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A CONTENT ANALYSIS AND AUDIENCE OPINIONS ON EBC “*WULO ADAR*” TV
PROGRAM IN PROMOTING ETHIOPIAN CULTURE

BY
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**A Thesis Submitted to the Graduate School of Journalism and
Communication Presented in Partial Fulfillment of the Requirements for the
Master of Arts Degree in Journalism and Communication**

April, 2024 Addis Ababa/ Ethiopia

Addis Ababa University

School of Journalism and Communication

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Arts Degree

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April, 2024

Addis Ababa, Ethiopia

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES

This is to certify that the thesis prepared by Marye Erkyihun, entitled with Content Analysis on EBC “WULO ADAR” TV Program in Promoting Ethiopian Culture submitted in partial fulfillment of the requirements for the Degree of Master of Arts in journalism and communication complies with regulations of the university and meets the accepted standards with respect to originality and quality.

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

Signature

ACKNOWLEDGMENT

Above all, I would like to thank the **Almighty God** for all His support to complete this research paper. Next, I would like to express my heartfelt gratitude and appreciation to my advisor Abdulaziz Dino (PhD) for his valuable comments, advice and encouragement during the advancement of the research. My appreciation also goes to my friend/brother Demeke Shumeye (PhD) for his invaluable support and it was he who motivates me to finish this Study-Thank You **Demy!**

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Abbreviations and Acronyms

BGR-Benishangul Gumuz Region

EBC-Ethiopian Broadcasting Corporation

ETV- Ethiopian Television

ESS-Ethiopian Statistics Service

SNNP-Southern Nation Nationalities and Peoples

TV-Television

UNESCO- The United Nations Educational, Scientific and Cultural Organization

WBD-World Bank Data

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ABSTRACT

This study attempts to analyze TV programs produced and broadcasted by EBC focusing on Wulo Adar entertainment TV program in promoting Ethiopian Culture with an objective to explore the focus areas of the "Wulo Adar" TV program content, evaluate viewers' opinions regarding the program's quality and value perception on promoting Ethiopian culture, identify challenges faced by the program and explore opportunities in achieving its objectives of promoting Ethiopian culture. The study used convergent mixed design using both quantitative and qualitative content analysis methods. One year broadcasted programs of Wulo Adar, Questioners, and interview were instruments used to collect the data. Findings from the broadcasted programs revealed that ethnic representation primarily focuses on Benishangul Gumuz and Sothern Nations Nationalities and Peoples groups, with some groups receiving lower and no representation at all. The program's narrative themes predominantly revolve around social topics. Social context and relevance are maintained through a mix of cultural awareness and social dialogue elements. Community involvement relying on inputs from community members and journalists, less emphasis is placed on cultural institutions and experts. The finding from audiences shows majority of respondents are male, aged 21-30, married, with a Bachelor's degree, and self-employed. Most watch the program several times a week through online platforms. Ratings indicate mixed perceptions on program quality, with higher entertainment and educational value. Visual/aesthetic settings are favored. A notable portion engages in discussions about the program. The program is considered important for preserving and understanding culture, though attitudes toward other cultures and acceptance of diversity vary. The interview focused on challenges and opportunities for the Wulo Adar TV program in promoting Ethiopian indigenous culture. Challenges were categorized into pre-production, production, and post-production phases. Pre-production challenges included budget constraints, lack of attention from management, and security issues. Production challenges involved location selection, technical execution, and lack of crew diversity. Post-production challenges encompassed decision-making in editing and distribution issues. Opportunities identified included audience engagement, competition, multimedia platforms, increased accessibility, and easy feedback collection. The finding implies that there is a need for more balanced inclusion of ethnic representation and to address the identified challenges while leveraging the highlighted opportunities to enhance the Wulo Adar TV program's effectiveness in promoting Ethiopian indigenous culture, fostering social dialogue, and engaging diverse audiences in meaningful ways.

Key words; Culture, Ethiopian culture, media content, impact

CHAPTER ONE

1. INTRODUCTION

1.1 Background

Culture can be defined differently by different scholars. For instance, there is argumentative in its definition when described by foreign scholars as they describe it religion is included in it. From the Ethiopian perspective, scholars argue that culture is influenced by religion (Mahiberekidusan, 2018), and defined religion as the spiritual intangible phenomenon while culture is the creation of societies associated from their religion or other way in the process of living their day to day actions, relations, to reflect or/and describe oneself as a group or as a person. Similarly, culture is defined as an accumulation of norms, behaviors, and practices that determine how the society functions in daily life, no society can exist without culture because a culture is a buildup of norms, behaviors, thoughts, and practices that the society follows and implements in their daily life (Ntara, 2024). From this definition, it can be observed that society and culture are closely related. In particular, culture considers various aspects of society like language, technology, and norms, whereas society involves people or a group of people who interact and share a common culture. It's through culture that people understand themselves and relate to societal conventions. The terms "culture" and "society" are distinct yet interrelated. They are not the same but are connected. The bonds among individuals in a society can be based on cultural, ethnic, racial, gender, belief, or activity-based factors (Ntara, 2024).

On the other hand, a society may contain people with distinct cultures, races, ethnicities, and nationalities leading to multiculturalism. More specifically, multiculturalism is that people from diverse cultures and backgrounds come together to form a society where each feels valued and respected because of their individual identity. Discrimination based on cultural, racial, or national origins is eschewed (Nirula, 2023). Rosado (2006), a sociology professor at Southern Connecticut State University, explores "managing diversity" in his article. He describes multiculturalism as recognizing and valuing the presence and contributions of diverse groups within a society or organization, fostering an inclusive environment that empowers all members.

Multiculturalism promotes the integration of diverse cultures and facilitates the exchange of ideas and perspectives, fostering new opportunities, innovations, and more fruitful collaborative relationships.

Various studies highlight Ethiopia as a nation rich in history and cultural diversity (Briggs, 1998).

Ethiopian culture is multiethnic, multilingual and multifaceted, and reflects diversity in culture and respect for traditional customs. According to Tedla (1995) these cultural experiences and legacies manifest in various forms, including symbols, rituals, art, music, dance, proverbs, riddles, poetry, architecture, technology, science, and oral traditions.

To fully benefit from multiculturalism, it is essential to preserve, promote, and share different cultures and beliefs within a country and globally. Media outlets such as television, radio, and the Internet play a crucial role in this process by allowing people from various cultures to share their stories and connect worldwide. These platforms have become vital tools for preserving cultural heritage, educating people about diverse cultures, and supporting cultural conservation. For example, through news reports, documentaries, and educational programs, the media helps disseminate information about culture and national identity (Nguyen, Angela-MinhTu, Benet & Veronica, 2010).

Promoting culture through media not only enriches our understanding of diverse traditions but also contributes to the vibrant tapestry of our shared human experience (Chaturvedi, 2023). In addition, fostering culture through media is essential for the cultural empowerment: Media platforms allow communities to share their stories, challenge stereotypes, and assert their cultural identity. Moreover, according to Hassen (2016) promoting culture through media serves as a powerful conduit for preserving, revitalizing, and sharing cultural heritage. Moreover, through utilizing digital platforms, we can protect our cultural inheritance, share it globally, stimulate creativity, and uplift marginalized communities. Cultural heritage stands as a crucial component of our society, mirroring our collective past, principles, and customs. In this digital age, media plays a crucial role in preserving and promoting cultural heritage (Chaturvedi, 2023). For instance, modern technologies have increased access to traditional cultures by creating platforms where individuals can share photos or videos from their communities. Hence, media is a potent tool for conveying cultural values to a wider audience. Conventional communication modes including television, radio, and print publications remain crucial for reaching large numbers of people with information about diverse cultures, while newer technologies, like Internet provide distinctive opportunities for maintaining culture by swiftly and easily sharing information across countries and cultures.

Among the broadcasting media in Ethiopia, Ethiopian Broadcasting Corporation (EBC) is Ethiopia's oldest and largest government-owned public service broadcaster. Established in 1964, it is

headquartered in Addis Ababa. EBC serves its viewers with its HD channels that focus on news, sports, entertainment and documentary in all parts of Ethiopia. It has different program contents broadcasts through four channels. ETV News HD, ETV Entertainment HD, ETV Languages HD, ETV Sports UHD, ETV Afaan Oromo, and ETV Yelijoch Alem. Each of them aired with the channel having own contents. For example, ETV News (etv ቤና) is the main news channel with 24 hours' coverage, with content on culture, politics, documentaries, and economy; ETV Entertainment (ETV መዘናኛ) is a channel most known for broadcasting Ethiopian first family sitcom, Betoch drama, popular foreign content including soap operas, and Hollywood films. It also focuses on lifestyle programming including Wulo Adar Cultural TV program. This channel also, ETV Entertainment Channel, is a channel in which they upload entertainment videos in Amharic language.

In connection to this, EBC-Wulo Adar TV program is a weekly entertainment show producing and broadcasting programs focusing on the culture of nations and nationalities of Ethiopia to its viewers'. In addition, the programs are uploaded on YouTube platform after broadcasted via ETV. The YouTube channel of ETV entertainment has 272K subscribers up to February 31, 2024. The program hosts travel different rural places of Ethiopia and stay there for a week or/and more to witness and cover varied cultures of Ethiopia including, dressing styles, foods, conflict resolution, wedding, housing style, working culture, local agro industries, and their products, events like new year, festival celebrations, public celebrations, songs, dances, old material cultures used for preparing foods, drinks, traditional rings, norm of eating etc.

To sum up, media communications ushers many advantages when it comes to preserving, developing, and fostering cultures in a country and/or around the world. It elevates knowledge about other traditions or cultures through documentaries, entertainment, or radio programs. In addition, it raises awareness about certain social issues related to identity or diversity. However, it is crucial that media outlets accurately represent cultures worldwide. For instance, misrepresentation can happen if those controlling the media have shortage of understanding or education on a certain topic, leading to bad consequences like cultural practice being altered, language loss, or a globalized culture that ignores traditional values (Leo, 2021).

1.2. Statement of the Problem

Promoting culture through television can enrich society and foster understanding. Thus, mass media should serve as agents of change for the social betterment by raising public awareness (Krekovic, 2003).

TV programs, particularly, programs broadcasted through EBC have attempts to promote Ethiopian culture. However, EBC has many limitations on their program content quality, budget, facility, consistency of program duration, impartiality to cover diverse cultures, lack of attention for cultural programs, and due to foreign content programs recurring themes and influences (Erena, 2018).

Regarding the predominance of Western values a study with an aim to analyze the reception of commercials aired on EBC's Amharic program, advertising agencies argued that western values were much more powerful and had a more homogenizing effect than the local values (Alemu, 2008). Moreover, lack of responsiveness and research-driven approaches to audience feedback has been identified as one critical challenge to enhance the programs content. For instance, (Getaneh, 2019) investigated the contents of programs focusing on disability issues in Ethiopia state media, emphasized the need for more responsive and research-driven approaches to audience feedback in program development. his finding revealed that programs were not effectively utilize audience feedback to enhance content, producers lack responsiveness to consider feedback for program improvement, and absence of research to revise program format, and given less attention by the station (EBC). It was also highlighted the challenges including limited number of journalists and producers, lack of professionals with journalism background, lack of advertisement, lack of access to information, poor accessibilities of infrastructures and lack of regular and on job training opportunities to cover issues and produce programs. Furthermore, in terms of poor documentation and preservation, in an interview with EBC journalist Mamo Wudneh once said, rather than documenting and preserving our culture we transfer it orally from generation to generation leaving it open for critique and change (Wudineh, 2012).

Consequently, the researcher believes that a study addressing these limitations and challenges areas is crucial for EBC and/or the Wulo Adar program to improve its capacity to promote Ethiopian culture effectively, to provide high-quality content, and engage more meaningfully with its audience. Moreover, enhancing, preserving, and promoting Ethiopia's rich cultural heritage with a benefit of providing evidence-based research insight enables policymakers, broadcasters, and cultural

stakeholders to make informed decisions and to generate guidelines for cultural preservation, program quality improvement, and sustainable development.

Although the Wulo Adar TV program has made efforts to nurture and showcase lesser-known and thought-provoking rural cultures from across Ethiopia, receiving positive and encouraging feedback on its official YouTube channel, it still faces significant challenges and limitations. These issues, which include those mentioned earlier, impede its role in knowledge sharing, preservation, and promotion of Ethiopian cultures. Notably, the lack of scientific research on the program's content prevents potential improvements and the resolution of these associated challenges.

Thus, recognizing the potential of the program to promote Ethiopian culture, the researcher believes that enhancing content quality, considering audience feedback, addressing challenges, and identifying future opportunities can enable TV programs to positively impact cultural promotion. Therefore, the researcher is motivated to conduct this study with the following objectives: understanding the primary focus areas of the programs, assessing viewers' opinions on the quality and value of the programs, and exploring the challenges and opportunities to develop effective solutions.

1.3. Objective of the study

This study would be conducted with the purpose achieving the following objectives.

1.3.1 General Objective

The general objective of this research work was to Analyze the “Wulo Adar” TV program Content focus areas, assess audiences view on the program, and explore the challenges and opportunities of the Wulo Adar TV program.

1.3.2 Specific Objectives

In order to achieve the objective mentioned above, the following specific objectives are proposed.

- To analyze the focus areas of the “Wulo Adar” TV program.
- To evaluate viewers' opinions on the quality and perceived value of the “Wulo Adar” TV program.
- To identify the challenges and opportunities of “Wulo Adar” TV program in promoting Ethiopian culture.

1. 4. Research Questions

This research work aims to give answer for the following questions:

- What are the basic focus areas of the Wulo Adar TV Program?
- What are viewers' opinions on the quality and perceived value of the "Wulo Adar" TV program?
- What are the challenges and opportunities of Wulo Adar TV program in promoting Ethiopian culture?

1.5 Significance of the Study

Informed Decision-Making: Research provides evidence-based insights, enabling policymakers, broadcasters, and cultural stakeholders to make informed decisions.

Guidelines and Best Practices: The research generates guidelines for cultural preservation, program quality improvement, and sustainable development.

Empowering Stakeholders: This research suggests program producers to empower communities and educators by amplifying their voices and experiences.

This research explores the content EBCs Wulo Adar TV program that benefits the program producers and the Ethiopian Broadcasting Corporation (EBC) as the forwarded findings and recommendations will help as an input to identify the strong and weak sides of the program and make necessary adjustments accordingly.

Secondly the research Assesses the feedbacks from the audiences' experience that will help for the producers and EBC to know the audience reactions and use as an input to adjust and improve the program to address the interest of the audience based on standards and frameworks.

Thirdly, the research Identifies the challenges and opportunities to propose solutions for the challenges and to devise for better use of opportunities for the program producers and EBC.

Culture and tourism office bureaus at different levels are also other beneficiaries of the study since it can assist them on how to use the mass-media for cultural development and preservation.

It would also play an important role to change the traditional culture of making TV programs, by EBC or other Medias, suggesting ways on how to handle challenges happening before, during, and after

production of Cultural TV programs to promote Culture in a way that benefits the people and the country.

It would also be helpful for scholars as a reference for further studies that will be made on media, culture, and TV programs on cultural studies, particularly cultural promotions.

1.6 Scope of the study

Due to the broad nature of culture and the wide range of TV programs in the media, this cultural study is limited only to the EBC's weekly Wulo Adar TV program which shows different cultural values and norms of different places of Ethiopian ethnicities mainly through hosts performance.

The study in data accessing and its space coverage is limited to the boundary of 14, one year broadcasted programs, audience in the seven selected regions including Addis Ababa, and two program producers, editor, department manager at EBC, and three experts in the field.

Conceptually, this paper spotlighted EBC-Wulo Adar TV program content focus areas, audiences experience about the program, and Challenges and opportunities of the program.

In these scopes program content analysis, cognitive views, social interaction, and interpersonal perspectives, and opinions of the respondents were explored to assess the program quality and perceived values via quantitative and qualitative methods with referring selected relevant previous studies and theories that may provide essential information pertained to the subject area of the study.

1.7 Limitation of the study

While the research achieved its objectives, it faced unavoidable limitations. Firstly, due to constraints of time and location, it was not feasible to include feedback from audiences across all regions of Ethiopia. the study was therefore restricted to seven regions covered by the program within one year that may have a potential impact of reducing the representativeness and comprehensiveness of the findings.

Secondly, few respondents may have encountered challenges in comprehending the questionnaire. However, to minimize this limitation the researcher and the research conductor assisted participants in articulating their opinions about the program within the context of the provided questionnaires. As a result, feedback from viewers in regions not included in the program was omitted due to time limitations.

Furthermore, the considerable ethnic diversity in Ethiopia presented challenges during the coding process, necessitating representation of ethnicity based on regional categorization to ensure the study's manageability and coherence. This study was limited to the perspectives garnered from a single year of broadcasting 14 programs, along with the respondents and key informants who participated in the questionnaires and interviews.

1.8 Organization of the study

The study comprises five chapters. Chapter one encompasses the introduction, background, statement of the problem, objectives, significance, scope, limitations, and organization of the study. Chapter Two focuses on the literature review, exploring theoretical frameworks related to culture, the media's role in culture promotion, and connections to TV program focus areas, challenges, opportunities, and audience perspectives. Chapter Three elucidates the research methodology, detailing approaches, procedures, and techniques for collecting reliable and valid data, along with justifications for employing a mixed-method approach. Chapter Four delves into data analysis, presenting and discussing the findings that address the study's concerns and research questions. The final chapter, Chapter Five, provides a summary, conclusions, and recommendations based on the study's findings.

