



Addis Ababa University
College of Humanities, Language Studies and Journalism
and Communication
Graduate School of Journalism and Communication

Audience Reception Analysis of Selected Beer Commercials
on EBC1

By
Eyerusalem Yemanebirhan

June, 2017
Addis Ababa

**Audience Reception Analysis of Selected Beer Commercials
on EBC1**

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

By: Eyerusalem Yemanebirhan

Audience Reception Analysis of Selected Beer Commercials on EBC1

By

Eyerusalem Yemanebirhan

Approved by the Examining Board

Chair of Department or Graduate Program Coordinator

Signature

Internal Advisor

Signature

External Examiner

Signature

Internal Examiner

Signature

Declaration

I, the undersigned, declare that this thesis entitled: Audience Reception Analysis on Selected Beer Commercials on EBC1 and submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Communication is my original work and all the sources of materials used for the thesis have been acknowledged.

Eyerusalem Yemanebirhan

Signature

Date

Acknowledgements

First and above all, praise be to the Almighty God for giving me the strength to accomplish this research.

I owe my deepest gratitude to my advisor Dr. Agaredech Jemaneh for her constructive comments and guidance throughout this research endeavor.

I would like to express my love and heartfelt gratitude to my husband, Aklilu Dessalegn, without his all rounded and unreserved support this would have not been possible.

My special thanks also goes to my beloved daughter Fiametta (Fama) and my son Tewodros (Teddy) for extending unconditional love and tolerating with me for snatching away from their family time.

I am also greatly indebted to my dear mom, Aster Moges, my sisters and brothers for all their relentless moral support.

Last but not least, I would like to say many thanks to my friends and colleagues for their unreserved encouragement and support.

DEDICATION

I dedicate this thesis to my beloved father, Yemanebirhan Yitbarek, who passed away in 2013 without seeing the important milestones in his children's life. Abye you were such a wonderful father. May the Almighty God Rest Your Soul in Peace.

List of Acronyms

EBC-Ethiopian Broadcasting Authority

ETV-Ethiopian Television

EPRDF-Ethiopian People's Revolutionary and Democratic Front

FGDs-Focus Group Discussions

Table of Contents

Acknowledgement.....	i
Dedication.....	ii
List of Acronyms.....	iii
Table of Contents.....	iv
Abstract.....	vi
Chapter One	1
1.Introduction.....	1
1.1.Background.....	1
1.2. Statement of the Problem.....	3
1.3. Objectives of the Study	5
1.3.1. General Objective	5
1.3.2. Specific Objectives.....	5
1.4. Research Questions.....	5
1.5. Significance of the Study	5
1.6. Scope of the Study	6
1.7. Limitations of the study	6
Chapter Two.....	7
2. Review of Related Literature	7
2.1. Theoretical Underpinnings.....	7
2.1.1. Active Audience/Audience Reception Theory.....	8
2.1.2. Encoding/Decoding Model	11
2.2 Interpreting Media Messages	13
2. 3. Conceptual Framework.....	15
2. 3.1. Defining Advertising.....	15
2.3.2. Branding and Advertising.....	16
2.3.3. Polysemy in Advertising.....	17
2.3.4. Meaning-Based Models of Advertising	18
2.4. Alcohol Advertising.....	19
2.5. Culture and Meaning of Beer commercials	20
2.6. Advertising and Beer Commercials in Ethiopia.....	22
2.7. Previous Local Empirical Studies	25

Chapter Three	28
3. Research Methodology	28
3.1. Qualitative Research Method.....	28
3.2. Data Gathering Instruments and Sampling Techniques.....	29
3.2.1. Qualitative Content Analysis	29
3.2.2. Focus Group Discussions (FGDs).....	31
3.2.3. One-on-One In-depth Interview.....	33
3.3. My Role as a Researcher	34
3.4. Ethical Considerations	34
3.5. Data Analysis Procedure.....	35
Chapter Four	38
4. Presentation and Analysis of Findings.....	38
4.1. Introduction.....	38
4.1.1. Qualitative Content Analysis of the Selected Commercials	38
4.1.1.1. Reward for Hard Work.....	39
4.1.1.2. Cultural Values and History.....	42
4.1.1.3. Strengthening/Improving Social Life.....	46
4.1.1.4. Gender and Close-up Images of the Glass or Bottle	47
4.2. Data Analysis and Development of Themes.....	49
4.2.1. Advertising and its Significance	50
4.2.2. First Impression of the Commercials	51
4.2.3. Interpreting the Messages of the Commercials that use Ethiopian History	53
4.2.4. Reception of the Commercials Involving Cultural Values and the Socializing Aspect of Beer.....	56
4.2.5. Attitudes towards the Production Quality of the Commercials	58
4.2.6. Perceptions on the Overall Impacts of the Commercials	59
Chapter Five.....	63
5. Conclusion and Recommendations.....	63
5.1. Conclusion	63
5.2. Recommendations.....	65
Bibliography	
Appendices	

Abstract

Nowadays the practice of advertising a product is increasing both in frequency and variety in Ethiopia. Beer commercials are among the top product advertisements that appear frequently on television including the national TV station, EBC1. The aim of the study was to investigate how the audience interprets the messages transmitted by selected television beer commercials aired on the channel.

