

ADDIS ABABA UNIVERSITY
GRADUATE SCHOOL OF JOURNALISM AND
COMMUNICATIONS

THE ROLE OF TRADITIONAL MUSIC VIDEO CLIPS IN
PROMOTING THE CULTURE OF NATIONS AND
NATIONALITIES OF ETHIOPIA AMONG YOUTH IN ADDIS
ABABA: THE CASE OF ETHIOPIAN TELEVISION
ENTERTAINMENT PROGRAM

BY BELACHEW SIRAW

OCTOBER 2011

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BY BELACHEW SIRAW

Approved by the Examining Board



Chairman, Department Graduate Committee



Signature



Internal Advisor



Signature



Internal examiner



Signature

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ACRONYMS

EPRDF: Ethiopian Peoples Revolutionary Democratic Front

ERTA: Ethiopian Radio & Television Agency

ETV: Ethiopian Television

FDRE: Federal Democratic Republic of Ethiopia

TV: Television

Abstract

With the growing popularity of music video clips since the 1960's and afterwards in the Ethiopia media landscape, audiences have been able to be exposed to a substantial number of Ethiopian music video clips. A sizeable number of these audiences constitute of young audiences of Addis Ababa. The role of Traditional Music Video Clips in Promoting the Culture of Nations and Nationalities of Ethiopia among Youth in Addis Ababa: the Case of Ethiopian Television Entertainment Program endeavors to explore how the young audiences of Addis Ababa, in the midst of their lived reality, make meaning about the Nations and Nationalities of Ethiopia culture identity out of the images of the Traditional or Cultural Ethiopian music video clips. The study also attempts to investigate how the image makers portray the Ethiopian Nations and Nationalities' culture and also investigates how the music composers contribute for the essence of image creating. Using a focus group discussion and in-depth individual interviews, this study makes an effort to investigate how the young audiences make meaning out of the cultural images of the Cultural Ethiopian music video clips. All the same, drawing on a qualitative content analysis on purposively selected music videos, the study attempts to investigate how the image makers represent the images of Nations and Nationalities of Ethiopia in their productions of music video clips.

The findings of the research demonstrate the newly phenomenon in the Ethiopian history. Traditional music video clips have boomed recently this boom confers most Ethiopians a prospect to be acquainted with each other. This immense occurrence is pulling off a remarkable progress among the youth of Addis by giving a clue about their country. Despite the fact that there are various misrepresentations in making the original music and image of the Nations and Nationalities of Ethiopia, there is still a magnificent occurrence. In fact there are some directors and musicians who produce mischievous and hackneyed image for the sake of selling however the production is going swiftly and wonderfully with its entire setbacks.

CHAPTER ONE

INTRODUCTION

1.1. Background and problem statement

Ethiopia, like most of the other African countries, is a multi-ethnic state. These Nations and Nationalities have their own specific culture though they have something in common as well. Since traditional music is a revelation of one culture these nations and Nationalities have magnificent traditional music. The country is gifted with a variety of songs and dances “running from the highly refined chants of the clergy, through melodious sentimental love songs, to the harsh squeals of the warriors’ songs” (Elleni et.al, 2003: 10).

It is obvious that Traditional music often times demonstrates the culture of a particular ethnicity group especially if it is in a video format the expression will be immense. The video clips have an advantage to show the traditional dance in general the culture of the particular ethnicity group. Music videos, as representations of social reality, not only appear to reflect society and its norms, but may also help socialize young people by communicating ideas about proper behavior and the selection of career paths, as well as influencing males and females to develop distinct personality characteristics (Bennett and Ferrell, 1987).

As Simon Frith (1996:124) argues, music video is a crucial site of representation and identity construction. He declares that “music [video] constructs our sense of identity through the direct experience it offers of the body, time and sociability, experiences which enable us to place in imaginative cultural narratives...” It is, thus, worth investigating the role of music video images in the salient task of adolescent gender identity orientations.

Playing video clips via media increases the role of videos in helping people to visualize about a certain culture. Media is highly influential weapon. Media no doubt play an important and strategic role in constructing and shaping our world views in which cultural values, norms, and partly behavior are formed and defined (Ugbojah, 1985). All the same, the role of the media, as the nervous systems of the contemporary world, assumes the responsibility of constructing, shaping and forming identities through their content and programming (Orgeret, 2006).

Television is one aspect of media and like other media it is highly influential

The power of television to shape contemporary life is astounding. What viewers see and hear influences their attitudes, manners, their speech and often their daily habits (introduction to mass communication warren K. Agee Phillip H. Ault, Edwin Emery 1985:235

The Ethiopian television started its service on the emperors coronation day on October 23, 1965 E.C Leykun (2004:04) indicates during the establishments of the Ethiopian television in 1965the transmission covers about 1% of the total area of the country. In 1991 after the coming of EPRDEF to power the station besides Amharic and English has broadcasting oromifa and Tigrigna.

Ethiopian television has different mission informing and entertaining are the main objectives of the organization. The entertainment program is highly delicate to entertain the audience in several means, broadcasting traditional and modern clips is one of the biggest task of this desk.

These days Many people especially youth's of Addis are exceedingly influenced by western modern video clips. This bothers me all the time because if it continues like this it may create a big identity crisis. In order to contribute something I began thinking about making a research on the role of traditional Ethiopian music clips and how the youth respond traditional clips broadcasted by the Ethiopian television. The Ethiopian television audience with its diverse culture and values and social make-up May react to the traditional Ethiopian music videos in a quite wide -ranging manner. This study will attempt to see how audiences especially youth's of Addis react to interpret the traditional Ethiopian music videos. Also I wonder what the Ethiopian television is aware of this. I am also enthusiastic to know whether the organization has a special editorial policy to promote culture through traditional Ethiopian music video clips or not.

It is noteworthy investigating how these traditional Ethiopian music videos, transmitted on Ethiopian television entertainment program promote the culture of nations and nationalities then this research answers the following research questions:

1. How do traditional Ethiopia music video clips promote the Ethiopian Nations and Nationalities culture?

2. How do youth of Addis Ababa become accustomed with these culture representations in the traditional Ethiopian music video clips?
3. How do these culture images in the music video clips help youth outlook towards Ethiopian Nations and Nationalities culture
4. Is there any special policy by the Ethiopian television in order to promote culture via video clips?

1.2. Objectives of the Study

1.2.1. General objective

The study aspires to analyse the role of traditional music video clips transmitted on Ethiopian television entertainment program in promoting the culture of nations and nationalities of Ethiopia among Addis Ababa youth

1.2.2. Specific objectives

The specific objectives of the study are

1. To examine the rationale behind transmitting traditional music video clips
2. To identify types of traditional music video clips selected for transmitting
3. To identify the criteria of the organization to broadcast traditional Ethiopian video clips

1.3. Significance of the study

The importance of this study will be seen from following point of view:

- The study tries to provide an interpretation of the role of traditional Ethiopian music video promoting culture
- The study can serve as a model for similar studies
- The research is believed to serve as a springboard for further studies.

1.4. Scope of the study

The study focuses on the role of traditional music video clips in promoting culture of Nations and Nationalities for Addis Ababa youth with the case of Ethiopian television entertainment program. The research keeps out other video clips than traditional video clips. Even if Ethiopia is home of mosaic and multi-cultural nations the study gives weight for some eminent video clips. Furthermore the study investigates the role of traditional Ethiopian music video clips among Addis Ababa youth than other regions.

1.5. Limitation of the study

Conducting a research on untouchable area is very difficult. Little has been said about Ethiopian traditional video clips. The researcher faced challenges from shortage of materials and professionals who can explain the traditional video clips in the required approach.

1.6. Methods of the study

The study attempts to investigate how valuable the traditional music video clips put on the air on Ethiopian television entertainment program in publicizing the culture of nations and nationalities of Ethiopia among Addis Ababa youth. In order to carry out this research Qualitative methodology was employed. The data collection method includes Focus group discussion and individual In-depth Interview. The sampling method will be purposive sampling not random sampling therefore theoretical sampling and snowball sampling will be utilized.

1.7. Thesis organization

The thesis is made up of five chapters. The first chapter deals with the general feature of the paper including the background of the study, statement of the problem, and also objectives, significance, scope, methods and limitation of the study.

The second chapter presents general discussion on culture, media and traditional music. This section of the paper also presents a brief discussion on the relationship between media and culture.

The next chapter is methodology. This chapter provides a discussion of research model, reception analysis, data collection methods, sampling techniques and research procedures. This chapter also presents the rationale for the choice of qualitative research methods, philosophical underpinnings of reception studies and background discussions on the pros and cons of data

In chapter four the discussion on the major findings is included. This chapter presents discussions on how do traditional Ethiopia music video clips promote the Ethiopian Nations and Nationalities culture and how do youth of Addis Ababa become accustomed with these culture representations in the traditional Ethiopian music video clips besides the researcher attempts to give answer for the question How do these culture images in the music video clips help adolescents' outlook towards Ethiopian Nations and Nationalities culture. The chapter is prearranged in such a way that it presents a comprehensive account of the key findings and contextual discussions

Finally, chapter five concludes the thesis in terms of the findings and results of the study. This chapter suggests some conclusions on traditional Ethiopian music video clips adolescent audiences of these music video clips. The chapter also attempts to provide insights and suggestions for further research scopes in the area of culture and music videos particularly in the Ethiopian context.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The study of popular culture in the media is a recent interest among academics of media and cultural studies. Music videos, as low-brow forms of popular culture, have also been the focus of media studies mainly on their impact on youth and their curiosity to be acquainted with culture. This chapter presents the arguments, counter arguments and some empirical discussions on popular culture, and the media in general and music videos. The discussion in this chapter is also organized in different sub topics.

2.1 Ethiopia – General Country Context

The Federal Democratic Republic of Ethiopia (FDRE) covers an area of approximately 1.13 million sq. km, which is equivalent to the combined area of France and England. The CIA Fact book (2007) estimates the current population of Ethiopia to be 76, 511, 887, making it the third-largest country on the African continent behind Nigeria and Egypt. The overwhelming majority of the population lives in rural areas, though growth in urban areas (5.6% annually) is outstripping that in the rural areas (Children's Situation in Ethiopia: Child Rights Analysis, 2002).

Ethiopia is a young country with 43.4% of the population found between the 0-14 years age range (male 16,657,155/female 16,553,812); 53.8% between 15-64 years (male 20,558,026/female 20,639,076); and only 2.7% above 65 years (male 953,832/female 1,149,986). The median age of an Ethiopian is very low, 18 years, with the females' figure

(18.1) slightly more than the males' (17.8) (CIA: The World Fact book, 2007). The overall population density, at 45 people per square kilometer, is not high. However, the pattern of population distribution is uneven and not well matched with the distribution of resources. More than 85 percent of the population is concentrated in barely 45% of the total territory (Ethiopian Review, 2007).

According to a youth policy document in the ministry of Youth and Sports, an adolescent is described as a person who falls under the age range of 14- 20. Thus, adolescents account 58.6% of the youth generation which according to the document ranges from age 15-29.

A multi-ethnic and multi-lingual country, Ethiopia is made up of 260 ethnic groups or sub-groups, speaking over 210 languages or dialects. Amharic, Tigrigna, and Oromiffa are the most common, spoken by roughly two-thirds of the population. The 1994 census indicates that 32.7% of the Ethiopian population speaks Amharic, 31.6% Oromiffa, 6.1% Tigrigna, 6% Somaligna, 3.5% Guaragigna, 3.5% Sidamigna, 1.7% Hadiyigna, and 14.8% other. Amharic and English remain de facto languages of state with English being the major foreign language taught in schools (CIA: The World Factbook, 2007).

2.2 Music videos

Modern music videos are primarily made and used as a marketing device intended to promote the sale of music recordings. Although the origins of music videos date back much further, they came into prominence in the 1980s, when MTV based their format around the medium. Prior to the 80s, these works were described by various terms including "illustrated song", "filmed insert", "promotional (promo) film", "promotional clip" or "film clip".

Music videos use a wide range of styles of film making techniques, including animation, live action filming, documentaries, and non-narrative approaches such as abstract film. Some music videos blend different styles, such as animation and live action. Many music videos do not interpret images from the song's lyrics, making it less literal than expected.

2.2.1 History and development

In 1894, sheet music publishers Edward B. Marks and Joe Stern hired electrician George Thomas and various performers to promote sales of their song "The Little Lost Child".^[1] Thomas projected a series of still images on a screen simultaneous to live performances. This would become a popular form of entertainment known as the illustrated song, the first step toward music video.^[1]

In 1926, with the arrival of "talkies" many musical short films were produced. Vitaphone shorts (produced by Warner Bros.) featured many bands, vocalists and dancers. *Spooney Melodies* in 1930 was the first true musical video series.^[citation needed] Shorts were typically six minutes in duration, and featured Art Deco-style animations and backgrounds combined with film of the performer singing.

Animation artist Max Fleischer introduced a series of sing-along short cartoons called *Screen Songs*, which invited audiences to sing along to popular songs by "following the bouncing ball". Early 1930s cartoons featured popular musicians performing their hit songs on-camera in live-action segments during the cartoons. The early animated films by Walt Disney, such as the *Silly Symphonies* shorts and especially *Fantasia*, which featured several interpretations of classical pieces, were built around music. The Warner Brothers cartoons, even today billed as *Looney Tunes* and *Merrie Melodies*, were initially fashioned around specific songs from upcoming Warner Brothers musical films. Warner Brothers also produced the cartoon "Three Pigs in a Polka", set to Johannes Brahms' *Hungarian Dances*. Live action musical shorts, featuring such popular performers as Cab Calloway, were also distributed to theaters.

Blues singer Bessie Smith appeared in a two-reel short film called *St. Louis Blues* (1929) featuring a dramatized performance of the hit song. Numerous other musicians appeared in short musical subjects during this period. Later, in the mid-1940s, musician Louis Jordan made short films for his songs, some of which were spliced together into a feature film *Lookout Sister*. These films were, according to music historian Donald Clarke, the "ancestors" of music video.^[2]

Another early form of music video were one-song films called "promotional clips" made in the 1940s for the Panoram visual jukebox.

These were short films of musical selections, usually just a band on a movie-set bandstand, made for playing. Thousands of "soundies" were made, mostly of jazz musicians, but also of torch singers, comedians, and dancers. Before the soundie, even dramatic movies typically had a musical interval, but the soundie put the music in the forefront; virtually all known jazz performers appeared in soundie shorts. The Panoram jukebox with eight three-minute soundies were popular in taverns and night spots, but the fad faded during World War II.

2.2.2 Music Videos in Ethiopia- a Brief Historical Account

Some recent documentation on music videos suggestively file that music videos overwhelm the landscape of the Ethiopian popular culture in recent years. However, the guardian columnist Tom Pryor (2007) strongly argues that the development of music television in Ethiopia is a long history. He also argued in his essay discussion of music television should begin with the discussion of the development of music in Ethiopia.

Ethiopian culture and music have ancient roots which is extending back to a tradition of Coptic liturgical music that dates back to the 4th century A.D., the story of Ethiopian pop music doesn't begin until the 1930s, when the Emperor Haile Selassie introduced the first Western-style military brass bands. By the later half of the '40s—after the disruptions of the Italian occupation (1935-'41) and World War II—these bands had developed into full orchestras, playing American-inspired swing arrangements with Amharic lyrics and a distinctly Ethiopian modality.

It wasn't until the late 1960s, toward the end of Selassie's long reign that Ethiopian popular music— or “modern music,” as it was called — really began to take off. The country was opening itself up to the swinging '60s, and a musical explosion fuelled by rapid urbanization and a short-lived economic prosperity was just beginning. Young singers and musicians were influenced by imported jazz, pop, R&B and soul music from the U.S. Artists like Mohammed Ahmed, Alemayehu Eshete and Mulatu Astatke combined these cool new imports with traditional Ethiopian sounds, while groups like the Wallias Band, the Roha Band and the Ethio Stars plugged in to newfangled Western instruments. The result was, quite literally, electric. Even institutional brass bands such as the Imperial Bodyguard Band, the Army Band and the Police Band got into the act (often recording some of the hottest sides of the era). This is the time when the Ethiopian music television begun as a new media genre. After ETV celebrated the birth day of the Emperor Haile Selassie in its first transmission, it had been required by the elites around the Emperor to transmit performances by the Imperial Bodyguard Band, the Army Band and the Police Band. These performances, according to a document in the National archive, are considered as the first practice in the attempt to introduce music television.