CHAPTER TWO

2 LITRATURE REVIEW

Today more attention is given to cultural values and cultural diversity. Knowing a particular society's cultural values helps to have a good communication in every aspect of the world. People living in the globalized world learn that freedom of speech, freedom of expression, pluralism, cultural and linguistic diversity and tolerance towards other views and value systems have turned into the new norms of society (Jandt, 2010).

By giving emphasis to this areas, media plays a significant role in creating awareness. Especially television, as it is a medium of social communication, it shows different cultural values with its broader audience coverage and has the power to shape people's attitude towards one another.

To use this power many television stations like EBC have a specific cultural program named Wulo Adar that makes the audience to entertain and have awareness about the different culture of the country. As Sadokhin cited in Gladkova, ((Kavita, 2021)), the importance of a specific type of program in the promoting process, the strength of the relationships between television viewing and perceptions of social reality and opinions, and the impact of television programming on a diverse audience, one should not underrate the role of television and other media in modern life (Gladkova, 2013).

Effective communication is crucial for social unity, enabling the exchange of ideas and emotions. However, cultural differences can hinder cross-cultural communication. Acknowledging these differences is vital for success in global interactions. Finding common ground fosters constructive dialogue and strengthens relationships, but it requires recognition of cultural distinctions (Jerath, 2021).

In this chapter, the researcher aims to delve into the complex dynamics between culture and society, alongside the symbiotic relationship between culture and communication/media. The effort is to probe the subtle links between culture and the media, outlining the challenges and opportunities posed by cultural television programming. Utilizing a range of prior studies and theoretical paradigms, it will construct a thorough analysis. Following this, informed by the literature review, it will develop a conceptual framework to illustrate the interplay among variables or key characteristics central to the study's thematic focus.

2.1 Culture

From its nature and different usage of the term, culture is a vague and difficult term to define. According to the United Nations Educational, Scientific and Cultural Organization (UNESCO), culture is described as "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (UNESCO, 2009).

Edward Tylor, a British anthropologist, was the first to define culture in a scientific way in his book *Primitive Culture*. He defines it as "everything people have, think, do and share as a member of one community" (Tylor, 1920). "Culture or civilization, in its broad ethnographic sense, encompasses a comprehensive whole comprising knowledge, belief, art, law, morals, customs, and any other abilities and behaviors acquired by individuals within society."

Linton shares the idea of Taylor, that culture is the sum total of knowledge, attitudes and all activities that take place in a particular society (Linton, 1945).

According to many anthropologists, culture can be defined as the set of learned behaviors and beliefs that characterize a group of people (Legesse, 2017). Culture is pervasive and has a universal impact, with individuals unable to entirely separate themselves from their cultural background (Catherine et al, 2020).

These are not the only definitions given to the term culture, many scholars in different disciplines try to define and redefine it in their way and experience. But all share the idea of culture and human beings are inseparable.

On the other hand, McQuail in his book *McQuail's Mass Communication Theory*. (5th ed), defined culture as a process (McQuail, 2005), but it can also refer to some shared attribute of a human group/such as their physical environment, tools, religion, customs, and practices, or their whole way of life. Culture can also encompass texts and symbolic artifacts imbued with specific meanings by and for individuals with distinct cultural affiliations.

Gudykunst offers a different perspective on defining culture. He describes it as a historically transmitted pattern of meanings symbolically expressed. According to (Gudykunst, 2003), culture consists of a system of inherited ideas communicated through symbols, enabling individuals to share, maintain, and develop their understanding and perspective on life.

According to Woodward (2015), culture encompasses numerous elements. He further categorizes culture into material and nonmaterial components. Material culture refers to tangible artifacts that carry significance to individuals, such as clothing, food, tools, and architecture, while natural objects and materials are excluded from this category. Nonmaterial culture consists of abstract ideas and creations that lack physical form, including social roles, norms, ethics, and beliefs, which are shared among members of a society over time and guide individuals' behavior and understanding of the world (Woodward, 2015).

2.1 Elements of Culture

There are different types of culture across the world and each has its own uniqueness and beauty. However, all culture shares common elements. culture is the way of thinking, the way of acting, and the material objects that together form people's way of life and He listed five common components of Culture. The major elements of culture are symbol, language, values and beliefs, norms, ideal culture and real culture (Macionis, 2003).

2.1.1 Symbols

Sociologists regard symbols as a fundamental component of culture, constituting a form of non-verbal communication. symbols represent historically transmitted patterns of meaning, serving as a system of inherited conceptions expressed through symbolic forms to facilitate communication among individuals (Geertz, 1973).

2.1.2 Gestures

Gestures, encompassing movements of the hands, arms, or other body parts, vary in meaning across different societies. Leslie White, in "The Evolution of Culture" , asserts that while all peoples possess gestures, only humans have developed culture, attributing this distinction to humans' unique ability to use symbols and inhabit a symbolic realm distinct from the natural world and the worlds created by other animals (White, 1959) .

2.1.3 Language

Language, closely intertwined with culture, is often seen as a gateway to understanding a culture. Scholars such as Hoijer, in "The Relation of Language and Culture", argue that learning a new language entails learning a new culture. Human existence is shaped not only by the objective world and social activities but also by the language that serves as the medium of expression for their society (Haijer, 1953).

2.1.4 Values and beliefs

In any society there are things that are taken as standers of what are acceptable or unacceptable, right or wrong. These standards reflect the belief of that society and the things that the society gives value. Values culturally defined standards of desirability, goodness, beauty and many other things that serve as broad guidelines for social living they have a role in Culture: Values shape behavior, decision-making, and interactions within a society. They reflect what a community collectively holds dear and considers significant.

Examples of Values:

Honesty: A value that emphasizes truthfulness and integrity.

Compassion: Valuing empathy and kindness toward others.

Respect: Treating others with dignity and consideration. Whereas, Beliefs: Specific statements that people hold to be true (Gbotokuma, 1996).

2.1.5 Norms

Are informal rules that decide how someone must act as a member of a particular society. As social beings, individuals learn when and where it is appropriate to say certain things, to use certain things, to

use certain words, to discuss certain topics, or wear certain clothes, and when it is not (Oyeneye, 1985).

2.1.6 Ideal culture and real culture

Social scientists employ concepts to examine disparities between the values espoused by a culture and the actual behaviors exhibited by its members. "Ideal culture" denotes the collective values embraced and articulated by a culture or its public norms and values. On the other hand, "real culture" pertains to the actions, behaviors, and practices of individuals within that culture (Hussain, 2021).

2.2 Characteristics of Culture

Various scholars offer different perspectives on defining culture, but most agree that it is a shared and transmitted phenomenon (Linton, 1945) and (Spencer-Oatey, 2010), (Linton, 1945; Spencer-Oatey, 2010). Regardless of its location, culture exhibits certain common traits. (McQuail, 2005) describes culture as collectively formed, open to symbolic expression, ordered and variably valued, systematically patterned, dynamic and evolving, spatially located, and communicable over time and space. Other qualities of culture include its transmissivity and cumulative nature, as well as its social and gratifying aspects (Shoremi, 1999).

Culture is learned through both formal and informal means, enabling its transmission across generations. It is not inherently biological. Hoebel, defines culture as the comprehensive collection of integrated learned behavior patterns characteristic of society members, emphasizing its distinction from biological inheritance (Hoble, 1975).

Culture is a shared phenomenon, as Matsumoto describes it as a set of attitudes, values, beliefs, and behaviors common among a group of people, yet differing for each individual (Matsumoto, 1996). This shared nature of culture underscores its social aspect, as people within a society exchange and transmit cultural elements through social interaction (Hussain, 2021).

Furthermore, culture is dynamic, responding to changes in technology, political ideologies, and religious beliefs (Oyeneye, 1985) and (Shoremi, 1999). This dynamism arises from its cumulative nature, where new ideas are incorporated, and old practices are modified or discarded. Culture is in a constant state of flux due to both internal and external influences.

Hofstede (1984) defines culture as the collective programming of the mind, distinguishing one group from another, which influences not only thoughts and feelings but also actions. Values play a crucial role in guiding individual behavior within a cultural framework (Triandis, 1994).

Culture is also symbolic, originating with humans as symbolic beings, allowing for its transmission from one individual to another (Shoremi, 1999). This symbolic nature makes culture a continuous and progressive process.

Lastly, culture shapes behavior, with individuals being products of their society's cultural influences (Shoremi, 1999). Culture learning occurs through behavior, as individuals acquire new abilities, attitudes, and perceptions based on their cultural environment (Samoksha, 2016).

2.3 Culture and Society

Every society consists of individuals and their associations. Each person is born into a specific location, where they join a community of people who uphold and share their own values, norms, and attitudes. Humanity is inseparable from culture and identity; they are essential components of our existence. Culture meets our needs and embodies the collective accomplishments of humanity (Tylor, 1920).

Culture is intrinsically tied to society, as one cannot exist without the other. Every human possesses culture, which serves as a reflection of their identity, ideas, thoughts, and beliefs. The influence of culture permeates every facet of an individual's life. Consequently, many people form their beliefs or opinions of others based on the cultural background from which they originate (UNESCO, 2009).

Many sociologists believe that each person is born into a social and cultural setting family, community, social class, language, religion and eventually develops many social connections. The characteristics of a child's social setting affect how he or she learns to think and behave, by means of instruction, rewards, and punishment (Ferraro, 1998).

Culture, akin to personality for an individual, defines the identity of a human group. societal structure dictates roles and norms, while the cultural system establishes fundamental values and goals (Parsons, 1937).

In sociology, culture is scrutinized as the collective patterns of thought, behavior, and material possessions that mold a community's lifestyle. culture encompasses the cultivation of individuals

through the agency of external forms which have been objectified in the course of history (Abdelaziz Ahmed & Samah, 2012).

David Émile Durkheim, the French sociologist, who was one of the first scholars to apply sociological methods to the study of human culture and society, posited various relationships between culture and society, as outlined by (Peacock, 1981):

Logical: Certain cultural categories and beliefs, such as those pertaining to God, exert power over individuals.

Functional: Specific rites and myths contribute to the establishment and reinforcement of social order, as widespread belief in these cultural elements strengthens societal cohesion.

Historical: Culture originates from society, evolving from societal experiences into various manifestations, such as classification systems.

2.4.1 Media and Culture

Media is inherently part of culture: Culture, broadly conceived, encompasses all forms of "articulated symbolic practices." It transcends beyond artistic expression and educational realms to encompass institutions and everyday behaviors. In this comprehensive understanding, media serves as a cultural practice. Contemporary theories consider culture as a distinct way of life, where particular meanings and values are not only reflected in artistic pursuits but also embedded within institutions and routine actions. (Zlatar, 2003).

Media saturates both our public and personal spheres, shaping and being shaped by us. From newspapers to television, it molds a unique mode of socialization, devoid of direct engagement. Mass media, including various forms like magazines, radio, and movies, wield significant influence in contemporary culture, strategically reinforcing prevailing norms and values that uphold the societal structure. The impact of mass media on modern lives is unparalleled, marking it as a dominant force in shaping societal perceptions and behaviors (Dominick & Joseph , 2013).

Media shape cultural and social values by influencing people's attitudes and beliefs through persuasive content, molding their ideas and behaviors (Jandt, 2010).

Research has revealed that media are responsible for influencing a major part of our daily life (Griswold.W, 2012). Mass media serves several key functions: delivering news to the public,

facilitating socialization by familiarizing people with a nation's customs and culture, providing a platform for political leaders to communicate their ideas, and holding journalists and public figures accountable. Without media, life would lack vital information and knowledge about the world (Sabater, 2022). Broadcasting, while still significant for reaching broad audiences simultaneously, is losing its prominence in certain nations due to the multitude of technologies enabling access to audiovisual content through diverse channels. Jensen contended that television, as a diverse medium, offers numerous, sometimes conflicting, visions, representations, and values, essentially reflecting the complexities of society (Jensen, 2011). A substantial body of research indicates that television significantly influences people's attitudes, beliefs, and values (Christopher Groves, Sara Prot, & Craig Anderson, 2016). The connections between media and society encompass material, political, and normative aspects. Television holds significance for individuals of all ages, serving as a primary source of information for the public today. Accessible through cable or satellite, it offers a wide range of information for various purposes, be it work-related, leisure, or personal interests. Its diverse programming has captivated the attention of the majority, making it the most accessible form of media compared to others (Kamaruzaman & Nurul Nadiah , 2009). Various forms of media, such as television, films, websites, video games, and compact discs, are products of human creation, reflecting and amplifying the cultural viewpoints of their makers. As they circulate globally, they acquire a distinct identity apart from their creators, forming what scholars term "mediated culture." This mediated culture both reflects and shapes societal norms, playing a pivotal role in constructing social knowledge and fostering consensus by selectively presenting and excluding certain realities (Sender & Decherney, 2016).

Entertainment is about bringing joy to people through performance. Mass media plays a big role in this by offering amusement and helping to relieve stress. Nowadays, media combine entertainment with information, known as infotainment, and incorporate education into entertaining content, known as edutainment (Everette, Dennis, Robb, & Justin , 2014).

In Ethiopia, 60% of the population of more than 91.5 million including local community is reached through television broadcast with both positive and negative impacts (Legesse, 2017).

Television serves as a legitimate tool for promoting culture, particularly benefiting underdeveloped nations like Ethiopia in Africa. Ethiopia's cultural policy, as outlined by the Federal Democratic Republic, emphasizes the role of mass media in advancing all cultures within the country. Article 9(2)

specifically mandates mass media institutions to broadcast educational programs that showcase the diverse cultures of Ethiopia, aiming to enhance cultural understanding among its people.

According to EBC's editorial policy, their entertainment programs aim to be both entertaining and educational, with messages that promote and reinforce positive citizenry, especially among the youth (Legesse, 2017). This study will examine how the TV program "Wulo Adar" aligns with these criteria in delivering its entertainment messages.

2.5 Media as an Instrument to Promote Culture

Media plays a significant role in promoting culture, acting as a potent tool with various functions. Platforms like television, radio, and the Internet facilitate the sharing of cultural narratives among people from diverse backgrounds worldwide. This serves as a vital means of safeguarding cultural heritage, educating individuals about different cultures, and offering resources for cultural conservation. News, documentaries, and educational content are avenues through which media communicates knowledge about culture and national identity. By promoting culture through media, we not only deepen our appreciation for diverse traditions but also enrich the tapestry of our collective human experience (Chaturvedi, 2023).

The media consistently acts as a mediator and a key tool of cultural policy, particularly in discussions surrounding various cultural aspects like heritage, activities, and the industry. In this context, the media plays a crucial role in transmitting cultural messages (Zlatar, 2003). The media serves as a bridge between culture, including its creations, and society, facilitating the transfer of cultural material from creators to audiences (Hesmondhalgh, 2005).

Furthermore, nurturing culture via media is crucial for cultural empowerment: Media platforms enable communities to exchange narratives, challenge stereotypes, and affirm their cultural essence. Additionally, as Rukya Hassen suggests, promoting culture through media serves as a potent means of conserving, rejuvenating, and disseminating cultural heritage (Hassen, 2016). Moreover, by leveraging digital platforms, we can protect our cultural heritage, disseminate it globally, encourage innovation, and empower marginalized groups.

In today's digital era, media is vital for safeguarding and promoting our cultural heritage, as emphasized by Chaturvedi (2023). Through captivating visuals, compelling storytelling, and immersive experiences, media enables us to exhibit the breadth and depth of our cultural legacy to a

broader audience. Consequently, media serves as a tool for nurturing cross-cultural comprehension and admiration, bridging divides and commemorating our collective human legacy (Crooke, Thompson, Fraser, & Davidson, 2024). Media plays a crucial role in showcasing innovative methods to preserve ancient culture. Through coverage of cultural events, traditions, and practices, it contributes significantly to the sustainability and promotion of local culture (Bonfadelli, 2016).

Media serves to safeguard cultural identity and diversity by promoting freedom of expression and preserving cultural heritage. Broadcast platforms like radio play a crucial role in this endeavor by providing a balance of informative, cultural, and educational content, thereby contributing to a vibrant cultural landscape (Hargrave, 2024).

In summary, the media, as an instrument, weaves culture into the fabric of society, amplifying its significance and fostering connections across borders.

2.6 Cultural TV Program

Cultural TV programs are essential for social education, public service, and refining cultural appreciation. Utilizing modern technology, these programs convey cultural events through various mediums. Despite their abundance, few maintain high standards. Zizhuo Ning argues that fostering innovation necessitates the creation of more high-quality literary and artistic programs (Ning, 2022).

In the age of deeply integrated interactive media, it's crucial for original cultural TV programs to preserve their core cultural essence by emphasizing value and innovation. Balancing both ideological and artistic qualities is key, as it opens up new avenues for fostering empathetic engagement with younger audiences (Zhenning, 2023).

Cultural TV programs have impact on our cultural landscape. Watching TV series affects cultural awareness, acceptance, and knowledge. It allows viewers to perceive and acknowledge cultural differences through their experiences (Obrenovic, Tirasawasdicha & Hussain , 2022). In summary, Cultural TV Programs bridge tradition and modernity, enriching our cultural tapestry and fostering a deeper understanding of our shared heritage.