It employed a qualitative research approach, wherein qualitative content analysis, focus group discussions and one-on-one interviews were used as data gathering instruments. With regard to the sampling procedure, six commercials from Habesha, Bedele and Meta beer brands were selected using purposive sampling based on the time intervals in which the commercials were broadcasted, while for the purpose of the audience purposive and snowball sampling techniques were utilized.

The data gathered was thematically analyzed. Though the analysis of the data was not bound to a specific theory or model, the theoretical frameworks, the models and empirical concepts were utilized as a guide to the analysis and making sense of the data.

The qualitative content analysis revealed that the commercials employed themes which were frequently portrayed in beer commercials worldwide. Accordingly, reward for hard work, strengthening friendship and social life, cultural values and history of the country, and gender and close-up images of the glass or bottle were found to be the themes used in the commercials.

Concerning the audience, the study revealed that audiences are not just passive receivers of advertisement messages rather they are active in interpreting the messages. Advertising messages are open to various interpretations based on the audience's backgrounds, culture and social values. The study also confirmed that factors like age, educational level, gender and marital status matter a lot in the interpretation of the messages transmitted by the beer commercials.

Chapter One

1. Introduction

1.1 Background

In today's globalized and fast changing world the media plays an important role in people's lives. The media disseminate information, educate and entertain the society. Mass Media have the ability to mobilize the people and shape public's opinion (Shailashree, 2013).

As noted by Shailashree "Media have the capacity to reach to far, wide and diversified audience and cutting across all barriers" (2013:55). The Media have the capacity to disseminate information that might have an influence on the masses. Hence, the message transmitted by the media can positively or negatively affect the public.

Advertising is a type of communication used to persuade an audience to take some action with respect to products, ideas, or services Singal and Kamara (2012). Advertisings are usually paid by sponsors and transmitted or printed on various media outlets such as newspaper, magazines, television and radio as well as in new media such as websites and text messages to reach the audience.

Lee and Johnson (2005) define advertising as follows:

Advertising is a paid, non-personal communication about an organization and its products or services that is transmitted to a target audience through mass media such as television, radio, newspapers, magazines, direct mail, outdoor displays, or mass-transit vehicles. (p.3)

Advertisings have a mutual benefit both for companies and consumers. By being cognizant of the important role it plays for promoting their products and services companies ranging from large multinational corporations to small retailers increasingly rely on advertising, Trehan and Trehan (2010). In addition, customers have also started giving due importance to advertising while making purchase decisions (Ibid).

Belch and Belch (2003:5) map out that “the ability of advertising and other promotional methods to deliver carefully prepared messages to target audiences has given them a major role in the marketing programs of most organizations.”

Advertising is believed to have begun in Ethiopia during the reign of Emperor Menelik II. Henok and Yemane (2010) noted that during the time advertisers announce their advertisements using “Negarit”, a traditional war drum at main squares. However, media consumer advertising started to develop during the reign of Emperor Haile Selassie I and various agencies engaged in the practice of advertising have flourished in the country at that particular time Shimelis (2012).

According to Henok and Yemane (2010) after the coming to power of the “Derg” regime in 1974 until its downfall except a few government censored advertisements, there was restriction on any form of advertising. Following the demise of the “Derg” regime and the coming to power of the Ethiopian Peoples’ Revolutionary Democratic Front (EPRDF) in 1991, when market opportunities flourished the advertising sector revived (Kenaw, 2005; Henok and Yemane, 2010).

As in other parts of the world advertisements have become an essential element of the lives of Ethiopians. The number of advertising agencies operating in the country has also been increasing from time to time. Until this data was collected there were about 1355 advertising agencies operating in the country, www.eba.gov.et.

The advertising agencies produce various advertisements containing different messages promoting products and services. The agencies transmit the advertisements utilizing both state-owned and private electronic and print media outlets. Accordingly, besides functioning as a promotion tool to sale goods and services, advertising has become one of the main sources of revenue for many newspapers, magazines, television and radio stations in Ethiopia.

Since it combines the use of visual and sound television has the power to influence and shape people’s behavior. Thus, television is accepted as the most powerful advertising medium to reach large audiences.

Strengthening the above idea, Bruneau (2009:5) asserts that “television is often called "king" of the advertising media, since a majority of people spend more hours watching television per day than paying attention to any other mass media.” Advertisers also choose this medium that include both visual and audio so that they can easily reach their target audiences. In addition to its accessibility television has proven its persuasive power in influencing human behavior time and time again (Ibid).

Advertisements on different television channels in Ethiopia are becoming popular. Established in 1964, Ethiopian Broadcasting Corporation (formerly known as Ethiopian Television) is a state-owned channel that transmits a number of advertisements on daily basis. As indicated in Ethiopian Television Editorial Policy, 1994, one of the main objectives behind transmitting advertising on the station is to generate and increase revenue.