The 1960's and 1970's are considered to be the golden age of the music television and the birth of performance clip (music videos that feature only the artist performing). Artists are required during that time to produce the television versions of their songs for television audiences. Assefa Abate's 'Yeshimbraw Tir Tir', Bizunesh Bekele's 'Fikru Belibe' (His love in my heart), Alemayehu Eshete's 'Yegorebet Migib' (Food of the neighborhood) and 'Tamar lije' (learn my son), Ayalew Mesfin 'Yesidamo Konjo' (Beauty of Sidama) and Merhawi Yohannes 'meharebe' are among the first music videos produced for Television Audiences in Ethiopia. Tilahun Gessesse, Wogayehu Deginetu, Getu Ayele, Asnakech Worku, Merry Armde, Tsehay Endale, Bizunesh Bekele and Hirut Bekele were also among the common names to have produced clips for television audiences. These music video Clips have solidified themselves around showing the singers with a suite and tie singing in parks, studios and houses.

Tilahun Gessese's 'Felige asfelige' (I looked everywhere) and Melkamu Tebeje's 'Dehna hugne Fikre' (Good Bye my love) in 1971 and in 1970 are the first attempts to produce conceptual clips. These clips put aside the usual way of screening only the artist presence and performance; and incorporated other conceptual scenes in their music video to create a story sequence that help them contextualize their themes in their songs. In Tilahun Gessese's 'Felige asfelige' (I looked everywhere); the artist had attempted to produce a mini story film pondering here and there in the city searching for his love. The music video clips has featured actual scenes, people and places to conceptualize the theme of the song.

Unfortunately, this golden age did not last. In March 1975 the last Ethiopian monarchy led by Emperor Haile Selassie I was abolished, and Ethiopia became a republic. This year provisional administrative council of soldiers, known as the Derg ("committee") installed themselves as the governing junta and take control of the country. The Derg years were brutal and austere, and the dictatorship closed down the nightclubs and imposed censors on a thriving recording industry and nationalized media contents to reflect Marxist-Leninist propaganda.

However, in 1991 the communist regime collapsed. In the year that follows, October 1992, the Press Freedom Bill was enacted by the then Ethiopian Transitional Government. The Press Freedom Bill document states in Paragraph 3 that "(1) Freedom of the press is recognized and

respected in Ethiopia; (2) Censorship of the press and any restrictions of a similar nature are hereby prohibited.” Part Three further guaranteed the right of access to information: “Any press and its agents shall, without prejudice to rights conformed by other laws, has the right to seek, obtain and report news and information from any government source of news and information” (African Media Development Initiative: The Ethiopian Context, 2005). After this period, the digital satellite was introduced and Ethiopians began to enjoy the global media products. The emergence of Hollywood and Bollywood movies along with 24 hour music television channels altered the face of music videos once and for all.

The opening of Nahom Records in USA, Canada and England; Selam Records and New Taste Entertainment in Addis Ababa in the mid 1990’s along with the growing pressure by artists and audiences, modern Ethiopian music video clips flourish again. All artists has believed in the promotional power of music video and begun to produce as many music videos as possible. According to some documents, the year 1994 is considered as the turning point to the reemergence of music videos in Ethiopia. This year, ETV has recorded many songs about the 17 years struggle basically in Tigrigna that make use of many conceptual scenes and people. Then exiled musicians such as Aster Aweke, who left for the U.S. in 1979, produced and released a conceptual music video Clip, ‘*Esti Linesana Lyiazew Mengedun*’ (let me wake up and take the long journey).

2.3 A Brief Review of the Music of Ethiopia

Culture is the source of human inventions. It is the product of long term accumulation of human experiences in different forms. It allows a people for knowing and understanding others outside their own societies; it provides them the means of tolerating and respecting others. However, if generations do not give it due attention and the necessary protection, its human values and norms can fail to flourish. Clashes between people for religious subjugation and cultural domination can destroy human values and traditions too. Imposing ones culture on others contributes to the damage of human relations.

Wars occur not only through egoistic tendencies or economic interests but also by cultural jingoism. If music plays artistic roles in the service of the art of politics, it will no doubt be used to

inflame situations and lead to destructions. A case in point is the role of folk music in society and its autonomous power to mobilize people both for good and bad: many dictatorial regimes in the world stretch their hands to folk music and use it for their missions.

In Ethiopian traditional, music making was limited to some groups of performers, established as *azmaris*, 'itinerant musicians'. These are professionals who perform music any where the atmosphere exists for a concert. There is no cultured audience in folk music presentation where soloists hold music in occasions such as festivities. Unprepared performers can join and express their feelings as they wish, either by dancing or singing in response to the soloists. This aspect of the freedom of presentation is an area of conflict in the relationship of professionals and mass performers who accuse each other of distorting the original. Mass performers, it is well known, produce very little new music composition. They imitate instead the music of other times and places. Descendants of ethnic groups keep up such folk music renditions and pass it on to the future. The similarity of styles in their music have also been produced in the same way. Various interests, therefore, structure the styles and forms of traditional music. For that reason, it is necessary to distinguish the essence of folk music from traditional music. In the context of Ethiopian music, folk music passes on to generations as it is, unchanged or modified, but traditional music tolerates progression. That is, the styles and modes of the traditional music among different ethnic groups is the product of their social intercourse, acculturation, interculturalization, and transculturalization.

[From about the mid-seventies,] the old style of individual singing such as *ingurguro gererso* have been given less importance, just as audiences with concert discipline were not appreciated. Governmental institutions encouraged group singing and more or less attached them to political convictions. Thus, *mezmur* and *zefen* styles dominated the musical scene of the "derg" period (1974-1991). Folk dances such as *iskista*, *regeda*, were also accepted and promoted by community cultural institutions, the *kebele muzika guad* ('local music group'), that serve as political tool. Actually, one should note, that such practices that do not care much either for the political message or the art of the "kebele" singers and composers. It is also important to note that the use of music for posterity, for some ideal audience, has been lost. The folk songs have been distorted by the tendency to use music only for one goal, namely politics.

This is a period of the destruction of all musical styles. Musical art stands as a manifestation of ideologies, and for the expression of intense feelings rather than for the intelligible essence of feelings. It is a contrast to the period of His Imperial Majesty Haile Selassie I, when styles of music were flourishing, and music institutions had specific roles. Hager Fikir Mahber, Beherawi Theater Bet, Ethiopia Orchestra, Mazegaja Bet, all stood for the preservation of folk music traditions. The Bodyguard, the Army and the Police Orchestras, were known for their Jazz music, string Orchestra and March music. Different night clubs were performing their music in the style of Rock 'n roll and other western contemporary music lines. The newly established Yared School of Music was expected to have even classical music concerts and to set up a Symphonic Orchestra in the country. All those dreams have been interpreted differently since. In the face of the leveling tendency of present day music, the most productive experience is the introduction and advancement of musical instruments that had begun earlier.

The Legacy of the music of Yared mahletay Here, in brief, is the concept of the whole structure of music in Ethiopia. *Geez*, *izil* and *ararai*, the three modal systems of the Ethiopian Orthodox church music, represent a rhythmic freedom. Their forms are similar to the secular music of *kedamai silt* (mode), *dagmai silt*, *salisai silt*, *rabai silt*, *hamsai silt*, *sadsai silt* and *sabai silt* with which the traditional music of all Ethiopian language groups are entertained. However the system of the music of Yared (of the sixth century) has its own influence in the song structure: *ingurguro* / *gererso* are similar to the church music of *kidassie*; *mezmur* to *mahlet*, and *zefen* to *woreb*. Unlike the western contrapuntal structure of music, these are coordinated with embellishments independent of word or melody accents. This kind of freedom to melody creation is characteristic of all the music of Ethiopian language groups. Freedom is given to individual performers who improvise the songs following the guidance of their mode and song structure. It is formidable to add rhythm to the song of *Ingurguro*/*Gererso* music, which follows the *parlando rubato* style.

2.3.1 The Music of Ethnic Group's and Their Similarity

As already mentioned, the different language groups accept the principles of melodic formation according to their modal systems. Every ethnic group generates these modes within its musical tradition. Ethnic groups who are intermingled and acculturated one way or another show

similarity in the music traditions, and it is possible that they imitate their styles and that their similar mode of living create this homogeneity. Except for the difference in language, there is no modal difference between the Oromifa *gerrerso* and the Amargina *ingurguro* music. The folk music of ethnic groups in remote areas can show some peculiarities in their melody formations. When we say that Ethiopian music is standard, we mean that they have the identifiable mechanisms of the seven *silts* or modes. If we hear the music of ethnic groups in its modern version of style, we do not hesitate to identify it as Ethiopian in mode and structure because of understandable factors of purely Ethiopian pentatonic scale system related to it. These musical substances are vivid even in its early stage of the folk music culture. Common to the performance of the majority ethnic groups are making circles, clapping hands, holding sticks, dressing in *netelas*, using imitational responses. These characteristics reflected in most ethnic cultural songs are the *zefen* music style; the mellismatic, strophic, antiphonal of the *ingurguro* style, and the monophonic, the social unison, iterative of the *mezmur* style. Some characteristics are more common than others in the tradition of the ethnic groups. This special similarity of the Ethiopian musical culture has been established through a very long historical process of assimilation. Ethnic musical groups in Ethiopia have no difficulty presenting their respective musical compositions using the common modal music system of the country. No single ethnic melody is outside the seven secular music modes. The ethnic music culture in Ethiopia is all within the same framework. The obvious difference is in the words, not in the tunes or styles. Even the psychological make up and the imagery the poetry intends to convey in farming songs, lullabies, fishing songs, in festive occasions, all show similarities. They are commonly grounded in modal music structured in hemitonic and unihemitonic pentatonic scales.

2.4 The Sprain of the Current Musical Styles

The conception of modern music has resolved the conflict between the pure instrumental music as a mode of expression and the group singing of folk musical traditions. Traditional music instruments are developing a style of combining their tunes with western musical rhythms. Mixing the earlier styles of *zefen* with *ingurguro* has meant adding clapping with a tempo of 6/8 of *chikchika* beat (as it is locally known) and combining it with the purely free rhythmic music of *tizita*. Currently this dominates music compositions in Ethiopia. This singing style is in full swing, with less and less importance to embellishments of *ingurguro* and *zefen* styles. Such disregard for the

norms of *ingurguro*, *zefen*, and *mezmur* has been unknown before. The slow and solemn songs, with their sentimental characters, the melancholic nature of *ingurguro* music is reflected in both *zefen* and *mezmur* styles more than any other period, and no distinction is made between the joyful *zefen* style and the sentimental *ingurguro* music. Traditional music instruments - mesenko, korrar, washint are used in the Sacred music beyond the historically accepted begena for accompaniment purposes, while secular music is completely turning to appreciating synthesizers and is depending upon its rhythmical utility. Of course, the formal differences of the folk music that is the colotomic nature of Dorzigna, and the syncopation structure of Guragigna, and others, are syncretized. As we have seen earlier, the Ethiopian sacred and secular folk music seem to be the source of all tonal ranges of traditional music. This type of blue note shares its value with the *Blues* and *Jazz* music tonal structure of the Afro-Americans music that improvised on succession of tones. The *blues* add blue notes to scales by omitting the second, sixth, and major seventh degrees in C, Eb, E, F, Gb, G, Bb, C; but the Ethiopian 3rd mode *-bati kingit-* very common scale to all language groups, seems to have similar structures in C, Eb, Gb, G, B, C. Both sacred and secular music of Ethiopia have been using such musical scales for centuries, long before the Afro-Americans use of blues and jazz music. It would not be an exaggeration to say that in the modern music of Ethiopia, there is synchronization of texts and melodies of the Sacred and secular music traditions. Texts of religious context are amazingly added to the secular tunes, and melodies of sacred music are used for secular texts. Such settings of the contemporary music has overtaken the traditionally accepted norms of musical compositions. We may agree that this style seems to suit the modern music composition, but if it is dominating also the folk music essence as it is doing now, it would be legitimate to ask whether this is Ethiopian or not.

2.5 Renewal of Tradition

Music has been an important part of the culture of any ethnic group in Ethiopia. As long as I know, the Yared school of music in Addis had a program to train students in both the folklore and the religious *woreb* music to sustain the old tradition, and to keep up its resourceful legacy for contemporary music compositions. Changing the accepted norms of the traditional music means sending out distress signals to the people's culture. I seriously oppose the propagators of the idea of adding strange tunes to the old system of scales and modes, simply because they wish to develop

styles. A reshaping of traditional styles in the line of a new concept is an attempt to vanish the already established system of traditional music.

2.6 The Common Dance in Ethiopian Music

In this context, it is very important to examine more closely the inclusion of tones outside of the traditional spheres. We feel joy whenever we hear *zefen* music. It is very common to feel compelled to dance in response to the flaming fire of the beautiful melodies. Unlike the *ingurguro*, *zefen* music is not rich in poetical articulation. Instead, the art of *regeda* and *iskista*, such as shaking the shoulders, jumping and holding sticks to mention some, shares the basic characteristics of all the dances of language groups. As two groups of women and men solo dancers selectively stand in the middle of the circle of the crowd to lead the dance, the soloists give the crowd directives of both melody and dance. Their number and positions vary from group to group, some folk songs have a single soloist dancer, and others have couples or more.

2.6.1 Facts on the Music of Ethiopia

To summarise: As a country with a wide variety, Ethiopia can be said to be a mosaic of cultures. That does not mean that all the folk music of language groups stand alone, without sharing each others characteristics. Songs and dances show the unified nature of the system. The singing style of the music of Yared also has its influence in its structure. The Ethiopian way of life, including farming and pastoralist, itself may be attributed to the similarity of all the language groups in making music.

Modes: All use the modal systems or “seven Silts” with its peculiar hemi tonic and un hemi tonic pentatonic characters of scales.

Styles: Three musical styles – *ingurguro*, *zefen*, and *mezmur* are common to all language groups, though with the language groups of the south, dramatized songs are used especially for purposes of miming.

Musical Instruments: the majority of language groups share the musical instruments such as the washint, kirtar, mesenko, meleket etc. Playing *imbilta*, *mesenko* and *kirtar* on prelude and interlude techniques is an example of the synchronization of styles in the music of language groups in the

south and north of the country. In addition to language use, the music of Ethiopia is categorized into two sections:

A) **Textual or vocal:** Music texts play dominant roles in Amharigna, Oromifa, Tigrigna, Wolaitigna, Agniwakigna, Afarigna and other music. Guraghegna can join both sections in the character of its rhythms.

B) **Mimic and Instrumental:** Gidoligna, Dorzigna, Guragegna music, like all those whose music is dominated by rhythymical sophistications rather than texts, share similar methods in constructing their music.

The 6/8 tempo, locally known as the *chikchika* beat, similar to the *woreb* rhythm or *depatche* mode, have got a nation wide recognition in the style of the Ethiopian music.

To conclude the modes, styles and forms given above are a complete description of Ethiopian traditional music. As a musical concept, this tradition has resulted from cultural exchange across languages. Its approach to music has similarities to its views on other aspects of culture. That is to say, the culture of the South, for instance the national dress the *gabi* or *netela* made there, is reflected in the usual dress practices of the northerners and westerners. *Enjera* is found in north but it is used in other areas as staple food too. Descendants of ,*Ethiopiawinet* have kept this for centuries. The advancement of cultural syncretism is noticeable in the towns more than in the rural areas. In spite of the leveling tendency of ethnicities, the cultural ties are more than we expect. and similarly we need to differentiate folk music from contemporary music. The more cautious and humane way of

Contemporary music, defined by its modern use of styles and musical instruments, differs from folk music that retains previously composed melodies. The combined use of the traditional norms of composing music, based on its modes, styles and forms, makes folk music Ethiopian. Music is an instrument that express the deep feelings and the moods that words miserably fail to do. In fact, it is difficult to co-ordinate text and melody, and experience shows that texts sometimes pervert the impression of the melody, if they not handled cautiously. It is for this reason that a richer form of poetry is absent where one might possibly have expected to meet it.

Nonetheless, the music of Ethiopia, reflects all the following characters in modal, stylistic and formal mechanisms, and it has phases and stages that register it as an aspect of culture the richness of which is of national prestige:

- Old melodic structure with limited access to improvise,
- Categorization of music in ages, lullabies, wedding songs requiems, dance music, etc.,
- Concert atmosphere and audience participation in the music of the *azmaries* (minstrels)
- Liturgical hymn basic to modal systems, with 7 secular music modes 3 sacred music modes;
- Contemporary music, blending of traditions and use of foreign music styles;
- Classification of musical instruments and associations

2.7 Digital music: Production

Music culture is undergoing rapid change on a number of levels: the production of sounds, their distribution and consumption, and the broader music industry, are all being transformed by digital technologies, in line with social and cultural patterns. Shifts in musical culture are occurring on a global scale, though the rate and nature of change is subject to geographical variation.

The aim of this section is to focus on the impact that digital technologies have wrought upon the musical landscape, as well as to probe some of the theoretical issues that such changes have given rise to.

