



**A study on Audience Satisfaction with 'Mijuu Dilbataa' Program of Oromia
Television**

Jiregna Fayera

**A Thesis Submitted to the Graduate School of Journalism
and Communication**

**Presented in Partial Fulfillment of the Requirements for the
Degree of Master of Arts in Journalism and Communication**

**Addis Ababa University
Addis Ababa, Ethiopia**

March, 2015

School of Graduate Studies

This is to certify that the thesis prepared by Jiregna Fayera, entitled "*A study on Audience Satisfaction with 'Mijuu Dilbataa' Program of Oromia Television*" and submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Communication complies with the regulations of the University and notes the accepted standards with respect to originality and quality.

Signed by the Examining Committee:

Examiner Anteneh Legesse (PhD) Signature [Signature] Date March 2015

Examiner Fenebe Beyene Signature [Signature] Date March 2015

Advisor Megeri Lencuo (PhD) Signature [Signature] Date March 2015

Abdissa Zera (PhD)
Chair of Department or Graduate Coordinator



Abstract

A study on Audience Satisfaction with 'Mijuu Dilbataa' Program of Oromia Television

Jiregna Fayera

Addis Ababa University, 2015

The central focus of this study was to investigate the satisfaction and/or dissatisfaction of audiences with 'Mijuu Dilbataa' program of Oromia Television. The study attempted to see the extent to which the program gratify the viewers or not, reasons why audiences watch the program and which sections of the program audiences watch most and least.

In the literature review, various literatures that have a connection with audience satisfaction and television were reviewed. Accordingly, uses and gratifications theory was used as a theoretical framework to this particular theme. The research methods utilized in this study were both quantitative and qualitative. The study, by using questionnaires and individual semi-structured interview, tried to examine the level of the respondent's satisfaction/dissatisfaction in relation to the program. The respondents were selected purposely to find out the real viewers of the program; hence, a total of 142 viewers in Adama town participated in the study

The findings of the study demonstrated that the audiences watch 'Mijuu Dilbataa' program for various reasons. The overwhelming majority of the respondents watch the program sections as a habit and to pass time. The study also revealed that the overall audience satisfaction with 'Mijuu Dilbataa' program was very low, implying that the program has limitations in addressing the needs and interests of its audience. Specifically, the program has gotten the following shortcomings; mainly, poor editing and presentation style, extreme repetition of program sections, absence of excellent, competent and talented professionals. The study concludes that 'Mijuu Dilbataa' program sections are not satisfying the needs of its audiences; and hence, the program sections are not fully in a position of fulfilling the desires and needs of its audience. Based on the findings, the study forwarded recommendations on how to improve the program to gratify the audiences.

Acknowledgements

I would like to give my honest appreciation and thanks to those who have helped me during the course of writing and making this thesis possible. Above all, I am heavily indebted to my advisor Dr. Negeri Lencho, for his support and assistance during this time. Furthermore, he has helped me to keep my motivation up with excellent guidance on my way to complete the thesis. I would also like to thank Hailu Mirkena and Enkosa Daba for their time and support. My special thanks also go to the respondents at Oromia Radio and Television Organization for devoting their precious time in providing the data necessary for the study. Finally, I would also like to thank my family for always showing their support whenever needed.

Dedication

This work is dedicated to my parents. Thanks for keeping the faith!!

Table of content

Contents	page
Chapter One: Introduction	1
1.1. Introduction.....	1
1.2. Statement of the problem.....	3
1.3. Objectives of the study.....	4
1.3.1. General objective.....	4
1.3.2. Specific objectives.....	4
1.4. Research questions.....	4
1.5. Significance of the study.....	4
1.6. Scope of the study.....	5
1.7. Limitation of the study.....	5
Chapter Two: Review of Related Literature	6
2. Review of Related Literature.....	6
2.1. Media and their Functions.....	6
2.2. Agency in Media Selection.....	7
2.3. Clarifying Audience satisfaction.....	8
2.3.1. Definition of TV Audiences.....	8
2.3.2. Meaning of satisfaction.....	10
2.3.3. Studying satisfaction.....	11
2.3.4. Satisfaction and the focus of response.....	12
2.3.5. TV Audience Satisfaction /dissatisfaction.....	12
2.4. Why People Watch TV/Typologies of TV satisfaction.....	13
2.4.1. Diversion.....	15
2.4.2. Personal relationship.....	15
2.4.3. Personal identity.....	16
2.4.4. Surveillance.....	17
2.5. Factors that affect TV viewing.....	18
2.5.1. Culture.....	18
2.5.2. Perception.....	19

2.5.3. Demographic Factors	20
2.5.4. Lack of Credibility	21
2.5.5. Personality	22
2.6. Theoretical Framework of the Study	23
2.6.1. Use and gratification theory	23
2.6.2. The Notions of Uses and Gratification	24
Chapter Three: Methodology	26
3. Research Methodology	26
3.1. Research Method	26
3.2. Data Sources	27
3.3. Sampling Technique and procedures	27
3.4. Data Collection Tools	29
3.5. Methods of data organization and analysis	29
Chapter Four: Data Presentation and Analysis	31
Data Presentation, Analysis and Discussion of Findings	31
4.1. Quantitative Findings	31
4.1.1. Demographic distribution of respondents	31
4.1.2. The Respondents watching habit of 'Mijuu Dilbataa' programme	33
4.1.3. Ranking sections or components of 'Mijuu Dilbataa' Program According to Satisfaction Level of Audiences	34
4.1.4. Viewers' reasons for watching and their satisfaction or dissatisfaction	36
4.1.4.1. Learning about events and the world	39
4.1.4.2. Educating oneself	40
4.1.4.3. Appeal	40
4.1.4.4. Pass time	40
4.1.4.5. Relaxation	41
4.1.4.6. Forget	41
4.1.4.7. Companionship	42
4.1.4.8. Habit	42
4.1.4.9. The Overall Satisfaction Of 'Mijuu Dilbataa' Viewers	42

4.2. Qualitative findings	43
4.2.1. The Respondents watching habits	44
4.2.2. Respondents satisfaction and dissatisfaction with Mijuu Dilbataa program	45
Chapter Five: Conclusions and Recommendations	47
5. Conclusions and Recommendations	47
5.1. Conclusions.....	47
5.2. Recommendations.....	49
Bibliography.....	50
Appendix I.....	54

List of tables

Table -1-Demographic distribution of respondents

Table- 2- Frequency of watching and length of time that respondent spent watching MijuuDilbataaProgramme

Table -3- Satisfaction level of audiences with 'MijuuDilbataa'

Table-4- Comparative analysis of MijuuDilbataaprogramme sections based on audience satisfaction and dissatisfaction level

Table -5- Respondents percentage response based on the program (question part four of sub item one).

Table-6-Average score and Percentages of Responses and Respondents

Chapter one

1.1. Introduction

The beginning of the twenty-first century is a remarkable time for media. It has been called the "age of digitalization", as the development of digital technology has accelerated tremendously. One of the significant changes with respect to television in this age was the growth of multi-media and multi-channelized television which provides ample opportunity for audience to access diverse contents of their interests.

Among the plenty of mass-communication tools available in the today's world, Television provides the best opportunities for the public needs satisfaction. This fact makes Television one of the most popular and favorable products of consumption and manufacture. Hence, Television is just one of the many examples of how technology has changed our lives, for instance, we depend on it to entertain ourselves with its sitcoms/situational comedy and to get informed of current world issues (Seaman, W.R.1992).

Some research on television viewing has identified inconsistencies, showing that audience figures and enjoyment measures are often unrelated, as viewers commonly watch programs that they find of poor quality or do not appreciate ex-post (Gunter and Wober, 1992). The main explanation of these phenomena is based on social desirability bias: when asked to report their viewing choices or appreciation for different programs, viewers tend to under-report viewing or under-evaluate programs that are considered less socially acceptable (Ang, 1985).

This explanation is implicitly based on the notion that "people watch what they like on television and like what they watch" (McQuail, 1997, p. 58). According to the "uses and gratification" theories of communication people use the media in ways that satisfy their individual needs (Blumler and Katz, 1974). Viewers choose in their best interest, and if a given content is preferred to others, it must lead to higher satisfaction. As a consequence, any inconsistencies between viewers' choices and satisfaction should be attributed to inappropriate measurement of viewing or appreciation.

It is thus evident that media organizations need to understand the needs of their audiences in order to provide relevant contents in an engaging presentation style so as to gratify the audience and sustain their loyalty and this may not be achieved without the support of appropriate research in the area.

Accordingly, the present study considers Oromia Radio and Television Organization, a governmentally operated media station owned by Oromia Regional State. The media organization was established with the license from Ethiopia Broadcast Agency, in 2008 G.C and a year later in 2009, Oromia Television was launched in Adama town, east shoo Zone of Oromia Regional State.

The media organization addresses people at different corners of the region with information using various programs mainly in Afaan Oromo and also in Amharic and English. After its establishment the station has played its role in promoting the development of the culture, economy, politics, history and the other aspects of the Oromo people. To this effect, the organization has crafted various a program among which is Mijuu Dilbataa, a program specifically intended for infotainment.

The program gets transmitted on Sunday to entertain the society, and provide the audience across the region and living at different corners of the world with information about the world. Nevertheless, there is dearth of scientific research related to audience satisfaction with this entertainment program which is the central focus of the present study.

1.2. Statement of the problem

Media, no doubt, as the nervous systems of the contemporary world are playing an important role in constructing and shaping our world views in which cultural values, norms, and partly behavior are formed and defined (Ugbojah, 1985). What must be crucial for any media station is people whom they are addressing because audiences are a critical subject for the media stations which highly verify its existence. Technology is totally changing the relationship between media and their audience, and hence; media audiences' are no further called as readers or viewer but critical and real users of certain media text. Consequently, the advent of Information and Communication Technology (ICT) has deliberately changed the media environment and its ecosystem so that new technologies are at the heart of all of these changes.

Currently media organizations are the subjects of intense exploration due to two major reasons: the fragmentation of audiences, and the trivialization of the contents (Schudson, 2003:12). In this regard, continuous audience satisfaction researches can have paramount importance to undertake such criticisms, which are likely to be the concern of Oromia Radio and Television organization as well. So, it is regrettable not to do audience satisfaction research efficiently as it has a key role in improving the media performance. Reusser (2004:17) emphasized that media organization use audience satisfaction research as an instrument for determining the effectiveness of programs, for media performance measurement and management as well as organizational learning. On the other hand, he also stated that audience satisfaction research practices in media organizations have rarely been examined in terms of effectiveness and learning outcomes.

Every audience wants something from their entertainment; thus, whatever this desire is, audiences' satisfaction with a product is dependent on whether their expectations are fulfilled or exceeded. Consequently, 'Audience satisfaction' research is a very important concept throughout media studies. So, it would be crucial to conduct research on audience satisfaction for any media so as to know the status of its audience.

In this regard, so far, Oromia Radio and Television Organization has not done wide-ranging research concerning audience need assessment and audience satisfaction with different programs though audience satisfaction research plays an imperative role of feedback in program evaluation. It is generally observed that some people are heard expressing their discontentment with the program.

Therefore, the present study attempts to assess audience satisfaction/dissatisfaction with Oromia Radio and Television ‘Mijuu Dilbataa’ Program’. A research of this kind helps the organization to understand their audiences.

1.3. Objectives of the study

1.3.1. General objective

The main objective of the study is to examine the level of audience satisfaction with ‘Mijuu Dilbataa’ Program of Oromia Television

1.3.2. Specific objectives

The specific objectives of the research are to:

- explore the extent to which satisfied/dissatisfied the audiences are with ‘Mijuu Dilbataa’ program
- Identify factors, if any, for the audiences’ satisfaction/dissatisfaction with the program
- identify the program’s content that attracts/dejects majority of the viewers in the town

1.4. Research questions

The study intends to answer the following basic questions:

1. How satisfied/dissatisfied are the audience with ‘Mijuu Dilbataa’ program?
2. What are the factors, if any, causing audience satisfaction/dissatisfaction with ‘Mijuu Dilbataa’ program?
3. What content or aspect of the program attracts/ dejects the audiences?

1.5. Significance of the study

For any media station to exist there should be audiences using the product of the media, therefore; without audiences there would be no media. Even every media organizations produce media texts to satisfy audiences’ needs. The researcher believes that the outcome of the study would have the following significance:

- a) The study may help in identifying the audience satisfaction level of Oromia Television with 'Mijuu Dilbataa' program. This information may reveal the strengths and weaknesses of the program in fulfilling the interest of the audience.
- b) The findings of this study may also help in generating new knowledge in the area of media and audience satisfaction with different media product.

1.6. Scope of the study

Among other programs that are being disseminated, the study focused only on 'Mijuu Dilbataa' program of Oromia Radio and Television Organization, from the perspectives of audiences dwelling in East Showa Zone of Adama Town.

1.7. Limitation of the study

There are certain constraints that hampers the researcher while conducting the normal operation of the research, these are; the subjectivity nature of satisfaction might influence the overall outcome of the study, lack of source materials, distance from the station, and lack of enough research undertaken on the subject matter so far have impacts on the study to some extent.

Chapter Two

2. Review of Related Literature

This chapter attempts to present a selected part of media literature which is related to audience and audience satisfaction; and hence, theories and research approaches are discussed. Media and its functions, audience interest, followed by a literature review of the topics of TV Audiences; the meaning of satisfaction; people's reasons for viewing television, and television viewers' satisfaction are also addressed.