2.7 Focus areas of Cultural TV programs in Promoting Culture

When exploring the focus areas of a cultural TV program, we can consider various key variables and models. The major key aspects of culturally significant TV programs and how they contribute to our

understanding of diverse communities and traditions are stated below summarizing from different sources (Russell, Schau, & Crockett, 2013):

Representation and Authenticity: refers Portrayal of Cultural Elements: it assesses how the program depicts cultural elements, traditions, and identities. Is it authentic and respectful? Look for accurate representations that avoid stereotypes that Examine the diversity of characters, languages, and settings. Does it accurately reflect the culture it aims to promote?

Diversity of Characters and Settings: it refers to examining the variety of characters, languages, and settings. Does it genuinely reflect the culture it aims to promote?

Narrative Themes and Storytelling: it looks on Cultural Relevance by analyzing the central themes and narratives. Are they culturally relevant and engaging? It considers how the show explores cultural dilemmas, values, and experiences. Explore storytelling techniques (e.g., folklore, historical events, personal anecdotes) used to convey cultural messages.

Storytelling Techniques: Explore storytelling methods—such as folklore, historical events, or personal anecdotes—that convey cultural messages effectively.

Visual and Aesthetic Choices: this refers the Costumes and Set Design to evaluate visual elements like costumes and set design. Do they evoke cultural aesthetics? Look for attention to detail and authenticity. Considers color palettes, symbols, and visual metaphors that enhance cultural immersion

Color Palettes and Symbols: Consider color choices, symbols, and visual metaphors that enhance cultural immersion.

Language and Dialogue: Authentic Language Use that assesses the program's use of language. Is it authentic? Does it incorporate regional dialects or expressions?

Cultural Nuances and Humor: Evaluate dialogue for cultural nuances, humor, and idiomatic expressions that resonate with the culture portrayed.

Music and Soundtrack: refers the Creation Cultural Ambiance, which Explores the role of music and sound. Does the soundtrack resonate with the culture depicted? Look for traditional instruments, melodies, and relevant musical genres featured in the program.

Social Context and Relevance: refers how does the program Addressing Contemporary Issues that Studies the program's relevance within its social context. Does it tackle contemporary issues or historical legacies?

Impact on Cultural Awareness: refers how the program contributes to cultural awareness, pride, and social dialogue. **Impact Metrics and Long-Term Effects to Measure the program's impact over time.** Does it lead to increased cultural understanding or behavioral changes? That Considers viewership ratings, surveys, and qualitative assessments.

Collaboration and Community Involvement: Engaging Cultural Experts: Investigate collaborations with cultural experts, artists, and community members during production.

By Community Engagement it means that how the program interacts with local communities and encourages participation.

Perception of Cultural Content: refers feedback collection from viewers. How do they perceive the program's cultural content? **Social Media Discussions and Reviews:** Monitor social media discussions, reviews, and audience engagement.

Educational Components: Teaching Cultural Facts: Identify educational segments within the program. Like Does the program teach cultural facts, language, or traditions?

To summarize, these considerations contribute to a more informed and inclusive media landscape, fostering cross-cultural understanding and appreciation.

2.8 Challenges of TV Programs to promote Culture

When it comes to promoting culture through TV programs, several challenges exist. At preproduction, production, and after production stages. Below is a concise summary of challenges explored points related to promoting culture through TV programs at different stages of production.

2.8.1 Challenges During Preproduction

Verrette, a renowned film director, suggests that the following difficulties are commonly encountered during the preproduction phase of a television programs (Verrette, 2021):

Balancing Creativity and Budget Constraints: During preproduction, creators face the challenge of maintaining artistic vision while adhering to budget limitations.

Meeting Deadlines: Timelines for script development, casting, and planning can be demanding, requiring efficient coordination and organization.

Cultural Authenticity: Ensuring that cultural elements accurately represent the intended culture is crucial. Research and consultation with experts are essential.

2.8.2 Challenges During Production

According to Sherman the below challenges are commonly observed during production of TV programs (Sherman, 2018);

Location Selection: Finding and securing suitable filming locations that align with the cultural context and story needs can be challenging

Technical Execution: Achieving seamless technical quality (lighting, sound, design, visual effects) while staying true to cultural authenticity is a delicate balance.

Diversity in Crew: Ensuring a diverse production team that reflects the culture being portrayed is essential for authentic storytelling.

2.8.3 Challenges Post-Production

As to Initial, TV serious director, obstacles identified during the postproduction phase of a television program are (Initial, 1966-1969):

Editing and Post-Processing: Maintaining cultural nuances during editing and post-production is critical. Decisions related to pacing, music, and visual effects impact the final product.

Distribution and Audience Reception: Navigating distribution channels and reaching the right audience can be challenging. Cultural TV programs need effective marketing and promotion strategies.

2.9 Opportunities of TV programs to promote Culture

Future opportunities for cultural TV programs to promote culture in Ethiopia: There are only 76 radio and 38 television stations operating in Ethiopia to reach out to a population of more than 110 million people (UNESCO, 2022).

Increased Accessibility and Reach: Despite challenges, Ethiopia has made strides in media development. However, there's room for growth. Expanding the reach of cultural TV programs to

rural areas, where a significant portion of the population resides, is crucial. By ensuring accessibility, these programs can engage diverse audiences and foster cultural awareness (UNESCO, 2022).

Preserving Indigenous Cultures: Ethiopia is home to rich indigenous cultures, languages, and traditions. Cultural TV programs can play a pivotal role in preserving and promoting these unique aspects. By showcasing local festivals, rituals, and practices, TV can celebrate Ethiopia's cultural diversity.

Collaboration with Local Communities: Engaging local communities in program development ensures authenticity. Cultural TV programs should collaborate with artists, historians, storytellers, and community leaders. Their insights can enrich content and resonate with viewers.

Innovation and Adaptation: As technology evolves, cultural TV programs must adapt. Interactive features, virtual reality, and social media integration can enhance engagement. Innovation should align with cultural values while appealing to younger audiences (Zhenning, 2023).

Documenting Oral Traditions: Ethiopia has a rich oral tradition. TV programs can document folk tales, legends, and historical narratives. By doing so, they contribute to the preservation of intangible cultural heritage.

Promoting Cultural Tourism: Cultural TV programs can spotlight Ethiopia's historical sites, traditional architecture, and vibrant markets. By promoting cultural tourism, they boost local economies and encourage appreciation for heritage.

Youth Engagement: The youth are key stakeholders in shaping Ethiopia's cultural future. TV programs should address their interests, aspirations, and concerns. Empathetic storytelling can bridge generational gaps.

In summary, Ethiopia's cultural TV programs have immense potential to celebrate heritage, foster cross-cultural understanding, and inspire pride. By embracing innovation and collaboration, they can shape a vibrant cultural landscape.

2.10 Audiences perspective on TV Program effect to promote culture

When we see the literature and explore the impact of TV programs on culture from various audience perspectives they have; **Psychological Influence:** Research shows that TV shows can profoundly affect viewers' psychology. The quality of shows influences people's thinking, political preferences, real-life

behavior, and even cognitive abilities. The mindset created by TV programs can alter how people behave in their daily lives (Rothwell, 2023).

Cultural Transmission: Television serves as a powerful medium for cultural transmission. It spreads cultural norms, values, and traditions across societies. By showcasing diverse cultural practices, TV programs contribute to the preservation and promotion of heritage (Chaturvedi, 2023).

Representation Matters: The portrayal of different social, ethnic, and cultural backgrounds on TV significantly impacts viewers. Representation matters, especially for racial and ethnic minorities. Historically, TV programs often presented Caucasians as the norm, while minorities were relegated to stereotypes. However, efforts to improve representation have gradually increased over time (Sundem, 2011).

Influence on Social Attitudes: The relationship between social attitudes and television is reciprocal. Broadcasters can consciously shape viewers' opinions through slanted political commentary or subtle portrayals of controversial relationships (such as single parenthood, same-sex marriages, or interracial couplings). TV programs influence what society considers socially acceptable (pressbooks, ND).

Global Cultural Exchange: Television transcends borders, spreading American culture worldwide. Similarly, cultural TV programs in other countries contribute to global cultural exchange. They introduce viewers to diverse traditions, languages, and lifestyles, fostering mutual understanding (pressbooks, ND).

Materialism and Consumerism: TV programs and commercials play a significant role in shaping materialistic values. The constant exposure to consumer culture influences viewers' desires and priorities. Understanding this impact allows us to critically analyze our own consumption patterns (Jern, 2021).

Political Influence: Television has been instrumental in shaping national election campaigns. Political ads, debates, and candidate profiles reach millions of viewers. TV programs influence public opinion and voting behavior, making them a vital part of democratic processes.

In summary, TV programs wield immense influence on culture, societal norms, and individual behavior. As audiences engage with these programs, they contribute to the dynamic interplay between media and cultural identity.

2.11 Theoretical Frameworks

A theoretical framework provides the conceptual foundation for understanding the phenomenon being studied. It's like a map that helps researchers navigate through their study by outlining key concepts, variables, relationships, and assumptions. The theoretical framework acts as a foundation for a research study's theory, offering a specific viewpoint for analyzing a subject (Sreekumar, 2023).

To Understanding Cultural TV Programs and their impact on Audiences, there are Many theories available in media and cultural studies. However, the researcher believed that the below theories are more related for this research to undertake A content analysis on EBC Wulo Adar TV program (Russell, Schau, & Crockett, 2013).

2.11.1 Cultivation Theory

This theory explores the impact of long-term exposure to media on individuals' perceptions of reality. It suggests that consistent exposure to certain messages shapes our understanding of the world. In the context of television programs, it helps us understand how cultural content influences viewers' beliefs and attitudes, and it is useful for understanding cultural impact (Russell, Schau, & Crockett, 2013).

As this study analyzes the EBC Wulo Adar program, it considers how it cultivates specific viewpoints and constructs reality for its viewers.

2.11.2 Uses and Gratifications Theory

This theory focuses on why people choose specific media content. It emphasizes viewer motivations and the gratification they seek from consuming media. For cultural TV programs, it sheds light on why individuals engage with particular content and what cultural needs it fulfills for them (Russell, Schau, & Crockett, 2013).

2.11.3 Social Learning Theory

Examining how viewers learn from observing media, this theory is relevant for understanding behavior change influenced by cultural TV programs. It highlights how media can serve as a source of learning, modeling, and social influence (Russell, Schau, & Crockett, 2013). it is helpful for understanding behavior change influenced by cultural TV programs and how media influences viewers' perceptions and actions.

2.11.4 Diffusion of Innovations Theory

This theory studies how new ideas, practices, or technologies spread within a society. In the context of cultural TV programs, it helps us understand how innovative content gains acceptance and adoption among viewers (Russell, Schau, & Crockett, 2013).

2.11.5 Social Identity Theory

Investigating how media influences identity formation, this theory provides insights into the cultural impact of television content on viewers' self-perception. It considers how cultural representations shape our sense of identity and belonging (Russell, Schau, & Crockett, 2013). It is applicable to analyze how cultural TV programming influences viewers' self-perception, cultural identity, and social interactions.

As each cultural TV program is unique, and a multidisciplinary approach combining research, creativity, and audience insights is essential for a comprehensive exploration. This theoretical framework provides a structured approach for analyzing the cultural impact, audience engagement, and societal implications of Wulo Adar TV program within the diverse cultural contexts.

Each of these theories have relevance to offer valuable perspectives for a comprehensive analysis of cultural TV programs. A multidisciplinary approach, combining these theoretical frameworks, is essential for understanding the cultural impact, audience engagement, and societal implications of the Wulo Adar TV program within Ethiopia's diverse cultural landscape.

2.12 Key Variables for Assessing TV Program Viewers

Demographics: Understanding the audience's age, gender, ethnicity, socioeconomic status, and geographic location provides insights into their preferences (Ang, 1990).

Viewing Behavior: Analyzing how often viewers watch TV, their preferred time slots, and channel preferences helps tailor content (Ang, 1990).

Engagement Metrics: Tracking metrics such as viewership duration, channel switching, and interaction with content (likes, shares, comments) reveals engagement levels (seerinteractive, 2019).

Content Preferences: Investigating which genres, themes, or formats resonate with viewers' guides programming decisions (Ang, 1990).

Psychographics: Exploring viewers' interests, values, and lifestyle choices informs content creation (Greenberg & Busselle, 1992).

Emotional Responses: Assessing how content evokes emotions (joy, suspense, empathy) influences viewer loyalty (Livingstone, 1990).

2.13 Empirical literature

When we explore empirical literature related to understanding cultural TV programs, considering their focus areas, challenges, opportunities, and audience perspectives:

A study with an Objective to investigate cross-cultural transmission trends and the potential for cultural branding through TV series consumption was conducted using gratification and cultivation theories to explore perceptions of foreign cultures' traditions, habits, norms, and values. A survey of 856 Chinese series watchers was conducted. And found out that Consumption of Chinese TV series strengthens bilateral relations. Acceptance and appropriation during engagement with media characters and producers lead to favorable attitudes toward the target culture. The need for gratification significantly impacts cross-cultural learning and raises awareness, contributing to sustainable practices (Tanin T, 2022).

The relation between TV and Culture is found strong that culture is reflected on television, and television has reflected and nurtured cultural mores and values since 1950 (umn.edu, 2024), from escapist dramas of the 1960s to recent reality TV shows, television both reflects and shapes cultural norms.

An Empirical Study conducted on The Impact of TV Series Consumption on Cultural Knowledge proved that Cultural product consumption boosts the domestic economy and creates a favorable climate for cross-cultural awareness (Tanin T, 2022), cultural products, including TV shows, play a significant role in cross-cultural learning and online access and semantic reasoning methods enhance media interpretation. These empirical studies provide valuable insights into the impact of cultural TV programs, emphasizing the need for authenticity, cross-cultural learning, and sustainable practices.

Legesse (2017): Explored the role of Ethiopian Broadcasting Corporation (EBC) in promoting Ethiopian culture through the analysis of the "Wubetachin" cultural (musical) show. The study focused on cultural knowledge limited to specific localities, indicating the need for broader cultural

representation on television. The other study conducted by Mebrhaten (2011) on the portrayal of culture on Tigray TV, specifically examining how the media depicts the Ashensda Festival. While focusing on a single festival aired on regional media, the study underscored the importance of media representation in promoting cultural diversity.

2.15 Conceptual Frameworks

After reviewing the theoretical, empirical literature, and different previous studies, the below conceptual framework is developed for this study.

This conceptual framework model synthesizes the focus areas of the program, audience feedback, identified challenges, explored opportunities, and resulting implications, providing a structured approach for analyzing the EBC Wulo Adar program's cultural impact and audience engagement.

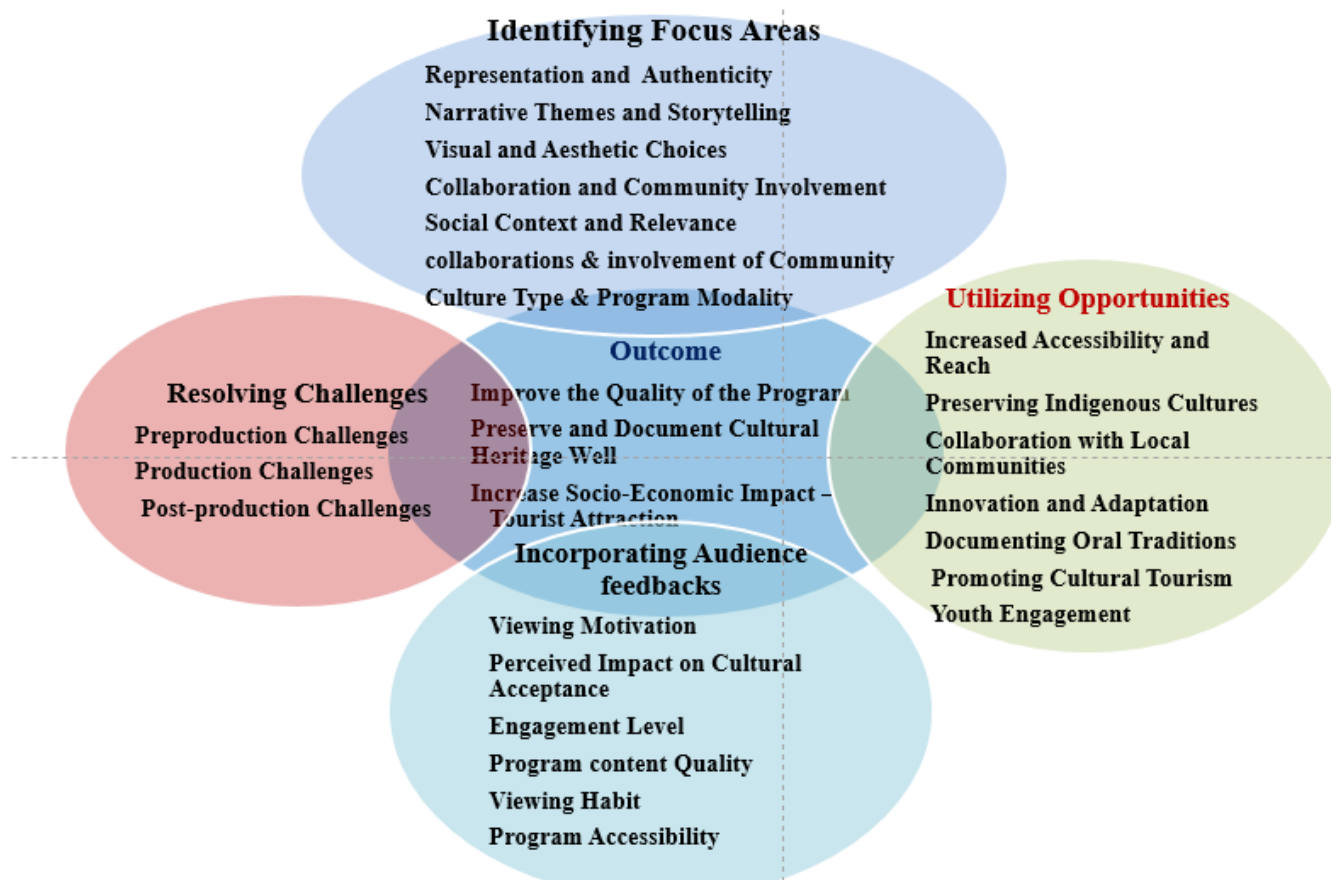


Figure 2.1 Conceptual framework diagram

Source: own, 2024

To summarize, the review emphasizes the critical role of media in promoting cultural heritage and diversity, highlighting its effectiveness across various platforms like television, radio, and the internet. Media facilitates the global sharing of cultural narratives, educates people about different traditions, and enhances our collective human experience. Cultural TV programs are particularly impactful, blending traditional values with modern storytelling to increase cultural awareness and acceptance. By authentically depicting cultural elements and collaborating with community stakeholders, these programs preserve heritage while fostering societal dialogue and pride. In summary, the review illustrates the transformative power of media in protecting and promoting cultural diversity, acting as a crucial bridge between cultural traditions and global audiences.