2.7.1 Music production

Production-wise, digital technologies intensify many of the shifts that have already occurred, in particular the move away from mimicking a live performance towards creating an 'artificial' sound world. When recording technologies entered the musical world in the late nineteenth century, the production of records tended to follow a philosophy of *documentation*; that is, a recorded artefact attempted to reproduce closely a live performance (Toynbee 2000: 73). A few gradual shifts followed; for example, the introduction of electrical recording instruments such as microphones and amplifiers led to the then scandalous technique of 'crooning'. The croon was an enhancement of the voice through artificial means, an 'affront to the documentary regime' (ibid.: 77) which over time has become domesticated and, contrary to its initial reception, embedded in a regime of

'truth' connected to intimate confession (Penman 2002). It was in the 1950s and 1960s that a move away from documentation dramatically took shape. The emergence of electric guitars, magnetic tape, modular synthesizers and multitrack recording, led to the creation of virtual 'sound worlds' as opposed to documents of live performances. Within the avant-garde pockets of academic music departments the manipulation of sound was being explored even further through the advent of *musique concrète*, where recorded environmental sounds were manipulated and edited together to form sonic montages. Avant-garde techniques were increasingly smuggled into pop productions, leading to more complex recording techniques and the rise of the producer as a creative figure (as opposed to a functional engineer): George Martin, Joe Meek, Phil Spector and Brian Wilson all gained reputations as sonic alchemists, capable of using the recording studio in a creative and constructive manner. Ideas as to what constituted the primary 'song' were shifting: while some recordings still attempted to reflect the live performance, many musicians were now attempting to mimic recorded sound when they performed live.

The idea of the studio as a creative constructive hub led to remixing forming a central component of musical culture. While *musique concrète* can be broadly conceived as a form of remixing, it nevertheless arranged 'found sounds'. The main culture of remixing relates to the recreation of pre-existing music, though other found sounds are used often for colour and other purposes. It was in Jamaica in the late 1960s and early 1970s that remix culture really began to flourish to suit the purposes of dance hall culture. Producers and engineers would remove vocals and gradually begin to add effects such as reverb, delay and other noises, out of which the subgenre 'dub reggae' evolved. The rise of disco music in the USA during the 1970s also contributed heavily to remix culture as extended edits of hi-NRG tracks, tailored to the dance floor, led to the emergence of the 12-inch single. Such remixing was taken to new levels with the rise of hip-hop in the late 1970s and early 1980s, which was based upon the repurposing of other music samples, mainly through embedding 'breaks' or through assaulting found sounds via the technique of 'scratching'. Digital technologies, which began to filter their way into mass production throughout the 1980s, accelerated existing trends and perhaps shifted them from marginal to dominant practices. The rise in a number of digital synthesizers and sequencers, as well as the ease of interconnecting different components through the musical instrument digital interface (MIDI), led to a growth in

electronic music in the late 1980s and onwards, including house, techno, jungle, ambient and a number of other generic forms. (Although it should be pointed out, a lot of early techno music was produced with analogue equipment.) While more traditional musical 'groups' playing live instruments continued, the growth of individual, electronic music makers led to a blurring of the distinction between the musician and the producer, and between the 'instrument' and 'studio'. It also led to the massive rise in the use of musical 'samples', thus giving rise to legal wrangles and debates over copyright, as well as arguments over what actually constituted musical 'creativity'. Key here was the rise of reasonably priced samplers in the late 1980s, which could integrate samples fluently within the overall track; they also provided user-friendly sound manipulation tools (such as time-stretching and pitch-shifting), sample looping functions and editing facilities (Berk 2000: 195). Digital technologies have made it easier to match and mix existing sounds into a new composition. As such, the archive becomes increasingly important. Many musical artists now spend a lot of their time searching for music in order to find usable samples (the more obscure these samples the better, in that there is a desire among many producers to avoid being 'obvious'). Contrasted to traditional skills involved in playing a musical instrument, the creativity of many electronic music producers often lies in their ability to find, imagine and then skillfully *rearrange* existing cultural artefacts. This relates to Lev Manovich's observation that New Media. Generally is creating new ones' (Manovich 2002: 36). Thus, the notion of *variability* becomes a chief aesthetic trend within the digital world: 'Instead of identical copies, a New Media object typically gives rise to many different versions. And rather than being created completely by a human author, these versions are often in part automatically assembled by a computer' (ibid.: 36)

Related to digital media and variability are the concepts of *automation* and *manipulation*. New digital hardware and software permits previously laborious tasks to become easier in line with increasing automation. So, for example, in contrast to physically editing magnetic tape, many digital programs allow one to magnify a visual representation of sound waves, highlight and then edit a particular section, as well as 'undo' any results deemed insufficient. It is much easier to make back-up copies of digital works to make numerous edits. Furthermore, copying numerical code does not result in the quality degradation that characterizes chemical media. The manipulation of

pre-existing sound becomes easier and thus increasingly forms the raw material out of which new music is constructed.

The increasing manipulability of music leads to an increasing severance from 'real-world' referents, or more precisely, from sounds that can be produced by humans playing instruments in 'real time'. In pre-digital forms of remixing sound was 'ripped' from one context and placed into another, yet the sound itself still bore the trace of human presence (i.e. beat samples in hip-hop records were created by human drummers playing in real time). Compare this to the beats that feature within many recent forms of music, such as jungle: the drumbeats are often too fast and sinuous for human capabilities. The programmable sequencing of sounds and the ability to process them in myriad ways takes music into a more cyborgian realm. 'With sampling,' argues Simon Reynolds, 'what you hear could never possibly have been a real-time event, since it's composed of vivisected musical fragments plucked from different contexts and eras, then layered and resequenced to form a time-warping pseudoevent' (Reynolds 2002: 360). Yet, while digital production often manipulates existing sound beyond recognition, it still uses more identifiable samples quite widely. In practice, while the reuse of recognizable music is problematic in terms of clearing copyright permissions, many do so (either by covering songs or through using samples) because of the cultural currency that existing music contains, linking as it does to memory and emotion. The musical soundscape in a digital age is thus a blend of the 'real' and the 'illusory', the recognizable and the strange, the old and the new. Perhaps one of the most important developments in digital music is the role such technologies have played in opening up participation within musical production.

2.7.2 Digital Cultures

The late 1990s and early 2000s saw the increasing permeation of computers into the domestic sphere. In tandem, more music began to be produced on computers: hardware began to be complemented by software, and a variety of different music was increasingly produced on desktops and laptops. Different software programs allow one to record, sequence, and mix and produce sounds (both sounds inputted from external instruments and produced entirely within the computer). These can range from expensive, professionalized software to more affordable, low-tech

production tools. Such tools enhance access to producing decent quality recordings; previously, if people wanted to record they would have had to rent out studio space. Now, if they have a decent computer and some software, they can create at home at their own convenience; hence the rise of what has been termed the 'bedroom producer'. As computer software allows different sequences and instruments (real or virtual) to be layered upon one another and finely edited, it enhances the ease with which solitary individuals can produce complex audio tracks and entirely conflates the role of the creator and the producer. In some senses, this could be seen as leading to the *isolation* of the musician. Perhaps more importantly, it points to a *fragmentation* of musical production, in the sense that the 'parts' of a record that used to be combined from people playing instruments together in real time are now more likely to be created separately, then built up in a more fragmented fashion. Added to this, the rise of networking means that individuals can collaborate in a more piecemeal fashion: one person can create a 'part' then send it to someone else to work on. More people are now able to create tracks that conform to a 'professional' standard, yet there are also opportunities for people with little musical skill or knowledge to become more involved in creative acts, however minimal these may be. Thus, at the more 'professional' end of the music production scale, people will need to train to learn reasonably complex equipment and invest in rather expensive software (which can nevertheless be pirated). For less experienced participants, a number of cheap or free tools allow one to manipulate music on a more 'basic' level. For example, free editing software allows people to upload tracks and to play around with basic sound manipulation procedures, such as editing bits out of the track, applying effects (e.g. echo, delay, tempo change) and applying fade-ins and outs. More advanced software allows one to create music from scratch (as with virtual synthesizers) or to create edited amalgams, popularly known as 'mashups'. These developments demonstrate how consumers of music in a digital age can increasingly engage in some form of production, thus exemplifying what Jenkins has termed 'participatory culture' (Jenkins 2006b). While participatory culture levels the divide between production and consumption, we do still make distinctions between these areas, even if they can overlap at times. It is, therefore, to the issue of consumption – as well as the highly important area of distribution – that I now turn.

2.8 Significance of Music

In Africa, where oral tradition is highly deep-rooted, “many of the discourses are led with music, through music. History is ‘written’ by music” (Bender, 2004: 87). True, in societies where literacy rate is low traditions and histories are passed on to new generations by word of mouth. In this delivery process, music is the medium which gives undying color to perpetuate the culture and history of a society from generation to generation. Hence, singers interpret and imitate the discourse of a given society via their music.

According to Bender, “music is used, is employed to spread ideas, to infiltrate people’s minds, to propagate a political message and to make people think” (2004: 87) . Due to the power of music in penetrating people’s mind and igniting emotion, it communicates in ways that other media cannot. However, because of this music has also been censored. According to Muza, this is so because “people in power the world over know the power of music-otherwise they would not be scared stiff of it” (2005: 14).

Makore notes that “music can be viewed as a culture because it is a way of interpreting life, a way of seeing things and making sense, and political movements have turned to music to articulate their viewpoints in an aesthetic way” (2004: 48). Music reveals the identity of a certain nation in a given period and reflects its day-to-day life. Various institutions like sport clubs, churches, mosques, burial societies, political parties and other social organizations employ music to impart their message and promote their idea in an aesthetic way. Music has played a paramount role in strengthening the national feelings of freedom fighters from ancient tribal wars to modern liberation movements. As such, music has been a driving force in probably all significant changes in the history of Africa. Eyre puts it this way: “Music lies at the heart of people’s culture and sense of identity, no where is this more true than in Africa” (2004: 105). Musicians, thus, are important actors in instigating and informing the public about the challenges and success stories in society.

In South Africa, for example, “freedom songs probably counted as much as any other form of resistance in ending apartheid” (2004: 105). Makore adds that in Zimbabwe too, “the war for liberation is a good example of how songs were composed and sung to identify with and support the struggle for independence from colonial rule” (2004: 47). After independence was attained,

musicians began to address other societal issues and unfulfilled promises by the new leaders. This is where the leaders wanted the musicians to be their propaganda tool. However, musicians have often proven to remain faithful voices of the people by criticizing the leaders for their malpractices. "Singers who had supported the liberation struggle and hailed the new African leaders were forced to criticize them for failing to deliver" (Makore, 2004: 48). Thus, the controversy arises between the two parties (people in power and musicians) on the content and form of musical expression. The controversy lies between those who are in power on various levels and want to control music and those who demand the freedom and transcend the control over musical expressions. Nuzum states the rationale of the controversy as such: "Because music offers a sense of empowerment against authority, authority feels a need to suppress and control it, lest it be their undoing" (2001: 6).

However, the debate is in progress since African authorities often argue that music threatens what they claim special. It is only then that the authorities began to control music because music reveals political and societal problems which the leaders demand to silence (Nuzum, 2001). Such control over musical expression or any other protest art help the leaders to maintain authority and control over the people they rule.

Other than political importance, music plays a variety of roles in nation-building and creating personal meaning. Music is used to gain pleasure, reflect national spirit, facilitate peace process and development, create awareness about existing social issues, unify a country fragmented by different social ills, and maintain culture and identity of a nation. Writing from an Afghan perspective, Baily points out that: "Music brings unity to the people, old and young together and helps us not to lose our identity" (2001: 46). Nuzum supports this when saying that music is important "as a means of communicating or socializing with others, as a diversion or escape from our troubles, as a source of information, as a way to identify our selves as individuals, as a way to celebrate and mourn and as a way to chronicle our experience" (2001: 11).

Music is also important in times of crisis. Music, says Baily, "provides a range of therapeutic possibilities for those who have suffered the traumas of warfare, the direct exposure of military

force, the loss of family members” (2001: 45). One can conclude from the above arguments that music has versatile importance to a nation in general and citizens in particular.

Music can also contribute to economic well-being of the nation. Renowned economic scholar Amartya Sen notes that:

The development of music industry in Africa can, thus, make many distinct but interrelated contributions to economic development, social change, political cohesion and cultural progress in that struggling continent. (Amartya Sen cited in Korpe and Reitov 2004: 85).

2.9 Media and Identity Formation

Media are among the most enduring institutions that shape and dictate our world views and interactions in the social and public domain. The media, as McCullagh (2002) states, are too powerful to dictate our world views. He argues that, “Our images and knowledge of social reality are formed and shaped by the images and information that the media deliver to us”. The media as one of the culture industries, for Judith Lorber (1994), is a free standing entity that establishes patterns of expectations, orders a social process and drives social organizations. In the same line of thought, the media are considered as a good socializing agent that partakes in the process of construction of identities; by which the people’s orientation of socially acceptable ways of being or relating to others, as well as to assign or more usually withhold, public recognition, honor and social position to a group is partly negotiated (Carter and Steiner, 2004).

According to some proponents of the social learning theory, any form of media representation may act as a spring for children and adolescents in identification. According to Bandura (1977, 1994), the greater the perceived similarity between the viewer and the actor or model or any form of representation on the screen, the greater the likelihood to develop a form of identification. Identity gives us an idea of who we are and of how we relate to others and to the world in which we live. Any form of media productions, according to John Fiske (1989), are actively absorbed by the audiences and reworked to ‘*construct own meaning of self, of social identity and group cohesion*’. He also contends that these ‘Productive Consumption’ of popular media culture to construct identity is heavily based on bodily pleasure and intertextuality used to escape upbringing institutions. All

the same, Stuart Hall (1994), strongly argues that the media really matters to us because 'It trades in image of us and it trades in possible identities'. Kristin Skare Orgeret (2008) argues, to this end, that popular media cultures occupy a key and strategic position in 'identity formation, process of empowerment and in the construction of belonging'. It is a vivid experience that there is a profound effect of the media on the ongoing development of social interactions.

Media texts, according to Ruth Teer-Tomaselli (1997), are crucial sites of representation of identity and hence any focus of media and cultural study should by no means 'demonize the acknowledged importance of the media in the construction of identity'. This is why, as Lloyd Blake Te'Neil (2000) contends, we need to closely deconstruct media texts to avoid what is called 'Negative Identity'

Many media studies, like Kimberly Thelen's, on the other hand defame the argument that bestows power on the media in identity formation. Her research on adolescents showed that media consumption didn't only create identity but reinforces already existing identity (2003:47-49). Audiences of our time, according to Thelen, are not the audiences defined in the hyperdomic model of communications. The audiences work together the media texts with the preexisting thoughts and social structures and codes of behavior in their upbringing institutions. Hall (1994) is also a bit cautious about the arguments made in this regard. He adamantly thinks negotiating media discourse to form a sense of identity is not only about 'inclusion of identity it is also about exclusion'. Some audiences, he argues, may rule out themselves from a given media discourse due to their prior experience and world view. Bearing the profound importance of media in negotiating identity, this study attempts to investigate the role of music video in the process of gender identity formation. The utmost consideration of music videos in this respect is mainly because it is a site of representations and social realities.

Like wise, as many poststructuralist scholars agree, "bodies are maps of meanings and power" in modern societies (Haraway, 1990:222). In music videos and other promotional media discourses the body becomes a point of capture, where the dense meanings of power are animated, where cultural codes gain their apparent coherence and where the boundaries between the same and the other are created and naturalized (Douglas, 1966; Butler, 1990, 1993). The ways that these

encounter between self and other maps the subject into discursively-constituted, embodied identities provokes the subject into the subject-object relation (Pile and Thrift, 1995). This problem of the subject-object relation seems to be the critical area of interrogation if we are to understand the depth of the challenge that confronts us as we look to our relationship with media discourses.

Music video as low brow forms of popular culture has been a center of attention for analysis of many media and cultural studies. Music videos, or music television as they are called in their early forms were conceived in MTV in 1981. MTV (Music Television) that has been described as a 24-hour flow of advertisements ~ for clothes, soft drinks, songs, and the channel itself (Kaplan, 1987) quickly spread to over 28 million homes by early 1986 and set up its significant charisma in satellite and cable TV (Cocks 1983; Kaplan, 1987). The MTV has been the site of performance music video clips for the early years of the program. After a while MTV changed its format to encompass 'less album oriented' rock music and later the rock music with lyrics (DeCurtis, 1990).