Watching different brand beer commercials on various television channels has become a day-to-day phenomenon for the Ethiopian viewers. The beer commercials are among the top product advertisements that appear frequently on television. The type of beer commercials has also been increasing from time to time.

To compete with their counterparts the advertisers use various techniques in their commercials with a view to catching the attention of the audience. They also sponsor significant sport competitions and various television programs.

As any other product it has become common to watch beer commercials on EBC1. Since the beer commercials broadcasted in the channel are increasing in type, number and frequency it is vital to know the audiences’ reaction towards them. Accordingly, this research will try to investigate audiences’ interpretation of the messages transmitted by selected television beer commercials aired on EBC1.

1.2. Statement of the Problem

Beer commercials are among the frequently aired product advertisements on EBC1. Since they are transmitted on television on a day-to-day basis, the beer commercials seem to become an important part of people’s lives.

The presentation of beer commercials on television these days is different from what it used to be. The producers of the commercials use appealing music and format that linger in the minds of audiences.

Personal observation of the researcher reveals that the messages the commercials contain is also becoming the talk of the town. According to Kenyon et al. (2008) audiences are no longer passive viewers of advertisements; rather they are active interactive participants in the decoding process.

Thus the researcher found it necessary to conduct a study to get an insight in to how the audiences interpret the messages transferred by the commercials.

Besides serving as a promotion tool to sell goods and services, the impact of advertising is believed to go far beyond it. Advertising can have a serious impact on the society by distorting people's perception of the reality. Wubshet (2006) states that even if advertising can have an impact on a society, much remains unknown about the content of advertising in Ethiopia particularly television advertising.

Williams noted that "audiences interpret media messages and the ability to do this is determined by a range of individual, social and cultural factors" (2003:190). He further states that knowing audiences perceptions of media messages is equally vital as producing them. Issues to be considered while preparing a certain advertisement include need and requirement of the audience, culture and norms of the target society and credibility and understandability.

There are few studies conducted in the area of audience reception. One of them is Eyasu (2008), which analyzed audience's reception of the voice of Addis Chamber radio programme. The research was aimed at describing how the contents of the programme are interpreted by the target audience. The findings indicated that high level of educational background was the factor to influence how audiences made sense of program contents.

The other is a research conducted by Wubshet (2010) to investigate the efficacy of selected advertising clips on ETV regarding cultural consideration. The results of the study revealed that most of the advertisements disregard the dominant values of the society for whom they are advertising.

Hence, to the researchers' knowledge it appears that no prior study was conducted to investigate audience's reaction to contents and presentation of beer commercials broadcasted on EBC1. The main

aim of this study is to examine how the audiences interpret the messages conveyed by the selected beer commercials.

1.3. Objectives of the Study

1.3.1. General Objective

The general objective of this study is to investigate the interpretation of the messages transmitted by selected television beer commercials aired on EBC1.

1.3.2. Specific objectives

The specific objectives of the study are:

- to examine audience's interpretation of the messages transmitted by the television beer commercials.
- to explore whether audiences' interpretation of the commercials meet the intention of their producers.
- to assess audiences' reaction towards the content and presentation of the beer commercials.
- to find out the factors for such a meaning to be derived.

1.4. Research Questions

1. How do audiences interpret the messages of the beer commercials?
2. Does audiences' interpretation of the commercials meet the intention of producers of the commercials?
3. What is the audiences' reaction on the content and presentation of the beer commercials?
4. What are the factors that shape audience's meaning making process?

1.5. Significance of the Study

The results of this study are expected to:

- to create an awareness among companies that produce the commercials and other stakeholders on the reception of the commercials among the audience.

- enable producers of the beer commercials to understand how audiences interpret their messages so that they can utilize the results as an input to shape their ways of message presentation.
- it will also serve as a reference for other researchers who conduct their study in related areas.

1.6. Scope of the Study

The scope of this study is confined to investigate audiences' interpretation of the messages transmitted by selected television beer commercials on EBC1. The research limits itself to explore audiences' reaction towards the message content and presentation of the beer commercials broadcasted via the station from September 2015- September 2016 (one year). The study covered those beer commercials transmitted during Amharic evening primetime (after the 8:00 pm news) and Sunday afternoon Amharic entertainment program (*Ehud Meznagna*).

The beer brands included in the study are Habesha, Bedele and Meta. The three brands were chosen because of the similarity of their method, presentation to advertise their product and frequency of transmission. Accordingly, the study covered six commercials from the thirteen beer commercials transmitted during the reported time.

1.7. Limitations of the study

This study has the following limitations. One of the limitations was the sample size of the study, because of time and resource constraints it was not possible to increase the number of commercials and include more than three beer brands. The study would have been comprehensive and more detailed if sufficient time and resource were available and more commercials and beer brands were included in the samples. Lack of previous local research on the area was the other limitation. Thus, the researcher was forced to rely on studies of other countries. Reluctance of producers of the commercials was also another limitation encountered while conducting the research.