2.1. Media and their Functions

The mass media gradually become a part of our daily lives and sources of information, education and entertainment. Decades of research have demonstrated that television provides people with important information about social reality. People understand the world through the lens of television because "television is the source of the most broadly shared images and messages in history," and it is "the common symbolic environment into which humans are born and in which humans all live out our lives" (Gerbner, Gross, Morgan, Signorielli, & Shanahan, 2002, p. 17). Therefore, it goes without saying that the ways television represents social reality may have important effects on the ways audiences perceive the quality of their own lives as well as that of other social members' lives. For example, a television viewer may see what others' lives look like (e.g., what they possess, what they enjoy, etc.) through mirrored images in the medium. Lasswell (1948) as cited in Folarin (2005, p.74) assigns three functions to the media:

- Surveillance of the Environment (the news function).
- Correlation of the different parts of the Environments (the editorial function).
- Transmission of the cultural heritage from one generation to the other (the cultural transmission function).

So, mass media has become an integral part of our lives and cannot be separated from our life. Our values and way of life in the society in this information era are strongly influenced by the mass media like newspapers, TV, radio, video, and the internet.

Mass media's influence on people's lives is even greater and deeper than many kinds of state indoctrination or priest's sermons from the pulpit in the church

And, hence, one cannot separate audience and media from each other because audiences get these all benefit from media in that media is indispensable part of human being and vice versa. Generally, across various fields of study, the researcher perceive that there to be two main theoretical approaches to mass media and its relationship both to a society and to individuals. One perspective focuses on the structural power of media to influence thought (Van Gorp 2007; Grindstaff and Turow 2006; Real 1996; Kosicki 1993; Gamson et al 1992; Bandura 1986, 1994; Gerbner and Gross 1976; Gramsci 1971). The other focuses on an individual's agency in choosing media to consume so that the researcher has chosen this as it is convenience with the research topic (Blumler and Katz 1974, Tan et al. 1997, Krosnick et al 2003).

2.2. Agency in Media Selection

Theorists have also acknowledged that there is an opposing force to the power of structural influence. In an agentic viewpoint, audiences would be viewed as active consumers of media culture who use media to help define their environment. This theory, used in media research, is referred to as "uses and gratifications." The uses and gratifications theory focuses on why people use particular media rather than what the media content may display. This assumes that the person consuming the media has greater agency within the interaction and that media does not act as a hypodermic needle injecting proscribed beliefs into a homogenous society. A uses and gratifications approach presents the use of media in terms of the needs it meets for the individual (Blumler and Katz 1974). Finding reinforcement for personal values is one specific way viewers may use media; however, values on television are not directly absorbed by audiences according to the frequency of which they are displayed (McQuail 1987, Tan et al. 1997). Audiences internalize values on television only when they recognize and evaluate them as important to being successful (Tan et al. 1997). Due to the application of heterogeneity in this approach, it is also acknowledged that the same media content may fulfill different needs for different people.

In this approach, audiences view media which enforces their developing beliefs. This more agentic viewpoint also aligns with the "need satisfaction" perspective found in social psychology (Krosnick et al 2003). Television-viewing frequency is related to needs such as social integration (i.e., when integration with society is lacking, audience will fill that social interaction void with television)(Krosnick et al 2003). The need satisfaction perspective would also suggest that viewers who spend less time with society spend more time filling socialization needs through media. Subrahmanyam and Lin's research (2007) on viewers use of online communication media

supports this perspective as well, and also suggests that with proper supervision the internet can potentially provide a support network for its audience who feel they do not receive adequate support from society. Different forms of media thus allow audiences to actively try different social lenses from which to view their world and establish their social identity (Zerubavel 1991). However, it is important to remember that in this agency-driven perspective, the viewers may also actively access other sources of information to guide decision making or enforce developing beliefs (e.g., parents, peers or society in general).

2.3. Clarifying Audience satisfaction

2.3.1. Definition of TV Audiences

The media environment is changing in ways that are dramatically reconfiguring how, when, and where audiences consume media, and, consequently, forcing media industries to re-conceptualize their audiences. Audiences are a critical subject in studying media due to the fact that it is for the audience that the media are constructing and conveying information, and, if it were not for the audiences, the media would not exist. Hence, as audiences are indispensable part of any media station, consuming media products from different corners of the world, **Oromia Television** program producers of ‘Mijuu Dilbataa’ would rather bear in mind the heterogenic nature of the audience and their needs. Likewise, according to Katz (1959), the diversified audiences expect a sort of media text which fulfills their gratification need or audience are active while using media as to pursue their own needs

Modern life is paradoxically both constrained and empowered by images and information received through the television. Theorists, such as Jean Baudrillard, contend that contemporary society has become so immersed in media events, reality and the meaning of reality has been substituted by signs and symbols which merely simulate reality (1981).

So who are the audience? To try to understand who the audience is, to attempt to grasp that recognizable yet intangible designate, one must take into account the complexity surrounding the multitude of individuals who nationally and internationally form what is universally termed as the ‘audience’. There have been many definitions of the television audience. Lisa Lewis notes that “network television’s enduring image as mass culture inevitably has implied a low class and uneducated audience” (1992: 164). Labelling culture “a paradoxical commodity”, theorists such as Theodore Adorno and Max Horkheimer believed audiences were mere entities fashioned by

media institutions and television texts (1944: 18). The audience can be defined as specific groups of people characterized by particular economic, cultural and social associations and classified according to their particular, unique opinions and outlooks (Morley D. 1980; Lewis, J. 1991). They are also creations of specific types relating to age, class, gender and demographic region (Liebes, T. & Katz, E. 1993; Television Audience Measurement Ireland Ltd. 2012).

Ien Ang asserts that “media audience hood has become an intrinsic part of our everyday reality” (1996: 80). So it should come as no surprise to any theorist, researcher or academic that watching television in a domestic environment is an extremely complex practice. Lewis asserts that to understand television, “we must understand the rules of the domestic setting in which it finds itself” (1991: 52). Watching television is sometimes an active process, which involves the audience actively sitting down and watching television. At other times, they can also be performing a variety of other tasks simultaneously which bear absolutely no relation to the task of watching television. Audience members view many different types of program, based on interests derived from their social and cultural background and more importantly, to satisfy their particular needs at a particular moment.

Therefore, as Ang contends, the absolute definition of the television audience can never be concluded “because the world of actual audiences is too polysemic and polymorphic to be completely articulated in a closed discursive structure” (1991: 14).

Although valuable in attempting to understand the diverse ways in which audiences engage with television programs, this still doesn't explain what a viewer actually does while watching the programs, what levels of attention are given to watching a particular program and what meaning or enjoyment they take from that program. So where does one begin to examine how an audience reads meanings into media messages?

As audience members spend considerable amounts of their leisure time watching television, there can be no doubt that television is used primarily as a source of entertainment and enjoyment. John Tulloch notes that “most of the audience research about TV talk relates ... to pleasure” (2000: 58). In David Buckingham's study of the British soap opera *Eastenders*, he surmises that soap operas are a pleasurable experience for the audience because “the narratives of soap opera tend to place the viewer ... in a position of knowledge” (1987: 64). David Morley also examines the pleasure factor an audience member experiences when he questions “the viewers' positive or negative response to the text as a particular cultural form – do they enjoy it,

feel bored by it, and recognize it as at all relevant to their concerns?" (1981: 10). James Lull examines the social uses of television in a domestic context in order to explain the distinct behaviors which are associated with watching television.

Lull divides how audiences use television into "communication facilitation, affiliation/avoidance, social learning and competence/dominance" (1990: 37). Television can be used to assist communication in a household by acting as a mediator in conversations or reduce discomfort when conversation wanes. Morley confirms that television "may often simply serve as a common experiential ground for conversation" (1986: 22). As a method of affiliation/avoidance, television unites families because it is a family behavior which is undertaken together.

With regard to social learning, television transmits programming of national concern, enabling audiences to make informed decisions from pre-electoral debates and even uncovers social and cultural injustices through investigative journalism. Television can also be used to reinforce or negate an audience member's behavioral conduct as a process of competence by his/her connection to a character. As a form of dominance, a mother can regulate what and when a child is allowed to watch and can even use television as a means of punishment. In understanding how audience members use and integrate television into a central part of family life, one can then begin to apply this as a way of researching television audiences.

2.3.2. Meaning of satisfaction

Scholars have defined and studied satisfaction from different perspectives in empirical studies. Abel (2006) defines audience satisfaction as a process in which "audiences attain/fulfill desired needs and wants" from the media. This definition is based on the assumption that audiences have needs and wants that they want to satisfy by using the media. When these needs and wants are fulfilled, they are satisfied. This definition can work in some situations; however, it is not all-rounded, for there are cases in which it does not work.

The researcher believes that it is wise to take the definition of satisfaction from consumer studies which are rich in satisfaction studies. Consumer studies have "a wide variance in the definitions of satisfaction" (Giese and Cote, 2003: I). Cognizant of this lack of operational definition that "limits the contribution of [...] satisfaction research", Giese and Cote (2003: I) conducted a study

that aimed to come up with a “uniform definition of satisfaction” that can enable researchers "to select an appropriate definition for a given context; develop valid measures of satisfaction; and/or compare and interpret empirical results". They define satisfaction as an emotional or cognitive response that "pertains to a particular focus" (e.g. expectations or product) that "occurs at a particular time". This definition emphasizes that satisfaction has three important components or elements: satisfaction is "a response", it "pertains to a particular focus" and it "occurs at a particular time" (Giese and Cote, 2003: 1).

2.3.3. Studying satisfaction

Studying satisfaction has become very common. In consumers' studies, studying satisfaction is related to listening to the voice of customers. It helps to understand and better serve consumers (Stank and Daugherty, 1997). It also helps business and nonprofit organizations to measure how well their products and services are meeting their customers' needs and wants (Andreasen, 1977), and to take appropriate actions in order to minimize their customers dissatisfaction and to maximize their satisfaction (Chen-Yu and Hong, 2002).

There are ‘moral reasons’ for using satisfaction studies. In all democratic societies, those who are affected by the decisions which concern them must have an opinion regarding these decisions. The right of expression of people toward services that they receive from others shows the responsibility of the service provider to gather information (Papanikolaou and Sigalas, 1995, cited in Merkouris et al., 1999: 21-22).

In media studies in general and in television studies in particular, studying the satisfaction of audiences helps media organizations to understand their audiences better based on the audiences' responses to the service the media organizations give and to take appropriate measures to minimize audiences' dissatisfaction and to maximize their satisfaction. People who are dissatisfied with services like the media “are less likely to contact the provider unless there's a sudden change in the service” (List, 2005: IV). As a result, media organizations may not have real view of their audiences concerning the services they provide.

In addition, because it has been found that people get tired of public services ‘including –a television – long before they stop using’, it is important to carry out regular audience satisfaction

research to identify ‘the level of viewers dissatisfaction’, if there is any, and take measures before it is too late (List, 200)

2.3.4. Satisfaction and the focus of response

Responses that people give concerning satisfaction have a focus that identifies the object of their satisfaction, and that “entails comparing performance to some standard”. This standard can be general like the product in general, or can be specific by being related to “specific attributes, and/or product benefits, price, and expectations” (Giese and Cote, 2003: 11).

The focus of a response of satisfaction can differ in different satisfaction studies. In consumers’ studies, for example, people may give responses like “It does everything you expected it to do”, relating the focus of the response to expectations; and “You are getting something new, you know ... You’d be excited about that”, associating the focus of the response to purchase experience (Giese and Cote, 2003: 9). In media audience satisfaction studies in general and in television satisfaction studies in particular, the focus of responses can be related to expectations or reasons of watching, habit of watching, TV program performance, appeal, credibility, and generally satisfaction about the TV program (Rubin, 1979, cited in Infante et al., 1993; Abel, 2006).

2.3.5. TV Audience Satisfaction /dissatisfaction

The notion of audience satisfaction/ dissatisfaction has been defined by many scholars in different ways. Some say, it is an emotional reaction growing out of confirmation or disconfirmation of media message expectations (Oliver, 1980). According to Jacobs (1995) and Assael (1998) when program or service performance is greater than expectations satisfaction can be achieved; on the contrary, dissatisfaction overtakes when expectation exceeds performance.

On the other hand, when we examine the word audience, different scholars explain it by taking into account various perspectives. Some consider only those people who actively engage with the media as audiences. According to this view “people are audiences when they are in an audience and in audience”. For this group media events do not only entail people to be in attendance at a particular time but also to ‘physically, mentally and emotionally engage with media materials, technologies and power structures’ (Ross & Nightingale, 2003:6). However, McQuail (1997) elaborated in his detail discussion the word / concept/ audience from various perspectives.

An audience can be defined in different and overlapping ways: by place (as in the case of local media); by people (as when a medium is characterized by an appeal to a certain age group, gender, political belief, or income category); by the particular type of medium or channel involved (technology and organization combined); by the contents of its message (genres, subject matter, styles); by time (as when one speaks of the day time or the par-time audience, or an audience that is fleeting and short term compared to one that endures).

For the purpose of this study, McQuail's description which looks at the audience from different Perspectives (Place, people, type of medium, content of message and time) and, The definitions that assume those who actively engage with mediated message as audiences; will be utilized to mean audience in the study.