Music videos, which have been defined as short promotional films for music records (Pahlavi, 1987) have played a significantly important role in dictating the behaviors of adolescents. The modern day music videos, as Michael Shore argues, can be described by one of the following phrases. Music videos, according to his description, are

"recycled styles... surface without substance... simulated experience... information overload... image and style scavengers... ambivalence... decadence... immediate gratification... vanity and the moment... image assaults and outré folks... the death of content... anesthetization of violence through chic... adolescent male fantasies... speed, power, girls and wealth... album art come to turgid life ... classical storytelling' motifs... soft core pornography... clichéd imagery..." (Shore 1984:98)

Andrew Goodwin also forwarded some important hypothesis about understanding music video clips. He concludes that music videos are '*cinematic genres... advertising... new forms of television... visual art... "electronic wall papers"... dreams... postmodern texts... nihilistic neo fascist propaganda... metaphysical poetry... shopping mall culture... "Semiotic pornography"*' (1993:3). I tend to believe that music video clips are interesting post modern media texts. Many media and communication

studies have argued that music video clips are media discourses and should be treated with respect to that. Robert Pahlavi's (1987) treatment of David Bowie's "Loving the Alien" rock music video to investigate how Pastiche and Schizophrenia, (influential concepts developed by Fredric Jameson in his essay "Postmodernism and Consumer Society"), operate, is a very good example. This analysis of music video supports the argument that music videos should be treated as postmodern media texts. Aufderheide (1986:77) also contended that music videos are 'powerful, if playful, postmodern art'. Their raw materials are aspects of commercial popular culture, their structures those of dreams, their premise the constant permutation of identity in a world without social relationships.

In general, according to Sven Carlson's (1998:4) perspective, music videos fall into two rough groups: *performance clips* and *conceptual clips*. When a music video mostly shows an artist (or group of artists) singing, dancing or performing himself/herself /themselves in the music video in a concert or studio setting, it is a performance clip. In performance music videos, popular music artists wear revealing attire designed to enhance their sexual allure make sexually suggestive movements. Like wise, when the music video clip shows something else like other actors acting in different settings, during its duration (often with artistic ambitions), it is a conceptual clip. Conceptual music videos consist of a story that goes along with the song, which may or may not add a plot to the lyrics. Concept music videos may display more explicit sexual imagery, involving nudity, and display behavior such as kissing, erotic touching and so on. This research attempts to focus mainly on the conceptual clips as it probably shows more people interacting and features multi discursive texts (Goodwin 1993). This is mainly because, content analyses indicate that up to 75% of concept music videos (those involving a theme instead of a concert performance) contain sexually suggestive material (Sherman, 1986; Buxter, 1985). It also treats performance clips save concert clips, videos featuring only the artist in a concert but nothing else.

2.10 Music Video, Youth and Media Cultivation Theory

The adolescent period is often a time of special stress. A number of physical, psychological and sociological influences are brought to bear on the individual at this stage of development. Adolescents negotiate these stresses with varying degree of mastery. The central concern or issue

for adolescents, according to Strasburg (1993), include : (1) movement towards independence- including the establishment of a sense of identity, emotional regulation and expression, and increasing interest in the peer group- all leading to the ability to make independent decisions, (2) the consolidation of a sexual identity, including the ability to form meaningful and loving relationships and (3) the establishment of a sense of ethics and self-directed, including the development of standards of behavior that can be reconciled with the adolescents perceptions of adult standards. During this period, adolescents often seek information from sources other than their family. In this context the mass media may play an important role in providing information to adolescents.

Many media studies have proved the fact that mass media are important in shaping attitudes and beliefs about the adult world and how adults act (Comstock G, and Strasburg VC, 1993, Liebert, 1988 and Pearl, 1982). However, the effects of the media in general and the music media in particular depend on the variations in how adolescents deal with their developmental tasks. Recent studies document that not all teenager's view media content in the same fashion. Music can play an important role in the socialization and identity formation of an adolescent. It can become a symbol on their search for independence and autonomy. Adolescents use music television for sub cultural purposes such as the reinforcement of peer group identification and as an important symbol of establishment of gender identity. The performances of popular music also have an important role in adolescent development in identification with socially competent role models. One of the primary ways that children and adolescents learn from the media is by seeing attractive adult role models demonstrating adult types of behaviors.

Music television is a major influence in the lives of young adults. Young adults are characterized as people in the age range of 17 to 20 (Hepburn, 1998). Music television not only provides music videos or short films for songs, but it also allows for a young adult to see what would be considered in style. A young adult can find many uses for consuming music videos. These uses include: finding out what their favorite musician has been up to in recent news, what clothes and hair styles are popular (Wilson and MacGillivray, 1998), or a more recent feature, to find out what their favorite musician is like behind the cameras, and how they "normally" behave. A young adult may

then choose to change their own appearance and attitude based on what or how their favorite musician behaves and what they are wearing (Englis, Solomon and Olofosson, 1993).

According to Cultivation theory steady diet of television can influence viewers' conceptions of social reality such that heavy viewers' beliefs about the real world are shaped by the images of television (Gerbner, Gross, Jack/Sun/Beeck, Jeffries/Fox, and Signorelli, 1978). The cultivation perspective suggests that television offers a consistent, stable set of messages that serves as a common socialize (Gerbner, Gross, Morgan, and Signorelli, 1980). Further more, heavy consumption of the highly repetitive messages of television can create a distorted picture of social reality. Operating with in a cultivation effects model, there numerous published investigations that provide empirical evidence for media influences on gender-role conceptions. Television has been identified as a particularly potent force in this context (Durkin, 1985; Gunter, 1995). Among adolescents, stronger gender - stereotyped beliefs have been repeatedly correlated with heavier television viewing (Beuf, 1974). Gender role stereotyping embraces a wide range of beliefs and attitudes the masculinity and femininity. Much of the research on gender role stereotyping touched only peripherally on the issue of sexuality as an aspect of gender-role conceptions.

With in a cultivation effects model, exposure to the symbolic environment of television should contribute to viewers' beliefs about the nature and frequency of sexual behaviors in the real world. Adolescents believed to be especially susceptible to the sexual messages contained in adult television programming in that regard, the types of messages conveyed by televisions, film or video are of paramount importance when aimed at or, in any case are likely to be consumed by young audiences. One issue surrounds the responsibility with which sexual behavior and sexual relationships are depicted. Considered with in the cultivation model, a television world depicts casual sexual couplings, women as easy sexual conquests, or sexual look as a means to pursue a loving relationship. This exposure to symbolic images of television might be hypothesized to cultivate sexual beliefs and attitudes that encourage young viewers to behave in a similar fashion. Thus this research is an attempt to test whether the gender images saturated in modern Ethiopian music video clips cultivate the sexual beliefs and attitudes of adolescents in Addis Ababa about their gender identity.

2.10.1 Critiques on Media Cultivation Theory

Gerbner's Cultivation Theory has been subject to much criticism over being too simplistic. His critics argue that society's views on certain issues can be affected by a number of things, including their background and other people's influence. Much of the criticism, as the advocates of Cultivation model Michael Morgan and James Shanahan argue, on cultivation theory focus on "methodological minutia." A disputing study done by Hawking and Dingree, to this end, found no proof of a relation between societal views and television viewing. A study by J. Ronald Milasky and associates (1997) also failed to find a causal relationship between the two. They agreed to an increase in short term aggressive behavior due to television viewing, but found no evidence of a long term effect. Another criticism of the theory is that it neglects the variations, such as age and sex, in heavy and light television viewers (Chandler, 1995).

Another point criticized is that cultivation effects are not shown to occur outside of the United States (Chandler, 1995). A British study on the same subject found no evidence of a correlation. However, this can be attributed to differences in media culture in different countries. Also, the susceptibility of a person to believe what they see on television must be taken into consideration. Another argument forwarded in this regard, James Potter (1993:567-569), is that cultivation model works in a media saturated societies, where Ethiopia can be in equated. A more skeptical viewer will not garner as much of their social reality from television as a less skeptical viewer. Gerbner's studies can also be criticized for not analyzing the positive effects of television on society. His studies on violence in television illustrated the negative effects, but he failed to research whether television could have an encouraging effect on society.

Sonia Livingstone (1998) has also attempted to take a serious account of Media Cultivation theory. She considers Gerbner's 'cultivation differential', which suggests that heavy television viewing is likely to lead viewers to endorse beliefs and attitudes more closely related to the TV world than to the real world. The evidence, according to Livingstone, suggests that 'active' viewers are less likely to be susceptible to this effect. In other words, the cultivation effect may in part be related, as Gerbner proposes, to the amount of TV watched, but it is also related to the viewers' orientation towards the TV material. The more deliberate and selective their interpretation, the less likely they

are to be susceptible to the cultivation process, though viewers may be 'affected by a program in terms of accepting its direction, agenda, or its less overt messages', says Livingstone, and 'this is especially likely for programs with multiple messages or perspectives, such as soap opera, for which it is difficult to identify the "messages" required by cultivation analysis.' That is a criticism which is justifiably leveled at content analysis of just about any mildly complicated media product. To test the cultivation hypothesis, you clearly need to examine the content of a very wide variety of TV products over a considerable period and arrive at some sort of view on 'average' levels of violence or whatever it is you are trying to investigate.

2.11 A Semiotic Analysis

Traditionally, it is believed that semiological analysis was pioneered by two men : the Swiss linguist Ferdinand de Saussure [1857-1913] and American philosopher Charles Saunders Peirce [1839-1914] [Berger [1982], cited in Boyd-Barrett, 1987 : 133]. On the most basic level, Peirce constructed a triangular model to illustrate the interaction between what he termed sign-object-interpretant. In this context, a 'sign' refers to anything from which meaning is generated. Saussure, meanwhile, saw the sign as a physical object with meaning, consisting of what he termed the *signifier* and the *signified*. The signifier is a term for the sign itself; the image as we, the audience, perceive it. The signified, in contrast, refers to the mental concept, which is said to be broadly common to all members of the same culture, who share the same language [Fiske, 1990 : 43]. Perhaps the most famous definition of what semiotics comprises is offered by Saussure, who wrote:

We can therefore imagine a *science which would study the life of signs within society...* We call it semiology, from the Greek *semion* ['sign']. It would teach us what signs consist of, what laws govern them. Since it does not yet exist we cannot say what it will be, but it has a right to existence; its place is assured in advance. [in Fiske, 1990 : 51/2]

Before embarking upon a semiotic analysis of any kind, I feel that it is first appropriate to discuss some of the most basic concepts of semiotics, and to become familiar with the usage of jargon in this notoriously technical field of media theory. The framework of semiotics can be summarised into three main areas of study as follows :

- **The sign itself.** This consists of the study of different varieties of signs, of the different way that these signs convey meaning, and of the way they relate to the people who use them. For signs are human constructs and can only be understood in terms of the uses people put them to.
- The codes or systems into which signs are organised; **that to which the sign refers.** This study covers the ways that a variety of codes have developed in order to meet the needs of a society or culture, or to exploit the channels of communication available for their transmission.
- The culture within which these codes and signs operate; **the users of the sign.** This in turn depends on the use of these codes and signs for its own existence and form.
[Fiske, 1990 : 40]

It thus becomes clear that semiotics seems to define a form of social interaction that places the individual as a member within the wider social spectrum. The actual message therefore refers to the way in which a construction of signs produce meanings as a direct result of their interaction with the receivers, as Peirce's triangular model illustrates. The main emphasis is placed on how a text is 'read', implying that reading is the process of discovering meanings that can only occur when the individual negotiates or interacts with the text. As Fiske [1990 : 3] stresses, negotiation takes place as the reader utilises aspects of his/her own cultural experience to understand the codes and signs that make up the text. The various aspects of so-called 'decoding' or 'meaning making' are divided into specific categories that combine to form the frame for a comprehensive semiotic analysis of any text.

Initially, Saussure defined two ways in which signs, or units of meaning, can be organised into codes. He coined the term *paradigm* to refer to a sign that forms a member of a defining category [Chandler, WWW]; a set of signs from which the one to be used is chosen. The set of shapes for road signs, as one example, forms a paradigm, as does the set of symbols that may be found within each shape [Fiske, 1990 : 56]. Saussure further used the term *syntagm* to refer to the orderly combination of interacting signs with a meaningful whole [Chandler, WWW]; the message into which the chosen signs are combined. Fiske summarises this distinction by observing that all messages involve an amount of *selection* [from the paradigm] and *combination* [into a syntagm]. From these primary distinctions evolve two forms of structural relationship : paradigmatic, a

relationship of choice, and syntagmatic, a relationship of combination. If a relationship exists, therefore, it is inevitable that a process of formal analysis is possible. Hence, *syntagmatic analysis* gives an overview of a media text as a narrative sequence or as a sequence of signs, while *paradigmatic analysis* studies patterns other than those classed as sequential, within that media text [Chandler, WWW]. From this distinction, two further terms emerge to explain the meanings generated in a particular text. *Metaphor* is the term used when an unfamiliar concept is expressed in terms of a familiar concept, regarded by Fiske as a paradigmatic dimension of semiotics. *Metonymy*, on the other hand, is the term used to describe the invocation of an object or idea using an associative detail; a syntagmatic dimension, according to Fiske [Chandler, WWW].

Semiotic analysis further begins to expand into a terminological distinction between two different types of meaning. *Denotation* is the term used when dealing with the 'first order' of signification generated by the signifier and the signified [Chandler, WWW]; the initial, common-sense and obvious meaning of the sign [Fiske, 1990 : 85]. Hall [cited in Chandler, WWW] regards this as the 'literal' meaning of a sign. *Connotation*, on the other hand, refers to the 'second order' of signification. Hall views this as the 'associative' meaning, since it describes the interaction that occurs when a sign meets the feelings or emotions of the users and the values of their culture [Fiske, 1990: 86]. Based on the ideas of Pierce, the term 'connotation' can be further divided into three more subtle types of sign, as follows : *iconic* sign, as one that resembles the signified; *symbolic* sign, as one depending on individual connotation; *indexical* sign, as one having associations and inherent connections. Barthes [1977], in attempting to effectively illustrate the difference between denotation and connotation, argues that the distinction between the two is clear in medium of photography. He sees denotation as the mechanical reproduction on film of the object at which the camera is pointing. He sees connotation, on the other hand, as the individualised aspect of the process - the selection of what to include in the frame, the use of focus, camera angle, lighting etc. Basically, denotation becomes the term for *what* is being photographed, while connotation refers to *how* it is being captured on film [Fiske: 1990: 86].

Finally, on this technical level, it is essential to be aware of the concept of *codes* as a set of principles that are dynamic. Codes are difficult to perceive because they are characteristically pervasive, specific and clear-cut, to a point where they are almost invisible [Boyd-Barrett, 1987 :

150]. They are historically and socio-culturally situated, and further divide into two sub-categories - the *broadcast* code, in which the audience is wider and cliché is more obviously employed, and the *narrowcast* code, in which the audience is more limited since the principles used are more subtle [Chandler, WWW]. *Intertextuality*, a concept first introduced by the post-structuralist Julia Kristeva [Chandler, WWW], is also a consideration, since it is the norm that media texts should exist in relation to others. It is therefore reasonable, as Thomas Sebeok suggests, to accept the value of semiotics as:

The pivotal branch of the integrated science of communication ... concerned with the formulation and encoding of messages by sources, the transmission of these messages through channels, the decoding and interpretation of these messages by destinations, and their signification. [in Blonsky, 1985 : 451]

The music video is a unique modern cultural form. As a communicative text operating in the realms of mass media and popular culture it is made of up numerous visual, aural and technical facets, which like in a TV advertisement, pack its short running time with meanings both explicit and implicit. These numerous facets can be analysed as a collection of symbols and codes which relate to each other, the viewer, and the wider culture in which the text operates. As such the 'meanings' that are encoded in the music video are dependent on a shared understanding of these signs and codes. By the nature of the music video's form itself – its use of non/narrative and editing etc. – it allows for multiple perspectives, a freer more flexible nature of identification/interpretation (Aslinger 2005) and encourages the idea of a more active viewer (Smyth 2006:438).

2.12 Ethnicity

Ethnic cultures are some of the richest and most interesting in the world. The forms of culture – oral narrative, drama, song, music, visual image, and so on – are universal, but the specific content and the particular way the universal form is realized in any one situation, place, or time is highly varied and differentiated. And many of those differentiations can be attributed to the fact that people cluster together in communities often for reason of ethnic affiliation and identity.