CHAPTER THREE

3. RESEARCH METHDOLOGY

A research design refers to the plan or structure that outlines the methods used to address research questions (Creswell & David , 2018). In this chapter, the methods, tools used for data collection, sampling techniques and procedures that were employed to achieve the purpose of the study were discussed. The main purpose of this study was to make content and Audience opinion analysis on “Wulo Adar” TV program in promoting Ethiopian culture.

3.1 Research Design

Quantitative data collection and analysis follow up with Qualitative data collection and analysis which yields interpretation. The research would begin with a quantitative phase, followed by a qualitative component, with integration (triangulation) of the two methods occurring during the interpretation or discussion phase of the study. Triangulation proves to be an invaluable research approach, leveraging diverse datasets, methodologies, theories, and/or investigators to tackle a research inquiry. This methodology strengthens the validity and reliability of research outcomes, mitigating the influence of biases (Bhandari, 2023). McNeill and Steve (2015) introduced the concept of triangulation, which involves employing both quantitative and qualitative methods to enhance the reliability of research and validate collected data. Triangulation ensures a more robust understanding of complex phenomena by cross-referencing multiple approaches (Chapman, McNeill, & Mcneill, 2015). the approach of combining quantitative and qualitative methods provides researchers with a more comprehensive understanding than analyzing them separately. both data types are given equal importance (Benge, Onwuegbuzie, Burgess, & Mallette, 2010). Therefore, by integrating both approaches, to gain a holistic understanding of the phenomenon convergent parallel design is used for this study.

3. 2 Research Approach

This study was employing both qualitative and quantitative content analysis methods to collect the necessary information. The use of both qualitative and quantitative methods is referred to as triangulation. Triangulation involves employing multiple methods to cross-check and verify the reliability of a specific research study and the validity of the data collected (Bhandari, 2023). Some

researchers like (Kimberly, 2002) argue that media content analysis is purely quantitative, whereas others like (Shoemaker & Reese, 1996), strongly believe that media content analysis is more of a humanistic or behavioral approach which could be carried out using both approaches: quantitative and qualitative. Therefore, using a mixed method research provides a more complete understanding of research problems and helps the researcher who wants to look at a research questions from different angles and better clarify the findings. Moreover, the mixture of quantitative and qualitative research helps both methods to complement each other helping in identifying their weakness strengths when stand alone. In supporting this Foodrisc.com states that this approach could help control different variables. Quantitative research is weak in understanding the context or setting in which people behave, something qualitative research makes up for. On the other hand, qualitative research is seen as deficient because of the potential for biased interpretations made by researched and the difficulty in generalization findings to a large group. Quantitative research does not have this weakness. Therefore, employing both research types allows each approach's strengths to compensate for the weaknesses of the other. According to Hansen et al, as cited in (McNamara, 2006) a combination of quantitative and qualitative content analysis offers the best of both worlds, and further, that a combination of quantitative and qualitative content analysis methodologies is necessary to fully understand the meanings and possible impacts of media texts. Consequently, a quantitative method was developed to pinpoint the focus areas of the Wulo Adar TV program and gather insights from the audience's perspective.

3.2.1 Quantitative Approach

Quantitative research is centered on collecting numerical data and extrapolating it to broader groups of individuals or to elucidate a specific phenomenon (Ferdousour & Yeasmin, 2012). further quantitative research can be defined as social research that utilizes empirical methods and statements (Cohen, 1980).

. quantitative research is used to quantify the problem by way of generating numerical data or data that can be transformed into usable statistics (Ghanad, 2023). In this study, quantitative research was employed to collect and quantify the focal points of the program based on 14 selected episodes, as well as to collect audience perspectives about the program quality and value perception.

To fulfill the above mentioned objective of this study, the researcher employed content analysis using quantitative content analysis and questionnaires as instruments.

In examining the thematic focus of the program, the researcher endeavored to classify certain components within the chosen 14 episodes of the Wulo Adar TV show, aiming to grasp its thematic orientations. The core of media influence lies in media content, which predominantly remains open and available for examination, standing as the most conspicuous aspect of the mass communication process, distinct from the behind-the-scenes decisions made by creators and the behaviors of media consumers (Shoemaker & Reese , 1996). content analysis as any method for drawing conclusions by systematically and objectively identifying specified attributes of messages (Holsti, 1968)." Consequently, the researcher found quantitative content analysis particularly pertinent for this study to answer the question regarding the focus area of the EBC "Wulo Adar" TV program.

Initially, the researcher gathered and reviewed programs broadcasted throughout 2023, starting retrospectively from December and working their way back to January. However, no programs were located for the months of January, February, and October. Consequently, the researcher opted to include all programs aired over the span of nine months to establish the parameters for analysis and categorization.

The second research question was about viewers' opinions on the quality and perceived value of the "Wulo Adar" TV program. This kind of research uses scientific sampling and questionnaire design to measure characteristics of the population with statistical precision (Walmsley, 2019). The questionnaires were distributed in Addis Ababa, Amhara (Bahirdar), Oromiya (Adama), Tigray(Mekele), Southern nation, nationality and people (Arba Minch), Benishangul Gumuz (Metekel zone-Gilgelbels), and Sidama(Hawasa) regions. The areas, along with their cities, featured on the Wulo Adar TV program broadcasted to viewers between March 2023 and December 2023, were chosen from these regions. The researcher believes these regions are representative. And questioners were distributed and data were collected from Addis Ababa and Adama by the researcher himself. in Bahirdar and Arba Minch data were collected with the support of regional state culture and tourism office by making audiences to fill questionnaires. Mekele, Metekel-Gilgelbels, and Hawasa by means of data collector in collaboration with the friends of the researcher. Other than the others, Metekel zone (Gilgelbels Town) was selected for data that from the 4 programs made from Benishangul Gumuz region, three out of four were from Metekel Zone.

3.2.2 Qualitative Approach

Content analysis is a research method that helps identify patterns in recorded communication. This method involves analyzing the content of written or spoken language to identify key themes or concepts. Content analysis can be quantitative or qualitative. Qualitative content analysis involves close reading and interpretation of texts to identify recurring themes, concepts, and patterns (Naeem, Ozuem, Howell, & Ranfagni, 2023). Content analysis is useful for identifying patterns in media messages, public discourse, and cultural trends (Hassan, 2024).

Qualitative sampling is referred to as purposive (or purposeful) when its objective is to carefully select information sources in order to delve into the meanings (Rice & Ezzy, 1999). This involves identifying suitable participants who can provide the most insightful contributions to the study. Subsequently, in-depth interviews were conducted to address the research query regarding the program's challenges and opportunities. These interviews involved the EBC two producers, editor, department manager, as well as three experts in the field. Two community members possessing cultural insight and awareness, along with one officer from the culture and tourism bureau, participated.

Qualitative approaches are generally more adaptable, permitting greater spontaneity and flexibility in the interaction between the researcher and participants (Smith, 2019). For example, qualitative approaches frequently employ "open-ended" questions, which can be phrased differently for each respondent (Tenny, Brannan, Brannan., 2022).

The primary types of qualitative interviews include semi-structured and unstructured interviews. In semi-structured interviews, the interviewer focuses on understanding the context and content of the discussion, how the interviewee comprehends the topics being discussed, and what they aim to express (Edwards & Holland, 2013). On the other hand, unstructured interviews involve the researcher having specific research objectives and study topics, but the method prioritizes allowing the interviewee to express themselves from their own viewpoint, using their own ideas and meanings that are familiar to them (Edwards & Holland, 2013). In order to achieve the research objective, the researcher employed a semi-structured interview approach featuring open-ended questions. Additionally, follow-up questions were incorporated to assist the researcher in gaining insight into participants' comprehensive understanding of the cultural and media landscape, as well as the associated opportunities.

The interview questions stemmed from an examination of literature concerning the challenges encountered at various stages by cultural TV programs in effectively promoting culture. Additionally, they explored how cultural TV programs capitalize on opportunities to strengthen their influence on their viewers.

3.3 Source of Data

This study utilized both primary and secondary data sources. Primary data, gathered directly by the researcher, included information from audiences obtained through questionnaires and from participants in interviews. Secondary sources encompassed data previously collected, processed, and published by others for purposes other than this research (Hassan, 2024). Examples of secondary sources used in this study included 14 videos from the EBC official YouTube channel, books, journals, websites, and other research studies. These sources were utilized to analyze trends, validate the study's findings, and formulate research questions.

3.4 Sample Size and Sampling Technique

Regarding the distribution of questionnaires to the audiences, they were disseminated across various regions in Ethiopia, including Addis Ababa, Amhara (Bahirdar), Oromiya (Adama), Tigray (Mekele), Southern nation, nationality, and people (Arba Minch), Benishangul Gumuz (Metekel zone-Gilgelbels), and Sidama (Hawasa).

Based on data from the Ethiopian Statistics Service website, the estimated population size by sex and region as of July 2021 was approximately 5,159,837 (Ethiopian Statistics Service, 2021). Refer Ethiopian Statistics Service website data on the Population Size of Towns and Sex as of July 2021 in the Appendix part.

According to World Bank data, Ethiopia, Population ages from 15-64 is 57.23% of the total population (World Bank, 2022). Accordingly, the population size for this study is 3,307,393. Given the availability of data and to derive meaningful insights from potential respondents, the age range for the study population is set between 15 and 64 years. (See the World Bank 2023 data in the appendix part).

Various methods exist for determining sample size, such as conducting a census for small populations, adopting the sample size from similar studies, utilizing available data, or employing a formula. In this study, a simplified formula proposed by Yamane (UniProject, 2016) was utilized to calculate the necessary sample size. This formula considers a 95% confidence level, a degree of variability of 5%, and the desired level of precision or sampling error within which the true population value is estimated to lie. Thus, the formula is expressed as follows:

$n = N / (1 + N(e)^2)$, Thus, out of the total population which is 2,941,107 in the selected Seven cities/Towns The sample selected calculated as, $n = 2941107 / (1 + 2941107 (0.05)^2) = 484.18$ rounding up to the nearest whole number, the required sample size is **385**.

N = total population live in each cities/ town

n = sample population

e = 0.05% level of margin of error

95% level of confidence. Hence, a total of 385 respondents were required to ensure a representative sample. The distribution of questionnaires was allocated based on the proportional share of each selected region's cities or towns, using the total population as a reference. The distribution of questionnaires for each selected region is detailed in the appendix with table.

Moreover, regarding the research question to identify the program focus area, a total of 14 disseminated videos from one year were chosen for analysis. The selected timeframe spanned from January 2023 to December 2023. However, three months (January, February, and October) were excluded from the analysis as no videos were uploaded during those months. Consequently, nine months were selected for analysis, considering that "Wulo Adar" is a weekly TV show, the researcher believed that the time frame and number of programs selected are representative and valid. This decision was made under the belief that it would effectively showcase the performance of the one-year program, which was anticipated to provide sufficient insight into the accrued experiences. The study specifically concentrated on the most recent one-year programs, given that the "Wullo Adar" TV program had undergone a hiatus and returned in a revamped format approximately a year ago. Consequently, following the suggestion of Deacon et al. (1999), the sampling process for retrospective

analysis was inevitably influenced by the availability and comprehensiveness of archival sources. To mitigate the potential risks associated with availability and quality, the decision was made to utilize the most recent one-year programs uploaded on EBC official YouTube channel as the sample for analysis.

On the other hand, in-depth interviews were conducted with Seven Key Informants Selected purposefully by their proximity and experience to the area of study. Performing interviews with a select number of participants aids in reducing potential biases. Conducting in-depth interviews with a small sample size helps minimize bias (Malterud, Siersma & Guassora, 2015).

Interviews represent a highly effective method for gathering qualitative data by facilitating direct communication between the researcher and the interviewee. Through face-to-face, phone, or online interactions, researchers endeavor to grasp and delve into the opinions and behaviors of respondents on a particular topic (Taherdoost, 2022). Considering this, information was gathered via face-to-face interviews with two experts and one expert was interviewed over the phone. Specifically, two producers from EBC were interviewed in person, while the editor and department director were interviewed over the phone.

3.5 Unit of Analysis and Categories

The variables and categories utilized in the content analysis have been clearly defined with real examples extracted from the collected data.

Duration: Indicates the time allocated to the program.

Source: Refers to various organizations that serve as sources for the program.

Item: Describes the content structure of the program, whether it's material, non-material or both aspects

Cultural Area: Represents the thematic focus of the program as presented by the hosts.

Setting: Specifies the location and timing of the program presentation.

Language: Signifies the language used to promote the cultures of different Ethiopian nationalities, including the language spoken by the hosts.

Level of Appearance by Ethnicity: Reflects the diversity of the program in terms of providing adequate and equitable coverage to all ethnic groups, with ethnicity being represented by region.

Presentation Format: Encompasses different categories such as creativity, reality shows, and the use of soundtracks, among others.

In this study, the units of analysis consist of the content of 14 sampled broadcasts of Wullo Adar TV programs. content analysis is not exploratory but rather seeks to address specific research questions posed by the researcher (Niels & Jacobs, 2017). Thus, the researcher has formulated appropriate questions to guide the study, and all programs have been selected as sample units accordingly.

3.6 Data Analysis and Presentation

In this research, a combination of quantitative and qualitative data analysis methods was employed to examine the data. Content analysis of the 14 programs and audience responses were assessed using Excel and frequency analysis. Questionnaires were gathered, coded, and inputted into a data entry template. Summary tables were generated to illustrate the data.

Based on the findings of the study, conclusion and recommendations were drawn. Confidentiality of the collected data was maintained throughout the data collection and analysis process.

The quantitative data analysis was properly organized, coded and summarized through excel and analyzed using percent and frequency. The gathered data deemed pertinent for the research were structured into meaningful and suitable categories. To minimize subjectivity in coding and ensure the consistency of outcomes, a coding scheme/sheet was developed. This included operational definitions and examples with specific criteria for categorizing the content of the Wulo Adar program, along with observations to monitor select aired programs.

3.7 Data Organization and Analysis

The organization and analysis of research data are critical steps in generating reliable and valid conclusions to address research questions or hypotheses. The data gathered through coding lists were first presented quantitatively in different Tables and percentage. And, interpreted qualitatively in the discussion part of study. Finally, the results were summarized and recommendations were drawn from the conclusion

3.8 Ethical Considerations

In this study, the researcher is responsible for ensuring that all ethical considerations are taken in to consideration when collecting data through a survey questionnaire. By doing so, the researcher ensure that the data collected is valid, reliable, and respects the rights and well-being of the participants.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS, and INTERPRETATION

4. INTRODUCTION

This chapter presents the analysis of data followed by a discussion and interpretation of the research findings. The findings gathered from sources related to the research questions are analyzed.

In the process, the findings analyzed will be discussed and interpreted triangulating with findings from the three sources, previous research findings, and theories discussed in the literature. As stated in earlier chapters the aim of this study is to critically analyze the focus areas, the audience view, and the challenges and opportunities of the Wulo Adar program contributions in promoting the diverse culture of Ethiopia.

First 14 sample programs broadcasted from March, 2023 up to December, 2023 were selected and coded to analyze the focus area of the program. then after, Data gathered from 346 respondents through questionnaires to analyze audiences view about the program, and in-depth interviews with 7 key informants from EBC Crew and experts in the area to explore challenges and opportunities will be analyzed sequentially.