Some scholars like McQuail (1997), states that audiences are active within themselves and within media performers. Even though not easy to formulate an agreed up on terminology regarding television audience, it is necessary to understand audiences as active and purposive (most of the time) viewers and encoders of television text (messages).

From this one could see that the audience of the media is active and purposive. If they are purposively watching it is obvious beyond dispute that they will have needs to fulfill. However one should answer the main issue that how would it could be possible to know whether audiences are satisfied or not with OTV 'Mijuu Dilbataa' programs.

2.4. Why People Watch TV/Typologies of TV satisfaction

Though some people can watch television without having clear motives, for instance they simply watch TV because they enjoy watching television or because they do not have any other thing to do (Davison et al., 1982). Generally, people watch television for different reasons and their watching behavior could be intentional or unintentional. Hence, this can be applied to Oromia Television of 'Mijuu Dilbataa' programs too.

According to Uses and Gratifications Theory, people "actively seek out" mass media to satisfy their needs and to fulfill their expectations, and in doing these, they "actively select media and media content". The theory further says that "audience members are aware and can state their motives for using" mass media (Infante et al., 1990: 406). In developing the theory, scholars

have attempted to answer questions like “What do people do with media?” and “What are the underlying motives for people to use mass media?” (Infante et al., 1993). Katz et al. (1973-1974: 510) state that the main purpose of the Uses and Gratifications Theory is to find out “the social and psychological origins of needs which generate expectations of the mass media [...], which lead to differential patterns of media exposure [...] resulting in need gratifications”.

Uses and Gratifications Theory has received its share of criticisms. The first criticism is that it focuses on the individual and ignores the socio-cultural context in which people use media (Davison et al., 1982). For instance, in situations where people read or do not read newspapers because of the influence of external factors, the theory lacks sufficient explanation.

Secondly, factors outside media audiences like availability or lack of availability of media and the socio-political context which can influence media use cannot be explained by the theory. If media choices are not available, people can expose themselves to the already available ones, and because of reasons like religion, politics and culture, people may not expose themselves to some media (McQuail, 2000; Davison et al., 1982). Thirdly, because of circumstantial media use of people that take place without audience motives, and problems in measurement, studies based on the Uses and Gratifications Theory have not “provided much successful prediction or casual explanation of media choice and use” (McQuail, 2000:389; McQuail, 1984).

The fourth drawback of the theory is on its emphasis on the concept of the active audience. Firstly, it is difficult to show to what extent audiences are active when using media (Smurthwaite, 2004, cited in Abel, 2006), and secondly, the theory’s focus on active audience may make people ignore situations in which people can be less active when using media (Davison et al., 1982).

The fifth criticism forwarded against the theory is related to operationalizing major concepts. Major concepts like gratifications, needs, motives, media selection and media use are not clearly operationalized (Emenyeonu, 1995). Other criticisms have also been forwarded. However, with all this criticisms, the theory has practical significance. It can help media professionals to consider audiences’ preferences when undertaking media research (Emenyeonu, 1995).

Based on Uses and Gratifications Theory, the motives for television viewing are ‘Gratifications Sought’ and what viewers get from the TV program is ‘Gratifications Obtained’. When the ‘Gratifications Obtained’ is equal or greater than the ‘Gratifications Sought’, television viewers

are satisfied, and when viewers get less than they expected, they are dissatisfied (Palmgreen et al., 1979, cited in Emenyeonu, 1995).

Because there are different kinds of people and because “people find themselves in so many different kinds of situations”, the number of needs that the mass media can sometimes help to satisfy is enormous, and “nobody has attempted to draw up a complete list” (Davison et al.: 162). However, McQuail’s (2000: 388) classification of people’s motives for mass media uses as surveillance, personal relationships, personal identity and diversion is sensible as it is based on empirical evidence and is widely accepted (Abel, 2006). Taking the case of newspaper readership, we can classify the motives into four: surveillance, diversion, personal identity and social integrative (Ozoh, 1991; Readership, 2004).

2.4.1. Diversion

Diversion needs of mass media are related to escape and entertainment. In addition to satisfying diversion needs using other means like personal conversations, listening to records, or watching television, people can use newspapers to escape from the routine or problems of life and get emotional release, and hence people’s expectations of television program for diversion needs is more than any other medium (Williams, 1989: 69). Accordingly, the purposes of viewing television are escaping from constraints of routine, relaxing, getting intrinsic cultural or aesthetic enjoyment, filling time, emotional release and sexual arousal as well as being free from burdens of problems.

2.4.2. Personal relationship

These needs revolve around two main facets-companionship and social utilities (Fiske, 1990). People may face loneliness due to different reasons. Some may intentionally isolate themselves from the community while others may be alone because of obligatory situations. When they confront such conditions, they may take viewing television as a solution to create companionship with communities or friends who are far away from.

In addition, viewers usually watch television for social consumption during discussions and debates afterwards. If controversial issues are aired the previous night on television and a viewer was unable to watch, he/she will feel as if he/she is excluded from the group during the discussion that probably happens the next day. On the other hand, if all the communities watch

the programs, it will help them to reach on a certain consensus on the issue discussed. Thus as stated by McQuail (1987), TV viewing is used to fill the gap that will probably be created during chats with communities.

TV can help family members to come together and watch programs out of which they can develop a new form of communication. In a broader sense, Morley (1986: 22) states that “television is being used purposefully by family members to construct the context with in which they can interact.” An important aspect of television is its ability to satisfy the social integrative needs of the individual. It gives (if it is a well-established media) attention to the needs of its viewers at large. People feel as if they are communicating with neighbors who are far away from their residence when the program touches their needs.

Ferguson and Perse (2004) summarize all needs that are sought by viewers as follows. Accordingly, social integrative needs are journeys of gaining insight into circumstances of others, social empathy; identifying with others and gaining a sense of belongingness, finding a basis for conversation and social interactions, having a substitute for real life companionship, helping to carry out social roles and enabling one to connect with family, friends and society.

2.4.3. Personal identity

People watch TV in order to improve and integrate themselves with the models seen on television. Consequently, when people watch television, they can satisfy their personal identity needs. These needs, according to McQuail (1987, cited in Ozoh, 1991: 5), are connected with finding “reinforcement of personal values” and “models of behavior”. Williams (1989: 7) calls these needs “learning more about oneself” and “understanding oneself”. He further states that in fulfilling these needs individuals see themselves in the context of society through mass media.

Media audiences may want to put themselves in the experiences of the people they view or read about. There are people who imitate singers’ style of singing, dressing and other characteristics. They compare themselves with the lives of characters and situations on TV. They try to investigate, reassert or interrogate their personal identities with characters on TV.

This justification needs for behaviors of personal values that people have (McQuail, 1987). If their justification appears to be positive, viewers feel better about their own circumstances and try to learn from mistakes of characters on TV. Alike, Ferguson and Perse (2004) explained

personal identity needs as search for personal value motivation for exemplary archetype, for socially accepted norms and for gaining a respect among friends by fulfilling social conducts.

Moreover, Fiske (1990: 154) puts personal identity needs into three branches: “personal reference, reality exploration and value reinforcement.” Personal reference is about comparing oneself directly with the programs broadcasted. Reality exploration is an activity of viewing TV in order to get messages from programs that can help viewers to understand their own lives. And value reinforcement needs, as stated by Fiske, deal with finding models from TV characters that can be used in life. Generally, coming to research topic, audience satisfaction can be measured based on how Oromia Television of ‘Mijuu Dilbata’ program tries to deliver such programs that can touch personal identities of the viewers.

2.4.4. Surveillance

Of the many reasons for viewers to watch television, one is a desire to know what is happening in the world. People want relevant, reliable and useful information about the world and their country. This type of information includes all forms of government news, accounts of military and war-related activities, crimes and accidents, business news, ecology, economy and labor (Weaver and Mauro, 1978: 88). In general, according to McQuail(1987:73) the summarized purposes of the needs under this category are:-

- To find out information about relevant events and conditions in immediate surroundings, society and the world.
- To seek advice on practical issues or ideas and judgment choices.
- To satisfy curiosity and general interest.
- To learn, self-education and gain a sense of security through knowledge.

Surveillance need is a determination to seek information from media about the complex world they live in (Fiske, 1990)

2.5. Factors that affect TV viewing

Everything that has been seen on TV will not be understood and analyzed by viewers. In other words, whatever an audience is enthusiastic to watch and whatever s/he actively involved in the activity, it doesn't mean that she/he can comprehend all things. There are cultural and psychological factors that hinder full drawing of meanings out of a text (Downing, Mohammadi and Srebery-Mohammadi, 1995).

2.5.1. Culture

The world is occupied with immense number of cultures. As one goes from village to village, the culture differs. The views of the world are also shaped by culture. Representations/meanings that we give for events depend on our past experiences. People gather information and knowledge that resemble their cultural perspectives (Infante, Rancer and Womack, 1993). Meanings of messages are always attached with experiences that we have in mind. Audiences according to pre-arranged signals can interpret texts of television.

These signals are developed from the culture in which audiences grew up (Samovar and Porter, 1991). Culture is also an entire sequence of life. Understanding of the world is fetched from streams of culture that are acquired through experience. Audiences expect TV programs not to be beyond ones' cultural make up in which s/he is growing up (Samovar and Porter, 1991).

Even in Oromia Region there are diversified cultures, psychological make ups and practices. Due to this, people living in this region may understand the world in different ways. As a result, for a single channel Oromia Television in multifarious culture, satisfying its viewers will be difficult and challenging since meaning is highly dependent on culture.

TV audiences in general had undergone through many civilizations, which descend from their ancestors. These civilizations (cultures) perceive the world according to their own cultures. That is, the meaning they give to a message that they get from TV varies/changes from culture to culture, from time to time and from context to context (Samovar and Porter, 1991). Supporting this idea, Fiske (1990: 46) says, "Meaning is not an absolute, static concept to be found neatly parceled up in the message. Meaning is an active process."

The perception of credibility is also affected by culture. For instance, an articulated and outspoken person is more credible in America while a person who is quiet, humble and spends more time listening than out speaking is more credible in Ethiopia. This is resulted from the

beliefs, values and attitudes conditioned by culture. Beliefs viewers develop in life time have great impact on satisfaction. Viewers are more interested in programs that go in harmony with the environment in which audience are nurtured (Infante, Rancer and Womack, 1993 and Samovar and Porter, 1991). It has, from experience, been observed during Ethio-Eritrean war that millions of people gathered together to watch the reports from the battlefield, to hear about victories, defeats and stories of veterans. When the program was narrated supported with lively pictures of shooting bullets, of enemy corpse and of war captives, the audience seemed to accept it and to be satisfied, because Ethiopian society is nurtured hearing fable of fabulous victories.

2.5.2. Perception

Perception is an intrinsic process by which viewers change physical representation of the external world into internal experience. Using this process, people select, evaluate and organize things in a way they can understand (Samovar and Porter, 1991). The beliefs people have, the value they give to things, the attitudes they develop about them, the social organizations they participate in, and other factors affect individual's perception while watching.

Audiences are autonomous in the perception process. Scholars (Abercrombie and Langhurst, 1998, Copley, 1994) confirm that audience can extract their own meanings of texts with the absence of any necessary implication that without bothering whether the preferred reading has been subverted. Perception can also be affected by cultural, economic and political beliefs of audiences. Accordingly, audiences watch television and interpret messages depending on the beliefs they have. The audiences' interpretation power leans on a number of factors outside the text. These, besides the above, include class, gender, age, education and ethnicity. Previous knowledge and experiences can also affect perception.

In addition, places of watching television affect meaning construction process and then dissatisfaction with programs may happen. Audiences who watch TV in distractive situations decode meanings differently from those who watch alone in a quiet room. The decoding/encoding process will be attested by viewers' background, the mood they are in, the environment and other factors (Morley, 1986).

Besides, ethnic bias can also affect viewers' satisfaction that they could probably maximize from viewing. If the intended programs are believed to be from another tribe, and if the viewers have a

developed hatred, they will be dissatisfied with the programs they watch (Samovar and Porter, 1991). Moreover, political tendencies may also have an effect on perception and then on satisfaction. Especially in our country where ethnic based politics is practiced, the probability of dissatisfaction with programs that are out of one's own ethnic group will be very high.

Thus, this political attitude may blindly push people to hate the medium, Oromia Television for example. Education and experience, furthermore, influence the deduction of meanings. Since the perception power of people differs according to educational background and experience, the satisfaction level will also varies. Children will not be satisfied with adult programs, which need high reasoning skills (Infante, Rancer and Womack, 1993 and Downing, Mohammadi and Srebery-Mohammadi, 1995).

TV audiences need cognitive involvement with attention, recognition and elaboration in order to maximize their perception and then satisfaction from the programs aired. According to researchers, mental involvement in media messages needs cognitive and affective experiences. This deals with giving attention and recognizing aspects of the content as familiar/unfamiliar, and relating the content with prior knowledge (Perse, 1990).