Ethnicity is both a physical fact and a cultural creation. An ethnicity comes into being when a group of people intermarry and form a large extended family that lasts usually for centuries, if not millennia. An ethnicity in this sense is a group that shares certain genetic traits, and that sharing lasts so long as the pattern of intermarriage lasts. Ethnicity usually manifests itself as physical differences such as eye shape or skin color. And it is doubtful it is more than that. Conservative racist thinkers believe that external traits signify internal mental differences. In this way of thinking, groups like Asians are more industrious “ by nature. ” Africans, in contrast, lack initiative for the same inevitable genetic reason. Liberal thinkers respond by noting that were this account of the world true, all Africans would be lacking in initiative and all Asians would be industrious. But that is not the case. They note as well that what economic class people grow up in, what educational resources are available to them, and what family culture they are born into makes a much greater difference for success in life than ethnicity. When cultural differences are removed from consideration, ethnic differences become negligible. No group is more industrious than another for reasons that can be said to be genetic or ethnic. Indeed, it is more likely the case that the particular culture of an economic class plays a greater role in determining what an ethnic group seems to be capable of or not.

2.13 Conclusion

In this section, an attempt to present the propositions, deliberations, debates and arguments of some of the most influential scholars and researchers in culture and the media has been made. Providing the wider discussion on popular culture and schools of thoughts within it, this section has attempted to present a comprehensive discussion on popular media products, music videos in particular, representations, identity formation and adolescents. The significance of media in the salient task of adolescents' development, cultural identity in particular, the cultivation effect symbolic images of television has on adolescents' conception of social reality and the strategic importance music videos assume in adolescents lived reality have all been highlighted in the chapter.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This study tries to inspect how Traditional Ethiopian Music Video Clips promote the culture of Nations and Nationalities and how do youth of Addis Ababa become accustomed with these culture representations in the traditional Ethiopian music video clips. To pull off this end, the study employs a qualitative research methodology. This chapter, thus, presents all the methodological discussions of the study. The chapter also attempts to justify the research design the study uses to investigate the research questions. It also discusses the sampling techniques used both for the participants of the study as well as the media texts under investigation, the music videos in this case. Also will included in this chapter is the discussion of audience research. This section also presents a justification for the use , advantages and concerns on the three data gathering methods used, i.e., Qualitative Content Analysis, Focus Group Discussions and an in depth follow up interviews.

3.2 Why Qualitative?

As stated above, the aim of this media study is to investigate how traditional Ethiopian music video clips promote the culture of nations and nationalities and how do youth of Addis Ababa become accustomed with these culture representations in the traditional Ethiopian music video clips. The study, thus, will employ a qualitative research methodology as the primary method to bring about the research objectives. Qualitative research tradition has been applied and proved to be successful in many media and communication audience studies for substantial reasons. For one thing, the choice of qualitative research as many media research scholars, like Fossey et.al (2002:717), strongly argue qualitative research methods in mass communication research are geared towards 'attending to questions concerned with developing an understanding of the meaning and experience dimensions of human life and social world from the perspective of the social actors themselves'.

This fundamental philosophical underpinning in qualitative research is espoused in to communication research, as Morley (1980; cited in Gunter, 2000: 54) believes, mainly because of 'a growing recognition that audiences should be allowed to express their thoughts and their feelings about media content in their own terms.'

The objectives of the research undertaken, according to some communication researchers like Strelitz (2005), also play a significant part in the choice of qualitative research methods. As the main aim of this particular study is to uncover How do traditional Ethiopia music video clips promote the Ethiopian nations and nationalities culture and How do youth of Addis Ababa become accustomed with these culture representations in the traditional Ethiopian music video clips the choice of qualitative approaches is best justified 'for qualitative inquiry is interested in how signifying occurs and what it means for those who engage in it' (Lindlof, 1995: 22). Moran (1996:3), also argues that audience researches are best served by qualitative methodologies if the aim is 'to uncover how audience members interact with the mass media'.

In media studies of this kind, choosing for qualitative methodologies are also encouraged by some compensation and divergent research traditions qualitative methods provide to researchers over quantitative methods. Babbie and Mouton (2001) strongly argues that qualitative methods provide communication researchers, who are keen to investigate how 'signifying occurs and what it means for those who engage in it', with the opportunity to describe and understand, rather than explain human behavior. Babbie and Mouton (2001) also argue as to some of the compensations the qualitative methods present for communication researchers saying:

The qualitative researcher normally takes inductive approach to his/her object of study rather than beginning with an existing theory or hypothesis. The researcher begins with an immersion in the natural setting describing events as accurately as possible as they occur or have occurred, and slowly but surely building second order. He or she constructs a hypothesis and ultimately a theory that will make sense of the investigation (Babbi and Mouton, 2001:273).

The significant difference between qualitative and quantitative research traditions also extends to their flexibility and conception of reality.

It is strongly argued by Natasha et al.,(2005:4), that qualitative methods are typically more flexible, allowing greater spontaneity and adaptation of the interaction between the researcher and the study participant, while quantitative research methods are fairly inflexible. Participants in qualitative research have the opportunity to respond more elaborately and in greater detail than is typically the case with quantitative methods, as the relationship between the researcher and the participant is often less formal than in quantitative research. Deacon et al (1999:7), all the same, argue that there is a significant disparity between the two research paradigms' conception of social reality. They contended that positivists talk about 'producing' research 'findings' as though the social 'facts' they are interested in were always there, waiting to be uncovered by the correct methodological procedures. In contrast, interpretive researchers (qualitative researchers) insist that all social knowledge is co-produced out of the multiple encounters, conversations and arguments they have with the people they are studying.

The two research paradigms, according to Babbie and Mouton (2001:270), also are at variance in the understanding and appliance of setting. The quantitative research practices employ artificial settings such as setting up laboratory conditions, assuming subjects to groups and drawing samples where as qualitative research in studying attitudes and behaviors is best served within the natural setting without any interventions.

While explaining the other significant disparity between the two approaches in audience studies, Mytton (1999:126) in his book *Handbook on Radio and Television Audience Research*, argues that 'quantitative research tends to focus on individual behavior within a household or family, whereas qualitative research in focus groups puts the respondents into a social setting in which the personal influences that operate in social settings are reproduced and can be observed'. Thus, the choice of qualitative as the foremost research methodology of this study is justified, as it has become 'a growing trend to use qualitative methodologies to uncover how audience members interact with the mass media' (Moran, 1996:3). Like wise, as Schroder et al. (2003: 122) argues, reception research of such kind is premised on the belief that neither the 'semiotic analysis of media texts nor questionnaire-based analysis of media gratifications is capable of grasping the complexities of the media experience.'

Consequently, the prescribed methodological approach to reception analysis is some kind of qualitative interview, in which viewers [audiences] verbalize their experiences of media material.

Qualitative research methodologies are also closely associated to phenomenology. The phenomenological theme, as Bryman (1984:70) strongly believes, is important to qualitative researchers as it takes the actor's perspective as 'the empirical point of departure'. As to how to address this question of methodological appropriateness, Bogdan and Tylor (1975:13-14) offer a lofty advice. They recommend that the task of the phenomenologist, and for us, the qualitative methodologists, should be to capture, human behavior and the process of interpretation as naturally as it comes about. In order to grasp the meanings of a person's behavior, the phenomenologist should attempt to see things from that person's point of view. Babbie and Mouton (2001:271) also strongly argue that a qualitative researcher should be much more than a mere participant observant and moderator. They firmly believe that the researcher 'has to make a deliberate attempt to put him/herself in the shoes of the people they are observing and studying and try and understand their actions, decisions, behavior, practices, ritual and so on, from their perspective'.

In light of this discussion, Babbie and Mouton (2001:271) strongly argue that providing 'thick description'—a lengthy description that captures the sense of actions as they occur, placing events in contexts that are understandable to the actors themselves, is the most important product of a phenomenologist or a qualitative researcher who carefully conducted such a task of capturing human behavior. As opposed to the quantitative researcher who seeks to analyze variables and the relationships between them in isolation or in artificial settings primarily for the sake of insuring generalizability, the thick description bestows qualitative researchers to gain a rich and complex understanding of a specific social context or phenomenon than eliciting data that can be generalized to other geographical areas or populations (Natasha et al., 2005:2).

This thick description along with a prolonged engagement with the issue of the study and having a persistent observation while engaging with the subject, according to Guba and Lincoln (cited in Babbie and Mouton, 2001), maintains the objectivity and transferability of the research.

In addition, these thick description is not only important to take context as imperative for the sake of a better description and eventual understanding of events and actions under study, but also provides the boundary for generalizing results for that particular context. The next sections enlighten a brief history of audience research

3.3 Research Design

3.3.1 Overview of Audience research

Different accounts of audience research have documented that audience researches have come in to being in the early 20th century. They prevalent assumption among audience researches at that time was that the mass media were so powerful that they can serve as tools of persuasion (Ross and Nightingale, 2003:74-75). Such long established audience research approaches considers audiences as passive recipients of media messages as presented by the media. Out of this school of thought emerged 'hypodermic needle' theory otherwise known as the 'magic bullet' theory or 'transmission belt' theory which strongly argued that all members of the audience receive media messages in a homogeneous manner and their reactions whether 'immediate or direct' happen as a result of the messages they have received. (Williams, 2003:171). This model, however, is criticized for ignoring the variability of media contents, the variability of people's responsiveness to media contents, and the independent connection of all forms of communication (Blumer, 1959; cited in Staiger, 2005:44). It is also vilified for undermining the audience's ability to 'selection, interpretation and use of media content' (Baran and Davis, 2006: 261). Out of such liabilities of powerful media and direct effect, limited effects approach emerged.

In the limited effects model audiences were regarded as 'individuals who could interpret what they saw and heard in line with their own already established beliefs'. In light of this, the media were found to have fewer roles than previous assumption in changing behaviors but more in reinforcing existing beliefs (Williams, 2003:174). This model also emphasized the role played by opinion leaders and argued interpersonal contacts as more important than the media in influencing audiences.

As a result this limited effects model came to be called the two-step flow theory (Croteau and Hoynes, 2003:241; Williams, 2003:174). The two-step flow theory confers with the hypodermic needle theory as both believed in the influence of media but the former strongly paraded for 'enforcing existing attitudes and opinions' not in changing them.

This approach, however, has undermined the complexity of the communication process and the manner in which influence occurs. It also considered influence as the authority of one person over the other overlooking other factors. It also fails to provide accurate explanations concerning the make up of the interface between the opinion leaders and audiences. The theory has also faced criticism for labeling 'the majority' of the audience as passive. (Williams, 2003:176)

After a brief consideration of such changes in audience research, Herta Herzog developed a new model of audience research, i.e. uses-and-gratifications theory in 1970's. This approach accepts audiences as active recipients of media message and entirely focuses its examination on 'the uses to which people put media and the gratifications they seek from that use' (Baran and Davis, 2006: 262-263). The theory crafted an approach that centers audiences at the heart of studying media effects with emphasis on how audiences use the media to please ones social and psychological desires.

Though this theory acknowledges the audiences' ability to pick preferred content and message from the media, it is criticized for basing solely on individual as the 'unit of analysis' as this made the theory ignore the social aspect. It also failed to witness whether there is effect or not in a given audience research (Williams, 2003:178-179). Recent accounts of audience research have documented the paradigm shift from what media messages do to audiences to what audiences do with media messages. This paradigm shift from media texts to audiences vested preference on reception analysis by media communication studies of this time.

3.4 Philosophical Underpinnings of Reception Analysis

In the shift towards exploring what audiences think of the influence the media have brought in their lives , reception analysis emerged as a qualitative research approach basing its argument on the premise that audiences 'interpret media messages' and this capacity is decided by a host of

'individual, social and cultural factors' (Williams, 2003: 193). Reception studies grew popular in the 1980s giving a special emphasis upon the ways that audiences receive media messages; how they react to their reading, listening and viewing; and what audiences do with that experience, and what meanings they make of it (Watson and Hill, 1984:246). As opposed to the early models of audience research reception analysis approach view audiences as 'a multitude of different groups with their own histories, habits, and social interactions.' This recent and 'latest' approach, according to Williams (2003:198-199); Ross and Nightingale (2003:76), has come out of the notion that audiences are more powerful and have the freewill of choosing what and when they want to watch, listen and read a particular media output.

According to Williams (2003:199), reception analysis emphasizes "the ability of audiences to appropriate the meanings they wanted from popular media and cultural forms". McQuail (2000:367) also strongly argues that reception study 'emphasizes media use as a reflection of a particular socio-cultural context and as a process of giving meaning to cultural products and experiences in everyday life'. Early reception studies, like Ang's (1985) study of Soap Opera 'Dallas', also witnessed that the gain of pleasure from popular media and cultural forms casted reception analysis to the ability of audiences to appropriate the meanings they wanted not only in personal or psychological terms but also social contexts'(Williams, 2003:196).

In reception analysis, this it concur with uses- and- gratification approach, audiences are considered as "active producers of meaning", not consumers of media meanings. They decode media texts in ways which are related to their social and cultural circumstances and the ways that they individually experience those circumstances (Fiske, 1987: 71).

This understanding of the audience as active producers of meaning enables reception researchers to consider audiences as social subjects. Writing about the power of audiences as social subjects Fiske argues:

The social subject has a history, lives in a particular social formation, (a mix of class, gender, age, region, etc.), and is constituted by a complex cultural history that is both social and textual. The subjectivity results from "real" social experience and from mediated or textual experience...

This social subjectivity is more influential in the construction of meanings than the textually produced subjectivity which exists only at the moment of reading (1987: 62).

Though it concurs with the uses- and- gratification research in the approach to studying what people do with media, and textual analysis which draws on the forms of semiotics and discourse analysis, reception analysis attempts to go beyond the psychological relevance of media content. Reception analysis, as Jensen (1988:3) argues, also thrives to create an understanding of what operates, in the mind of the audiences, behind the ideological and other social implications of media texts.

Further more, reception analysis, according to Jensen (1988), has made two very important contributions to audience researches in media and communication studies. The first most important contribution is that reception becomes a relatively open activity of making sense, “so that audiences reformulate or perhaps, oppose what is arguably the dominant meaning of the media text”. This brings about the fact that audiences may create their own preferred association between media discourses and everyday discourses that deviates from the ‘expected’ text meanings. Like wise, it asserts the fact that reception can be characterized as

“an ongoing and complex process of affirming or reformulating categories of understanding,” in which media and their contents “are not just accounts of reality but resources for daily living and for situating oneself in relation to a range of social and political issues and, possibly, acting on them” (Ibid, 1988:5).

To achieve this end, as Williams (2003:179) declares, reception analysis has developed, as a method, from a combination of traditional qualitative research strategies. To this end, Jensen (1988:3) argues that reception analysis “combines a qualitative approach to media as texts, producing and circulating meaning in society, with an empirical interest in the recipients as co-producers of meaning”. Schroder et al. (2003) also argue that reception analysis best works in the frame work of qualitative research traditions. They believe that qualitative data gathering methods are reasonably applicable in reception studies. Extending their argument Schroder et al. (2003) write:

Reception research is premised on the belief that neither the semiotic analysis of media texts nor questionnaire-based analysis of media gratifications is capable of grasping the complexities of the media experience. Consequently, the prescribed methodological approach to reception analysis is some kind of qualitative interview, in which viewers [audiences] verbalize their experiences of media material (2003:122).

Though proved to be a working approach to studying audience interaction with media messages, reception analysis is also criticized for short of indicating the ‘presence or absence of effects and on its dependence on the ‘subjective interpretation of audience reports’ as well as their use of qualitative research methods which prevent the findings from describing causes (Baran and Davis, 2006: 278). The next sections provide a discussion of the three different qualitative data gathering methods employed in the study.

3.5 Data Gathering Methods

As discussed above, this research employs a qualitative research tradition. The methods in qualitative research approach, as Jensen (1988:4) argues, ‘in different varieties has most frequently been employed to probe the audiences’ experience of the media. Rossman and Rallis (1990; cited in Creswell, 2003:181) also strongly argue that the hosts of techniques used in qualitative methodology are ‘interactive and humanistic’. The most relevant varieties of qualitative research methods for the decoding of reception analysis, as Jensen (1988) illuminated in his writing, is group interviews. Focus Group Interviews being the primary tools of data gathering are used along with an In-depth Individual Interviews or key informant interviews to corroborate the information obtained from them. Also used as a method is a qualitative content analysis which provides a preliminary map of the media contents under investigation. Also included in the following sections is a discussion on the backgrounds and sampling techniques used in the three foremost qualitative data gathering methods namely Focus Group Interviews, In-depth Individual Interviews and qualitative content analysis.

3.5.1 Qualitative Content Analysis

As a basis for reception studies that principally employ focus groups and in-depth interviews, a technical pre-acquaintance of the researcher with the media text under investigation, as Schroder et al., (2003: 154) strongly contends, is of paramount importance. This is mainly imperative to conduct a meaning full and focused conversation with informants about what is with in the media text during the time of data collection. Such pre-acquaintance, a qualitative content analysis, is very important in audience studies, as Hart (1991:60, cited in Strelitz 2005: 5) suggests, in light of the view that meaning is defined by both the text and by its audiences. All the same, Jensen and Rosengren (1990: 214, cited in Strelitz 2005: 5) argue that reception analysis is a blend of 'comparative empirical analysis of media discourses and with audience discourses - content structures with the structure of audience responses regarding content.'