Chapter Two

2. Review of Related Literature

This research has examined the audience reception of selected beer commercials on EBC1. In this chapter, the main purpose was to review related literature on advertisement and present the theoretical framework and empirical concepts related with the study. In the theoretical underpinning part the theories of media effects particularly audience reception studies, encoding/decoding model and interpreting media messages are discussed. In the conceptual framework section empirical concepts, which are related with the study such as branding, meaning-based models of advertising, alcohol advertising, culture and meaning of beer commercials are investigated. An attempt has also been made to take a glimpse at previous local empirical studies conducted in the area of audience reception.

2.1. Theoretical Underpinnings

The earliest theoretical perspective on media effects was the 'hypodermic needle' theory or the direct effects theory (Williams, 2003). For Park and Pooley (2008), direct effects theory, which is also referred to as the magic bullet theory, alleged that ideas from the media were in direct causal relation to behavior.

However, the direct effects theory was criticized for not addressing the influences that intervene between media messages and the opinions and attitudes people hold (Williams, 2003). Accordingly, the theory was superseded by the limited effects paradigm, which dominated audience research in the 1960s and 1970s. The theories developed within the limited effects paradigm suggested that the media can have psychological, physical and physiological effects on audiences and these effects were argued to be limited by many factors Sayre and King (2010).

Hence, “the limited effects tradition came to underpin the development of media effects research and thinking. The model spawned 'uses and gratifications' theory, which emphasizes the range of purposes an individual uses the media for” (Williams, 2003:176).

According to Griffin (2012), in the history of media theory, uses and gratifications is known for its deliberate shift away from the previous held notion that powerful media messages have the same effects on their audiences. The deliberate choices people make in using media are presumably based on the gratification they seek from those media. Proponents of this theory assert that audiences are strong and they play a pivotal role in determining how any influence of media will play out (Ibid).

Likewise, Morley and Brundson (2005) claim that the uses and gratification approach highlighted the essential fact that different audiences may use and make sense of any particular program in a quite different way from how the encoder intended it and in quite different ways from other members of the audience.

However, Chandler (1994) noted that the uses and gratifications approach has been criticized as 'vulgar gratifications'. He noted that this approach ignores the socio-cultural context because it is individualistic.

2.1.1. Active Audience/Audience Reception Theory

What audience members think and do is vital to understand the influence of the mass media on people. Researchers have been trying to investigate the impacts and influences the media have on people's lives (Stokes, 2013). The scholars increasingly focus on the contexts within which the reception of various media messages takes place. They have also been attempting to identify the factors that shape audiences' interpretations and understanding of media messages in doing that the scholars have also sought to examine how different groups of people interpret and make sense of messages (Ibid).

Williams noted that "Media theory now concentrates on how audiences generate meaning, and enquiry into media effects has been replaced by examination of the creativity of audiences in the generation of meaning" (2003: 190). He added that mass media audiences are considered as a multitude of different groups with their own histories, habits and social interactions.

Elaborating the transition Williams (2003) asserts that:

The notion of a captive audience forced to digest a daily dose of what media practitioners think is good for them has been superseded by a more promiscuous and powerful audience who can decide what they want to consume and when. What audiences think and what they do is more central to understanding the influence of the media. Scholars increasingly focus on the contexts within which the reception of media messages takes place. (p.190)

Accordingly, the discovery of the ability of audiences to make meaning and interpretation of media messages has produced active audience/audience reception theory. Similar to the uses and gratifications model, the new audience approach is interested in what audiences do with the media (Williams, 2003).

Staiger (2005) asserts that reception study is not a hermeneutics or truth finding from the meaning of the text. She added that a reception study asks questions such as: How does a text mean? For whom? In what circumstances and With what changing values over time?

Fourie (2001) explains the concept of reception as follows:

The concept of reception in media audience studies indicates that we are interested in the way readers interpret media texts. In other words, when we use reception theory to investigate readers, we investigate theoretically and empirically the process of interpretation (sense-making). (p 244)

For Maroder et al. (2010) active audience reception theory is the idea that audiences do not just take in everything they are told and seen but they are actually involved, sometimes unconsciously, in interpreting any given message based on their own personal contexts. Sometimes people from different backgrounds may interpret a message completely differently based on their existing cultural background (Ibid).

Bielby and Harrison (2008) claim that reception theory suggests that viewers are capable of making interpretations in many different ways sometimes radically different from the producers

anticipation and thus the meaning television imports is always subject to local contexts of reception.

The ways people choose what they interpret, how their background affects their outlook and how messages are intended to be taken by media are all very important issues in audience reception theory (Maroder et al., 2010). Hence, they said it is possible to say that the active audience theory has humanized the audience.

Croteau and Hoynes (2003) view audiences as individuals with lives, histories, and social networks. They state that:

Proponents of active audience theory argue that the media cannot tell people what to think or how to behave in any direct way (even if state run media may be trying to do just this) because people are not nearly as stupid, gullible, or easy to dominate as the media indoctrination perspective would have us believe. The phrase active audience appeals to our belief in the intelligence and autonomy of people. The term is both a critique of cynicism about the power media and an expression of faith in the power of people. (p.266)

Reception studies documents how audiences could challenge the messages from the media by reading the output in different ways Williams (2003). He observed that the capacity of the audience to produce diverse interpretations of what they see, hear and read came to be celebrated in some quarters as evidence of the freedom of the audience to resist the messages transferred by the media. Thus even if the media produce a dominant ideology or discourse, the audience can resist it (Ibid).