2.5.3. Demographic Factors

Some of the characteristics of audiences that affect satisfaction include social class, age, gender, educational background and regions of residences of audiences. Scholars like Morley (1986) find out that there are clear differences of media usage in audiences' everyday lives depending on their gender. Factual programs like news and sports are preferred by men, while fiction, soaps and dramas get priority by females. Women watch TV doing other house chores while men watch the program extensively. Men have the control power over the programs. For a man who stays and works outside home, television is used for relaxation; for a woman, on the other hand, the home is often a workplace and therefore, the work continues in the evening's television show (Downing, Mohammadi and Srebery-Mohammadi, 1995 and McQueen, 1998)

Maturation of an individual also affects pleasure because the interest of old and young people will not be the same. Researches held by many researchers (Condry, 1989,) show that teenagers (mainly boys) sit more to watch sitcoms and sport programs. Females, on the other hand, are more interested in viewing soap opera. Children need to watch cartoons, The Bill Cosby show, and other children programs. Similarly, a research held by APA Task force on Television and

Society (Infante, Rancer and Womack, 1993) showed that the elders take more time to watch TV than any other age groups. The disengaged homemakers who are mainly female in middle age and lower in education and income use TV not for informational purposes but for companionship and to pass time. On the other hand, outgoing activists who are younger, well-educated, have good income but mostly unmarried are interested staying informed and enjoy much reading print media than watching TV.

Moreover, Assael (1998) adds that young people seek information that deals with entertainment, sex and events related with their age. On the other hand, adults, when they become older, passions are no longer important. They seek information (programs) that provide emotional satisfaction and self-realization. Furthermore, educational background, environment, and class status affect satisfaction. A well-educated viewer will face difficulties to get a satisfaction from media since s/he has passed many experiences. A religious person will be dissatisfied with programs that deal with secular issues. The environment, in which people are nurtured, does have its own contribution on media satisfaction. It is obvious that a rural based viewer will turn off his/her face from the screen not to watch programs that are out of his/her norm (McQuail, 1987). Economic status is the other factor to watch TV and establish gratification. Viewing habit differs in relation to the haves and the have-nots. For example, according to Condry (1989), poor white people watch more TV than rich ones, however, rich blacks watch TV more than poor blacks (Smurthwaite, 2004).

2.5.4. Lack of Credibility

Credibility deals mainly with the questions of objectivity, impartiality, factuality and other qualities of reporting information. Journalists must present information based on facts and realities. When they do this, their programs will get credibility by audiences. And as audiences develop trust on the channel, their satisfaction will increase, too (Infante, Rancer and Womack, 1993). In connection with this idea, a prominent BBC editor says “our job is to present fact and truth with clarity, dispassion and neutrality; however, inconvenient or dismaying much of that information may be” (Holland, 1997:170). Attitudes toward the sources to which information and news are credited are likely to affect the acceptance of a mass media message (Katz and Lazarsfeld, 1964). Credibility of programs aired by television, according to Infante, Rancer and Womack (1993:184) consists of:

factual statements originating from a source other than the speaker, objects not created by the speaker and opinions of persons other than the speaker that are offered in support of the speaker's claims ---- any statement of fact, statement of value or definition offered by a speaker or writer which is intended to support a proposition.

Boring ways of presentation, poor quality of services, unreliability, partiality in reporting, incomplete presentation and unfulfilling other qualities of journalism have the power to spoil the taste of TV programs. Facts that are given to viewers should be new to the viewers. If not, their attraction and satisfaction power will be very low. It is not also enough to empower viewers with mere facts of information, unless it is accompanied by good script, narratives, and pictures (Infante, Rancer and Womack, 1993 and Kovach and Rosenstiel, 2001). Television viewers will be satisfied and stay loyal to the media they use, if they develop trust in reliability dimension. One may wonder what will happen if viewers lose credibility on the media they use. In this respect, in countries where there are many alternatives, viewers will probably change the channel.

However, in our country, if audiences lose trust, the only chance they will do is closing the channel. Audiences need additional information from other media when they believe the information they take is inadequate, insufficient, contradicts with present experience and when they found the information different from the reality (Assael, 1998). According to Katz and Lazarsfeld (1964), the content of the message that is conveyed through media plays a great role to influence audiences. The way they present facts, events and opinions, the arguments and the cases they present for and against an issue, including both sides of the controversies, the documentaries they air and its style of commenting/presentation and other qualities have the power to hold viewers' attention (Holland, 1997).

2.5.5. Personality

Infante, Rancer and Womack (1993: 140), quoting All port (1937: 48), defines personality as "... the dynamic organization within the individual of those psychological systems that determine unique adjustments to his environment." Human traits differ from person to person. These traits may come from biological, environmental sources or from both. For example, a study shows that rigid and dogmatic people accept the message and are satisfied with it if they give credibility for

the source. If they dislike the source/speaker, whatever true and accurate it is, they will not swallow it (Infante, Rancer and Womack, 1993).

Personality is difficult and complex since television broadcast covers zillions of audiences. Hence, stating all personalities is very difficult. Once a viewer has put feelings pros or cons on a certain channel /program, enjoyment depends on the outcome. Positive attitude arouses anticipations of positive outcomes. Negative attitude inspires anticipations for negative ones. Katz and Lazarsfeld (1964: 23) state that “--- an individual’s attitudes or predispositions can modify, or sometimes completely distort, the meaning of a given message.” For instance, a prejudiced person whose attitude toward another group is strongly entrenched may actively resist a message of tolerance.

Audiences seek gratifications from TV differently. Some need information that substantiates their established experience; while others need completely new information. Some need a calm environment while watching; others hate watching alone in hush context. All these different characteristics of viewers affect the possible satisfaction audiences maximize from TV viewing (Livingstone, 1997). Similarly, Oromia Television, as it disseminates different program to diversified personalities; cannot satisfy all customers’ need. However, if a programmer takes personality differences into consideration while producing, it will catch hearts and souls of many audiences.

2.6. Theoretical Framework of the Study

2.6.1. Use and gratification theory

According to this model the central concept is that media use relies on the perceived satisfaction, needs, wishes, or motives of the prospective audience member. As Wright wrote in McQuail book “audiences are often formed on the basis of similarities of individual need, interest, and taste. Many of these appear to have a social or psychological origin. Typical of such ‘needs’ are: information, relaxation, companionship, diversion, and escape. The central question posed, according to him, in uses and gratification approach is: why do people use media and what do they use them for? Wright (1974) indicates as TV “serving various needs of the society – such as for cohesion, cultural continuity, social control and for a large circulation of public information of all kinds. This, in turn, presupposes that individuals also use media for relaxation purposes such as personal guidance, relaxation, adjustment, information and identity formation.” The

researcher would apply this theory as the theory presupposes the audiences are active in their choice and media use is purposive.

2.6.2. The Notions of Uses and Gratification

The audience is considered as active, that is, an important part of mass media use is assumed to be goal directed Blumler and Brown (1972), cited in a book 'Approaches to Media' (1995). This assumption may be contrasted with notion to the effect that 'most mass media experiences past time rather than purposeful activity, very often (reflecting) chance circumstances within the range of availabilities rather than the expression of psychological motivation or need. Of course, it cannot be denied that media exposure often has a causal origin; the issue is whether, in addition patterns of media use are shaped by more or less define expectation of what certain kinds of content have to offer the audience member.

In the mass communication process, much initiative in liking, need gratification and media choice lies with the audience member. This places a strong limitation on the theorizing about any form of straight-line effect of media content on attitudes and behaviors.

As Schramm et al showed in Approaches to Media the term 'effect' is misleading because it suggests that television does something to children ...nothing can be further from the fact.

It is the children who are most active in these relationships. It is they who use television rather than television uses them.

According to B. Barrett and C. New bold (1995), "The media compete with other sources of need satisfaction. The needs served by mass communication constitute but a segment of the wider range of human needs, and the degree to which they can be adequately met through mass media consumption certainly varies." Consequently, a proper view of the role of the media in need satisfaction should take into account other functional alternatives.

According to Ang (1995), the use of retrospective 'self-reports' has several limitations. Viewers may not know why they chose to watch what they did, or may not be able to explain fully. The reasons which can be articulated may be the least important. People may simply offer reasons which they have heard others mention. More promising might be the study of people's engagement with media as it happens. Some degree of selectivity of media and content is clearly exercised by audiences (e.g. choice or avoidance of TV soap operas. However, instrumental (goal-directed) accounts assume a rational choice of appropriate media for predetermined

purposes. Such accounts over-emphasize informational purposes and ignore a great deal in people's engagement with media: TV viewing can be an end in itself. There is evidence that media use is often habitual, ritualistic and unselective (Barwise & Ehrenberg (1988). But more positively, TV viewing can sometimes be seen as aesthetic experience in which intrinsic motivation is involved.

Chapter Three

3. Research Methodology

3.1. Research Method

To define any research problem and give a suitable clarification for the problem, a sound research plan is inevitable. Research methodology underlines the various steps involved by the researcher in systematically approaching the research problem with the objective of determining various facts. Thus, this chapter will illustrate what kind of research methods and procedures the researcher followed to answer the research questions and attain the research objectives. This study employed both quantitative and qualitative methods as the method is crucial to investigate the reason why audiences consume a particular media text or not.

Mixed design focuses on collecting, analyzing and mixing both qualitative and quantitative data in a single study or series of studies. According to Creswell (2007, p.5) "The central premise of mixed design is the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approaches alone." In mixed design it is not enough to collect and analyze qualitative and quantitative data. The data need to be mixed in some way so that together they form a more complete picture of the problem than they do when they stand alone. The methodological approach in this study is principally quantitative. Besides, the researcher also administered qualitative approach as a supplementary so as to bridge the gap that might be created while collecting data applying quantitative approach.

The quantitative method helps to give answers to research questions which need quantitative answers. The method more specifically helps researchers to be more objective, to have a higher sample size, to minimize possible costs (material as well as time). In addition, for triangulation purposes, research questions from the quantitative group were included in the qualitative inquiry and research questions from the qualitative method were included in the quantitative inquiry. By triangulation design, it is a one phase design in which the researcher implements the quantitative and qualitative methods during similar time frame. As to Creswell (2007:64), a triangulation design procedure generally involves the concurrent, but separate collection and analysis of quantitative and qualitative data so that the researcher may best understand the research problem.

The researcher attempts to merge the two data sets, typically by bringing the separate results together in the interpretations or by transforming data to facilitate integrating the two data types during the analysis.

3.2. Data Sources

The subjects of the research were residents in Adama town who had television sets and know 'Afaan Oromoo' language. According to Adama town Public Relations Office current population figure, there are 300,050 populations dwelling in the town. Among 300,050 populations, 11, 820 were registered their television set at Ethiopian television branch office in the town as television holders. Therefore, 11,820 television owners were taken as subjects of the current study. The researcher purposely selected the study area and population. The important reason why the researcher selected the study area was the fact that the researcher is sharing similar social experiences with the study population. And hence the researcher believed that having similar knowledge of the population regarding: language, culture, social make up would help in facilitating the research work

Furthermore, the study area is relatively near, i.e. 96km from Addis Ababa Apart from providing the researcher with reachable convenience, even various program producers of the organization are usually in contact with people dwelling in the town in order to produce different program. This was supposed to have its own implication on the television audiences in the town. Thus, the researcher purposely selected the study area and population.

3.3. Sampling Technique and procedures

From 11,820 television owners in the town, it was planned that 200 owners would be taken as samples. A two hundred sample size might be large, but the researcher hoped that a two hundred sample size is manageable and it is also believed that the larger the sample size the greater the representations will be.

To select the necessary sample, the researcher chose purposive sampling and snowball sampling to select the participants for questionnaires and individual semi-structured interview. Purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses. Some of the qualities that the research populations have to fulfill are having television set and speaking Oromo language. It is a nonrandom technique simply put, the researcher decides what needs to be known and sets out to find people who can

and are willing to provide the information by virtue of knowledge or experience (Bernard 2002, Lewis & Sheppard 2006).

The researcher has employed snowball sampling in which initial contacts or participants provide further respondents for the researcher to approach and who, thus, in turn generate other contacts. In other words, it is a form of purposive sampling in which initial sample units are used as contacts to identify other units relevant to the sample. According to Deacon et al.,

“This method is consistently used in research into either very closed or informal social groupings, where the social knowledge and personal recommendations of the initial contacts are invaluable in opening up and mapping tight social networks.”(1999:53)

From the sample, interview is conducted and questionnaires were distributed to the program viewers selected from people watching ‘Mijuu Dilbataa’. When collecting data, the researcher gave 165 questionnaires in person and politely asked respondents to give back the completed questionnaires in two days’ time. After that, the researcher collected 142 completed questionnaires and checked for possible inconsistencies and errors. Finally, the quantitative responses were put into percentage, and examined against the objectives of the research.

Interview was conducted with twenty /20 participants selected purposely from the quantitative questionnaires’ respondents for individual semi-structured interviews. For the qualitative semi-structured interviews, the researcher identified respondents applying Stratified and systematic random sampling. According to Denzin and Lincoln (2000), researchers need to continue collecting information in semi structured interviews until they come to a saturation point – a point at which no more new ideas seem to come from the research participants. For the qualitative inquiry the researcher politely asked the respondents for an appointment. Next, the researcher conducted the semi- structured interviews. Finally, the researcher transcribed the recorded data, categorized the qualitative data based on the research questions and analyzed them thematically.

3.4. Data Collection Tools

The researcher used questionnaires and a semi-structured interview to collect data from respondents living in Adama town and watching ‘Mijuu Dilbataa’ program. The questionnaires have four sections.

The first section asks respondents to give demographic information about themselves, which are important for the study. The second and the third section are related to viewers habit/experience with the different sections in the program; the watching/viewing frequency; and viewers’ satisfaction with the sections. In this respect, the researcher used copies of a questionnaire based on Likert’s scale type of measurement (Rea and Parker, 1997), which is the most frequently used attitude measure in social sciences.