4.1 Quantitative Content Analysis of the Selected Programs

Table 4.1: Gender of Main Characters (it is not associated with the research question; it is to show the program character usage experience)

Main Characters	Frequency	Percent(%)
Male	5	36%
Female	9	64%
Total	14	1

As the above table 4.1 shows, female characters are more predominant among the main characters compared to male characters. The representation of female characters is significantly higher, comprising almost two-thirds of the total main characters, while male characters make up a little over

one-third. This suggests that the story the program made may have a focus on female perspectives, experiences, and narratives.

4.1.2 Coverage of Ethnic Groups (Representation): this variable represents the program diversity for which ethnicity the program is focused. i.e. does the program give enough and equal coverage to all ethnic groups or not. As stated in the methodology ethnicity was represented by regions considering manageability.

Representation		
Region	Frequency	Percent(%)
Amhara	2	14%
Oromia	1	7%
Sidama	1	7%
Benshangul	4	29%
SNNP	4	29%
AA	1	7%
Tigray	1	7%
Total	14	100%

Table 4.2: Level of appearance by Ethnicity/Regions

From the data in the above table 4.2, The most covered regions(ethnicities) are BG, SNNP, and Amhara, each accounting for 29%, 29%, and 14% of the coverage respectively.

Other ethnicities like Oromia, Sidama, AA, and Tigray each have only 1 appearance, representing 7% each. Some ethnicities such as Afar, Somalia, Harari, and Gambela did not receive any coverage during the one year broadcasted programs.

In summary, BG, SNNP, and Amhara receive the most coverage, while several other ethnicities receive minimal or no coverage at all. This analysis indicates a potential imbalance in the representation of different ethnic groups within the broadcasted programs.

4.1.3 Theme of the Program: refers the narrative theme the program is focusing in the context of Economy, Political, Social, Technological, or Mixed?

Narrative Themes		
Theme	Frequency	Percent
Economy	1	7%
Social	7	50%
Economy and Technology	2	14%
Social and Technology	1	7%
Social and Economy	3	21%
Total	14	100%

Table 4.3: Theme of the Program

The data from the above table 4.3 shows that the most prevalent narrative theme of the program is "Social," followed by Mixed (Social and Economy). "Economy alone" and Mixed (Economy and Technology) themes have the lowest frequency 7% each. This suggests that the program might emphasize social aspects and their intersection with the economy more than standalone economic or technological aspects.

4.1.4 Story Telling Technique to Convey Message: The program focus area used to transfer cultural messages.

Narrative Storytelling Technique		
Story Telling Technique	Frequency	Percent
Entertainment	1	7%
Education	3	21%
Cultural preservation	1	7%
Education and Cultural Preservation	2	14%
Entertainment and Cultural Preservation	6	43%
Entertainment and Education	1	7%
Total	14	100%

Table 4.4: Story Telling Technique of the Program

From this analysis in the table 4.4, it's evident that the most prominent storytelling technique used to convey cultural messages is "Entertainment and Cultural Preservation," which constitutes 43% of the occurrences. This suggests that the program prioritizes engaging and entertaining storytelling while also focusing on preserving cultural elements.

Additionally, the combination of "Education" and "Cultural Preservation" occurs in 14% of instances, indicating a significant emphasis on educating the audience about cultural aspects while simultaneously preserving them.

Overall, the data indicates a strong integration of the program on entertainment with cultural preservation efforts, potentially aiming to engage audiences while also imparting cultural knowledge and values.

4.1.5 Visual and Aesthetic Settings: Descriptiveness of the host performance.

Visual and Aesthetic Settings		
Settings(Host performance)	Frequency	Percent
Descriptive	14	100%
Non Descriptive	0	0%
Total	14	100%

Table:4.5 Setting of The Program: Host Performance

As seen in Table 4.5 above, all 14 instances of the host performance fall under the Descriptive category, accounting for 100% of the total. This suggests that the hosts primarily focus on providing detailed and vivid descriptions of the settings during their performances.

From an aesthetic perspective, this indicates that the hosts prioritize creating visually rich and immersive environments for their audience. By utilizing descriptive language to paint a vivid picture of the settings, they likely enhance the overall aesthetic appeal of their performances and engage the audience more effectively.

Overall, the emphasis on descriptive settings in host performances suggests a commitment to creating visually compelling and aesthetically pleasing experiences for the audience.

4.1.6 Social Context and Relevance: Assess the program impact on cultural awareness or/and social dialogue.

Social Context and Relevance		
Impacts	Frequency	Percent
Cultural Awareness	1	7%
Social Dialogue	2	14%
Mixed	11	79%
Total	14	100%

Table:4.6 Impact of the Program

The analysis provided indicates the impact of a program in terms of cultural awareness and social dialogue, with responses categorized into three groups: Cultural Awareness, Social Dialogue, and Mixed (combining aspects of both). Here's a breakdown:

Cultural Awareness: There is only 1 instance of Cultural Awareness, accounting for 7% of the total. This suggests that the hosts occasionally incorporate elements of cultural awareness into their performances, potentially highlighting diverse cultural perspectives or traditions.

Social Dialogue: There are 2 instances of Social Dialogue, making up 14% of the total. This indicates that the hosts sometimes engage in social dialogue during their performances, potentially discussing social issues, current events, or interacting with the audience on a more personal level.

Mixed: The majority of instances (11 out of 14) fall under the Mixed category, representing 79% of the total. This suggests that the hosts often incorporate a mix of cultural awareness and social dialogue

elements into their performances, creating a diverse and dynamic social context that is relevant to a wide range of audiences.

In terms of social context and relevance, this analysis underscores the significance of programs that aim to foster cultural awareness and social dialogue. In an increasingly diverse and interconnected world, understanding and respecting different cultures are essential for promoting social cohesion and harmony. Similarly, creating platforms for open dialogue allows for the exchange of ideas, perspectives, and experiences, contributing to greater empathy, cooperation, and collective problem-solving.

Overall, the program's impact on both cultural awareness and social dialogue signifies its relevance in addressing contemporary societal challenges and fostering a more inclusive and participatory community. Further exploration into the specific activities, methodologies, and outcomes of the program could provide deeper insights into its effectiveness and potential for broader societal transformation.

4.1.7 Collaboration and Community Involvement: refers to different organizations and experts in the area, which can be used as the source of the program.

Collaboration and Community Involvement		
Sources	Frequency	Percent
Cultural Institutions	3	21%
Experts in the Field	3	21%
Community Members	14	100%
Publications	0	0%
Journalist Observations	5	36%
Total	25	179%

Table 4.7: Sources of the Program

Community Members: The program utilizes input from Community Members in 14 instances, accounting for 100% of the total. This indicates that the program gives a strong emphasis on engaging with the local community the program is made of and involving community members in its content and activities.

Journalist Observations: The program also draws on observations from Journalists in 5 instances, making up 36% of the total. This suggests that the program values insights and perspectives from journalists who may provide a professional and critical view of the content or events covered.

Cultural Institutions and Experts in the Field: Both Cultural Institutions and Experts in the Field are each used in 3 instances, representing 21% of the total for each source. While these sources are utilized to a lesser extent compared to Community Members and Journalist Observations, they still play a role in providing expertise and insights related to cultural topics or specific fields.

Publications: Interestingly, Publications are not used at all based on the data provided in the table 4.7, indicating that the program does not rely on published materials or written sources for its programs.

In general, the program primarily relies on input from community members and observations from journalists, highlighting its commitment to engaging with local communities and integrating journalistic viewpoints. Although it also involves cultural institutions and experts, their involvement is less emphasized, and publications are not integrated into the program's collaboration and community engagement strategies.

4.1.8 Culture Types Covered by the program: refers the type of culture the program is focusing.

Culture Type		
Cultural Area covered	Frequency	Percent
Material	3	21%
non material	1	7%
Mixed	10	71%
Total	14	100%

Table 4.8: Culture Area Covered by the Program

From the provided data in table 4.8, it appears that the program covers a variety of cultural areas, with a significant emphasis on mixed cultural types. mixed cultural types represented by 10 instances, make up the majority at 71% of the total. This suggests that the program engages with cultural aspects that encompass both material and non-material elements, indicating a broad and inclusive approach to culture.

Material cultural areas are also covered to some extent, with a frequency of 3 instances, accounting for 21% of the total. Material culture refers to tangible aspects such as artifacts, architecture, and technology, suggesting that the program acknowledges and incorporates physical manifestations of culture into its activities.

Non-material cultural areas have the lowest frequency, with only 1 instance, constituting 7% of the total. Non-material culture includes aspects such as beliefs, traditions, customs, and language, which are intangible but still crucial components of a community's identity and heritage.

In general, the program's coverage of cultural types indicates a recognition of the multifaceted nature of culture, with a focus on embracing diversity. By engaging with mixed cultural types, including both material and non-material aspects, the program demonstrates a comprehensive approach to understanding and preserving cultural heritage.

4.1.8 Program Type/Model: refers whether the program is focused on event based or planned programs.

Program Type/Model		
Modalities of the Program	Frequency	Percent
Planned	8	57%
Event based	6	43%
Total	14	100%

Table 4.8: Program Modalities

The data shows, Table 4.8, that the program is planned in 57% of the cases, indicating that a significant portion of the program's activities, content, and events are premeditated and organized in advance. This suggests that there is a structured approach to developing and executing the program's initiatives, potentially allowing for better coordination and alignment with the program's goals and objectives.

On the other hand, the program is event-based in 43% instances, implying that a considerable portion of the program's activities and content are centered around specific events or occasions. This modality may involve hosting events, when there are events, public celebrations and holidays that engage participants and community members in a dynamic and experiential manner.

Altogether, the data indicates a slightly higher prevalence of planned activities compared to event-based ones within the program. The combination of both planned and event-based modalities suggests a diverse approach to engaging with the community, offering a mix of structured programming and dynamic event-driven experiences to meet the needs and interests of the program's audience.

4.2 Quantitative Content Analysis from Audiences Perspective

Out of the total 385 questionnaires distributed, 346 respondents responded and returned the questionnaires that is contributing near 90% response rate. According to (Mugenda & Mugenda, 2003), a response rate of 50% is adequate for analysis and reporting; a rate of 60% is good and a response rate of 70% and over is excellent; therefore, the 90 percent response rate for this study was suitable for the analysis and reporting .

In this section of the study, to analyze feedbacks from audiences about the program, starting with the general background information of respondent's up to Audiences' view of the program collected through questioners will be presented and analyzed based on frequencies and percentages.in addition, Using the socio-economic data provided about the respondents and their viewing habit, which wasn't originally the focus of the study, the researcher employed it to describe the demographic makeup of the sample and evaluate its potential impact on the research outcomes.

Table 4.2.1 Socio Economic Characteristics of Respondents

Socio Economic Characteristics of Respondents		Frequency	Percent (%)
Sex of respondents	Male	218	63%
	Female	128	37%
Age of Respondents	below 20	35	10%
	21-30	170	49%
	31- 40	91	26%

	Above 41	49	14%
Marital status of respondents	Single	157	43%
	Married	186	51%
	Divorced	21	6%
Edu. status of respondents	Student	48	14%
	Bachelor	246	71%
	Masters	45	13%
	PhD and above	3	1%
	Other	3	1%
Occupation of respondents	Government	152	44%
	By Self	138	40%
	Dependent on family	56	16%

Source: Own survey result, 2024.

Sex of Respondents: Male: 218 (63%) respondents Female: 128(37%) respondents

The data shows that the majority of the respondents are male, accounting for 63% of the total respondents, while female respondents make up 37% of the sample.

Age of Respondents: Below 20: 35(10%) respondents, 21-30: 170(49%) respondents, 31-40: 91(26%) respondents, Above 41: 49(14%) respondents.

The data indicates that the largest age group among the respondents is in the 21-30 age range, representing almost half (49%) of the total sample.

Marital Status of Respondents: single: 157(43%) respondents, married: 186(51%) respondents, divorced: 21(6%) respondents. The analysis of the marital status of respondents based on the provided data reveals that the surveyed population is diverse in terms of marital status, with significant proportions of both single and married individuals, along with a smaller percentage of divorced individuals. The data reveals that the majority of respondents are married, comprising 51% of the total sample.

Education Status of Respondents: Student: 48(14%) respondents, Bachelor: 246(71%) respondents, Masters: 45(13%) respondents, PhD and above: 3(1%) respondents, Other: 3(1%) respondents

The data shows that a significant portion of the respondents have a Bachelor's degree, with 71% falling into this education status category.

Occupation of Respondents: Government: 152(44%) respondents, By Self: 138(40%) respondents, Dependent on family: 56(16%) respondents. The data shows that the highest percentage of respondents are government organization workers (44%), followed by those working in self-employed positions (40%), and the remaining are dependent on families (16%).

Overall, the analysis provides insights into the demographic and socio-economic characteristics of the respondents, highlighting key trends such as gender distribution, age groups, marital status, educational backgrounds, and occupational statuses within the sample population.

Table 4.2.2: Audiences Program Viewing Habits.

How often do you watch EBC-Wulo Adar TV program?					
Statement	Several times a week	Once a week	Less than once a week	Rarely (less than once a month)	Total
Viewing habit	41%	16%	21%	22%	100%

Source: Own Survey

Based on the provided data on audience program viewing habits, the analysis reveals the following insights:

Several Times a Week: The majority of the audience, constituting 41%, watches the program several times a week. This indicates a high level of engagement and regular viewership among this segment of the audience. They are likely dedicated viewers who prioritize the program in their weekly schedules.

Once a Week: 16% of the audience watches the program once a week. While this group represents a smaller proportion compared to those who watch several times a week, they still demonstrate consistent viewership habits, indicating a regular interest in the program.

Less Than Once a Week: 21% of the audience watches the program less than once a week. This category represents viewers who tune in occasionally but not on a regular schedule. They may catch episodes when they have time or when there is particular interest in a specific segment or topic.

Rarely: 22% of the audience rarely watches the program. This segment represents individuals who either have no interest in the program or are not aware of it. It's essential to understand the reasons behind their lack of viewership, whether it's due to preferences for other content, scheduling conflicts, or lack of awareness about the program.

Overall, the analysis highlights varying levels of engagement and frequency of viewership among the audience. Understanding these viewing habits can inform decisions related to programming scheduling, content creation, and audience engagement strategies to attract and retain viewers across different segments.

Table 4.2.3: Question regarding how audiences access the Wulo Adar TV program

Statement	How do you typically access the Wulo Adar TV program?			
	Through EBC/Television	Through Online Platforms	All	Total
Program Accessibility	19%	54%	27%	100%

Source: Own Survey, 2024.

Based on the data provided on the access audiences use to follow Wulo Adar program, Frequency of Access Audiences Use: Through EBC/Television: 66(19%) respondents, Through online streaming platforms: 187(54%) respondents, All: 93(27%) respondents.

The data shows that the majority of the audience, 54%, use online platforms to follow the Wulo Adar program. This is followed by those who access the programs by both options (27%) through EBC and/ or online platforms and those who use only EBC are (19%).

Hence, the analysis provides insights into the access audiences use to follow Wulo Adar programs, highlighting the prevalence of online platforms as a popular choice among the audience.

Table 4.2.4: The overall quality of the Wulo Adar program

Statement	Overall Program Quality: Respondents rating result					
	Excellent	Very Good	Good	Poor	Very Poor	Total
Information Sources Usage of the Program	13%	19%	19%	44%	5%	100%
Cultural Representation of Ethnic groups by the Program	9%	14%	26%	38%	13%	100%
Themes/Topics covered by the Program	21%	40%	28%	10%	2%	100%
The Narrative and Storytelling Technique of the Program	20%	23%	31%	21%	6%	100%
Visual and Aesthetic Settings(Descriptiveness) of the Program	21%	24%	33%	19%	3%	100%
Enhancement of Awareness Creation by the Program	16%	30%	38%	13%	3%	100%
The program is well organized and research based	8%	14%	31%	43%	4%	100%

Source: own survey result, 2024.

Content analysis of the surveyed data on overall program quality based on respondents' rating scale:

Information Sources Usage of the Program: Excellent: 13%, Very Good: 19%, Good: 19%, Poor: 44%, and Very Poor: 5%. A significant portion of respondents (44%) rated the information sources usage of the program as poor. Only a small percentage considered it excellent (13%) or very poor (5%).

Based on the feedback provided, there is need for improvement in this aspect.

Cultural Representation of Ethnic groups by the Program: Excellent: 9%, Very Good: 14%, Good: 26%, Poor: 38%, Very Poor: 13%.

Analysis: The majority of respondents (38%) rated the cultural representation of ethnic groups by the program as poor. A significant portion of respondents rated it as good (26%) or very poor (13%).

Therefore, as the data indicates there is a need for enhancements in cultural representation to align with respondent expectations.

Themes/Topics covered by the Program: Excellent: 21%, Very Good: 40%, Good: 28%, Poor: 10%, and Very Poor: 2%

Respondents generally found the themes/topics covered by the program to be positively rated, with a high percentage in the very good and good categories. Only a small percentage rated it as poor or very poor, indicating overall satisfaction of audiences in this aspect.

The Narrative and Storytelling Technique of the Program: Excellent: 20%, Very Good: 23%, Good: 31%, Poor: 21%, Very Poor: 6%

The narrative and storytelling technique of the program received mixed feedback, with a significant portion rating it as good (31%). A notable percentage of respondents rated it as poor (21%) or very poor (6%), suggesting the program areas for improvement in its storytelling approach.