Maroder et al. (2010) claims one of the most influential proponents of reception theory, Stuart Hall (1993) forced researchers to divert their attention to how audiences reacted and made sense of media messages.

Hall wanted to learn more about how the various types of media had different effects on different social groups. Although there can be a variation in the interpretation among the audience, Hall

took a broader look and aimed his attention at how larger social groups made sense of these messages (Ibid). Maroder et al., (2010) quoting Philo (2008:536), wrote that "Hall's main concern was to show how the 'hegemonic viewpoint' would then be 'decoded' by viewers". This led to the creation of the Encoding/Decoding Model.

2.1.2. Encoding/Decoding Model

Encoding/Decoding model is one of the other important models regarding audiences' meaning making process on media messages. Stuart Hall proposed the model in 1973.

Hall (1993) explains Encoding/Decoding model as follows:

Meaning is encoded by the sender and decoded by the receiver and that these encoded meanings may be decoded to mean something else. That is to mean, the senders encode meaning in their messages according to their ideals and views and the messages are decoded by the receivers according to their own ideals and views, which may lead to miscommunication or to the receiver understanding something very different from what the sender intended. (p. 91)

According to Ott and Mack (2010) encoding is the process of creating a meaningful message according to a particular code, while decoding is the process of using a code to decipher a message and formulate meaning.

They further state that the model recognizes the role of media institutions and owners in engineering media texts with particular messages, but it also accounts for the various ways in which audience members of different background can consume and rework these hegemonic or dominant meanings. In relation to this idea Williams (2003) noted that different audience members make sense of media messages and their ability to do this is determined by various factors including individual, social and cultural base.

Stuart Hall (1993) emphasizes the role of audience members' social positioning leading to the differential interpretation of texts by different groups. Hall (1993) claims that there are three

different positions media audiences or receivers take in order to decode the meanings within cultural texts, particularly those discourses on television. He suggests three positions of meaning making, which are the dominant (hegemonic), the negotiated reading and the oppositional reading.

The dominant (hegemonic) is when interpreters share the text's encoded meaning and produce the preferred reading. According to Hall the dominant-hegemonic position is when the audience member is found within the dominant point of view. Hall (1993) further explains the idea of the dominant point of view in the following manner:

...within this position, there is little misunderstanding and miscommunication, as both sender and receiver are working under the same rule set, assumptions and cultural biases. It is this position that will allow the transmission of ideas to be understood the best, despite certain frictions that may occur due to issues of class structure and power, specifically between the elites who are able to dictate the rule set and the non-elites who must adopt the elite's rules as dominant. (p.101)

The second is the negotiated reading, in which the readers reach a middle ground between the preferred reading and the reading produced by their own contextual conditions.

Hall (1993:102) asserts that “the negotiated position is when the audience member, or receiver, is able to decode the sender's message within the context of the dominant cultural and societal views”. He further maps out that, according to Hall, in the negotiated position the messages are largely understood, but in a different sense than that of the dominant-hegemonic position because receivers in the negotiated position are not necessarily working within the hegemonic viewpoint.

The third one is the oppositional reading, in which readers completely go against the encoded message.

As noted by Hall (1993), it is completely possible for the audience member to interpret the message from his/her own point of view. Hence the oppositional view is when the audience

member is capable of decoding the message in the way it was intended to be decoded, but based on their own social context and belief (Ibid).

David Morley was the first person to test the Encoding/Decoding model in his study of the, Nationwide audience Williams (2003). He added that Morley's result was in line with Hall's argument that people are not passive and different groups make sense of a message in different ways based on their social background.

2.2. Interpreting Media Messages

Reception studies share with other hermeneutic approaches to research in such a way that the fundamental assumption that the meaning of media message is not fixed or pre-given but must be interpreted by its recipient (Fiske, 1987).

Livingstone and Das (2013) explain interpretation and meaning making as follows:

Interpretation refers to the way in which people make sense of their lives and the events, actors, processes, and texts that they encounter. This sense making is contextually resourced and often context dependent. Interpretation is taken to encompass any or all of understanding, comprehension, perception or simply grasping in order to make sense of something. In what follows, the interconnected concepts of interpretation and reception are examined through the lens of "reception studies" in communication and cultural studies, which contextualize the active role of readers and viewers within the wider circuit of culture. (P.1)

Croteau and Hoynes (2003) argue that the meanings of media messages are not fixed instead they are constructed by audience members and this construction comes from a kind of engagement with media texts, generally through routine acts of interpretation.

While for Fourie (2001) interpretation is the result of the process of negotiation between texts such as TV programs and readers or viewers situated within specific social and cultural contexts.

According to Croteau and Hoynes (2003):

Interpretation is part of the process whereby media messages come to mean something to people; it is how they drive pleasure, comfort, excitement, or a wide range of intellectual or emotional stimulation. We engage in interpretive activity, to various degrees, each time we turn on the television, read the paper, or go to the movies. (p. 267)

Interpreting media messages means an understanding of the dynamics that occurs when individuals encounter messages and tries their best to understand them and place them in proper context in accordance with their own background (Wicks, 2001).