Content analysis, according to Deacon et al., (1999), is a technique used for gathering and analyzing the content of texts and how they are combined. Content refers to words, meanings, pictures, symbols, ideas, themes or any message that can be communicated. Qualitative content analysis, as Strelitz (2005:6) argues, adopts an interpretative approach that attempts to explore the ways in which languages and images are presented, combined and used in media discourses. As opposed to counting the frequency of particular themes in a given media discourse in quantitative content analysis, qualitative content analysis provides a guide through the exploration of possible meanings that are embedded in the representation of any given media discourse. Qualitative content analysis, likewise, is very helpful to draw thick description form the two extreme ends of a spectrum - the dominant text and the dominant audience view as Abercrombie (1996, cited in Strelitz 2005: 6) refers to them.

Though qualitative content analysis is bestowed with such opportunities, Schroder et al., (2003:126) advice that it is necessary to abstain from a detailed preliminary textual analysis and just familiarizing oneself with the text sufficiently enough to be able to pursue cultural research that motivates the project would be enough.

Strelitz (2005:5) also argues that qualitative content analysis thus constituted of rudimentary textual analysis with the sole purpose of preparing the researcher for the role of interview facilitator in the succeeding focus group and in-depth individual interviews.

The content analysis is also basically used to produce a 'substantial description' as to how meaning is organized in the traditional Ethiopian music video clips and how these images speak to the audience, and hence to examine the ways in which every day and social life is mediated through meaning. In doing so, the content analysis has attempted to look at the assumptions (made about the audience) that lie behind the content, the modes of address and the social positions, interests and objectives of those who produce them to produce a reasonably good piece of implicit and explicit messages embedded in the music videos (Morley, 1992; Fairclough, 1995).

3.5.2 Sampling of Music Videos

The sampling strategy of this study is purposive in nature as the primary focus of qualitative research is not to generalize results and thus to have a representative sample is not crucial (Hansen et al 1998:241). As the purpose of this study is to explore how traditional Ethiopian music video clips promote culture of nations and nationalities of Ethiopia, there is a need to get some samples of the music video clips to conduct a qualitative content analysis. These music video clips are selected to meet the purpose of the research statements. These music video clips selected purposively based on their way of showing a certain culture. The researcher will attempt to analyze some illustrious traditional Ethiopian video clips transmitted in Ethiopian television Amharic entertainment program. It is well known that Ethiopia is the home of multi Nations and Nationalities that have different culture, thus it is difficult to study all cultural music video clips therefore I stick myself on few traditional music video clips. The aim of choosing Ethiopian television is because the station has the potential to get in touch with the audiences that I have requested.

3.5.3 Focus Group Interview

This study employs focus group interviews, as the foremost method of data collection, mainly because of the opportunities it offers for the researcher to observe how audiences make sense of

media messages through conversation and interaction with each other (Hansen et al 1998). Focus group discussion, as an 'interactive and humanistic' method in qualitative research, has been closely associated with the 'reception analysis'. Though established long ago, focus group interviews have been frequently applied to audience researches to uncover how audience members interact with the mass media (Moran, 1996; Deacon et al., 1999 and Hansen et al., 1998). Natasha and colleagues define focus group as "a qualitative data collection method in which one or two researchers and several participants meet as a group to discuss a given research topic" (2005: 64).

Lunt and Livingstone, on the other hand, state that the focus group method "involves bringing together a group, or, more often, a series of groups, of subjects to discuss an issue in the presence of a moderator" (1996:80). Strelitz (2005: 121) argues that within the framework of qualitative reception studies, focus group interviews have contributed a lot in 'information richness'. Building on this argument, he writes:

...group discussion on a particular topic or set of themes lies at the heart of focus group research. The interaction between respondents seen to produce data and insights that would not necessarily arise in individual interviews as the group discussion is seen to stimulate, elicit and elaborate responses from the interviewees (Strelitz, 2005:121).

As opposed to individual interviews, the chief advantage of focus group interviews is the deliberate and purposeful use of interaction in order to generate data (Merton et al., 1990; Kitzinger, 1996; Morgan, 1996). Focus group interviews encourage participants to influence each other through their presence and their reactions to what other people say. Because not everyone will have the same views and experiences in aspects like age, gender, education, access to resources, and other factors, a variety of viewpoints will likely be expressed by participants (Natasha et al., 2005:52). Focus group interviews have an edge over individual interviews in such a way that they offer dynamics and ways of "eliciting, stimulating, and elaborating audience interpretations" (Hansen et al., 1998:262). The natural interaction and dynamism, a group interview exhibited, is much closer in reality to everyday life experiences better than personal accounts conveyed in individual formal interviews. This explicit use of the group interaction to produce data and insights less accessible otherwise, as Morgan (1988:12) argues, is "the hallmark of focus groups".

Though focus group is best favored for the 'information richness' it bestows, it still is faced up to the challenge of group dynamism. In any well-going focus group discussion one person may dominate the discussion in a way it might affect the group interaction. Such domination in a group interaction can be controlled, as Hansen et al., (1998) advice, by a skillful moderator.

Group dynamics are such that opinion and participation are not equally weighted; some people have disproportionate influence. But real life is like that: opinions are not as much the property of individuals as public-opinion polling would have us think opinions arise out of interaction and opinion leaders have disproportionate influence" (cited in Hansen et al 1998:263).

Also noted as a criticism of focus group discussion is the room it hacks for 'subjective interpretation of audience reports' by researchers (Baran and Davis, 2006: 278).

3.6 Sampling and Recruitment of Groups

The sampling strategy of this research is purposive in the manner that participants were selected 'on the basis of their ability to provide relevant data on the area under investigation' (Horsburgh, 2003:311). As 'randomness and representativeness are of less concern than relevance' in qualitative research, I will employ 'snowball' and 'theoretical' sampling techniques. Any sampling practice in qualitative audience studies, as Hansen et al., (1998: 265) argue, should consider 'naturally existing groups or communities' as a foreground for group interviews. In line of this thought, I will start my search for adolescents viewers of traditional Ethiopian music video clips from an entertainment program aired at the end of May last year on ETV, however I will focus few infamous clips aired at this period of time.

I also used theoretical sampling technique parallel to the snowball sampling at the preliminary stages of the focus group interview to select those adolescents with a relatively high exposure (3-4 hours per day as Gerbner (1978:110) defined it) to traditional Ethiopian music video clips. As Morgan (1998) argues, theoretical sampling is employed as a technique in focus group discussion to bring together people who have similar characteristics. Theoretical sampling, as Deacon et al., (1999: 52) argue, "deliberately seeks out respondents who are most likely to aid theoretical development by extending and even confounding emerging hypothesis".

I will employ preliminary screening question to purposively select adolescents who have active exposure to traditional Ethiopian music video clips.

3.6.1 The Interview Guide

To effectively employ focus group discussions, in a qualitative research framework, a well crafted interview guide plays a strategic role (Strelitz, 2005; Deacon et.al., 1999; Wimmer and Dominic, 1991; Hansen et al., 1998). An interview guide, according to Hungwe (cited in Hansen et al. 1998), is principally a menu of the topics, issues and areas of discussion to be covered, and it gives a direction to the sequence of issues to be covered, the nature and extent of prompting and probing in the focus group discussions. The purpose of interview guide, as Dilorio et al. (1994) contend, is to direct group discussion and to stimulate conversation about the research topic. It also serves as a means to ensure that all the desired information for the research is collected. Though focus group discussions are known for the great room they provide for the flexibility and openness of the discussions, an interview guide with menus of topics to be covered in the research should be prepared.

Thus, researchers, as Hansen et al., (1998, 24) advice, must “draw up an interview guide or manual for the moderator to work from and follow” which fundamentally help focus the discussion. This, as they go on arguing can be done on the basis of the definition of the research problem and issues and phenomena to be investigated. I will prepare an interview guide basically referring back to the basic research questions this research attempted to answer and based on some of the philosophical concepts in audience reception processes. I will also develop the interview guide in conformity with some of the themes in the Qualitative content analysis and the essay questions used in the preliminary screening of sampling and recruitment of groups. The themes of the interview guide, as Kingry et al. (1990) advice, are developed and organized from general to specific, and simple to complex. The guide will be consisted of open-ended questions that are phrased in unbiased and non-judgmental fashion. The questions will be short, simple, and worded carefully so that participants can easily understand what is being asked. Separate interview guides appropriate for each interviewee will also prepared for the individual in-depth interviews.

3.6.2 The Role of the Moderators

The foremost task of any moderator in focus group interviews, as Hansen et al. (1998:272) argue is to “facilitate’, ‘moderate’, and ‘stimulate’ discussion among the participants”. In other words, the moderator is there to learn from the group and not the reverse. My role as a moderator will be limited to facilitating the group discussions and to stimulate ideas. I will try to make the discussions sound as natural as possible.

3.6.3 The Interview Setting

The effectiveness of the group discussions, as Hansen et al., (1998:271) argue, can also be influenced by the interview setting used during the group discussions. They also argue that it is basic to conduct the discussions on the “participant’s turf rather than in a bureaucratic setting”. Researchers using discussions as chief means to gather data must attempt hard to find a place which subjects would find ‘familiar’, ‘natural’ and ‘non- threatening’, and not ‘strange’, ‘bureaucratic’, and ‘formal’. The researcher will use need analysis pull quotes before the discussions to decide the interview setting

3.6.4 In-depth Individual Interviews

This study uses in-depth interview to investigate the themes and ideas that are mentioned in the focus group interview in more detail by having a one to one interview with the participants of the focus group. In depth interviews, as Wimmer and Dominic, 1991:148) argue, ‘provide very detailed information about the reason why respondents give specific answers; elaborate data concerning respondent’s opinions, values, motivations, recollections, experiences and feelings are obtained’. The information obtained from focus group discussions, as Macun and Posel (cited in Strelitz 2005) advice, should be corroborated with other data gathering methods. In light of this argument, the purpose of conducting individual interviews, in this research is, to further deepen and explore some interesting issues that have arisen in the focus group discussions and not to find out completely new ideas.

In-depth individual interviews can be rewarding for both participants and the interviewer. In-depth interviews bestow participants with 'the opportunity to express themselves in a way ordinary life affords them and for researchers the privilege of having people who are virtually strangers entrust them with a glimpse into their personal lives.' Useful for learning about individual perspectives, in-depth interviews are effective for getting people to talk about their personal feelings, opinions, and experiences. Besides, they help the researcher to gain insight into how people interpret and order the world. "We can accomplish this by being attentive to the causal explanations participants provide for what they have experienced and believe and by actively probing them about the connections and relationships they see between particular events, phenomena, and beliefs" (Natasha, 2005:29).

The participants for in-depth interview are selected by their articulation and ideas they raised in the focus group discussion. As an in-depth interview is effective in a smaller sample, about nine participants will be chosen for the in-depth individual interviews. I use to collect data from the producers of the music video clips and the Ethiopian television music editors to find out what operates in their mind when making the videos and airing the video.

3.7 Conclusion

In this chapter, I have attempted to discuss the methodological frameworks of the research. The chapter also presents background arguments and sampling procedures in the foremost qualitative research methods used in the study. The overall justifications and sampling concerns of Qualitative content analysis, focus group discussions and in-depth interviews are also presented in depth. The interview guide, the roles of the moderator and the interview settings chosen are also highlighted.

CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.1 INTRODUCTION

This thorough media study focuses mainly on scrutinizing how culture images in the music video clips help adolescents' outlook towards Ethiopian Nations and Nationalities culture. How do traditional Ethiopia music video clips promote the Ethiopian Nations and Nationalities culture and how do youth of Addis Ababa become accustomed with these culture representations in the traditional Ethiopian music video clips? This chapter thus presents the findings and discussions of results of the study pursuing collection of raw data. The discussion is organized in six different sections.

Music has been an important part of the activities of humankind since the beginning of recorded history. Today, music is important in ways that were unimaginable during earlier times. It plays a vital and important role in the lives of human beings. It is found everywhere in our world on television and radio; in our homes, automobiles, airplanes, and offices.

Humans use music in a variety of ways for everything from personal entertainment to contemplative activities. Music has the power to influence psychological aspects of behavior both consciously and unconsciously and acquiring knowledge of music may create a deeper sensitivity in humans for their environment and social culture and it is believed to enrich life.

In order to satisfy the diverse audience ETV releases several music that could correspond to the Nations and Nationalities of Ethiopia. Besides Ethiopia television has an agenda which says 'Promoting the Ethiopian Renaissance'. According to the organization, in order to accomplish its motto participating the Nations and Nationalities of Ethiopia is highly essential.

The organization said in order to enhance the development of the country each Nations and Nationalities of Ethiopia must have a sense of belongings'. This comes when we furnish instant to this nations and nationalities. In fact Ethiopia television and Radio has entertaining and serious programs that reveals and introduce the nations and nationalities of Ethiopia. For instance

“Hagere” is one of the ETV’s programs which uphold different nations and nationalities to the rest of Ethiopia. Often times this is in a documentary format. The other and the main focus of this research is the entertainment desk particularly the music section. As mentioned earlier ETV has an entertaining program in different format for instance in documentary, drama, music clips (both foreign and local), hosting artists and other entertainment program.



This shot in ETV's intro. It witnesses ETV gives priority of the traditional Ethiopian nations and nationalities music video clips

Figure 1 Screen shot of one of the scenes in ETV's intro

The last five years the music industry is controlled by the Ethiopian Nations and Nationalities' music. What makes this happen is the fact that untried culture has been revealed through video clips and because ERTA is giving a special air time for this music. Moreover people are becoming more interested to the newly released music beats, lyrics, melody, tempo and videos that give you an idea about the unprecedented couture.

The researcher interviewed some of the journalists who worked under the entertainment program of the Ethiopian television. Among them is Meskerem. She hosts music and produce other entertaining programs.

INT: How often do you release traditional Ethiopian Nations and Nationalities music video clips? And do you have any special editorial policy concerning this issue?

MESKEREM: We have several entertaining programs one of is releasing different local and foreign music video clips. In fact we give priority for Ethiopian music specially the traditional one. Under the entertainment section Hibre Threat , Ehad Mezenagna (Sunday entertainment program), Hiber, Arihibu, existed. We release at least two traditional music video clips on Sunday entertainment program. Besides we release in Hibre Threat. Based on the gusts interest we release video clips in Arhibu. However Hiber is dedicated to the nations and nationalities of Ethiopian music video clips. We also release these music videos as a filler of void between programs.

As far as our editorial policy is concerned, the fact that Ethiopia is the home of nations and nationalities ETV has an editorial policy which deals about the nations and nationalities cultural music. Priority is given for these Nations and Nationalities.

Promoting the Nations and Nationalities of the country is the key agenda of the organization

INT: How do you evaluate the audience reception for the recently released traditional Ethiopian music video clips of the Nations and Nationalities?

MESKEREM: Oh! The audience reception is very huge. Often times we evaluate audience reaction through their phone call, mail and in person. Most of the audiences request us to carry on releasing this video clips. Most of the audiences who request this are young fellows.

Generally there is a huge acceptance among our audiences for the newly released video clips.

INT: Do you have a strong editorial policy that banned video clips which misrepresent the culture of the Nations and Nationalities? And do you have an experience concerning this issue?

MESKEREM: Yes we have a strong editorial policy concerning this issue. We don't give air time for all video clips which deliver for us. In order to display we care too much. The journalist who is going to host the videos and our editors monitor the clips before media consumption.

We have banned several video clips who didn't meet our media's editorial policy.

INT: What do you expect the video clips to be and what are the criteria?

MESKEREM: First all the clips should be clear from all kinds of contradictions.

For instance we don't allow music video clips which give you an idea about only the representation of one religion. Besides there are some videos which reveals a particular culture unfairly for instance if the video clips is highly western and if there is derogative foreign language remix we banned it.

Moreover few video clips have lyrics which may offend the possessors of that culture. We also control the costume, chorography, and the music itself.

In general we banned video clips which improperly addressed the culture of Nations and Nationalities. If there is any reasonable compliant concerning these clips we accept without any pre conditions.

INT: In your archive and library do you have old traditional music video clips or all are new.

MESKEREM: Yes we have only a few traditional music video clips people to people a campaign to promote the Ethiopian culture and the people is one of the documents that you could find in our archive and there are some old clips shot live from theater halls. But most of are produced within this five years.

Kamuzu Kassa, A composer of more than twenty different Nations and Nationalities music, including, Zumbara, Hibongo strongly articulates the fact that the contemporary music in Ethiopia are produced to espouse the culture of Nations and Nationalities

INT: You are composing substantial traditional music of Nations and Nationalities of Ethiopia. Do you really endeavor to emulate the actual distinctiveness of the music?