The fourth part of the questionnaire has items which mainly question information about OTV’s “Mijuu Dilbataa” program service, that is, how much the programs satisfy/dissatisfy the viewers. Some items are repeated thoroughly in different situations of the questionnaire in order to crosscheck responses given by subjects. But throughout the data analysis part, these questions have been collected under similar categories and the scores for each factor added up, and then the sum has been divided by total number of similar questions to obtain the mean or average score for each factor. The questions in the questionnaires were derived from Infante, Rancer and Womack (1993:407).

The interview questions have two sections. The first part is about demographic information and the second part is meant to probe the about viewers’ level of satisfaction and dissatisfaction. As ‘Mijuu Dilbataa’ program of OTV is mainly produced in “Afan Oromoo”, and even the viewers of this program are Oromo language speakers, ‘Afaan Oromoo’ versions of the questionnaires and interview question were used when collecting data.

3.5. Methods of data organization and analysis

Having collected all the necessary data through questionnaires and semi-structured interview, the researcher compiled all the completed questionnaires and put the responses into percentage. Finally, the results were examined against the objectives of the research. For the qualitative semi structured interviews, the researcher looked in to the recorded data more times, categorized the qualitative data based on the research questions and analyzed them.

Generally, the quantitative data were analyzed using percentage, and the qualitative data were analyzed using direct interpretation of the participants' words in the interviews based on the narrative text of qualitative research approach.

Chapter Four

Data Presentation, Analysis and Discussion of Findings

4.1. Quantitative Findings

This chapter specifically takes a look at the presentation, analysis and discussion of results. As it was already mentioned earlier, the research deals with 'Mijuu Dilbataa' program of Oromia Television audiences. The main objective of the study was to assess the satisfaction and dissatisfaction of the program audiences grounding their reaction. Hence, the researcher has crafted the questionnaires dividing in to two parts.

The first part was devoted to demographic information of respondents, while the second part is designed to get information about the degree of satisfaction the audiences gain from the programs, and to know whether programs satisfy the needs of the audiences

4.1.1. Demographic distribution of respondents

With the rational that knowing the demographic distribution of respondents helps to understand the composition of the viewers and what demographic combination TV audiences have, questions concerning demographic information were included in the first section of the questionnaires.

As verifying the demographic aspect of the respondents could make the research more understandable and comprehensive, the participants' demographic distribution in terms of their gender, age, educational status, occupation and marital status are presented in the table below

Table 1. Demographic distribution of respondents

Sex	Number of respondents	%
Male	83	58.45
Female	59	41.5
Age		
15-24	58	40.8
25-34	41	28.8
35-54	26	18.3
55 and above	17	11.9

Marital status		
Married	47	33
Single	86	60.5
Divorced	9	6.3
Widowed	-	-
Occupation		
Student	48	33.8
Housewife	23	16.19
employed	30	21.1
Unemployed	15	10.56
Private worker	26	18.3
Level of education		
Read and write	13	9.15
10 th grade completed	19	13.38
12 th grade completed	52	36.6
Vocationally trained	18	12.67
Diploma	3	2.1
First degree and above	37	26.05

The above table revealed that most of the responds, specifically about 58.45% of the total populations are males, while the remaining 41.5% of the total population are females. There is a significant difference between males and females. We have seen in the literature that at home males hold the decision power of viewing. Scholar like Morley (1986) find out that there are clear differences of media usage in audiences' everyday lives depending on their gender. In a similar way, in the 'Mijuu Dilbataa' program audience case too, it seems from the result obtained that women are not usually allowed to sit for watching as much as males.

Coming to the age distribution of respondents, majority of the audiences, i.e. 69.6% are young viewers in the age which ranges form 15-34 years. As of 'Mijuu Dilbataa' viewers, young people watch more than adults and old audiences. This might be due to excess time or vulnerability towards the technology. As for the marital status of the respondents, singles have the biggest

share followed by married ones. About 60.5% and 33 % of the total viewers are single and married ones, respectively. Whereas, the remaining 6.3% said that they are divorced.

Concerning the occupation of respondents, students with 33.8% have the highest share, followed by employed individuals (21.1%), and 18.3%, 16.19% are private worker and house waves respectively. The rest 10.56% of the respondents are unemployed.

When we come to the educational level of respondents, those with grade 12th complete certificate are watching 'Mijuu Dilbataa' program more than others, and followed by people with first degree and above, which holds 26.05% of the total population. About 13.38 and 12.67% people are with 10th grade complete and vocational training, respectively. The rest 9.15 and 2.1% are people who can read and write and diploma holders, respectively. Generally, those with 12th grade completed and first degree and above have the lion's share of viewing 'Mijuu Dilbataa' program with 62.65%.

4.1.2. The Respondents watching habit of 'Mijuu Dilbataa' programme.

Table- 2- Frequency of watching and length of time that respondent spent watching Mijuu Dilbataa Programme

Number of respondents on frequency of watching									
Never		Occasionally		Sometimes		Often		Always	
No	%	no	%	No	%	No	%	No	%
-	-	18	12.67	22	15.49	76	53.52	26	18.30
Number of hours Respondents Spend Watching 'Mijuu Dilbataa' every week									
Time- interval			Number of respondents				%		
Less than ½ hour			18				12.6		
½ less than an hour			31				21.8		
1 hour to less than 2hours			85				59.8		
2hours to less than 2 and ½ hours			8				5.6		

The table shows that 'Mijuu Dilbataa' has high viewership frequency. About 71.82 of its viewers are in this group. Another significant amount, 15.49% has a medium watching frequency, while only 12.67% can be classified as low viewership frequency.

When we come to the amount of time spent on watching 'Mijuu Dilbataa', more than 59% of the respondents said that they sit for a maximum of 1 hour to less than 2hours, which is the highest of all. Whereas, 21% of 'Mijuu Dilbataa' viewers said that they sit for less than an hour. 12.6% and 5.6% of the viewers watch the program less than ½ hour and 2 hours to less than 2 and ½ hours respectively. About 81.6% of the respondents spent watching the program more than 2 and half hours. This implies that 'Mijuu Dilbataa' viewers are interested in spending more time watching the programs.

4.1.3. Ranking sections or components of 'Mijuu Dilbataa' Program According to Satisfaction Level of Audiences

It is obvious that all programs may not satisfy or dissatisfy viewers equally because audiences are highly heterogeneous in many aspects- cultural, political, and educational, and in their language. Questions in this section of the research were prepared in order to identify the most and the least watched sections/components of 'Mijuu Dilbataa' program and the viewers' satisfaction in each section of the program. Viewers have ranked the programs according to their satisfaction. They rated each program using five points of the Likert scale from strongly satisfied (5 points) to strongly dissatisfied (1 point).

Table -3-Satisfaction level of audiences with 'Mijuu Dilbataa'

Mijuu dilbtaa program sections	Rank
Daddaraaroo (Music Talent Show)	1
Anaa Dhufuu(' Mijuu Dilbataa ' Guest)	6
Oduu Mijuu('Mijuu' News)	5
Aartiin Guddinaaf(Art for Development)	7
Fiilmii Dinqisiisoo (Comic Films)	3
Piroofaayilii Ispoortii (Sport Profile)	4
Diraamaa Safuu (' Safuu ' Drama)	2

The above table revealed that Daddaraaroo gave highest satisfaction to audiences, followed by Diraamaa safuu and Fiilmii dinqisiisoo. Piroofaayilii Spoortii and Oduu Mijuu stand 4th and 5th respectively among other ‘Mijuu Dilbataa’ program sections. Anaa Dhufuu and Aartiin Guddinaaf are selected as dissatisfying, and they stand 6th and 7th respectively.

Accordingly, among other program sections which are disseminated through ‘Mijuu Dilbataa’ of Oromia Radio and Television Organization, Daddaraaroo program section is found to be the most satisfying, followed by Diraamaa safuu and Fiilmii dinqisiisoo. Piroofaayilii Spoortii and Oduu Mijuu stand 4th and 5th respectively among other ‘Mijuu Dilbataa’ program sections. Anaa Dhufuu and Aartiin Guddinaaf selected as dissatisfying. Dissatisfaction, as cited in the literature, comes from different factors. As stated by Assael(1998) and McQuail (1997), dissatisfaction results from TV programs being unable to meet the needs of audiences.

Table-4. Comparative analysis of Mijuu Dilbataa programme sections based on audience satisfaction and dissatisfaction level

program sections	Respondents number and percentage on			
	satisfaction		dissatisfaction	
	<u>No</u>	<u>%</u>	<u>No</u>	<u>%</u>
Daddaraaroo	33	23.23	3	2.11
Anaa Dhufuu	12	8.45	35	24.64
Oduu Mijuu	19	13.38	25	17.60
Aartiin Guddinaaf	10	7.04	40	28.16
Fiilmii Dinqisiisoo	22	15.49	14	9.85
Piroofaayilii Ispoortii	20	14.08	17	11.97
Diraamaa Safuu	26	18.30	8	5.63

The above table shows that though all the programs have been selected as satisfying, the degree of audiences’ satisfaction varies from 8.45% of Anaa dhufuu to 23.23% of Daddaraaroo program

section. This is due to the fact that audiences have different interest towards various section of 'Mijuu dilbataa' program, and hence they test one single program section in different ways.

According to Uses and Gratifications Theory, people "actively seek out" mass media to satisfy their needs and to fulfill their expectations, and in doing these, they "actively select media and media content". The theory further says that "audience members are aware and can state their motives for using" mass media (Infante et al., 1990: 406).

Grounding this fact, as already stated in the above table, Daddaraaroo program section is selected as the most satisfying leading the other sub sections by 23.23%; whereas, Dirama safuu which counts 18.30% and Fiilmii dinqisiisoo having 15.49% share are 2nd and 3rd respectively.

According to respondents, the most dissatisfying program section is Aartiin Guddinaaf in that about 28.16 % of the respondents replied that they are dissatisfied with the program section. Likewise, viewers of the program ranked Anaa Dhufuu 24.64% and Oduu Mijuu 17.60% the 2nd and 3rd most dissatisfying program sections. One should bear in mind that audiences are satisfied or dissatisfied with a certain program does not mean that the programs are impeccable or faulty in many ways. The results are treated relatively.

4.1.4. Viewers' reasons for watching and their satisfaction or dissatisfaction

This part consists of the result derived from section four of the questionnaire. This section has 20 underlying questions. Efforts has been made to reduce the questionnaire, making the items about 20 is due to the reason that the researcher believed that unless the questionnaires are concise, viewers may be bored to give answers to a long list of questions, and for another reason repeating expressions which have same ideas, particularly when translated into the local language, may not have real responses from the viewers (cf. Infante et al., 1993; Abel, 2006).

In addition, effort was made to keep the reliability of the data collected by including various points related to viewers' satisfaction or dissatisfaction and by repeating some of the items which can have different meanings in some situations (Infante et al., 1993; Abel, 2006). As has been mentioned in the literature review, the listed reasons of viewers are believed to affect the satisfaction of the viewers positively or negatively. If people watch a television program for a certain reason, but that program fails to fulfill that criterion, viewers will get dissatisfied; and if people watch a television program for a certain reason, and that program fulfills that criterion, viewers will get satisfied. Under this section, item two of the questionnaires are all about the

overall satisfaction of the viewers with 'Mijuu Dilbataa' program sections. All these sub items are scored on a five-point scale ranging from "strongly agree" (5 points) to "strongly disagree" (1 point). The average satisfaction level of respondents to each item was gained by summing the record of responses of viewers and multiplying them by 5,4,3,2 or 1 according to the ratings.

Table 5 below depicts the overall results of the percentage of respondents who responded either agree, disagree or neutral. The last two columns of the table show the combined percentages of audiences who agreed and strongly agreed and disagreed and strongly disagreed with the statements.

Table -5- Respondents percentage response based on the program (question part four of sub item one).