Eco (1979) contends that texts are understood to encode a particular “ideal” or “implied” reader, and empirical readers are understood to decode texts in accordance with their particular knowledge and interests as shaped by the social context they are found.

Since it is in the process of audience reception that media texts acquire meanings, the interpretive activity is crucial (Croteau and Hoynes, 2003). Media messages producers construct complex texts, often with a clear idea of what they want to say, however this intended message is not simply dumped into the minds of passive audiences (Ibid).

According to Puntoni et al. (2010), in understanding how an audience can interpret an advertisement differently from others, three key aspects stand out as critical. The first one concerns the meaning making process, that is, the process of making sense of the information contained in a message, while the second concerns the role of heterogeneity in consumers’ situations, and the third concerns the influence of consumers’ goals in the decoding process (Ibid).

Sometimes there will be a very close correlation between the intended meaning and the ways a particular audience interprets the message. This correlation is may be the result of fine craftsmanship on the part of the producer, the use by producer and audience of a shared interpretive frameworks or just plain luck (Croteau and Hoynes, 2003).

2. 3. Conceptual Framework

2. 3.1. Defining Advertising

The origin of the word advertising is the Latin word *advertere*, which means to “turn toward”, Trehan and Trehan (2010). The dictionary meaning of the term is “to describe a product or service publicly in order to persuade people to buy or use it”.

Many scholars have attempted to define the word advertising. Advertising is any paid, non-personal communication about an organization, products, service or idea by an identified sponsor transmitted to a mass audience (viewers, readers or listeners) via mass media including television, radio, newspapers, magazines, outdoor displays and through new media especially the internet (Lee and Johnson, 2005 ; Singal and Kamara, 2012; Owusu, 2007; Belch and Belch, 2003).

For Belch and Belch (2003), the paid aspect of this definition indicates the fact that the air time or space for advertising must be bought and it is sponsored. An exception to this is the public service announcement (PSA), whose advertising space or time is donated by the media. They added that the non-personal component shows that in order to transmit the message to a large group of individuals, often at the same time; advertising involves media such as television, radio, magazines, newspapers, and the internet.

Advertising is a very structured form of applied communication, employing both verbal and nonverbal elements that are composed to fill specific space and time formats determined by the sponsor Lee and Johnson (2009).

Individuals and organizations use advertising to promote goods, services and ideas. Hence advertisement can be considered as a communicating bridge between producer and consumer. Its utilization of mass media as a channel signifies that its target is to reach the mass not individuals.

2.3 .2. Branding and Advertising

The American Marketing Association describes a brand as a “name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and differentiate them from those of competitors.”

As noted by Hackley (2005) brands are signs or combinations of signs such as words, music, colours, logos, packaging and design that communicate values or ideas to various consumer communities.

Hansen and Christiansen (2003):

A brand name represents everything a person knows about a particular product and what it means to them. It provides a convenient summary of their feelings, knowledge and experience with the brand. It means they do not need to spend a great deal of time ‘researching’ a product each time they are considering a purchase. A person’s evaluation of a product is immediately reconstructed from memory, cued by the brand name. (13)

Awareness of product brand is associated with regular decisions to buy those products and exposure to company or brand-name advertisements tend to improve attitudes toward that brand Matter (2013).

When people think of brands, they usually think of products they buy such as Coca Cola, Toyota, and Ford (Hansen and Christiansen, 2003). But they argue that “just about anything can be ‘branded.’ Products, services, corporations, retail stores, cities, organizations, even individuals can be seen as ‘brands’” (Ibid: 13).

Where a brand has built a sense of prestige through its advertising, and this prestige is acknowledged among stakeholder groups such as employees, shareholders and the non-consuming public Hackley (2005).

Hackley (2005) points out that people's understanding of advertisements and the brands they promote is formed in the light of the social contexts within which such communications exist.

In relation to this point, Mooij (2005) emphasize the importance of cultural values in advertisement while attempting to build relationship between consumer and brand. He further explains that advertisement should reflect people's ideas, values, acts and emotions because they are individuals under the guidance of cultural patterns and historically created systems of meaning.

2.3. 3. Polysemy in Advertising

Media messages do not receive similar interpretations by various audience members. One key element that resulted in different interpretations of media messages was the idea that texts are polysemic, which means that a specific text can be interpreted in different ways by different readers Maroder et al. (2010).

Accordingly, advertising polysemy is defined as the existence of at least two different interpretations for the same advertising message (Brown III et al., 2013; Puntoni et al., 2010). Different scholars also define advertising polysemy as a subjective decoding of an advertisement shaped by the audience's socio-cultural background (Brown III et al., 2013).

People do not experience advertising separately from their social and cultural world, while polysemy relates to cultures, groups of individuals beliefs, perceptions, values, demographics and psychographics, it is contextual at the same time and different contexts can provide different meanings to the same advertisement (McCracken, 1986; Buttle 1991) cited in Christiansen et al. (2013).