KAMUZU: Well, we always attempt as much as possible to express the music in a very suitable manner.

I mean based on the culture of the people that I planned to produce music. I often times study the rhythm, melody of the music I am going to produce. This gives me an opportunity to reproduce in very good manner. I know this is a serious work because if you failed to compose in the correct manner it will bring you a dispute from the people of that particular culture. I also consult people who are native and indigenous to the cultural music. Most of the music I am producing are from the place I belong so I didn't get any difficulties to arrange and compose.

INT: How do you evaluate others music composition style

KAMUZU: Well, there are some good composers who tried to create the original culture and there are some composers who try to produce music without having a good knowledge of the nature of the beat, rhythm, tempo and melody.

All in all it is going well. These days you have an opportunity to listen and watch different cultural music which has been hiding from the audience from the past time.

INT: What is the audience respond?

KAMUZU: Oh, the audience is very satisfied. Most people always encourage me to keep on and I have prospect to compose untried music for the future.

In the different way that people can have a mixed background, with parents originating in different continents, so too music can be a blend of influences. A particular rhythmic pattern, or a characteristic instrument, is enough to give a traditional feel to music, even when it has been composed recently

Sintayehu Sisay is a well known film director in particular he is well known for his recently released music video clips. A year ago he gave an interview to the Ethiopian television concerning his clip production. The program who hosts Sintayehu was Kine Hiss (Criticism of Art) of a Saturday morning show with a journalist Elisae Aman.

INT: You are infamous these days. You are among the people who brought change for Ethiopian music video clips. What is the secret of your success?

SINTAYEHU: Well, there is no mystery I always try to create the fittest image for the lyrics and the melody of the music. I invest my time and money to produce good video clips. Particularly if I am working ethnic music video clips I care too much. I always go to the place which the music is dealing with so that I can capture a good image which can create an aesthetic beauty.

INT: What extent do you care not to lose balance and fairness

SINTAYEHU: Yeah, as I have told you I care too much because if you missed something that will be a disaster. As professional I have to portray the real image of the particular culture based on its music. In fact sometimes I create fictional characters who reveal the culture costume, chorography and in order to show the image of that culture but I really care not to mislead the audience and not to offend the people of that culture.

INT: How do you evaluate the audience reception?

SINTAYEHU: People tell me that I am doing well. Not only me, there are some good directors who are joining the industry. I think this entertainment section is growing parallel with the music. Most people told me they become accustomed with some cultures watching my videos.

The case of the Ethiopian music video clips, however, has a different dimension.

Some university students who took part in the focus group discussions revealed that they don't have interest to watch the recently released traditional music video clips. This, as Rahel, Heldana, Tigist, Eshetu and Dawit state, is mainly because of the vocalists and dancers featured in the music video are boring rather than entertaining.

RAHEL: I really despise watching traditional Ethiopian music video clips most of the time. In fact there are some traditional Ethiopian music videos clips that are capable of grant me contentment. But most of the videos are tedious compare to the westerns music video clips so I prefer watching the westerns instead of the newly fabricated boring Ethiopian music video clips.

HELDANA: Oh! I don't usually watch both modern and traditional Ethiopian music I prefer western music. But sometimes I do have situations I am forced to watch this clips. I am not professional to judge them but I don't have any impression for this music. May be I may watch for the future.

DAWIT: Hip Hop is my favorite music genre I don't like any other music including Ethiopian music. But the fact that I am living in Ethiopia I have an exposure to watch and listen these music not voluntarily but involuntarily for instance when I am in the club, near by the music shop and at home but I don't take time to listen these music by myself the fact that I am not the kind of guy who entertain myself in every music. I am selective that's why I put myself as a fan of Hip Hop music. Hip Hop music video clips give me profound pleasure.

Most young people are becoming accustomed with foreign culture and ignoring their own culture. This proved in Habtamu's research. These encounters revealed the fact that music video clips becoming sites of 'copy cat' effect.

Though this term applied particularly to 'violence' and media, I would like to use the term to refer to the act of the adolescents taking most of the stuff going on music videos. This has much been reflected in clothing, walking manners, using gestures and of course treatment of the opposite sex. Music videos as previously argued as the 'importers' of style, Hip Hop in particular. This oblivious role of the music videos has developed a sense of appeal and fantasy which forces most of the adolescents like Yaregal and Yonas to 'copy cat' the existing appeal and style from the music videos (Habtamu 2008:83).

While the loss of traditional music in the face of the rise of popular music is a worldwide phenomenon, it is not one occurring at a uniform rate throughout the world. While even many tribal cultures are losing traditional music and folk cultures, the process is most advanced "where industrialisation and commercialisation of culture are most advanced".^[2] Yet in nations or regions where traditional music is a badge of cultural or national identity, the loss of traditional music can be slowed; this is held to be true, for instance in the case of Bangladesh, Hungary, India, Ireland, Latvia, Turkey, Portugal, Brittany, and Galicia, Greece and Crete all of which retain their traditional music to some degree, in some such areas the decline of traditional music and loss of

traditions has been reversed. Local government often sponsors and promotes performances during tourist seasons, and revives lost traditions.

4.2 Music Production

Alike to all the arts, music has its own language called the elements of music. These elements are: Melody, Tempo, Dynamics, Harmony, Form, Timbre, Rhythm, Melody is the tune of a song Tempo: is the speed of a song (Toynbee 2000: 73).

Some amateur young musician who took part in the focus discussion has different perspective on the newly released traditional Ethiopian music video clips. The first ones are amateurs who didn't despise the newly released cultural music melody, rhythm and tempo these are Yared, Andom and Alemayehu.

MODERATOR: How do you evaluate the newly released traditional Ethiopian Nations and Nationalities' music video clips?

YARED: The clips are not bad but as a musician I don't really like the newly released music melody, tempo and rhythm. Most composers not all are imperfect to reveal the music in the appropriate or original mode. Therefore, though the video clips are good because I hate the music composition style I don't usually watch the clips.

MODERATOR: So, what do you think the solution is?

YARED: I think composer must have an experience about the real rhythm, tempo and melody of the music of Nations and Nationalities of Ethiopia. An ability to play certain instruments doesn't mean you can play and compose all music without having an exposure so musician must create exposure to adapt themselves to the music they want to compose.

MODERATOR: How do you evaluate the newly released traditional Ethiopian Nations and Nationalities' music video clips?

ANDOM: They are good but some weird composers and vocalists are using the acceptance of the music of Nations and Nationalities of Ethiopia as a ladder for shortcut success and cheap

popularity that makes me annoyed. So in order to save myself from discontent I won't watch these clips usually.

MODERATOR: Would you elaborate the most critical problem that could be vital to solve

ANDOM: Mixing foreign language, Changing the melody, changing the original beat and rhythm are the most crucial problem that ought to be solved quickly.

MODERATOR: Thus, what do you think the solution is?

ANDOM: It is good to be honest! Professionals in the music industry should be strictly professional. They have to work for the sake of the profession not to be popular in overnight. They have to take time to compose acclaimed cultural music so that they could contribute something for the growth of Nations and Nationalities music.

This indicates adolescents don't listen cultural music not only by western influence but because they don't have flavor to the music production. But it indicates they have interest to listen and watch. Melody, Tempo, Dynamics, Harmony, Form, Timbre, Rhythm, must be recorded in the audition properly (Toynbee 2000: 73).

The case of the Ethiopian music video clips, however, has a different dimension. Some young amateur vocalists who took part in the focus group discussions revealed that they are highly impressed by the newly released Ethiopian traditional music video clips. These are Biruk and Kifle

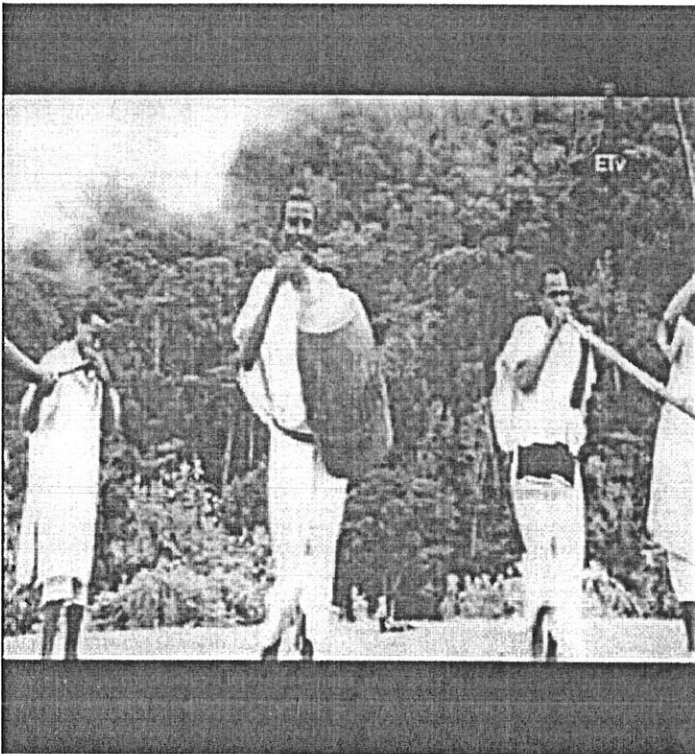
MODERATOR: How do you evaluate the newly released traditional Ethiopian Nations and Nationalities' music video clips?

BIRUK: I am very impressed by the newly released music video clips. They even inspired me to have such kind of clips. As a vocalist I have a plan to work on it. I have never heard and watched these music clips from the past but now wherever you go you could find these music clips on the television, VCD. So I am happy with that.

KIFLE: Yeah I was born in Addis and I really don't know the rest of Ethiopia.

But now because this video clips I am accustomed with different culture. This gives me a huge pleasure now at least I know something what Ethiopia looks like.

Music videos are booming not only as a form of entertainment, an art form, but also as a powerful cultural agent, on which adolescents mostly embark their salient developmental tasks Jenifer Hurley (1994). Kimberly Thelen (1999:17) also strongly argued in her study that quantitatively assessed three potential domains of youth music video processing: social competence, negative identity, and entertainment only. She finally be able to prove her hypothesis that adolescents who watched music videos were more likely to recognize and relate to the socially competent behaviors demonstrated in the music videos and then rework the 'competent behaviors' to fit it in to their set of social behaviors than simply watching for entertainment only.



Cultural musical instrument of Konta
This music video focuses entirely on showing cultural instruments of nations and nationalities of Ethiopia. These kinds of images are becoming the fashions and fads of the traditional Ethiopian music video clips.

Figure 2 Screen shot of one of the scenes in *Wondyie Abebe's (Wonda) Konta music*

4.3 Choreography

Choreography is the composing of dances and the planning of movements for dancing. Besides the steps and movements planned for a dance, or a written record of them is called Choreography. Moreover it is the careful planned or executed organization of people, things. Choreography is the

most essential scene for every traditional video clips. Even for the modern music choreography is highly essential.

Choreography is the art of composing dances; also, the movements and patterns of a dance composition. Choreography can refer to the anonymously created patterns of folk dance and non-Western classical dance; most typically the term refers to specially composed theatrical dance.

A choreographer must accommodate the requirements of music, costume, decor, and sometimes the choice of dancers. Sometimes preexisting music is used; sometimes music is newly commissioned, in which case the choreographer may choose to work closely with the composer. Similarly, choreographers may become deeply involved with creating the story, designing decor and costumes, and planning lighting.

According to (Toynbee 2000: 80), Choreographers vary widely in their specific procedures. Some formulate the dance fairly completely before working with the dancers; others create most of the dance by guiding and observing dancers' improvisations while trying out ideas; still others develop a general structure and then decide on specific combinations of steps by working them out using the dancers' bodies. Some use extensive notes, drawings, and dance notation (for example, a system known as Labanotation). Some have a mental plan; others work by instinct and improvisation. Some study musical scores; others simply listen to the music. Often the physique and skills of a particular dancer suggest certain movements. Once the dance composition has been formulated, the choreographer must then teach it to the dancers, demonstrating and then watching as the dancers imitate.

Choreographers must know the technique and movements of their dance idiom. Familiarity with other dance styles is useful; for example, a ballet choreographer is aided by having knowledge of various folk dances, historical dance, and elements of modern dance and jazz dance. Knowing other kinds of body movement is also helpful, such as acrobatics, pantomime and gesture, motions of fighting, and athletics. Historically, choreographers learned their art through long apprenticeship. In the 20th century such apprenticeship is sometimes supplemented by the formal study of dance composition.

In this context, it is very important to examine more closely the inclusion of tones outside of the traditional spheres. We feel joy whenever we hear *zefen* music. It is very common to feel compelled to dance in response to the flaming fire of the beautiful melodies. Unlike the *ingurguro*, *zefen* music is not rich in poetical articulation. Instead, the art of *regeda* and *iskista*, such as shaking the shoulders, jumping and holding sticks to mention some, shares the basic characteristics of all the dances of language groups. As two groups of women and men solo dancers selectively stand in the middle of the circle of the crowd to lead the dance, the soloists give the crowd directives of both melody and dance. Their number and positions vary from group to group, some folk songs have a single soloist dancer, and others have couples or more.

The music video is a unique modern cultural form. As a communicative text operating in the realms of mass media and popular culture it is made of up numerous visual, aural and technical facets, which like in a TV advertisement, pack its short running time with meanings both explicit and implicit. These numerous facets can be analysed as a collection of symbols and codes which relate to each other, the viewer, and the wider culture in which the text operates. As such the 'meanings' that are encoded in the music video are dependent on a shared understanding of these signs and codes. By the nature of the music videos form itself – its use of non/narrative and editing etc.

It allows for multiple perspectives, a freer more flexible nature of identification/interpretation (Aslinger 2005) and encourages the idea of a more active viewer (Smyth 2006:438)

Some choreographers particularly the senior one are dissatisfied with the newly seen choreography in the Ethiopian nations and nationalities traditional music video clips. They said that young choreographers are mixing unknown culture. Artist Yalew Bekele is a pensioner artist he approved this situation.

INT: How do you judge the choreography shown in the newly released traditional music videos of nations and nationalities?

YALEW: First fall there is a good start. But something always offended me some young choreographer are spoiling the original and beautiful dancing style of the country. In fact these

young fellows summoned this as modernization but this is wrong. As an artist we have to show the original sequence of steps, and step arrangement with some artistic beauty. You don't have to mix other's dance style with us ours is enough. In fact when I say you have to be original it doesn't mean you can't improve it professionally. You can improve professionally for stage performance and clip consumption but you have to maintain the original vibration.

INT: What is the relevance of showing performing choreography on the music videos?

YALEW: Well, music without dance it will be dull. Showing cultural dance has an ample advantage for the audience and the exquisiteness of the music videos. Through choreography you can display costume, religion, rhythm, and different approach of the culture of a particular nation.

However some contemporary choreographers are different perspectives Abiote is one of them.

Once while he was giving his interview to the Ethiopian television entertainment program (ETV2) he replied,

ABIOTE: I know that there are some complaints from the senior choreographers. This is partly true we may not be perfect as a young fellow however we are trying our best to promote and to show the dance of different Nations and Nationalities of Ethiopia. Personally I tried my best to dig out the original choreography by going to the original place and I hope for the future we will be near to perfection but the current situation is not frustrating as others said.

Some youth of Addis Ababa who took part in the focus discussion are happy watching an organized choreography on the music videos Asmare is one of them.

MODERATOR: Do you watch traditional music video clips? If yes what is impression for the choreography?

ASMARE: Yeah I do! The clips give me an opportunity to experience different kinds of dances from different Nations and Nationalities of Ethiopia. As a city boy I wasn't familiar with most Ethiopian cultural dance but now there is a good start. Currently I am capable to dance some of the dances because there are some clips which are available on Ethiopian television every time. Not only me most of my young fellows becoming adaptive with most cultural dance of the country thanks to the new released clips. Nowadays, wherever you go it easy to watch cultural music videos.

Based on his witness we can comprehend that music videos are playing a great role to promote the cultural dance of the Nations and Nationalities of Ethiopia. Most of young fellows of Addis are becoming accustomed with Ethiopian cultural dances. The clips have a great impact not only to young people also for the children.



This music video focuses entirely on the dances and chants of nations and nationalities of Ethiopia particularly the Silte dancing style. These kinds of images are becoming the fashions and fads of the traditional Ethiopian music video clips.

Figure 3 Screen shot of one of the scenes in Ali Nure's Silte music

4.4 Costume

According to (Microsoft Encarta 2009) costume is things worn to cover the body regional or historical dress: the clothes traditionally worn in a particular place or during a particular period in the past clothes for particular activity: the clothing appropriate for a particular activity.