Item	Strongly agree		Agree		Neutral		Disagree		Strongly disagree		Both SA and A		Both DA and SDA	
	No	%	No	%	No	%	No	%	No	%	No	%	No	%
1	12	8.45	18	12.67	22	15.49	36	25.35	54	38.02	30	21.12	90	63.4
2	18	12.67	35	24.64	20	14.08	28	19.71	41	28.87	53	37.32	69	48.59
3	49	34.5	41	28.87	27	19.0	16	11.26	9	6.33	90	63.4	25	17.60
4	53	37.32	45	31.7	18	12.67	15	10.56	11	7.74	98	69.01	26	18.30
5	8	5.6	13	9.15	26	18.3	39	27.46	56	39.43	21	14.78	95	66.9
6	5	3.5	7	4.9	35	24.64	59	41.54	36	25.35	12	8.45	95	66.9
7	16	11.26	23	16.19	29	20.42	41	28.87	33	23.23	39	27.46	74	52.11
8	14	9.85	17	11.97	24	16.9	38	26.76	49	34.5	31	21.83	87	61.26
9	41	28.87	56	39.43	7	4.9	15	10.56	23	16.19	97	68.30	38	26.78
10	11	7.74	19	13.4	37	26.05	21	14.78	54	38.02	30	21.12	75	52.81

11	52	36.6	38	26.76	19	13.38	15	10.56	18	12.67	90	63.4	33	23.23
12	53	37.32	41	28.87	16	11.26	12	8.45	20	14.08	94	66.19	31	21.83
13	58	40.84	39	27.46	15	10.56	13	9.15	17	11.97	97	68.30	30	21.12
14	13	9.15	17	11.97	11	7.74	55	38.73	46	32.39	30	21.12	101	71.12
15	4	2.8	9	6.33	17	11.97	48	33.8	64	45.07	13	9.15	112	78.87
16	7	4.9	11	7.74	23	16.19	59	41.54	42	29.57	18	12.67	101	71.12
17	3	2.1	11	7.74	48	33.8	39	27.46	41	28.87	14	9.85	80	56.33
18	48	33.8	37	26.05	9	6.33	16	11.26	32	22.53	85	59.85	48	33.80
19	7	4.9	10	7.04	37	26.05	46	32.4	42	29.57	17	11.97	88	61.97
20	21	14.78	19	13.89	50	35.21	21	14.78	31	21.83	40	28.16	52	36.61

Note: SA=Strongly Agree, A= Agree, SDA= strongly Disagree, and DA= Disagree

There are many different reasons why people watch television, and that the reasons may vary from individual to individual. Thus, the researcher has grouped the above table or the entire item listed under part four of the questionnaire in to nine categories. Thus, question number 5 is all about learning about things and the world, question number 6 and 17 deals with educating one self, question number 7 and 14 are concerned with how appealing the program is, question number 3,9,13 entertain issues related with passing time or to pass time, question number 1,10 and 17 reveals points about relaxation, question number 8 and 19 are about escape or forget factor, question number 2,11 and 18 deal with companionship and question number 4 and 12 focus on habit factors. And finally question number 20 is mainly designed to assess the overall satisfaction of 'Mijuu Dilbataa' viewers.

There are different reasons why people watch TV. The broad genres, in this regard, according to McQuail (1987), could be categorized in to four: information, personal identity, integration and social interaction, and entertainment needs. People watch TV to achieve these needs.

If the expectations precede performance (i.e., if the TV programs are below what audiences expect to achieve), the satisfaction level will be very low and vice versa (Assael, 1998). The factors used in this discussion, as touched up on above, are adapted from Infante, Rancer and Womack (1993).

Table-6-Average score and Percentages of Responses and Respondents

Reason For Watching	Mean score	Viewers response in percent					Both SA + A and DA +SDA	
		Strongly Agree	Agree	Neutral	disagree	Strongly disagree	SA+A	DS+SDA
Relaxation		6.10	11.26	25.11	20.18	34.97	17.36	55.15
Companionship		27.69	25.82	11.26	13.84	21.36	53.51	35.2
Habit		37.32	30.28	11.97	9.50	10.91	67.6	20.41
Pass time		35.68	31.92	11.50	10.32	11.50	67.6	21.82
Learning about oneself		2.81	6.33	29.22	34.50	27.11	9.14	61.61
Learning about things		5.6	9.15	18.3	27.46	39.43	14.75	66.89
Appeal		10.21	14.08	14.08	33.80	27.81	24.29	61.61
Forget		7.39	9.50	21.47	29.57	32.04	16.89	61.61
Overall satisfaction		14.78	13.39	35.21	14.78	21.83	28.17	36.61

Note: SA=Strongly Agree, A= Agree, SDA= strongly Disagree, and DA= Disagree

4.1.4.1. Learning about events and the world

One of the most important objectives of mass media can be considered educating its citizens by providing them information about events in their own immediate surroundings and about the world. With the objective of evaluating if the reasons for people to watch television are to learn about things, questions numbers was included in the questionnaires.

As can be seen from the table, 'Mijuu Dilbataa' viewers' reasons for watching it is not strongly related to learning about things happening in the world. About 66.89% of its viewers said that they watch the program not because of its world information. Thus, respondents said that they are highly dissatisfied with the educative aspect of the program. The satisfaction level of the viewers with educative power of the program holds only 14.75%, which is very low compared

with that of those respondents dissatisfied with the service. Consequently, there is a huge gap between people those who are satisfied and dissatisfied with the program.

4.1.4.2. Educating oneself

One important function that television programs can provide to their community is information that helps people to improve their lives. They can provide role models that people can follow, give advice and other important information on different issues so that people can use them in order to lead a better life. When viewers were asked if they watch 'Mijuu Dilbataa' because of this reason, most of them do not. About 61.61 viewers stated that they do not watch the program in order to get information that helps them to improve their lives. Concerning the viewers' satisfaction related to this need, they are dissatisfied. Only 9.14 of respondents said that they are satisfied. So, one can easily imagine the difference between the two.

4.1.4.3. Appeal

Of the reasons that push people to television program, one is appeal, the extent to which its stories are interesting and enjoyable and hence; this reason makes television viewers watch different program more.

For question number 7 and 14 which asks the viewers to state if one of their reasons to watch the 'Mijuu Dilbataa' is for the fact that the stories of one of the program sections is not interesting, almost majority of the program viewers said that it usually is not. Hence, the satisfaction level that viewers have concerning this reason has a relation to the viewers' reasons. About 61.61% of the respondents have expressed their dissatisfaction with the program sections in that 33.8% of the research subject said that they totally disagree with attractive or appealing nature of the program. They replied that they really missed this advantage. However, about 24.29% of replied that they are satisfied with the appealing nature of the program.

4.1.4.4. Pass time

Question number 3, 9 and 13 is designed to ask to what extent the viewers' reason of watching the program is related to passing time. As already revealed in the table above, about 67.6% of the respondents said that their reason to watch 'Mijuu Dilbataa' program is to pass time. This is to mean that they turn on the program when they have nothing to do or anywhere to go.

So, from this one can easily imagine that most the program sections of 'Mijuu Dilbataa' do not

have a power to attract viewers purposely for satisfaction except to pass time. So, people watch 'Mijuu Dilbataa' programs to spend the spare time.

4.1.4.5. Relaxation

The main purpose of question number 1, 10 and 17 is to specifically ask respondents whether or not 'Mijuu Dilbataa' program make its viewers get relaxed. It is obvious that one special reason why audiences watch certain television program is for relaxation. Grounding this point, respondents were asked whether they get relaxation from 'Mijuu Dilbataa' program.

As already revealed in table -6-, it is possible to say that almost all viewers are not satisfied with 'Mijuu Dilbataa' program. Thus, about 55.15% of the respondent replied that they are dissatisfied with a relaxation aspect of the program though 'Mijuu Dilbataa' is mainly produced to entertain the audience. 17.36% of respondents said that they are satisfied with the entertainment aspect of program, and 25.11% of them remain undecided, hence; most of the viewers under this study do not fulfill their relaxation needs which they expect from 'Mijuu Dilbataa'. This might imply that the program sections are not presented in a way that could entertain the audiences.

4.1.4.6. Forget

In addition to satisfying deviation needs using other means like personal conversations, listening to records, or watching television, people can use television to escape from the routine or problems of life and get emotional release, and hence people's expectations of television program for diversion needs is more than any other medium (Williams, 1989: 69).

Generally, this factor concerned with the need that could make the audience free of their problem or in other words it helps the audience conceal oneself if they are in a bad mood in such a way that they can make themselves feel free and liberated. This way they can get rid of the bad thing confronting them currently.

Thus, about 61.61% of respondents were not satisfied with the escape need they get from 'Mijuu Dilbataa'. The purposes of viewing television are escaping from constraints of routine, relaxing, getting intrinsic cultural or aesthetic enjoyment, filling time, emotional release and sexual arousal as well as being free from burdens of problems (Williams, 1989: 69).

Only about 17.36% of the respondents confirmed that they are satisfied; hence, when you

compare both, majority of the respondents show their dissatisfaction with the program.

4.1.4.7. Companionship

These needs revolves around two main facets-companionship and social utilities (Fiske, 1990). People may face loneliness due to different reasons. Some may intentionally isolate themselves from the community while others may be alone because of obligatory situations. When they confront such conditions, they may take viewing television as a solution to create companionship with communities or friends who are far away from.

Likewise, 'Mijuu Dilbata' program audience might watch TV to have this need fulfilled by the producers of the program. In this aspect, 53.51% of the respondents confirmed that the program is helping them avoid loneliness and integrate them with other people in the community. In this regard, the level of satisfaction, the majority of audiences show that 'Mijuu Dilbataa' is providing companionship services, which could minimize loneliness and strengthen social bond. The above table indicates that only about 35.2% respondents do not satisfy their companionship need. So, there is a huge gap between the two groups.

4.1.4.8. Habit

For some people watching a television is a habit. It can come to be a ritual that they do as part of their daily or weekly activities. These people watch a television because they enjoy doing it or because it is felt as a necessary ingredient of the day, like food. With this idea in mind, question 4 and 12 were included in the questionnaires. We can see from table 6 that most people watch 'Mijuu Dilbataa' because they have a habit of watching or with no intention; hence, about 67.6% of respondents said that they are watching the program simply because it has become their habit, where as 20.41% of respondents did not confirm the idea of watch the program as a habit

4.1.4.9. The Overall Satisfaction Of 'Mijuu Dilbataa' Viewers

It was felt important to know the over-all satisfaction level of the viewers of 'Mijuu Dilbataa' program. As a result, question 20 was prepared in section two of the questionnaires.

According to table 6, about 36.61% of respondent said that they are totally dissatisfied with 'Mijuu Dilbataa' program, where as 35.21% of respondents were unable to take position and kept neutral. So, one can easily recognize that almost there no significant difference between both; thus, compared with that of those respondents who are dissatisfied with the program, one

can easily realize that a significant number of the audience could not take position. Conversely, about 28.17% of the respondents were satisfied with the program. Generally, the result shows that most of the respondents are not satisfied with the program.

The researcher has also asked respondents why they are satisfied and dissatisfied with 'Mijuu Dilbataa' program. Hence, under part four of the questionnaire, question number 3 and 4 is mainly designed to substantiate this idea; accordingly, the answer given by the respondents can be seen in two ways. One is from those groups who are satisfied with the program and the second part the reason stated by those group who are dissatisfied with 'Mijuu Dilbataa'. Here is the reason why those audiences who are satisfied with 'Mijuu Dilbataa' stated:

- a. Because 'Mijuu Dilbataa' program sections keep the norm and value of the society and concentrates on the development of home artists and Afaan romoo language.
- b. Because the format of the program has a magazine format so that it is very much entertaining
- c. It is due to the reason that the program promotes the culture, language, identity of the nation and creates best entertainment option.

The second group also stated different reason of why they dissatisfied with 'Mijuu Dilbataa' program. Hence the main reasons of their dissatisfaction are mentioned as follows:

- ✓ The reason that the program is still controlled by the government and couldn't come out of social and political trap. I found it less constructive to watch it when other excellent TV shows are there to get educated intensively.
- ✓ Poor editing and presentation style, extreme repetition of program sections, absence of excellent, competent and talented professionals are also stated as main problem.

4.2. Qualitative findings

The qualitative data were collected mainly to give answers to two of the research questions:

- How and to which do viewers express their satisfaction or dissatisfaction concerning the 'Mijuu Dilbataa' Program sections?
- What do viewers think are the weaknesses and strengths of the program?

In addition, they gave answers to other issues that were not addressed by the quantitative data or to compare and contrast some findings from the quantitative data.

The qualitative data were collected mainly to give supplementary answers to issues that were not

effectively addressed by the quantitative data or to compare and contrast some findings from the quantitative data questions. The main focus of the qualitative data issue related with how and to which /program section/ 'Mijuu Dilbataa' viewers express their satisfaction and dissatisfaction and help to assess what the viewers think of the weakness and strength of the program. This part mainly aimed at substantiating the quantitative finding and bridges the gap if any.

The individual semi structured interview encompasses about 20 respondents or interviewees. The respondents are selected systematically by choosing every 9th person who filled the quantitative questionnaires till the required number is obtained. Once the required respondents were selected applying the above reason, the researcher then contacted and interviewed the chosen persons for the semi structured interviews and the discussion took around 15 to 20 minutes.

4.2.1. The Respondents watching habits

The researcher felt that it was a good idea to begin the qualitative information inquiry by asking respondents how often they watch 'Mijuu Dilbataa' program. Four of the respondents said that they started watching 'Mijuu Dilbataa' program since the beginning. In their opinion the respondents said that they watch the program occasionally on the weekend staying at their homes because of the fact that the program is broadcast weekly on Sunday. They insist that the main program section they prefer to watch more are Daddaaraaroo and Diraamaa Safuu. The researcher asked the respondents why they are eager or interested more in watching both program sections and they replied that when they compare with others their content and ways of presentation are relatively appealing. Even one of the respondents said;

He carries out other activities though other 'Mijuu Dilbataa' program sections are on air till Daddaaraaroo and Diraamaa Safuu start to be aired. (A young man who is a student)

On the other hand five respondents told the researcher saying that they reject any overlapping activities; and hence, arrange their daily plans in accordance with these program sections transmission time. One individual respondent said:

It is my normal schedule to watch some of 'Mijuu Dilbataa' program sections on the weekend due to the reason that it is relatively entertaining when I compare with other Oromia Television programs. (A woman working in ethio telecom of Adama branch)

4.2.2. Respondents satisfaction and dissatisfaction with Mijuu

Dilbataa program

Levels of viewers satisfaction with ‘Mijuu Dilbataa’ program section is where the essential point of this research reclines. According to Jacobs (1995) and Assael (1998) when program or service performance is greater than expectations satisfaction can be achieved; on the contrary, dissatisfaction overtakes when expectation exceeds performance.

