፊነት እንድረዳ ስለሚያደርገኝ					
8	ቀደም ሲል ያሳለፍኳቸውን መጥፎ ጊዜያት ስለሚያስረሳኝ					
9	አንድ ነገር ለማድረግ ስለሚረዳኝ					
10	በምናደድበት ወቅት ስለሚያረጋጋኝ					
11	የሚያወራኝ ሰው አጠገቤ ስለማይኖርና ጥሩ ስሜት እንዲሰማኝ ስለሚያደርገኝ					
12	ለማየት ስል ብቻ እመለከታለሁ					
13	ለጊዜ ማሳለፊያ ስለሚረዳኝ እመለከታለሁ					
14	ስለሚያስደስተኝ					
15	ጥሩ እረፍት ስለሚሰጠኝ					
16	ቀደም ሲል ትምህርት ቤት ያልተማርኳቸውን ነገሮች ስለሚያስተምረኝ					
17	እኔ ያለብኝን ዓይነት ችግር ሌሎች ሰዎች እንዴት እንደሚፈቱት ስለሚያሳዩኝ					
18	ከምሰራው ስራ ለመሸሸ					

	ስለሚረዳኝ					
19	አዲስ ቴሌቪዥን በሚያቀርበው እሁድ መዝናኛ ፕሮግራም አገልግሎት ስለምረካ					
20	አዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም አቀራረቡ ማራኪ በመሆኑ					
21	የአዲስ ሚዲያ ኔትዎርክ መዝናኛ ፕሮግራም አቅራቢዎች ጎበዝ ባለሙያ መሆናቸው					
22	ወቅታዊ ጉዳይን የሚያካትት መሆኑ					
23	በአዲስ ሚዲያ ኔትዎርክ የሚቀርቡ መዝናኛ ፕሮግራሞች አዝናኝና አስተማሪ መሆናቸው					
24	በአጠቃላይ በአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ረክቻለሁ					

2.ለአራተኛና ሰባተኛው ጥያቄ ለሰጡት መልስ ምክንያትዎን ቢገልጹልን?

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3.የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ዝግጅት ክፍል ድክመቶች ምንድናቸው ብለው ያስባሉ?

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4.የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ዝግጅት ክፍል ጥንካሬዎች ምንድናቸው ብለው ያስባሉ?

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5.የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ዝግጅት ክፍል የተመልካቾቹን እርካታ ለማሳደግና ዘለቁታነት እንዲኖረው ለማድረግ ምን ማድረግ አለበት ብለው ያስባሉ?

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አፔንዲክስ-2

አዲስ አበባ ዩኒቨርሲቲ

የጋዜጠኝነትና ኮሙኒኬሽን ትምህርት ቤት

ለአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ተመልካቾች የቀረበ ቃለ መጠይቅ

1. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራምን ማየት የጀመሩት ከመቼ ጀምሮ ነው?
2. ለምን ያህል ጊዜ ፕሮግራሙን ተከታትለውታል?
3. ስለ ፕሮግራሙና ይዘቱ ምን ይላሉ?
4. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም የሚያቀርባቸው ፕሮግራሞችን እንዴት ይገልጻቸዋል?
5. የአዲስ አበባ ከተማ መገናኛ ብዙሀን አዲስ መዝናኛ ፕሮግራም በሚያቀርባቸው ፕሮግራሞች ላይ ያለዎት የእርካታ መጠን ምን ይመስላል?
6. እርካታ ካገኙባቸው ፕሮግራሞች ውስጥ በምሳሌነት ሊጠቅሱልን የሚችሉት ነገር ካለ ቢገልጹልን?
7. በፕሮግራሙ የማይረኩበት ነገር ካለ ቢገልጹልን?
8. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ዝግጅት ክፍል ጠንካራና ደካማ ጎኖችን ሊነግሩን ይችላሉ?
9. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ዝግጅት ክፍል የተመልካቾቹን የእርካታ መጠን ለማሳደግ ምን ማድረግ አለበት ብለው ያስባሉ?

አፕሪል-3

አዲስ አበባ ዩኒቨርሲቲ

የጋዜጠኝነትና ኮሙኒኬሽን ትምህርት ቤት

ለአዲስ ሚዲያ ኔትዎርክ አዲስ አዲስ መዝናኛ ፕሮግራም አዘጋጅ የቀረበ ቃለ መጠይቅ

1. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም አዘጋጅ በመሆን ለምን ያህል ጊዜ አገልግለዋል?
2. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ይዘቱ ላይ ያለውን አስተያየት በገልጹልን?
3. ተመልካቹ ስለ ፕሮግራሙ በምን ያህል እርካታቸውን ይገልጻሉ?
4. ስለ አዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ጥንካሬና ድክመት ምን ይላሉ?
5. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ይዘት ጥራት ለማሻሻል የተወሰደ እርምጃ ምንድን ነው?
6. ለአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ስለተመደበው የዓየር ሰዓት የርስዎ አስተያየት ምንድን ነው ?
7. ተመልካቾች የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም የሚያዩበት ምክንያት ምንድን ነው ይላሉ?
8. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም የተመልካቾቹን እርካታ ለመጠበቅና ቅሬታቸውን ለማስወገድ ምን ማድረግ አለበት ይላሉ?

አፔንዲክስ-4

አዲስ አበባ ዩኒቨርሲቲ

የጋዜጠኝነትና ኮሙኒኬሽን ትምህርት ቤት

ለአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ኤዲተር የቀረበ ቃለ መጠይቅ

1. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራምን በኤዲተርነት ማገልገል ከጀመሩ ምን ያህል ጊዜ ሆኖዎታል?
2. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራምን ጥራት እንዴት ትጠብቃላቸው?
3. የተመልካቾችን እርካታ ከመጠበቅ አንጻር ምን ያህል ሰርታችኋል?
4. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራምን ይዘትና አቀራረብ ለማሻሻል የተጠቀማችሁት ዘዴ ምን ይመስላል?
5. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ጥንካሬና ድክመት ምንድን ናቸው?
6. በአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራም ይዘትና አቀራረብ ላይ ያለዎት አስተያየት ምንድን ነው?
7. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራምን ይዘትና አቀራረብ ጥራት ያለው አድርጎ ከመሄድ አንጻር ምን መደረግ አለበት ይላሉ?
8. የአዲስ ሚዲያ ኔትዎርክ አዲስ መዝናኛ ፕሮግራምን የሚያዩበት ምክንያት ምንድን ነው ይላሉ?