Ethiopia is truly a Land of discovery - brilliant and beautiful, secretive, mysterious and extraordinary. Above all things, it is a country of great antiquity, with a culture and traditions dating back more than 3,000 years. All this time costume is the most crucial part of revealing nationality. All Ethiopian nations and nationalities have their own costume. Though they have similar form but most of have their demonstration through costume this makes the country a mosaic country. Except some of the spoiled video clips most of them are showing the costumes of the original culture of the nations and nationalities of Ethiopia.

Abegaz Habtamu is a shop owner at Shiromeda (a place where cultural costumes sold). He said due to the newly released cultural music video clips most customers and other new customers ordering clothes they have seen in the clips.

ABEGAZ: These days' traditional clothes have big sell. Some years ago most people order the Amhara, Oromo, Tigre costumes however now Hadya, Wolayita, Sidama and other Nations and Nationalities cultural costumes are also demanded by our customers. I think the reason this why is because of the newly released cultural music video clips. What makes me to say this is because when they order they say have you seen this and that clip yeah I need that one people always order me this way.

I am happy with this situation because now people are wearing cultural costumes not only in holidays but also everyday as a normal costume thanks to the new Ethiopian traditional music video clips.

Yacob Anjelo is born in Shone (Wolayita Sodo) he is similar but partially different perspective with Abegaz.

Yacob: It is good to see different Nations and Nationalities costume via clips. Most of them are good. For instance our costume (Wolayita Sodo) is becoming popular in most part of Ethiopia that give me a great pleasure for me and for the whole Wolayita people. But I have a little bit doubt about some of the reactions. I mean some designers are mixing the original costume with western costumes and it is losing its originality. That is not good at all for our costume culture we have to maintain our traditions without mixing any other culture. All in all it is a good start they have to carry on.

The other person who provides his outlook is Paulose Tegene. He has similar idea with Yacob. Paulose is a graduating class student at Addis Ababa University.

PAULOSE: I came from Hadya. Few years ago only few people know about Hadya. Most of the people of Ethiopia don't know what Hadya's costume looks like, but now these video clips give us an opportunity to promote our costume. In particular Hibongo (a song infamous in Ethiopia now) gives an ample opportunity others to see our cloth. I am learning at Addis Ababa University most

of my friends belong here. In the past they don't have any knowledge about my village now they know much about which is equivalent with me.

This is the change brought by the newly released cultural music video clips. Now, most people including high ranking officials, artists wear our cloth this gives me a huge pleasure.



This music video focuses entirely on the costume of nations and nationalities of Ethiopia particularly the the Borena Oromo dancing style. These kinds of images are becoming the fashions and fads of the traditional Ethiopian music video clips.

Figure 4 Screen shot of one of the scenes from Mudda by Abbush Zallaqaa, which shows the Borena Oromo costume

4.5 Religion and Belief

According to (Microsoft Encarta 2009) Religion is a system of beliefs that goes beyond human powers ideals or beliefs that guide the way people live. Religion and belief are the key elements of culture.

The newly produced cultural video clips reflect this thought. Most of them reveal their religion and belief via their music video clips.

Among the participants who took part in the focus group discussion Samrawit and Wintana believe that the cultural video clips give them a glimpse for the religion and belief of nations and nationalities.

MODERATOR: do you frequently watch cultural music video clips if yes what do you grasp?

WINTANA: Yes I do! You can grasp much stuff. But what makes me so excited is the fact that now I become accustomed with many religions and beliefs of Nations and Nationalities. I don't know much about this before but now I am able to know our diverse people's religion and belief. This is not only for the foreign tourists I myself find it strange and interesting.

MODERATOR: Do you frequently watch cultural music video clips if yes what do you grasp?

SAMRAWIT: I grasp a lot. I know only few major religions however due to this video clips I am now accustomed with a varieties of religions and Belief. Particularly the belief is very surprising. I know that there are so many cultural Beliefs in our country but I don't have visible information about that. Now let alone for me even I can explain for others. This is really good!

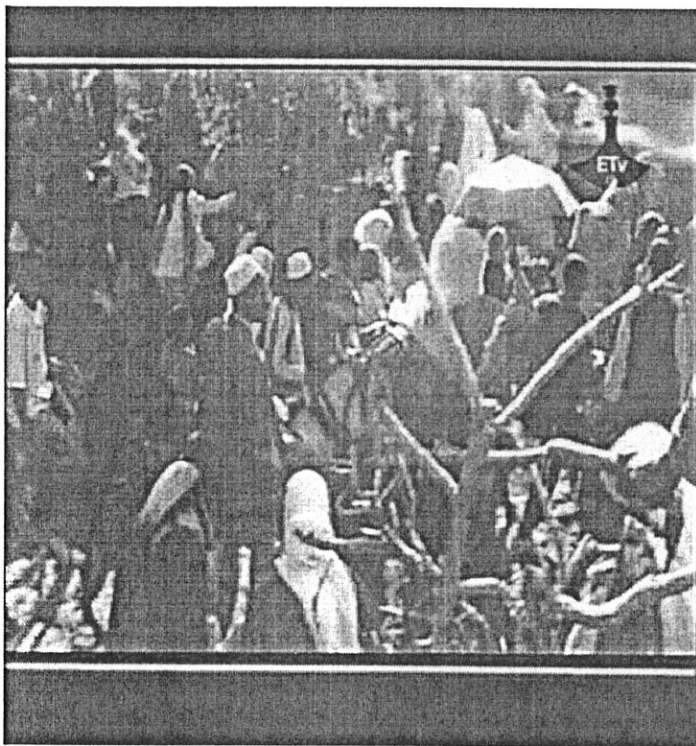
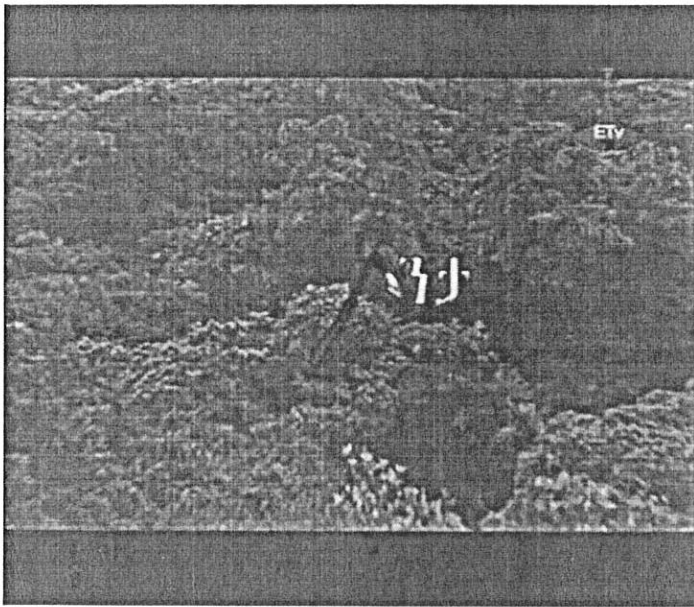


Figure 5 Screen shot of one of the scenes in *Ali Nure's Silte marriage song*

This music video focuses entirely on the spiritual marriage of nations and nationalities of Ethiopia particularly the Silte people. These kinds of images are becoming the fashions and fads of the traditional Ethiopian music video clips.

4.6 Scenery and topography

Though Scenery and topography are not elements of culture; however it is very essential to go through the value of the newly produced video clips in promoting the landscape, topography and other valuable things of the nations and nationalities of Ethiopia. Ethiopia has a variety of topography and landscape. Its geographical gif it trigger the tourists mind. In fact let alone foreigners most people of Ethiopia don't know what the real Ethiopia looks like. However the recently produced video clips paving the way for the promotion of the actual Ethiopia



This music video focuses entirely on showing the natural gifts of the Nations and Nationalities of Ethiopia particularly the Konta. These kinds of images are becoming the fashions and fads of the traditional Ethiopian music video clips.

Figure 6 Screen shot of one of the scenes in *Wondie's Konta Music*

4.7 Conclusion

This chapter presented a comprehensive discussion on the major findings of the study. In this section an attempt to reflect up on the findings and their proposition with respect to the adolescent audiences of Addis Ababa is made. The music/video clips under investigation are found out to propagate video clips which encouraged a new form of promoting the culture of nations and nationalities of Ethiopian. The music video clips, discussed in this section of the research, demonstrated cultural dissemination and propagation. This section in general presets a comprehensive explanation of the findings from the qualitative content analysis, in-depth individual interviews in a contextualized manner and focus group discussion. The next chapter provides a conclusion and summery of the overall study.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

This chapter summarizes some of the most imperative issues and findings that came up in the discussion of this research. The first part of this section summarizes what basic research issues this research have been all about, how it was undertaken and the major findings the study came about. The chapter also provides a scope of subjects and themes that may have a potential worth for further research.

5.2 Summary

The main focus of this research was on investigating how traditional Ethiopian nations and nationalities music video clips illustrate culture and how these images are negotiated by the adolescents of Addis Ababa. The study has developed a theoretical underpinning that assumes popular media products; music video clips in this case, dictate the understanding of culture of Nations and nationalities of adolescent audiences. Given this goal, the study attempted to examine how the image makers depict culture, images of Costumes, Choreography, religion, topography in the music videos they produce and how are the adolescent audiences, in the midst of their lived reality, make meaning about their nations cultural assets from their daily consumption of music videos.

Using a qualitative content analysis guide adapted form early model Sakamoto et al (1999), and Fullerton and Kendrick (2000), this research explored in-depth in to the ways image makers put together culture images in their dominant discourse of the practices of Nations and Nationalities. The research, with utmost care and diligences in sampling, adapted an interpretative approach to deconstruct the culture images in the traditional Ethiopian music videos.

My investigation in this regard demonstrates that most of the music videos depict the culture of nations and nationalities in unfair and unbalanced way to the adolescents of Addis except some of the best clips shown in the Ethiopian television.

All the same, the study discovered that traditional Ethiopian music videos are serving promoting culture. The research has documented a considerable account of the costume, religion, and Choreography. Most of the images also illustrate the topography and landscape of the particular nation.

Moreover, the research revealed that the modern Ethiopian music video clips are acting as oblivious agents of western culture. In this regard, they depict identity by mixing the image of the western with the Nations and Nationalities.

5.3 Conclusion

This paper presented a comprehensive discussion on the major findings of the study. In this paper an attempt to reflect up on the findings and their proposition with respect to the adolescent audiences of Addis Ababa is made. The music video clips under investigation are found out to propagate video clips which encouraged a new form of promoting the culture of nations and nationalities of Ethiopian. The music video clips, discussed in this research, demonstrated cultural dissemination and propagation. This paper in general presets a comprehensive explanation of the findings from the qualitative content analysis, in-depth individual interviews in a contextualized manner and focus group discussion.

5.4 Recommendations

This study has been conducted with the chief aim of exploring how culture images in the music video clips help adolescents' outlook towards Ethiopian Nations and Nationalities culture. How do traditional Ethiopia music video clips promote the Ethiopian Nations and Nationalities culture and how do youth of Addis Ababa become accustomed with these culture representations in the traditional Ethiopian music video clips.

Thus, I have got an opportunity to meet media workers, Journalists, music program Editors, Directors' Composers, Choreographers and the adolescent audiences. All these professional and the adolescent audiences are responsible of the making of good quality video clips. This study depict that though there is a good start but there are quite a lot of problems coming with the

boom of traditional music video clips. So, all the stakeholders including the audience must have consider the following recommendations provided by the researcher

Culture is a very sensitive issue for the people who own that culture. Though there is a good start in the production of traditional Ethiopian music video clips, still huge problems are hindering the situation. The following points portray this:

- Most composers and vocalists are using the existing circumstances as a ladder to get cheap popularity the fact that the newly released traditional music video clips are having acceptance from the public. To penetrate and to be infamous mal professional are using this situation as an opportunity to benefit them. They don't give priority for the music production instead they look after opportunities this directly spoil the video clips. Thus, this professional should give priority for the original music production so that they can achieve overwhelming success.
- The other is video clip directors. Though there are few finest professionals, most of them failed to portray the actual image of Nations and Nationalities. The first one is following the western style, is one of the problems of these directors. They also portray something strange to that culture. This paper presented some of the best images. The paper depicted the quality of best videos. The eminence of a good video is shooting image by going to the original place and showing the original costume, Choreography. The other quality is taking time. If professional take time they can produce a quality videos.
- The Ethiopian Television and Radio is a huge media organization in the country. This organization is the only and the major national station. All responsibilities fallen on the shoulder of this organization. Though there is a good start still the station lacks air time for the music videos of Nations and Nationalities. Ethiopia is a huge country so the organization should expand its air time to these videos.
- According to this paper most of the adolescent of Addis are giving their attention to the newly produced cultural music video clips. Still the audiences have responsibility to pay attention to his cultural assets. Some of the young youths extremely westernize themselves because they are ignorant to these cultural videos. In order to enhance the promotion of the Nations and

Nationalities adolescent audiences have a huge responsibility by giving and paying attention and consideration to their culture.

- All in all stakeholders must work hand in hand to promote Nations and Nationalities of Ethiopia for the entire people of the country outside the country. Since culture is the stepping stone of the mystery of the growth of different Nations, these stakeholders must give priority.

5.5 Scope for Further Research

Taking the themes discussed in this study as a point of departure, this thesis could serve as an initiation for researchers in the field for further study. The study is based on interviews with media workers, i.e., Journalists, music program Editors, Directors' Composers, Choreographers and the adolescent audiences. Further research could see the value and fairness balance of traditional music video clips from the perspectives of lyric writers, song writers and singers. This may generate more insight into traditional music video clips in Ethiopia.

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Appendices One

An Interview Guide for the Focus group Discussion

How often do you watch Traditional Ethiopian Music videos?

Why do you watch Traditional Ethiopian Music videos Music video clips?

How do you watch them?

What is interesting about them? Why?

Do you satisfy watching traditional Ethiopian music videos via ETV? Or do take any other option?

What do you know about the Nations and Nationalities of Ethiopia before?

How do you deal with the images in the music video? Do you learn anything about Nations and Nationalities culture? Do you like the images in the music video clips? Or hate it?

How do you think the music videos help your find out for know your identity and your attitudes towards the entire Ethiopia?

Do you think music video clips are unjust in scripting culture of Nations and nationalities?

Do you think the cultures reveal in Music video clips are real?

Do you watch music videos other than traditional Ethiopian music videos?

Which exceptional music video do you like most? Why?

Which part of the music video's images do you like most? Watching the choreography, the costume, religion and belief, or topography and natural phenomenon?

Is there any special culture you remember most from the music videos you watched? Did this trigger you to go and to watch the culture?

How do you evaluate the newly produced traditional Ethiopian music videos? Are they going in the right track or failing?

Thank You Very Much for Your Time!

Appendices Two

In- depth Interview Guide for Journalists Video Clip Directors, Music Composers and Choreographers:

For the Journalists:

Describe the process (if any) you go through to get official permission to play certain music?

Would you explain the circumstances in which some music pieces are banned?

What kind of music video is prone to banning?

Do you see any rationale behind banning music videos?

What is the rationale behind showing Traditional Ethiopian music videos?

Can you explain some particular situations under which you were cautioned not to put on view a music video?

What are your criteria for playing the traditional music videos?

Which kind of traditional music video is more preferable to put on show?

Do you think that music videos can positively influence the audience in promoting the culture of Nations and Nationalities of Ethiopia?

Do you have any editorial policy concerning the promotion of the culture of nations and Nationalities of Ethiopia?

How much air time do you give for traditional Ethiopian music videos?

What was the experience of the station in the past about showing music videos?

What is the reaction of the people towards the video clips shown by your station?

Thank You Very Much for Your Time!

For the Video Clip Directors:

Do you make an effort to keep the originality of the culture?

What is the rationale behind shooting a video for music?

How do you evaluate other's work?

Do you think the video production for the traditional music is going swiftly with quality?

What is the audience reaction about your music videos?

Thank You Very Much for Your Time!

For Music Composers

Do you make an effort to keep the originality of the culture?

What is the rationale behind composing cultural music?

Do you think your music portrayed in the right manner via video clips? If no why?

How do you evaluate other's work?

Do you think the music composition for the traditional music is going swiftly with quality?

What is the audience reaction about your cultural music?

Thank You Very Much for Your Time!

For the Choreographers:

Do you make an effort to keep the originality of the culture?

What is the rationale behind crating Choreography for cultural music videos?

How do you evaluate other's work?

Do you think the Choreography of the traditional music is going swiftly with quality?

What is the audience reaction about your Choreography?

Thank You Very Much for Your Time!

Declaration

This thesis is my original work. It has not been presented for a degree in any other university and that all sources of material used for the thesis have been duly acknowledged.

Belachew Siraw Yihun

October 2011.