Thus, the interviewees were asked to reflect on the level of their satisfaction and dissatisfaction with the program sections in that some respondents said that they are often dissatisfied with most of ‘Mijuu Dilbataa’ program sections. The respondents said that some of the program sections’ content and ways of presentation is poorly treated so that it is very much boring to watch. In their opinion they insist that they get some program sections fulfilling their need and desire from ‘Mijuu Dilbataa’ Program, but it happens only rarely. Other respondents revealed they are dissatisfied with ‘Mijuu Dilbataa’ due to the fact that those professionals producing the program sections seem to be dependent so that a program that they produce has political inclination, which in fact is not the main target of the program. Grounding this fact, one respondent said:

More or less we are in less developed country where informational asymmetry is a major problem. We should bring up our infant media entertainment to the competitive level nationally and internationally...as of OTV, ‘Mijuu Dilbataa’, it is still controlled by the government and couldn’t come out of social and political trap. I found it less constructive to watch it when other excellent TV shows are there to get educated intensively! (A young man working in Commercial Bank of Ethiopia, Adama branch)

Other three respondents said that what make us dissatisfied with the program are sometime we find single program content repeated several times on the weekend, clichés and the shallow nature of the program are another factors too. According to Uses and Gratifications Theory, people “actively seek out” mass media to satisfy their needs and to fulfill their expectations, and in doing these, they “actively select media and media content”. Hence, some of the interviewees said that there is some program sections of Mijuu Dilbataa which satisfy them compared with other program sections. They told the researcher that Aartiin Gudinaaf and Diraamaa Safuu are particular instance which they more satisfied with. One respondent said that:

They keep the norm of the society and concentrates on the development of home artists and Afaan romoo language.(A young man working in his own private Business)

Thus, in connection with this, McQuail (1997) writes, that all audiences do not have and will never have similar meaning and taste of one program.

Generally, though some of the respondents reflected their satisfaction with ‘Mijuu Dilbataa’, majority of the ‘Mijuu Dilbataa’ program audiences insist that they are dissatisfied with some of the program’s section.

Chapter Five

5. Conclusions and Recommendations

5.1. Conclusions

In this study, an attempt was made to assess the satisfaction of 'Mijuu Dilbataa' program audience with its program sections. To this effect, uses and gratification theory was used as the main theoretical framework of the research as the team of this paper is all about assessing satisfaction and dissatisfaction of 'Mijuu Dilbataa' viewers with the program sections. The researcher believes that it is an essential paradigm to the research topic. The principal instrument used to collect data was questionnaire/quantitative, and interview is also applied as supplementary data gathering tool, which is qualitative. To effect the data collection, the researcher purposely selected Adama town residents and distributed the questionnaires to those respondents in the town. The analysis was done based on various factors that are related with audience need.

Based on this, the findings of the study are summarized as follows. The researcher has asked respondents to express their overall satisfaction regarding 'Mijuu Dilbataa' program sections. In this regard, majority of the viewers revealed their dissatisfaction with the program.

Majority of respondent said that they are totally dissatisfied with 'Mijuu Dilbataa' program; whereas relatively a few number of respondents told the researcher that they are satisfied with the program. The percent of respondents who stand neutral are nearly the same with those who are dissatisfied; hence, 'Mijuu Dilbataa' program has failed to produce and present program section which attract and catch hearts and souls of many audiences.

Audiences seek gratifications from TV differently. Some need information that substantiates their established experience; while others need completely new information. Some need a calm environment while watching; others hate watching alone in hush context. All these different characteristics of viewers affect the possible satisfaction audiences maximize from TV viewing (Livingstone, 1997). Similarly, 'Mijuu Dilbataa' program, as it disseminates different program sections to diversified personalities; cannot satisfy all customers' need.

However, if a programmer takes personality differences into consideration while producing, it will catch hearts and souls of many audiences. The finding of the research shows that this principle is not fully employed in 'Mijuu Dilbataa' program sections.

Of the many reasons for viewers to watch television, one is a desire to know what is happening in the world. People want relevant, reliable and useful information about the world and their country. Thus, majority of respondents said they are dissatisfied with educative power of 'Mijuu Dilbataa' program. According to the data, viewers of 'Mijuu Dilbataa' program watch its program sections as a habit and to pass time. These people watch a television because they enjoy doing it or because it is felt as a necessary ingredient of the day, like food, and most program sections of 'Mijuu Dilbataa' do not have a power to attract viewers purposely for satisfaction except to pass time.

Similarly, 'Mijuu Dilbataa' program failed to meet an appeal and arousal need of viewers. In their opinion the audiences said that most program sections of 'Mijuu Dilbataa' are dull, full of repetition and clichés; thus they are below their expectation from the program. This is the main problems that forced the audiences not to watch some program sections; and hence, these are among the reason why most viewers were dissatisfied with 'Mijuu Dilbataa' program.

However, of the program sections disseminated through 'Mijuu Dilbataa', viewers of the program revealed that due to their content and presentation style they relatively satisfied with Daddaraaroo, Diraamaa safuu and fiilmii dinqisiisoo are chosen as first, second, and third satisfying programs respectively. The rest of the program sections of 'Mijuu Dilbataa' are considered as dissatisfying. According to Jacobs (1995) and Assael (1998) when program or service performance is greater than expectations, satisfaction can be achieved; on the contrary, dissatisfaction overtakes when expectation exceeds performance. So, one can easily realize why the audience of 'Mijuu Dilbataa' are satisfied with some of its program sections and dissatisfied with others. Generally, the findings of the research conclude that Mijuu Dilbataa program sections are not satisfying the needs of its audience; and hence, the program sections are not fully in a position of fulfilling the desires and needs of its audience.

5.2. Recommendations

The following are recommendations based on the findings of the study.

1. It is obvious that without audiences there would be no media; hence, unless the audiences are satisfied with what the media transmit, they may not become regular viewers or they can stop watching or listening. So, 'Mijuu Dilbataa' program section producers should always be very vigilant of keeping the interest of their audiences, while doing this the stakeholder should critically think of their content and presentation style. In order for the program producers to effect this issue, they have to hire well experienced professionals and give them regular training on how to handle the program.
2. As 'Mijuu Dilbataa' program is mainly produced for entertainment, it is a must to consider who is going to take part in the overall activities of the program so as to achieve its mission. Thus, it is advisable to hire talented and competent professionals. Apart from this, the management of the organization should provide journalists with both long and short term training, and thereby upgrading them with relevant knowledge and skills
3. Finally, the program producers of 'Mijuu Dilbataa' should always look into the feedback, which come from different audiences, and frequently evaluate the program status so as to mitigate the gap identifying both its weakness and strength. Or else they would rather conduct a further research in order to know more about how the audience perceives the program.

Bibliography

- Abel Adamu. (2006). *Audience Satisfaction with Ethiopian Television Evening Amharic Program*. Unpublished MA Thesis: Addis Ababa University
- Abercrombie, N. and Langhurst, B. (1998). *Audiences: A Sociological Theory of Performance and Imagination*. London: Sage publication.
- Andreasen, A.R. (1977). "A Taxonomy of Consumer Satisfaction/dissatisfaction Measure." *The Journal of Consumer Affairs*, Vol.11 No.2, 11-24
- Ang, Ien (1985) *Watching Dallas: Soap Opera and the Melodramatic Imagination*. New York: Methuen & Co. Ltd.
- _____ (1991) *Desperately Seeking the Audience*. London: Routledge.
- _____ (1996) *Living Room Wars: Rethinking Media Audiences for a Postmodern World*. London: Routledge.
- Assael, H. (1998). *Consumer behavior and Marketing Action*. (6th ed.).USA: South- Western College Publishing.
- Chen-Yu, J. and Hong, K. (2002). "Antecedents and Consequences of Consumer Satisfaction/Dissatisfaction with the Performance of Apparel Products at Purchase and after Consumption: a Comparison of Male and Female South Korean Consumers." *International Journal of Consumer Studies*, 26(2): 117-127
- Cobley, P. (1994). "Throwing out the baby populism and Active Audience theory." *Media culture and society*. 16(4).
- Condry, J. (1989). *The Psychology of Television*. New Jersey: Erlbaum.
- Davison, W.P., Boylan, J. and Yu, F.T.C. 1982. *Mass Media Systems and Effects* Second Edition. New York: CBS College Publishing

- Downing, J. Mohammadi, A. and Sreberny-Mohammadi, A. (eds.). (1995). *Questioning The media: A critical introduction*. 2nd ed. USA: Sage publication, Inc.
- Emenyeonu, B. N. (1995). "Media Uses and Gratifications: A Review." *Africa Media Review*, Vol. 9, No. 3, 90-112
- Ferguson, D. and Perse, E. (2004). *Audience satisfaction among Tivo and Reply TV users*
- Fiske, J. (1990). *Introduction to communication studies*. 2nd ed. GB: Routledge.
- Giese, J.L. & Cote, J .A.(2002). "Defining Consumer Satisfaction." *Academy of Marketing Science Review*, Vol.2000, No.1.
- Gunter, B (2000) *Media Research Methods*. London. Sage Publications
- Holland, P. (1997). *The television handbook*. London: Routledge.
- Infante, D.A, Rancer, A.S. and Womack, D.F. (1993). *Building Communication Theory*. Second Edition. Illinois: Waveland Press Inc.
- Katz, E., Blumler, J. G. and Gurevitch, M. (1973-1974). "Uses and Gratifications Research." *Public Opinion Quarterly*, Vol.4, 509-523
- Katz, E. and Lazarsfeld, P. (1964). *Personal Influence: The Part Played by People in the flow of Mass Communications*. USA: Free Press Paperback.
- Kovach, B and Rosensties, T. (2001). *The elements of journalism*. New York: Three Rivers Press.
- Lewis, Lisa A. (1992).*The Adoring Audience: Fan Culture and Popular Media*. London: Routledge
- Liebes, T. & Katz, E. (1993).*The Export of Meaning: Cross-cultural Readings of Dallas*. Cambridge: Polity Press.
- Lin, C. (1996). "Looking back: The contribution of Blumler and Katz's uses of

Mass Communication to communication research." *Journal of Broadcasting and Electronic Media*. 4(4). 574–582.

List, D. (2002). *Know you Audience: A Practical Guide to Media Research*.

Australia: Wellington, N. Z.

Livingstone, s. (1998). "Audience research at crossroads the implied advance in media and cultural theory." *European journal of cultural studies*. 1(2).

Lull, James (1990) *Inside Family Viewing: Ethnographic Research on Television's Audiences*. London: Routledge.

McQuail, D. (1997). *Audience Analysis*. California: Sage Publications Ltd.

Morley, D. (1986). *Family Television*. London: Rutledge and Kegan Paul.

Morley, David (1980) *The Nationwide Audience: Structure and Decoding*. London: British Film Institute.

_____ (1981) "The Nationwide Audience: A Critical Postscript" in
(1981) *ScreenEducation*, 39.

_____ (1986) *Family Television: Cultural Power and Domestic Leisure*.
London: Routledge.

_____ (1992) *Television, Audiences and Cultural Studies*. London: Routledge.

Oliver R. (1980). "A Cognitive Model of the Antecedents and Consequences of Satisfaction Decisions." *Journal of Marketing Research*. 17(4). 460-469.

Ozoh, H. C. 1991. "An Analysis of the Pattern of Media Use by Teachers in a Nigerian Education District." *African Media Review*, Vol.37, No.4, 509-523

Palmgreen, P., Wenner, L. and Rayburn, J. D. (1981). "Gratification Discrepancies and News Programme Choice." *Communication Research*, 8, 451-456

- Papanikolaou, V. and Sigalas, I. (1995). "Patient Satisfaction as Indicator of the Quality of Hospital Care." *Health Review*, 56, 248-256
- Perse, E. (1990). "Audience selectivity and involvement in the newer media environment." *Communication Research*. 17(5), 765-799.
- Reusser, M.E. (2004). *Best Practices in Audience Research and Evaluation: case studies of Australian and New Zealand Museums*. *Visitors studies today*, 7(2), pp. 18 - 25.
- Rubin, A.M. (1979). "Television Use by Children and Adolescents." *Human Communication Research*, 5, 109-120
- Samovar, L. and Porter, R. (1991). *Communication between cultures*. USA: Wadsworth.
- Schudson, M. (2003). *The Sociology of News: contemporary societies*. USA: W.W. Norton & Company, Inc.
- Smurthwaite, E. (2004). *The million-dollar question: why pre-adolescents watch television*.
A Thesis Master of Arts Submitted to the Faculty of Department of
Communications Brigham Young University. Unpublished
- Stank, T.P., Daugherty, P.J. and Ellinger, A.E. (1997). "Voice of the Consumer: The Impact on Consumer Satisfaction." *International Journal of Purchasing and Material Management*, Fall 1997
- Weaver, D. H. and Mauro, J. B. (1978). "Newspaper Readership Patterns" *Journalism Quarterly*. Vol.55, No.1, 84-91, 134
- Williams, F. (1989). *The New Communications*. Second Edition. California: Wadsworth

Appendix I

Section I.

Addis Ababa University

School of Journalism and Communication

Questionnaires to be filled by individual respondents

Dear Respondents,

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

Thank you for your time.