Visual and Aesthetic Settings (Descriptiveness) of the Program: Excellent: 21%, Very Good: 24%, Good: 33%, Poor: 19%, Very Poor: 3%.

The visual and aesthetic settings of the program were generally well-received, with a high percentage in the good and very good categories. A small percentage rated it as poor or very poor, indicating a positive perception of the program's descriptiveness.

Enhancement of Awareness Creation by the Program: Excellent: 16%, Very Good: 30%, Good: 38%, Poor: 13%, Very Poor: 3%.

Respondents generally agreed that the program enhances awareness creation, with a majority of respondents' result fall in the good and very good categories.

Only a small percentage rated it as poor or very poor, overall it is indicating the programs positive impact on awareness creation among respondents.

The program is well organized and research-based: Excellent: 8%, Very Good: 14%, Good: 31%, Poor: 43%, Very Poor: 4%.

Based on the data, the organization and research-based nature of the program received mixed feedback, with a significant portion rating it as good (31%). A majority of respondents (43%) considered it poor

, suggesting the Wulo Adar program a need for improvements in organization and research integration in to their programs.

Overall, the content analysis of the surveyed data highlights areas where the program excels and areas that require attention for enhancing overall program quality and meeting respondent expectations. Even though, the program gets positive feedback by its qualities regarding the topics it covers, its Visual and Aesthetic Settings (Descriptiveness), and awareness creation efforts, addressing negative feedback related to the qualities of information sources usage, cultural representation, narrative technique, and research integration to their program content can lead to improved satisfaction and effectiveness of the program.

Table 4.2.5: Value perception of the Wulo Adar Program

Value Perception of the Program						
Statement	Audiences perception of values of the program					
	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
The program is important for entertaining	35%	40%	18%	7%	0%	100%
The program is important and educational	37%	43%	13%	5%	2%	100%
The program is important to preserve our cultural heritages	41%	44%	9%	5%	1%	100%
The program have a positive impact to feel accepting cultural diversity	27%	38%	16%	12%	7%	100%
The program has impact on the Culture of Ethiopia to be promoted and to gain tourist attraction	30%	42%	21%	5%	2%	100%

Source: own survey result, 2024

Based on the provided data on the value perception/importance of the Wulo Adar program, the analysis reveals the following insights:

Entertainment Value: 35% strongly agree and 40% agree that the program is important for entertaining. This indicates that a significant majority of respondents (75%) perceive the program as valuable for its entertainment content. Only a small proportion, 7%, disagree that the program is important for entertainment, suggesting a generally positive perception in this regard.

Educational Value: 37% strongly agree and 43% agree that the program is important and educational. This indicates that a substantial majority of respondents (80%) perceive the program as having educational value. Disagreement is minimal, with only 7% either disagreeing or strongly disagreeing.

Cultural Heritage Preservation: 41% strongly agree and 44% agree that the program is important to preserve cultural heritages. This suggests a strong perception among respondents (85%) regarding the program's role in cultural preservation. Disagreement is minimal, with only 6% either disagreeing or strongly disagreeing.

Promoting Cultural Diversity: 27% strongly agree and 38% agree that the program has a positive impact on feeling accepting of cultural diversity. While a majority still perceive a positive impact (65%), there is a higher level of neutrality and disagreement compared to the previous statements.

Impact on Ethiopian Culture and Tourism: 30% strongly agree and 42% agree that the program have impacts on the culture of Ethiopia to be promoted and to gain tourist attractions. Similar to the previous statement, while a majority perceive a positive impact (72%), there is a higher level of neutrality and disagreement.

Overall, the analysis indicates that the Wulo Adar program is generally perceived positively in terms of entertainment value, educational value, and cultural heritage preservation. However, there is slightly more variation in perceptions regarding its impact on promoting cultural diversity and attracting for tourism, with a notable proportion of respondents expressing neutrality or disagreement. Understanding these perceptions can inform strategies to enhance the program's effectiveness in these areas and to address any areas of concern or ambiguity.

Table 4.2.5: Aspects of the Program Audience Enjoyment Most

The Program aspect audiences enjoy most	Its Storytelling Technique	Its Themes/Topic Covered	Its Cultural representation	Its Visual/Aesthetic Settings	Other	Total
	22%	27%	13%	33%	5%	100%

Source: own survey result, 2024

Social Learning Theory Examining how viewers learn from observing media, this theory is relevant for understanding behavior change influenced by cultural TV programs. It highlights how media can serve as a source of learning, modeling, and social influence (Russell, Schau, & Crockett, 2013). It is helpful for understanding behavior change influenced by cultural TV programs and how media influences viewers' perceptions and actions.

Based on the provided data on the aspects of the program that audiences enjoy most, the analysis reveals the following insights:

Visual/Aesthetic Settings: The highest percentage of respondents, 33%, indicated that they enjoy the visual and aesthetic settings of the program the most. This suggests that audiences are particularly drawn to the program's visual presentation, which may include scenic locations, set design, cinematography, or overall production quality.

Themes/Topics Covered: 27% of respondents enjoy the themes or topics covered in the program the most. This indicates that audiences appreciate the content and subject matter explored within the program, suggesting that the program addresses relevant and engaging themes that resonate with viewers.

Storytelling Technique: 22% of respondents enjoy the storytelling technique of the program the most. This suggests that audiences are captivated by the narrative style, pacing, or structure of the storytelling employed in the program, indicating that effective storytelling enhances their viewing experience.

Cultural Representation: 13% of respondents enjoy the cultural representation depicted in the program the most. This indicates that audiences appreciate the program's efforts to authentically portray cultural

aspects, traditions, or identities, suggesting that cultural authenticity adds value to their viewing experience.

Other Aspects: 5% of respondents indicated other aspects of the program that they enjoy the most. While not specified in the data provided, this category may include factors such as character development, performances, music, or other elements that contribute to the overall enjoyment of the program.

Overall, the analysis suggests that audiences are most drawn to the visual/aesthetic settings, themes/topics covered, and storytelling technique of the program. Understanding these preferred aspects can inform content creation and production decisions to ensure that the program continues to resonate with viewers and maintain their engagement.

Table 4.2.6: Level of Audience Engagement by discussing or Sharing with others

Statement	Engagement Level of Audiences			
	Yes	No	Other	Total
Level of Engagement by discussing or/and Sharing with others	37%	41%	22%	100%

When we see Audience Engagement by discussing or Sharing with others the result shows, Yes: 37%, No: 41%, and Other: 22%. The data shows that 37% of respondents indicated that they engage with the program by discussing or sharing it with others. This suggests that a significant portion of the audience actively participates in spreading information about the Wulo Adar program. On the other hand, 41% of respondents stated that they do not engage in discussions or sharing about the program. This indicates a larger portion of the audience may not actively promote or talk about the program to others. The category "Other" at 22% could represent responses that fall outside the binary Yes/No options, such as occasional sharing or engagement.

According to Uses and Gratifications Theory This theory focuses on why people choose specific media content. It emphasizes viewer motivations and the gratification they seek from consuming media. For cultural TV programs, it sheds light on why individuals engage with particular content and what cultural needs it fulfills for them (Russell, Schau, & Crockett, 2013).

Overall, the analysis suggests that there is a mixed level of engagement among the audience when it comes to discussing or sharing the program with others. While a notable percentage actively engages in promoting the program, there is still a significant portion that does not participate in such discussions.

4.3 Qualitative Content Analysis of Key Informants

Interviewing is a qualitative research approach involving in-depth individual discussions with a small group of participants. These interviews seek to delve into their perspectives on particular concepts, programs, or circumstances. For example, researchers may ask about participants' experiences, expectations, opinions on program procedures, mechanisms, outcomes, and any personal transformations arising from their engagement with the program. (Minichiello, Hays, & Aroni, 2008). In-depth interviews are valuable for obtaining detailed information about an individual's thoughts, behaviors, and experiences. According to Boyce and Neale (2006), their primary advantage lies in providing more detailed insights compared to other data collection methods. For this specific research, interview was used to collect qualitative data from CBE Crew (Two producers, one editor, and one department director working in EBC) and experts in the area (one from culture and tourism bureau and the other two are from the community). Interviewee profile and code for questions regarding Opportunities and challenges of Wulo Adar Program are presented in Table 4.3.1 below.

Table 4.3.1: Interviewee profile and code

Profile Of the interviewee	Date of Interview	Coded As
Two Producer/Host(Face to Face)	Nov 7&12, 2024	EBC1
Editor(Phone)	Nov 16 2023	
Director(Phone)	Dec 6 2024	
Expert in the study area: Face to Face	Jan 14 2024	EXP1
Expert in the study area: Face to Face	Jan 21 2024	
Expert from Culture & Tourism Officer(Phone)	Feb 05 2024	EXP2

Source: Own interviewee demography and date of interview

I carefully transcribed the interviews word for word, making sure they were accurate and clear. The interviews were done in Amharic assuming the interviewees could express themselves fluently, although some were also good at English. Using Amharic helped the researcher to preserve the originality of their ideas since it's the native language of the main sources. The researcher precisely translated Amharic transcripts into English, maintaining the original meanings by considering context. After multiple reviews of each interview recording, I selected precise terms to accurately convey the interviewees' messages.

following the collection of data from EBC Crew and Experts through semi-structured interviews conducted by face-to-face and phone methods (refer Table 4.3.1), their responses were organized based on the theme of their responses. The respondents from EBC coded as EBC1, two experts in the field area coded as EXP1, one expert from the Culture and Tourism bureau coded as EXP2 according to the key informants' occupations.

The interview was focused on identifying the challenges faced by Wulo Adar TV program in promoting indigenous culture of Ethiopia and on exploring opportunities future use. The challenges are thematically organized as preproduction, production, and postproduction.

4.3.1 Challenges during Pre-Production

Production materials and/or budget constraints: Without its own budget, the TV program's production quality is at risk. Limited funds restrict access to essential elements such as costumes, props, and locations, potentially straining the production process. Crew members may have to accept minimal compensation. Tomas Verrette, director of Zero Gravity, highlighted budget constraints as a significant challenge during preproduction, noting that creators must balance artistic vision with financial limitations (Verrette, 2021). One informant from EBC1 said;

The program attracts a large audience across various platforms. For instance, on YouTube alone, no episode garners fewer than 20,000 views. It would have been beneficial if the revenue from YouTube viewership was allocated towards the program's budget. However, this aspect was overlooked due to the lack of ownership or attention from EBC management towards the program.

another source reiterated the lack of attention from EBC Management towards the Wulo Adar program. According to a source from EBC1;

even when the program faced termination a year earlier due to the producer's health issues, the management neither provided support nor inquired about the producer's situation, failing to take any action to ensure the program's continuity.

The researcher also noted that all videos uploaded to EBC-entertainment's YouTube channel in 2023 averaged 38,000 views up until December 31, 2023. It's highly likely that the current viewer count has increased beyond this average.

Regarding the material shortage, EBC1 informant emphasized;

There is no cloths and other materials to perform the program reflecting the local culture at the expected level. I used sometimes my own clothing materials buying from the market if market is available in the area, sometimes the region or/and area culture and tourism bureaus lend us to wear for the camera shooting.

Security issues: The other main obstacle faced by the program in planning to produce its content across various regions of the country is security concerns. Nearly all informants highlighted security issues as a significant challenge, hindering proactive planning and production of TV programs. One Informant from EBC1 clarified it;

We were planning to do a lot of programs in different areas of regions we didn't cover before, but the current security situation of the country didn't allow us to do per our plan.

The other informant from EBC1 also stated;

Currently, we refrain from using cars due to safety concerns. Once we receive confirmation about the safety of the area from regional authorities and respective security institutions, we opt for air travel to reach regional cities and towns. Subsequently, transportation and other arrangements to access the program production area/community are facilitated by the regions and districts.

Meeting deadlines: The absence of effective scheduling coordination poses a considerable obstacle in meeting deadlines for program production, consequently impacting the delivery of quality content and timely broadcasting to viewers. Despite the absence of script development and casting in Wulo Adar, the planning of timelines for punctual broadcasting remains a demanding task, necessitating efficient coordination and organization prior to actual production (Verrette, 2021). Regarding this challenge informant from EBC1 said;

meeting program production and broadcast deadlines is challenging due to factors like scheduling coordination, resource management, and unexpected technical issues. External factors such as weather, regulations, and enough talent availability also play a role. Overall, the need for intricate coordination and management makes meeting deadlines a significant challenge.

4.3.2 Challenges during Production

According to Sherman, location selection, technical execution, and diversity in crew are challenges that happened during production stage of cultural TV programs (Sherman, 2018).

Location Selection: Finding and securing suitable filming locations that align with the cultural context and story needs can be challenging because of locating and ensuring appropriate filming locations that resonate with the cultural context and narrative requirements can prove to be a daunting task (Stebleva, 2024). Arguing with this claim informant from EX1 said;

As I saw from the broadcasted programs, the host or the program producer occasionally selects filming locations randomly during production events. This haphazard approach can result in episodes lacking momentum and consistency at times.

Technical Execution: Achieving seamless technical quality (lighting, sound, design, visual effects) while staying true to cultural authenticity is a delicate balance (Sherman, 2018). But, in Wulo Adar case one informant from EBC1 Said;

The program hasn't its own director and editor. It is planned, produced, edited, and presented by one single person who host the program. Only one camera man goes together with the host.

Diversity in Crew: According to Sherman, it's crucial to have a varied production team that mirrors the culture being depicted to achieve authentic storytelling (Sherman, 2018). In this case, when we come to Wulo Adar TV program, it is observed from broadcasted programs that Askale Tesfaye (the host) and one camera man are the only crew members in almost all of the time. One informant from EBC1 reason out;

The EBC management shows negligence in acknowledging and valuing the significance of the program. They fail to take action when other media outlets plagiarize and utilize the program's content. Additionally, they changed the streaming time of the program from Sunday at noon to Sunday afternoon at 5:00 PM. And, no announcement was done for audiences.

4.3.3 Post-Production Challenges

Initial, a known film director, explained the Post-Production Challenges of Editing and Post-Processing impacts on the final program quality as ‘to maintain cultural tones during editing and post-production is critical. Decisions related to pacing, music, and visual effects impact the final product (Initial, 1966-1969). When asked about this, as informant from EBC1;

Since the program is handled by a single individual from start to finish, it's possible that the quality of the program content is lower compared to if it were created through team collaboration. This aligns with the proverbial wisdom that "two heads are better than one." The producer covers programs and collect backlog, then release cutting fitting for a 30 minutes' program.

distribution and audience reception of EBC content: EBC has Limitations in conducting research and considering audiences' feedback rather its highly propaganda reporting (Berhie, 2017) and media management problems (Lencho, 2015), by disregarding public interest under the pretext of protecting government interest, has impacts on audiences reception of the content. An informant from EX1 said;

As an organization, EBC is grappling with a crisis of public trust. Consequently, when surveyed, viewers commonly report accessing the Wulo Adar program through social media or online platforms. Some viewers may even be unaware of the program's broadcast schedule.

The results from the surveys further substantiate the assertion that the majority of audiences access the Wulo Adar program through online platforms. Specifically, 54% of respondents indicated accessing the program online, while only 19% reported accessing it through EBC.

Effective distribution and audience reception are vital for the success of TV content. A carefully planned distribution strategy can enhance content accessibility and reach, whereas favorable audience reception can result in heightened viewership, interaction, and viewer loyalty (Schrøder, 2019).

4.3.4 Opportunities of the Program

The opportunities for Cultural TV Program producers, specifically for Wulo Adar TV program, are explored from key informants selected for this study. The opportunities identified organized thematically as below;

Audience Engagement: refers essential for building and sustaining a loyal viewer base, improving content quality, fostering community, and driving the success of TV programs. Wulo Adar presents a

significant opportunity with a wide-reaching audience, both locally and globally. This sentiment was echoed by an informant from EBC1;

After considerable effort over time, the program has established its own brand. Numerous respected religious leaders, musicians, experts, and high-ranking government officials have personally expressed appreciation for the program and acknowledged the contributions of the program crew. This recognition represents a significant opportunity, in my opinion.

Competition is also another opportunity that makes producers to create and innovate their programs to keep and increase their viewers base.

Multimedia platforms: *EX1 stated:*

Multimedia platforms are opportunities that makes easy education and cultural promotion to pass on for future generations. Specifically concerning the Wulo Adar program, its dissemination through mainstream media like EBC and online streaming platforms such as YouTube and Facebook is highlighted as a significant opportunity. The speaker personally attests to accessing the program through social media channels, underscoring the program's broad reach and impact facilitated by multimedia platforms.

Increased Accessibility and Reach the program is accessible nationally and internationally that This presents a notable opportunity for establishing connections with a diverse international audience. Given the program's focus on rural areas, it also offers the program crew the chance to gain new experiences and skills from various cultures, thereby inspiring producers to exert maximum effort. In the context of Ethiopia, producing TV programs in rural areas inherently represents a valuable opportunity. It is essential to extend the scope of cultural TV programs to rural regions, which are home to a substantial portion of the population. By enhancing accessibility, these programs can effectively engage a wide range of audiences and promote cultural understanding (UNESCO, 2022).

One informant from EBC1 stated it;

The recognition and feedback I've received from Ethiopians in the global community serve as a source of motivation, spurring me to exert my utmost effort.