There are two types of polysemy, which are synchronic polysemy and diachronic polysemy, Puntoni et al. (2010). Christiansen et al. (2013) asserts that the synchronic aspect of advertising polysemy can be explained through an example of the advertisement that means one thing to one group of consumers and something different to another group.

Christiansen et al. quoting (Kirmani 1997; Puntoni et al. 2010) state that against synchronic polysemy, a diachronic dimension of advertising polysemy can also characterize multiplicity of meanings during an advertising reception, especially when exposed to the advertisement on multiple times – first impression of the advertisement and then subsequent impression about the same advertisement on repeated viewings.

2.3.4. Meaning-Based Models of Advertising

As Davis (1997) pointed out that the meanings of media texts grow out of the interrelationships between production, the texts themselves, consumption, and the wider socio-cultural environment in which the audiences live.

Audience reception theory states that “individuals actively shape the meaning of advertising” (Plunkey, 2010: 54).

Audiences are no longer passive viewers of advertisements who receive media messages as intended by the sender; they are rather active interactive participants in the decoding process (Kenyon et al., 2008). One of the most recent developments in advertising research is the model that introduced the notion that the audience actively decode and interpret advertisements is Mick and Buhl’s (1992) Meaning-Based Model of Advertising Experiences (Ibid).

This model states that people’s life world has a determinant role in the interpretation of media messages (Puntoni et al., 2010). People with different backgrounds interpret an advertising message differently and their interpretation of a message is influenced by the intersection of the same advertisement with drastically different experiential contexts (Ibid).

Ritson quoting (Anderson 1988:25) claims that “such models differ from the traditional information processing approach to advertising reception principally because advertising meanings are “constructed within the semantic frame” of the text by the audience rather than simply being “delivered content” by the advertising.”

The meaning-based model claims that even though personal experiences and socio-cultural world in which people live are intertwined, the former are more important in the interpretation of advertising (Kenyon et al., 2008). This approach signifies that audiences are now considered as being excellent decoders and critics of advertisement messages (Ibid).

According to (Kenyon et al., 2008) the other model that attach due attention to the interpretation of advertisements is Meline (1996) meaning-based model. This model shows “how consumers seek out their own "Nature of Meaning" based on their recognizable and personally relevant life themes, social constructs, and identity goals when reading advertisements” (Ibid: 278).

An individual can interpret an advertisement based on intra and inter-individual factors (Meline, 1996). The variation emanates from the socio-economic background, cultural and personal experiences or complex motives of the audience (Ibid).

Meline (1996) argues that though the interpretation of advertisements can differ on the above mentioned factors it does not mean that each individual will construct completely unique meanings for advertisements. On the contrary, it is because of common life experiences that meanings may be shared among individuals (Ibid).

2.4. Alcohol Advertising

With the ever growing concern over the health and safety problems related with alcohol consumption, there have been a number of studies on alcohol advertising, which is the promotion of alcoholic beverages by alcohol producers through the media (State, 1991).

Researches indicated that alcohol marketing and promotion is a global industry which is increasingly dominated by large international companies with extensive resources and budgets and sophisticated global marketing strategies.

Concerning the method alcohol advertisers use to promote their products Roche et al., (2009) explains that:

Advertising can be broadly divided into ‘product’ and ‘image’ advertisements. Product advertisements focus on the merits of a product (e.g. taste, quality, and price). Image advertisements attempt to engage the target audience by developing an idealized image or lifestyle associated with the product that reflects the target audience’s goals. Themes that appear most prominently in alcohol advertising, particularly in youth-oriented television programs and magazines generally focus on fun, relaxation, adventure and sexual or social acceptance. (p.21)

According to, Schudson (1993) different firms engaged in the alcohol industry target non-drinkers or young people and non-traditional drinkers including women in their advertising.

International researches increasingly confirm that there is a small but consistent association between alcohol advertising and overall levels of alcohol consumption and harms related to alcohol use. According to the researchers, the argument put forward by the advertising industry is that alcohol advertising is designed only to increase a product’s market share rather than increasing total consumption.

2.5. Culture and Meaning of Beer commercials

Consumers in various countries of the world are not the same and this difference is increasing from time to time because all aspects of consumer behavior are culture-bound and not subject to environmental factors but integrated in all of human behavior (Mooji, 2005).

Roche et al., quoting Borlagdan et al. (2007) define culture in the following manner:

Typically we understand culture to refer to a set of values, beliefs and norms that have been historically transmitted from generation to generation. Culture in this sense is all-pervasive; it provides the context for our everyday lives. It orients our

perspective by providing a ‘cultural lens’ with which to view, and make sense of, our social worlds. Culture refers to a “complex whole” that encompasses the knowledge, morals, laws and customs of society. (p. 63)

While elaborating the idea that culture has an influence on individuals, Mooij (2005:135) points out that “individuals are conditioned by their socio-cultural environment to act in a certain manners”.