Part One: Demographic Information

1. Age _____
2. Gender _____
3. Occupation _____
4. Educational background _____
5. Marital status _____

Part Two: “Mijuu Dilbataa” Programme Viewing Habit of the Audiences

1. How often do you watch the programme(Mijuu Dilbataa)?
 - a) Almost none
 - b) Occasionally
 - c) Sometimes
 - d) Often
 - e) Always

2. How much time/ how long, on average, do you spend time watching the programme?
 - a) Less than 1/2 hour
 - b) 1/2 hour to less than hour
 - c) 1 hour to less than 2 hours
 - d) 2 hours to less than 2 1/2 hours
 - e) 2 1/2 hours to less than 3 hours
3. Among the other programmers' produced and disseminated via Oromia Television, do you consider "Mijuu Dilbataa" your favorite programme?
 - a) Yes
 - b) No
 - c) No idea
4. If your answer to question no.3 above is "Yes", "No", No idea, please, give your reasons.

Part Three: About the programme section/components

Please rate the *Mijuu Dilbataa* programme content/components. The components are listed below. Pick a single number from 1 to 5 to show your satisfaction level on each section/content. The representation of each number is:

1. Strongly dissatisfied
2. Dissatisfied
3. Neural
4. Satisfied
5. Strongly satisfied

- A. Daddaraaroo _____
- B. Anaa Dhufuu _____
- C. Oduu Mijuu _____
- D. Aartiin Guddinaaf _____
- E. Fiilmii Dinqisiisoo _____
- F. Diraamaa Safuu _____
- G. Piroofaayila Ispoortii _____

1. From the program's section that you selected as satisfying on question number two, list the section/content that you are satisfied with **1st to 3rd**.
2. From the program's section that you selected as dissatisfied on question number two, list the section/content that you are dissatisfied with **1st to 3rd**.

Part Four: Reason for Watching the Programme

1. For each reason of watching "Mijuu Dilbataa" programme, show your satisfaction level by circling the numbers given to the right side of the questions. The numbers represent:

1. Strongly agree
2. Agree
3. Neutral
4. Disagree
5. Strongly disagree

Watching "Mijuu Dilbataa" programme....

1	Relaxes me	1	2	3	4	5
2	Helps me not to feel lonely	1	2	3	4	5
3	As a habit	1	2	3	4	5
4	When there is no better job to do	1	2	3	4	5
5	It helps me to learn things happening in the world	1	2	3	4	5
6	It helps me learn things myself	1	2	3	4	5
7	It is thrilling	1	2	3	4	5
8	It helps me to forget about previous hard works	1	2	3	4	5
9	Because it gives me something to do.	1	2	3	4	5
10	It calms me down when I am angry.	1	2	3	4	5
11	When there is no one to talk to me.	1	2	3	4	5
12	I just like to watch.	1	2	3	4	5

13	It helps me to pass the time away	1	2	3	4	5
14	It excites me.	1	2	3	4	5
15	It gives me pleasant rest	1	2	3	4	5
16	To learn how to do things I haven't done before	1	2	3	4	5
17	Because it shows how other people deal with the same problems I have	1	2	3	4	5
18	To avoid companionless	1	2	3	4	5
19	To escape from what I am doing.	1	2	3	4	5
20	All in all I satisfied with the service that I get from 'Mijuu Dilbataa' programme.	1	2	3	4	5

2. Would you please mention the reason for the answer you gave to question number 2?

3. What do you think are the main weaknesses of the "Mijuu Dilbataa" programme?

4. What do you think are the main strengths of the "Mijuu Dilbataa" programme?

5. What should the "Mijuu Dilbataa" programme do to sustain and maximize its viewers' satisfaction and to alleviate their dissatisfaction?

Apendex I
Yuuniversiitii Addis Ababaa
Muummee Barnoota Digirii Lammaffa
Joornaalizimii fi Komunikeeshinii

Gaaffilee daawattoota mijuu dilbaataa magaalaa Adaamaan guutaman

Seensa

Sakataan Kun barataa barnoota digirii lammaaffaa muummee Joornaalizimii fi komunikeeshiniin kan geggeeffamuu dha. Qo'annoon kunis, qo'annoo barnootaa digirii lammaffoofi .Gaffileen qo'annoo mata-duree daawattoota “Mijuu Dilbataa” qophii Televiziyinii Oromiyaan qophaa’e Kun dhaabbata raadiyoo fi Televiziyinii oromiyaatifis ta’e uummata oromootiif bu’aa buusuuf yaadameet. Kanaaf,deebiin amanamaan gaaffilee dhihaataniif kennamu, firii qo’annichaaf bakka ol’aanaa qaba. Isinis kana beektanii deebii dhugaa fi amanamaa ta’e akka laattan kabajaan isin gaafadha. Iccitiin deebii keessanii eegamaadha.Maqaa barressun hin barbaachisu.

Yeroo keessan aarsaa gootanii waan naa deebistaniif galatoomaa!

Kutaa -1

Odeeffannoo dhuunfaa

1. Umurii _____
2. Saala _____
3. Hojii _____
4. Sadarkaa barnootaa _____
5. Sadarkaa gaa’elaa _____

Odeeffannoo amala daawwannaa daawwattoota sagantaa Mijuu Dilbataa

1. Sagantaa Mijuu Dilbataa hammamiif ilaalta?
 - a) Tasa hin ilaalu
 - b) Darbee darbee nan daawwadha
 - c) Takka takkaa
 - d) Yeroo mara
 - e) Yeroo hunda
2. Yeroo hammamiif/sa'atii hammamiif giddugaleessaan sagantaa Mijuu Dilbataa daawwatta?
 - a) Daqiiqaa 30 gadiif
 - b) Daqiiqaa 30 hanga sa'atii 1 gadiitti
 - c) Sa'atii 1 hanga sa'atii 2 gaditti
 - d) Sa'atii 1 hanga sa'atii 2 ½ gaditti
 - e) Sa'atii 2 ½ 'tii hanga sa'atii 3 gaditti
3. Sagantaalee Televiziyiinii Oromiyaan tamsa'an kanneen biroorra sagantaa mijuu dilbataa caalsistee ni filattaa?
 - a) Eeyyee
 - b) Lakki
 - c) Deebiin laadhu hin qabu
4. Deebiin ati gaaffii lakkoofsa 3 irra jiruu laatte “eeyyee”, “lakkii” ykn “deebii hin qabu” jettee filateef sababa kee bakka duwwaa armaan gadii irratti barreessi

Kutaa 3^{ffaa}

Itti quufnsa daawwattonni Mijuu Dilbataa kutaalee sagantichaa tokko tokkoof qaban

Gaaffileen kunniin amalaafi ilaalcha daawwattoonni sagantaa kutaalee bashannanaa ‘Mijuu Dilbataa televizyina Oromiyaatiin darburratti qaban adda baasuuf kan dhihaataniidha. Ammas, deebii dhugaafi amanamaa ta’e akka laattan kabajaan isin gaafadha. Kutaaleen Mijuu Dilbaataa akka itti aanutti tarreeffamaniiru. Lakkoofsaa filannoowwan armaan gadii qabataa kutaalee sagantaa Mijuu Dilbataa armaan gaditti tarreeffaman fuula duratti barreessaa. Lakkoofsonni armaan gadditti tarreeffaman kanneen bakka bu’u:

1. Baay’ee itti hin quufne
2. Itti hin quufne
3. Deebiin laadhu hin qabu
4. Itti quufeera
5. Baay’ee itti quufeera

H. Daddaraaroo _____

I. Anaa Dhufuu _____

J. Oduu Mijuu _____

K. Aartiin Guddinaaf _____

L. Fiilmii Dinqisiisoo _____

M. Diraamaa Safuu _____

N. Piroofaayila Ispoortii _____

1. Kutaalee Mijuu Dilbataa itti quufeera jettee filatte keessaa 1 hanga 3 barreessi/tarreessi

2. Kutaalee mijuu dilbataa itti hin quufne jettee filatte keessaa 1 hanga 3 barreessi/tarreessi

Kutaa 4^{ffaa}

Sababa daawwattoonni mijuu dilbataa daawwatan baruuf kan gargaaru

1. Sababa tokko tokkoo kutaalee Mijuu Dilbataa daawwatteefii, lakkoofsa harka bitaa gabatee keessatti barreeffamaniitti maruun sadarkaa itti quufinsa kee ibsi. Lakkofsonni kanneen armaan gadii bakka bu'u:

1. Baay'een irratti walii gala
2. Waliin gala
3. Deebiin laadhu hin qabu
4. Irratti walii hin galu
5. Baay'ee irratti walii hin galu

Anaaf sagantaa mijuu dilbataa ilaaluun...

1	Na bashannansiisa	1	2	3	4	5
2	Qofummaan akka natti hin dhagahamne na godha	1	2	3	4	5
3	Amaleefannoofan ilaala	1	2	3	4	5
4	Hojjaa yeroo hin qabneen daawwadha	1	2	3	4	5
5	Taateewwan addunyaarratti ta'an akkan baruuf na gargaara	1	2	3	4	5
6	Wanneen tokko tokko ofii koo akkan baradhuuf na gargaara	1	2	3	4	5
7	Hedduu na gammachiisa	1	2	3	4	5
8	Dadhabbii yeroo darbe na mudatan akkan dagadhuu na gargaara	1	2	3	4	5

9	Waan tokko tokko akkan hojjedhuuf na gargaara	1	2	3	4	5
10	Yeroon aaru akkan tasgabbaa'uuf na gargaara	1	2	3	4	5
11	Naman waliin taphadhu yeroon dhabun daawwadha	1	2	3	4	5
12	Dawwachuun jaaladhaafan callisee ilaala	1	2	3	4	5
13	Yeroo dabarsuufan daawwadha	1	2	3	4	5
14	Ajaa'ibsiifannaafan ilaala	1	2	3	4	5
15	Boqqonnaa gammachiisaa waan naa laatuufan ilaala	1	2	3	4	5
16	Waanneen kanaan dura hojjedhee hin beekne akkan hojjedhu na barsiisa	1	2	3	4	5
17	Akkan muuxxannoo namoota rakkin nawaliin wal fakkaatu itti furan baruuf na gargaara	1	2	3	4	5
18	Hiriyyaa dhabdummaan akka natti hin dhagahamneef nagargaara	1	2	3	4	5
19	Maddi odeeffanno sagantichaa qabatamaa/amansisaa waan ta'eef.	1	2	3	4	5
20	Dogoggoran amma hojjechaa jiru jalaa bahuum	1	2	3	4	5

2. Waluumaa galatti/guutummaa guutuutti hammam sagantaa Mijuu Dilbaataatti quufteetta?

Filannoo armaan gadiitti maruun argisiis.

1. Baay'ee itti hin quufne
2. Itti hin quufne
3. Deebiin laadhu hin qabu
4. Itti quufeera
5. Baay'ee itti quufeera

3. Sababa deebiikee armaan olitti deebistee bakka duwwaa itti aanutti barreesitaa?

4. Dadhabinni Mijuun Dilbataa qabu maal sitti fakkaata?

5. Ciminni Mijuun Dilbataa qabuu maal maalfaadha?

6. Akka keetti sagantichi cimee akka itti fufuuf; dawwattoota isaa quubsuuf maal qochuu qaba jettee yaadda?

Appendix II.

Section II

Semi-structured Interview for Key Informants in the Audiences

I. Demographic Information

1. Age _____
2. Gender _____
3. Occupation _____
4. Educational background _____
5. Marital status _____

II. Information to probe for the study

1. When did you start watching Mijuu Dilbataa Programme?
2. How often do you watch?
 - a. Always on the Weekend
 - b. Occasionally
 - c. Other _____
3. What comes to your mind when you think of the programme and its contents/components?
4. By taking some of Mijuu Dilbataa's programme you prefer, how do you describe them?
5. Are you satisfied with Mijuu Dilbataa programme?
6. Could you tell me particular instances when you were satisfied with the programme?
7. Do you have any dissatisfaction with the programme?
8. Could you tell me the weaknesses and strengths of the *Mijii Dilbataa* programme?
9. What should the *Mijii Dilbataa* programme do to minimize its viewers' dissatisfaction and to maximize their satisfaction?

Apendex II.

Qajeelcha gaaffii fi deebii oddeffannoo Addaa.

Kutaa -1- Odeeffannoo dhuunfaa

1. Umurii _____
2. Saala _____
3. Sadarkaa barnootaa _____
4. Sadarkaa gaa'elaa _____

Kutaa-2- Odeeffannoo waa'ee qoranichaa baruuf nu gargaaran

1. Sagantaa Mijuu Dilbataa erga yoomii kaastee daawwachuu eegalte?
2. Yeroo hammamiif daawwatta?
 - a. Turban torbniin yeroo hundaa
 - b. Darbee darbee
 - c. Deebiif na rakkisa
3. Waa'ee sagantaa Mijuu Dilbataa fi qabiyyeesaa yeroo irra deebitee yaadattu, sammukeetti dursa maaltu dhufa?
4. Sagantaalee Mijuu Dilbataan darban itti quufte/gammadde jirtu haala kamiin ibsita?
5. Sagantaalee Mijuu Dilbataan darban itti hin quufne haala kamiin ibsita?
6. Walumaa galatti ciminaafi dadhabina sagantaa kanaa akkamitti ibsita?
7. Akka keetti qopheessitoonni Mijuu Dilbataa itti quufinsaa daawwattotasaani daran ol kaasuuf maal gochuu qabu?