Easy feedback collection platforms from audiences is another opportunity for Leveraging quality content to attract and retain audiences in a competitive landscape. Informant from EX2 Said;

Digital technology aids television program producers in numerous ways. One such advantage is the elimination of the need for on-site research; instead, producers can gauge audience preferences by monitoring social media channels. By reviewing comments and discerning audience desires, producers can refine and deliver content that effectively satisfies viewers.

4.4 Discussion and Interpretation of the findings

In this part, as mentioned in the methodology section, the research design used for this study is convergent parallel design with integration of qualitative and quantitative research activities brought together to gain greater insight about the study. Without integration, the knowledge yield is equivalent to that from a qualitative study and a quantitative study undertaken independently, rather than achieving a “whole greater than the sum of the parts.” (Barbour., 1999). The process of triangulating findings from different methods takes place at the interpretation stage of a study when both data sets have been analyzed separately. triangulating findings require researchers to list the findings from each component of a study on the same page and consider where findings from each method agree (convergence), offer complementary information on the same issue (complementarity), or appear to contradict each other (discrepancy or dissonance), Explicitly looking for disagreements between findings from different methods is an important part of this process (Farmer, Robinson, & Elliott , 2006).

Therefore, in this section, for some important variables that need more emphasis to understand and to gain insight about the program, finding from the 14 programs, 346 respondents through questionnaires, and Seven key informants via interviews are discussed comparing each other where they agree, complement, and contradict with the support of previous studies and theories according to the research questions starting with key variables.

Representation: Representation Matters: The portrayal of different social, ethnic, and cultural backgrounds on TV significantly impacts viewers that is why Representation matters, especially for racial and ethnic minorities. Historically, TV programs often presented Caucasians as the norm, while minorities were relegated to stereotypes. However, efforts to improve representation have gradually increased over time (Sundem, 2011), and that is important to promote culture. However, the analysis about the program focus areas from the 14 programs broadcasted in one year indicates that there is a potential imbalance in the representation of different ethnic groups within the broadcasted programs. This finding is agreed with the finding to asses’ audiences’ perspective collected from audiences that The majority of respondents (38%) rated the cultural representation of ethnic groups by the program as poor and need improvement. This representation imbalance might have contributing factors connected with the findings from key informants about the program challenges in different stages of its production. For example, the challenges of Production materials and/or budget constraints, Security concerns that hinders proactive planning and production, lack of enough staffs to meet deadlines, lack of diversity in the crew, the lack of ownership or attention from EBC management towards the program.

In addition to the above findings, According to the Previous study conducted by (Legesse, 2017), highlighted that the general time given to culture program in EBC were not enough. When we come to Wulo Adar the time slot given to present one program is 30 minutes' which might not enough to shape audiences and to create sense of identity. According to social identity theory, Representation in media plays a crucial role in shaping cultural identity. The limited time slot given to cultural programs, as highlighted in the study, suggests that there may not be enough opportunity for audiences to engage with and develop a sense of cultural identity through TV programming.

According to Cultural Production Theory that examines the social, economic, and institutional factors that shape the production of culture, including media content (David, 2019). The challenges identified in the production of TV programs, such as production materials and budget constraints, lack of diversity in the crew, and lack of attention from management, highlight the structural barriers that contribute to imbalanced representation.

Narrative theme and storytelling technique

Examining Narrative Themes and Storytelling involves assessing the cultural relevance and engagement of central themes and narratives within a show. This analysis delves into how the program explores cultural dilemmas, values, and experiences, and evaluates the storytelling techniques employed, such as folklore, historical events, and personal anecdotes, to convey cultural messages (Russell, Schau, & Crockett, 2013). From the data collected through content analysis of the programs, it is evident that the most prevalent narrative theme is "Social," followed by themes that are a blend of "Social and Economy." Conversely, themes related solely to "Economy" and combinations of "Economy and Technology" have the lowest frequency. This suggests that the program may prioritize exploring social aspects and their intersection with the economy over standalone economic or technological aspects. furthermore, respondents positively rated the themes/topics covered by the program, with a high percentage falling within the "very good" and "good" categories, indicating audience satisfaction in this

regard. Despite facing challenges, the program manages to attract a large audience across various platforms. Notably, on YouTube alone, every episode garners at least 20,000 views, as confirmed by informant EBC1.

The Wulo Adar program demonstrates a commendable level of audience engagement, presenting a significant opportunity to reach a wide-ranging audience both locally and globally. Through persistent effort over time, the program has established its own brand. Esteemed religious leaders, musicians, experts, and high-ranking government officials have personally expressed appreciation for the program and recognized the contributions of the program crew. This recognition serves as a significant opportunity to further strengthen the program's impact in this aspect.

When considering storytelling techniques of the program, the data from the programs content analysis highlights that Entertainment and Cultural Preservation emerge as the primary focus area, constituting 43% of occurrences, followed by Education at 21%. This indicates a strong integration of entertainment with cultural preservation efforts, suggesting the program aims to engage audiences while also conveying cultural knowledge and values.

This finding aligns with audience feedback, with a significant portion rating the program as good (31%). However, there are notable percentages of respondents who rated it as poor (21%) or very poor (6%), indicating areas for improvement in the storytelling approach.

This need for improvement is underscored by insights from key informants, such as EX2, who highlight the importance of digital feedback collection platforms. By utilizing social media channels to monitor audience comments and preferences, producers can effectively gauge audience desires and refine content accordingly, ensuring it better satisfies viewers' expectations.

Visual and Aesthetic Settings

Assessing visual elements such as costumes and set design is crucial for capturing cultural aesthetics and enhancing the overall cinematic experience. Set design, in particular, collaborates with other aspects of filmmaking like lighting, costumes, and sound design to create a cohesive visual language that effectively communicates the filmmaker's intended message to the audience (Deguzman, 2023). Deguzman further emphasizes that focusing on descriptive settings during host performances reflects a commitment to crafting visually captivating and aesthetically pleasing experiences for viewers.

According to the findings from content analysis, all instances of host performances—14 in total—fall under the Descriptive category, indicating a predominant emphasis on providing detailed and vivid descriptions of settings during these performances. This suggests a deliberate effort to engage the audience through rich visual storytelling. Audience feedback validates this notion, with the majority of responses rating the visual and aesthetic elements of the program as "good" and/or "very good." Although a small percentage rated these aspects as "poor" or "very poor," the overall perception of the program's descriptiveness remains positive.

However, challenges persist, as highlighted by key informant EBC1, regarding the availability of culturally authentic clothing and materials. Hosts often rely on their own resources, purchasing materials from local markets, and occasionally receive support from regional culture and tourism bureaus for filming. This underscores the need for increased attention from EBC management to effectively address these challenges and ensure the authenticity and richness of visual presentations in the program.

Social context and relevance

Social context and relevance encompass the program's ability to address contemporary issues, contributing to cultural awareness and fostering social dialogue (Russell, Schau, & Crockett, 2013). The content analysis findings reveal the program's significant impact on both cultural awareness and social dialogue, highlighting its relevance in tackling present societal challenges and nurturing a more inclusive community. This aligns with audience feedback, where respondents generally acknowledge the program's role in enhancing awareness and stimulating social discourse, with the majority rating it positively as "good" or "very good." Although a small percentage of respondents rate it negatively, overall, the program's influence on awareness and dialogue creation is perceived positively among the audience.

The accessibility of the program through online media platforms further contributes to its impact, as viewers commonly access the Wulo Adar program through social media or other online channels. Some viewers may even be unaware of the program's broadcast schedule, reflecting a broader crisis of public trust faced by EBC, as noted by informant EX1. Furthermore, audience feedback regarding the perceived value of the program indicates positive perceptions in terms of entertainment, education, and cultural heritage preservation. However, there are varying opinions regarding its effectiveness in promoting cultural diversity and attracting tourism, with a notable proportion of respondents expressing neutrality

or disagreement. Understanding these perceptions can guide strategies to enhance the program's effectiveness in these areas and address any areas of concern or ambiguity.

Collaborations and Community involvement

According to the results of the content analysis, the program predominantly relies on input from community members and observations by journalists (program producer), with minimal involvement of experts and no utilization of publications. The finding from the Key informants indicate that this reliance only on community input and journalist observations may stem from time constraints faced by producers due to staffing shortages and difficulties in meeting deadlines. Despite these challenges, the explored findings about the opportunities of the program, there are opportunities for collaboration and community engagement. However, the program's journey towards cultural preservation and audience engagement remains ongoing, highlighting the need for a more structured and research-integrated approach that involves greater participation from experts and incorporates relevant publications. Drawing from cultivation theory, which emphasizes understanding the cultural impact of programming, it becomes crucial to grasp how cultural content involving community members, experts, research, and pertinent publications together can strengthen the content and shapes viewers' beliefs and attitudes (Russell, Schau, & Crockett, 2013).

Overall Value Perception of the Wulo Adar Program: Based on the Diffusion of Innovations Theory, which explores the spread of new concepts, practices, or technologies in society, we can gain insight into how innovative content becomes popular among viewers of cultural television shows (Russell, Schau, & Crockett, 2013). To examine this notion, a study was conducted on audience perceptions of the Wulo Adar program. Despite facing numerous hurdles during production, as reported by insiders, feedback from participants illuminates several significant aspects of the Wulo Adar program, each with their own unique details.

Entertainment Value: A large majority of respondents (75%) view the program as valuable for its entertainment content, with only a small minority (7%) disagreeing with its entertainment value.

Educational Value: A significant majority (80%) perceive the program as having educational merit, with minimal disagreement (7%).

Cultural Heritage Preservation: Respondents strongly believe (85%) in the program's role in preserving cultural heritages, with minimal disagreement (6%).

Promoting Cultural Diversity: Although a majority (65%) perceive a positive impact on embracing cultural diversity, there is a higher level of neutrality and disagreement compared to other aspects.

Impact on Ethiopian Culture and Tourism: A majority (72%) perceive a positive impact on Ethiopian culture and tourism, but there is a higher level of neutrality and disagreement compared to other statements.

Overall, the program is generally viewed positively in terms of entertainment value, educational value, and cultural heritage preservation. However, there is slightly more variability in perceptions regarding its impact on promoting cultural diversity and attracting tourism, with a notable proportion of respondents expressing neutrality or disagreement.

Understanding these perceptions can inform strategies to enhance the program's effectiveness in these areas and address any concerns or uncertainties among the audience. This may involve incorporating more elements that promote cultural diversity or showcasing the program's impact on tourism more effectively.

CHAPTER FIVE

CONCLUSION AND FINDINGS

5.1 Conclusion

The research on the Wulo Adar TV program encompasses various aspects, including quantitative content analysis, questionnaire responses, and interviews with key informants. Here's a synthesized summary of the findings:

Quantitative Content Analysis: According to the 14 programs content analysis, female characters are more predominant among the main characters compared to male characters. The representation of female characters is significantly higher, comprising almost two-thirds of the total main characters, while male characters make up a little over one-third. This suggests that the story the program made may have a focus on female perspectives, experiences, and narratives.

Coverage of Ethnic Groups (Representation): this variable represents the program diversity for which ethnicity the program is focused. Based on the finding, BG, SNNP, and Amhara receive the most coverage, while several other ethnicities receive minimal or no coverage at all. This analysis indicates a potential imbalance in the representation of different ethnic groups within the broadcasted programs.

Theme of the Program: refers the narrative theme the program is focusing in the context of Economy, Political, Social, Technological, or Mixed? The finding shows that the most prevalent narrative theme of the program is "Social," followed by Mixed (Social and Economy). "Economy alone" and Mixed (Economy and Technology) themes have the lowest frequency 7% each. This suggests that the program might emphasize social aspects and their intersection with the economy more than standalone economic or technological aspects.

Story Telling Technique to Convey Message: The program focus area used to transfer cultural messages. the most prominent storytelling technique used to convey cultural messages is "Entertainment and Cultural Preservation," which constitutes 43% of the occurrences. This suggests that the program prioritizes engaging and entertaining storytelling while also focusing on preserving cultural elements.

Visual and Aesthetic Settings: Descriptiveness of the host performance the finding emphasis on descriptive settings in host performances suggests a commitment to creating visually compelling and aesthetically pleasing experiences for the audience.

Social Context and Relevance: Assess the program impact on cultural awareness or/and social dialogue.

Cultural Awareness: There is only 1 instance of Cultural Awareness, accounting for 7% of the total. This suggests that the hosts occasionally incorporate elements of cultural awareness into their performances, potentially highlighting diverse cultural perspectives or traditions.

Social Dialogue: There are 2 instances of Social Dialogue, making up 14% of the total. This indicates that the hosts sometimes engage in social dialogue during their performances, potentially discussing social issues, current events, or interacting with the audience on a more personal level.

Mixed: The majority of instances (11 out of 14) fall under the Mixed category, representing 79% of the total. This suggests that the hosts often incorporate a mix of cultural awareness and social dialogue elements into their performances, creating a diverse and dynamic social context that is relevant to a wide range of audiences.

Collaboration and Community Involvement: refers to different organizations and experts in the area, which can be used as the source of the program. According to the finding the program primarily relies on input from community members and observations from journalists, highlighting its commitment to engaging with local communities and integrating journalistic viewpoints. Although it also involves cultural institutions and experts, their involvement is less emphasized, and publications are not integrated into the program's collaboration and community engagement strategies.

Culture Type: Cultural Types Covered by the program: the type of culture the program is focusing is mixed (71%), material (21%), and non-material (7%) respectively. the program's coverage of cultural types indicates a recognition of the multifaceted nature of culture, with a focus on embracing diversity. By engaging with mixed cultural types, including both material and non-material aspects.

Program Type/Model: refers whether the program is focused on event based or planned programs. the data indicates a slightly higher prevalence of planned activities compared to event-based ones within the program. The combination of both planned and event-based modalities suggests a diverse approach

to engaging with the community, offering a mix of structured programming and dynamic event-driven experiences to meet the needs and interests of the program's audience.

When we see audience feedback about the program, out of the total 385 questionnaires distributed, 346 respondents responded and returned the questionnaires that is contributing near 90% response rate. According to Mugenda and Mugenda (2003), a response rate of 50% is adequate for analysis and reporting; a rate of 60% is good and a response rate of 70% and over is excellent; therefore, the 90 percent response rate for this study was suitable for the analysis and reporting.

Sex of Respondents: Male: 218 (63%) respondents Female: 128(37%) respondents

The data shows that the majority of the respondents are male, accounting for 63% of the total respondents, while female respondents make up 37% of the sample.

Age of Respondents: Below 20: 35(10%) respondents, 21-30: 170(49%) respondents, 31-40: 91(26%) respondents, Above 41: 49(14%) respondents.

The data indicates that the largest age group among the respondents is in the 21-30 age range, representing almost half (49%) of the total sample.

Marital Status of Respondents: single: 157(43%) respondents, married: 186(51%) respondents, divorced: 21(6%) respondents. The analysis of the marital status of respondents based on the provided data reveals that the surveyed population is diverse in terms of marital status, with significant proportions of both single and married individuals, along with a smaller percentage of divorced individuals. The data reveals that the majority of respondents are married, comprising 51% of the total sample.

Education Status of Respondents: Student: 48(14%) respondents, Bachelor: 246(71%) respondents, Masters: 45(13%) respondents, PhD and above: 3(1%) respondents, Other: 3(1%) respondents

The data shows that a significant portion of the respondents have a Bachelor's degree, with 71% falling into this education status category.

Occupation of Respondents: Government: 152(44%) respondents, By Self: 138(40%) respondents, Dependent on family: 56(16%) respondents. The data shows that the highest percentage of respondents are government organization workers (44%), followed by those working in self-employed positions (40%), and the remaining are dependent on families (16%).

Audiences Program Viewing Habits of the program: The majority of the audience, constituting 41%, watches the program several times a week, 16% of the audience watches the program once a week, 21% of the audience watches the program less than once a week, and 22% of the audience never watches the program.

For the Question regarding how audiences access the Wulo Adar TV program; Based on the data provided on the access audiences use to follow Wulo Adar program, Frequency of Access Audiences Use: Through EBC/Television: 66(19%) respondents, Through online streaming platforms: 187(54%) respondents, All: 93(27%) respondents.

The overall quality of the Wulo Adar program assessed by variables of Sources Usage of the program, Representation of Ethnic groups, Themes/Topics covered, Narrative and Storytelling Technique, Visual and Aesthetic Settings (Descriptiveness of the program), Awareness Creation, organization of the program are variables.

Information Sources Usage of the Program: Excellent: 13%, Very Good: 19%, Good: 19%, Poor: 44%, and Very Poor: 5%. A significant portion of respondents (44%) rated the information sources usage of the program as poor. Only a small percentage considered it excellent (13%) or very poor (5%).

Cultural Representation of Ethnic groups by the Program: Excellent: 9%, Very Good: 14%, Good: 26%, Poor: 38%, Very Poor: 13%.

Themes/Topics covered by the Program: Excellent: 21%, Very Good: 40%, Good: 28%, Poor: 10%, and Very Poor: 2%.

The narrative and storytelling technique of the program received mixed feedback, with a significant portion rating it as good (31%). A notable percentage of respondents rated it as poor (21%) or very poor (6%), suggesting the program areas for improvement in its storytelling approach.

The visual and aesthetic settings of the program were generally well-received, with a high percentage in the good and very good categories. A small percentage rated it as poor or very poor, indicating a positive perception of the program's descriptiveness.

Enhancement of Awareness Creation by the Program Respondents: generally agreed that the program enhances awareness creation, with a majority of respondents' result fall in the good and very good categories.

The program is well organized and research-based: Excellent: 8%, Very Good: 14%, Good: 31%, Poor: 43%, Very Poor: 4%.: Based on the data, the organization and research-based nature of the program received mixed feedback, with a significant portion rating it as good (31%). A majority of respondents (43%) considered it poor, suggesting the Wulo Adar program a need for improvements in organization and research integration in to their programs.

Regarding The program organization and research-baseness: Excellent: 8%, Very Good: 14%, Good: 31%, Poor: 43%, Very Poor: 4%.

Based on the data, the organization and research-based nature of the program received mixed feedback, with a significant portion rating it as good (31%). A majority of respondents (43%) considered it poor, suggesting the Wulo Adar program a need for improvements in organization and research integration in to their programs.

Value perception of the Wulo Adar Program by audiences: Entertainment Value: 35% strongly agree and 40% agree that the program is important for entertaining. This indicates that a significant majority of respondents (75%) perceive the program as valuable for its entertainment content. Only a small proportion, 7%, disagree that the program is important for entertainment, suggesting a generally positive perception in this regard.

Educational Value: 37% strongly agree and 43% agree that the program is important and educational. This indicates that a substantial majority of respondents (80%) perceive the program as having educational value. Disagreement is minimal, with only 7% either disagreeing or strongly disagreeing.

Cultural Heritage Preservation: 41% strongly agree and 44% agree that the program is important to preserve cultural heritages. This suggests a strong perception among respondents (85%) regarding the program's role in cultural preservation. Disagreement is minimal, with only 6% either disagreeing or strongly disagreeing.

Promoting Cultural Diversity: 27% strongly agree and 38% agree that the program has a positive impact on feeling accepting of cultural diversity. While a majority still perceive a positive impact (65%), there is a higher level of neutrality and disagreement compared to the previous statements.

Impact on Ethiopian Culture and Tourism: 30% strongly agree and 42% agree that the program have impacts on the culture of Ethiopia to be promoted and to gain tourist attractions. Similar to the previous statement, while a majority perceive a positive impact (72%), there is a higher level of neutrality and disagreement.

Qualitative Content Analysis of Key Informants also reveals the following regarding the challenges and opportunities of the Wulo Adar program.

Production Materials and Budget Constraints: The absence of a dedicated budget puts the production quality of the TV program at risk. Limited funds hinder access to essential elements like costumes, props, and locations, potentially affecting the overall production process. Crew members may need to accept minimal compensation due to budget limitations. Despite the program's substantial audience across various platforms (such as YouTube), the revenue generated from viewership hasn't been allocated toward the program's budget due to lack of attention from EBC management.

Material Shortage: The program struggles to reflect local culture at the expected level due to a lack of clothing materials. In some cases, crew members have resorted to using their own clothing materials purchased from local markets. Occasionally, the region or area's culture and tourism bureaus lend clothing for camera shooting.

Security Concerns: Security issues pose a significant obstacle to planning and producing content across different regions of Ethiopia. The current security situation prevents the program from executing its plans in previously uncovered areas. The program now avoids using cars for safety reasons. Instead, air travel is preferred once regional authorities and security institutions confirm the area's safety.

Meeting Deadlines: Effective scheduling coordination is crucial for meeting program production and broadcast deadlines. Despite the absence of script development and casting in Wulo Adar, planning timelines for punctual broadcasting remains challenging. External factors such as weather, regulations, and talent availability also impact meeting deadlines.

The program Wulo Adar offers several opportunities for audience engagement, branding, competition, and leveraging multimedia platforms. Audience engagement is crucial for building a loyal viewer base and improving content quality, with the program having a wide-reaching audience locally and globally. The program has established its own brand and garnered recognition from respected figures,

representing a significant opportunity. Competition drives innovation in program creation. Leveraging multimedia platforms enables easy feedback collection and education/cultural promotion, enhancing accessibility and reach nationally and internationally. Access to rural areas provides a chance to connect with diverse audiences and gain new experiences. Overall, these opportunities underscore the program's potential for success and impact.

5.2 FINDINGS

Based on the extensive analysis provided, the following conclusions are drawn regarding the Wulo Adar program:

Representation and Cultural Identity: The program faces challenges in adequately representing various ethnic groups, potentially due to production constraints such as budget limitations and staffing shortages.

Limited time slots for cultural programming may hinder the audience's ability to engage with and develop a sense of cultural identity through television.

Structural barriers, including budget constraints and lack of diversity in production teams, contribute to imbalanced representation, aligning with Cultural Production Theory.

Narrative Themes and Storytelling Techniques: The program effectively prioritizes social themes and their intersection with the economy, engaging audiences with a blend of entertainment and cultural preservation efforts.

Audience feedback generally reflects satisfaction with the program's themes and storytelling techniques, although there is room for improvement, especially in addressing negative feedback through digital platforms.

Visual and Aesthetic Settings: The program excels in providing detailed and vivid descriptions of settings during host performances, contributing to a visually captivating experience for viewers.

Challenges persist regarding the availability of culturally authentic clothing and materials, highlighting the need for greater attention from management to ensure authenticity and richness in visual presentations.

Social Context and Relevance: The program significantly impacts cultural awareness and social dialogue, fostering inclusivity and addressing contemporary issues effectively.

While generally perceived positively, there are areas where perceptions vary, such as promoting cultural diversity and attracting tourism, suggesting opportunities for improvement and clearer communication of the program's objectives.

Collaborations and Community Involvement: The program heavily relies on community input and journalist observations, indicating potential limitations in incorporating expert insights and research.

Enhanced collaboration with experts and utilization of relevant publications could strengthen the program's content and its impact on shaping viewers' beliefs and attitudes.

Overall Value Perception: The Wulo Adar program is generally valued for its entertainment, educational content, and cultural heritage preservation efforts.

While it positively impacts Ethiopian culture and tourism to some extent, there are opportunities to improve perceptions regarding its role in promoting cultural diversity and attracting tourism, possibly through strategic adjustments in content and messaging.

In summary, while the Wulo Adar program demonstrates strengths in various aspects, such as storytelling and cultural preservation, addressing challenges related to representation, audience engagement, and strategic collaborations can further enhance its impact and effectiveness in fulfilling its objectives.

5.3 RECOMMENDATION

Based on the analysis, here are some key recommendations.

For the Producers: Enhance Ethnic Representation: ensure greater inclusivity by increasing representation of underrepresented ethnic groups, fostering cultural diversity, and promoting a more comprehensive portrayal of Ethiopia's rich cultural heritage.

Strengthen Pre-Production Processes: Address budget constraints and security concerns to facilitate smoother planning and production. Invest in adequate resources for production materials and crew compensation, while prioritizing safety protocols to mitigate security risks.

Improve Post-Production Collaboration: Implement collaborative editing and post-processing techniques to enhance program quality and cultural authenticity. Consider forming a dedicated team to handle post-production tasks and ensure consistency in content delivery.

Diversify Program Themes: While maintaining a focus on social issues, explore a wider range of narrative themes to cater to diverse audience interests and preferences. Incorporate more themes related to economy, technology, and other cultural aspects to broaden the program's appeal.

Optimize Audience Engagement: Actively seek and incorporate audience feedback to continuously improve program quality and relevance. Utilize digital platforms for easy feedback collection and foster community engagement through interactive initiatives and discussions.

Expand Collaborative Partnerships: Strengthen collaborations with cultural institutions, experts, and community stakeholders to enrich program content and promote cultural exchange. Leverage journalistic perspectives to provide deeper insights and diverse viewpoints.

Invest in Training and Capacity Building: Provide training and capacity-building opportunities for program staff to enhance technical skills, storytelling techniques, and cultural sensitivity. Empower staff to effectively navigate production challenges and maximize creative potential.

Promote Multifaceted Cultural Preservation: Emphasize a holistic approach to cultural preservation that encompasses both material and non-material elements. Explore innovative ways to integrate traditional practices, rituals, and storytelling methods into program content to preserve and celebrate Ethiopia's cultural heritage.

By implementing these recommendations, the program can further strengthen its impact, reach, and effectiveness in promoting indigenous Ethiopian culture while fostering greater audience satisfaction and engagement.

5.4 Suggestions for Future Research

Finally, the researcher has argued that the study in the cultural areas of Ethiopia should be expanded and believed this study is a good starting point for further research. By conducting research in these areas, scholars can further explore the impact of media representation on cultural identity, assess the effectiveness of production processes and audience engagement strategies, and contribute to the advancement of cultural preservation efforts in media programming.

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ADDIS ABABA UNIVERSITY

SCHOOL OF JOURNALISM AND COMMUNICATION, SCHOOL OF
GRADUATE STUDIES

Appendix

Questionnaire to be filled in by Audiences

Dear respondents!

I am, Mariye Erkyihun, conducting a research with a title ‘‘A Content Analysis and Audiences Opinions on EBC ‘‘Wulo Adar’’ TV Program in Promoting Ethiopian Culture’’ to fulfill the requirements of a Master of Arts (M.A.) Degree in Journalism and Communications. Thus, to assess the program quality and its value in promoting Ethiopian culture, your genuine and open response will be critical for the comprehensiveness of my study. You are, therefore, kindly requested to fill in the questionnaire honestly and as truthfully as you can.

If you need any clarification or more information, please do not hesitate to contact me through the Email: erkmar2001 @gmail.com

Thank you in advance for your cooperation!

Instruction: Please mark your answer with a tick mark (√) or circle in the space provided.

N.B. You don't need to write your name or the name of your institution either.

Part One:

I. General information of Respondents (Q2-as mentioned in the methodology section, the study population respondents are b/n age 15-65. Hence, the below age options are set deliberately)

1. Gender of Respondents: A. Male B. Female

2. Age of Respondents: A. 15-19 B. 20-30 31-40 D.41-65

3. Marital Status of Respondents

A. Single/widowed B. Married C. Divorced

4. Educational status of respondents: (for illiterate and high school students there is an option to fill other by specifying it)

A. College diploma B. Bachelor C. Masters D. PhD Other

5. Work experience of respondent's A. 1- 5 years B. 6-10 years C. Above 11 years

6. Geographic Location: AA Tigray Amhara Oromia Sothorn Nation Nationalities Sidama Benshangul Gumuz

II. Assessing the impact of Wulo Adar TV programs on cultural promotion from the audience's perspective (Audiences in the selected Seven regions).

1. Audience Perception of Cultural Content of the wulo Adar Program: With the Objective to Program Viewing Habits:

A. How often do you watch EBC-Wulo Adar TV program?

A/ Daily B/ Several times a week C/ once a week D/less than once a week E/ Never (less than once a month)

B. How do you typically access the Wulo Adar TV program?

A/ Through EBC/Television B/ Through online streaming platforms C/ Through other options
D/ All

C. Is the program broadcasted in a preferred time slots? A. Yes B. No C. None

2. Program perception and Enjoyment Obj- Assess the entertainment factor and viewer engagement.

Instruction: After reading the statement carefully please select your agreement level by putting a tick (√) mark in the box.

2.1 Understand how viewers perceive The overall quality of the Wulo Adar program: In terms of the given aspects below, please tick if you rate, Excellent=5, Very good=4, Good= 3, Poor = 2, Very Poor = 1

N ^o	Statements	Agreement Level				
		1	2	3	4	5
A	How do you rate the information sources usage of the Wulo Adar program?					
B	How do you rate the cultural representation of ethnic groups by Wulo Adar program?					
C	How do you rate the Themes/Topics covered by Wulo Adar program?					
D	How do you rate the Narrative and Storytelling Technique of Wulo Adar program?					
E	How do you rate the Visual and Aesthetic Settings(Descriptiveness) of the Wulo Adar program?					
F	How do you rate the enhancement of awareness creation of Wulo Adar program?					

2.2. Audience Enjoyment

A. Did you find the program entertaining? A. Yes B. No C. Neutral D. Other (Please specify)

.....

B. What Aspects of the Wulo Adar TV program do you enjoy most? You can choose and circle more than one answer

A. Storytelling Technique B. Themes/Topic Covered C. Cultural representation D. Visual/Aesthetic Settings E. Other (please specify).....

C. Did you discuss the content with others or share it on social media? A. Yes B. No C. Other (please specify)

3. Perceived Impact on Cultural Acceptance

Based on the Given aspects below, how much do you agree on the Wulo Adar TV program effect in promoting Ethiopian culture?

N ^o	Statements	Agreement Level
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		1	2	3	4	5
A	The program is important to preserve our Culture					
B	The program is important to have knowledge of our own culture					
C	The program influenced my attitude towards other cultures					
D	The Program have positive impacts on nurturing people to remain with own culture					
E	The program makes me feel more of accepting cultural diversity					

1. After reading the below given statements carefully please rate your agreement level by putting a tick (✓) mark in the box based on if you, strongly disagree = 1 Agree = 2 Neutral = 3 Disagree = 4 Strongly Disagree = 5

N ^o	Statements	Agreement Level				
		1	2	3	4	5
D	The Program is entertaining					
E	The program is well organized and research based					
F	The program is educational					

Part Two: Interview Guide for the program crew and Experts

Biographical information

Name, codeAge.....

Gender..... Level of education.....

1. What is your view about the challenges of “Wulo Adar” TV program to promote Ethiopian culture?
2. In you view/opinion what opportunities are available for programs like Wulo Adar TV program to promote Ethiopian culture through EBC?
3. Who do you think is responsible to resolve challenges?

Part Three: What are the Wulo Adar program Content focus areas?

Wulo Adar is a weekly entertainment TV program broadcasted via ETV entertainment channel. In addition, the programs also shared to audiences through you tube. The channel, ETV entertainment channel, has 272K subscribers on you tube up to February 31,2024.

To explore the focus areas of cultural TV program content through content analysis, categorizing the units of analysis is crucial. Based on that the units of analysis are categorized based on below procedures:

1. Select the Content for Analysis: the first step is selecting the program episodes based on the research question that means, in this case, to explore the focus areas of the Wulo Adar Program and the below 14 Episodes are selected based on the research question and their specific content relevant to culture.

2. Identify Units of Analysis:

Break down the content into smaller units for analysis. These units can be: The selected Seven variables/Categories that used to evaluate the focus area of the 14 Episodes.

3. Define Categories for Coding:

The Seven categorized variables are coded with a coding framework or set of items that represent the focus areas related to cultural content of this study. Categories with their definition are based on the following: Representation: Level of appearance by Ethnicity- represents the program diversity. Means does the program give enough and equal coverage to all ethnic groups or not? Ethnicity are represented by their regions.

Narrative Theme: Analyzed in terms of the central themes of the story. Is the program focus laid on Economy, political, social, Technological, and Mixed?

Storytelling techniques: analyzed the story in terms of Entertainment, Education, Cultural preservation, mixed (Education and Cultural Preservation), Mixed (Entertainment and Cultural Preservation), and Mixed (Entertainment and Education).

Visual and Aesthetic Setting: it refers whether the setting is Descriptive or non-descriptive?

Social Context and Relevance: Assess the program impact in terms of cultural awareness and social dialogue. Is the program focus on Cultural Awareness and/or Social Dialogue?

Collaboration and Community Involvement: refers the Source the program and coded as Cultural Institutions, Experts in the Field, Community Members, Publications, and the Journalist Observations

Cultural Area covered-refers the types of culture the program focused and coded as material, non-material, and mixed

Modalities of the Program- refers and coded whether the program is focused on planned or event based

Population Size of Towns and Sex as of July 2021

Region	Total Population		
	Male	Female	Total
Tigray(Mekele)	221,535	215,375	436,910
Amhara(Bahirdar)	165,864	166,992	332,856
Oromia(Adama)	234,906	245,269	480,175
Benishangul Gumuz(Assosa)	93,221	89,951	183,172
Sothern Nation and Nationalities(Arba Minch)	96,512	95,531	192,043
Sidama(Hawasa)	199,433	203,855	403,288
Addis Ababa	1,782,000	1,992,000	3,774,000
Total	2,793,471	3,008,973	5,802,444

Source: Ethiopian Statistics Service website

Population size, Sex proportion, and Sample Size

Population Proportion and Sample Size by Sex			
Region	Total Population		
	Male	Female	Total
Total Population	2,793,471	3,008,973	5,802,444

Age 15-64(57% of the total Population)	1,592,278	1,715,115	3,307,393
Population Proportion by Sex	0.479863608	0.520136392	1
Sample Size	185	200	385

Source: World Bank 2023

Questionnaires Proportions by Region

Region	Total Population			
	Male(0.47)	Female(0.53)	Total Population Proportion%	Total Questioners
Tigray (Mekele)	14	15	8%	29
Amhara (Bahirdar)	11	11	6%	22
Oromia (Adama)	15	17	8%	32
Benishangul Gumuz (Assosa)	6	6	3%	12
Sothern Nation and Nationalities(Arba Minch)	6	7	3%	13
Sidama(Hawasa)	13	14	7%	27
Addis Ababa	120	130	65%	250
Sample Size	185	200	100%	385

Source: Ethiopian Statistics Service & World Bank