According to Postman et al. (1987) Edward Hall, the renowned inter-culturalist, states that culture is communication. By this he means that a culture is not merely a group of people who do things in a similar way, or share a common language, history, and technology rather it is a people who give similar meanings to their experience and to the ways in which it is symbolized.

Explaining the issue that how advertisings use cultural meanings, State (1991) claims that:

Major advertising campaigns generally do not present logical arguments and claims for their products. Instead, they seek to associate their product with evocative images and themes. In other words, ads are designed to evoke meaning in the minds of audience members. Ads do not need to explicitly state their meaning; they merely suggest their meaning, depending on the audience to fill in the missing pieces. The images and themes are drawn from our shared culture, and therefore tend to evoke similar meanings in many different people. (115)

McCracken (1986) also emphasized the role culture plays for the success of advertising. Effective advertising means that the values in the message match the values of the receiver (Ibid).

Myth is the term used to refer to the cultural meaning of an image, theme, or any other type of sign (State, 1991). In this sense, a myth is an uncontested and unconscious assumption that is so widely shared in a certain culture that it is considered natural, instead of recognized as a social convention (Ibid).

Advertisers use myths in order to evoke meaning in the minds of audiences (State, 1991). According to Parker (1998) rather than creating the cultural myths used in the advertisements, advertisers simply employ myths of the culture to promote their products.

In relation to this point Pettigrew (1999) citing Domzal and Kernan (1992) said:

Although advertisements for beer are many and varied across a range of countries, the themes employed are usually within the parameters of the commonly accepted meanings of beer. In other words, advertisers rarely attempt to attach completely new meanings to the product, preferring the relative safety of tried and tested meanings. (p. 2)

He further suggests that the tendency among beer advertisers to limit themselves to the symbolism employed to accepted cultural meanings is representative of the difficulties associated with assigning new meanings to existing products.

Researchers have conducted studies to find out what themes are frequently portrayed in beer commercials. Thus the common themes in beer commercials are reward for hard work, sport, a sociable pastime, close-up images of the glass or bottle, humor, promotion of cultural values of tradition and history, happiness, physical characteristics of the beer, and promotion of gender stereotypes, among others (Matter, 2013 and Pattigrew, 1999).

2.6. Advertising and Beer Commercials in Ethiopia

Advertising in Ethiopia is believed to have begun during the reign of Emperor Menelik II. According to Henok and Yemane (2010), at the time, advertisements used to be announced in major squares and streets shouting information about wars using the “negarit”, a traditional war-drum. This historical development of advertising in Ethiopia is closely linked to development of society at large in the country (Shimelis, 2012).

However, media consumer advertising started to develop during the reign of Emperor Haile Selassie I (Henok and Yemane, 2010; Shimelis, 2012). Advertisement also evolved with the establishment of the Ethiopian Printing Press and the first press advertisement for washing soap appeared in the first Ethiopian newspaper, *Aimroon* on August 2, 1914. Advertisements appeared in *Addis Zemen*, an Amharic newspaper, at the end of the 1950s and start of the 1960s Shimelis (2012).

Established in 1964, Ethiopian Television started service in October 1965 (Henok and Yemane, 2010; Shimelis, 2012). Four years later, the Ministry of Information and Tourism founded the Advertising and Distribution Agency in a bid to promote the advertising industry thereby promoting trade and this trend continued into the early 1970s (Ibid). Lion Advertising and Public Relations Organization, opened in 1973 by advertising pioneer Wubshet Werkalemahu, was among the few advertising agencies operating in the country at the time Shimelis (2012).

The agencies engaged in the advertising business as well as the activity itself vanished with the fall of the monarchy and the coming to power of the “*Derg*”, a military junta, in 1974 (Henok and Yemane, 2010). The years from the mid-1970s to the early 1990s are characterized by severe restriction on any forms of advertising and this is demonstrated by the fact that with the exception of a few government censored advertisements, consumer service advertising ceased to exist all in all (Ibid).

However, following the fall of the “*Derg*” regime and the coming to power of the EPRDF in 1991 the advertising sector revived when market opportunities flourished with imported consumer goods and industry deregulation (Kenaw, 2005).

The companies that produce advertisements for their products and services have been increasing with the growth of trade competition following the introduction of free market economy in the country. Until this data was collected there are about 1355 advertising agencies operating in the country, www.eba.gov.et.

However, as noted by Daniel (2007) cited in Shimelis (2012), advertising in Ethiopia was not without challenges. The companies that produce advertisements for their products and services have been increasing with the growth of trade competition. Accordingly, product advertising, including alcoholic beverages in the media becomes prevalent, without developing socially responsible practices (Henok and Yemane, 2010).

They further argue that:

The main deterrents of progress were lack of distinct government authority fully responsible for advertising, absence of a comprehensive advertising regulation and underdevelopment of the sector itself. For example, over the years, the authority dealing with advertising changed several times; from the Ministry of Information to a private marketing company and back to the same ministry. However, it could be boldly argued, that since the mid 1990s, no clear forms of advertising regulation seemed to exist in Ethiopia. Perhaps not surprisingly, this in turn has resulted in the various media taking liberties with advertising. (P. 217)

Currently there is an Advertisement Proclamation No.759/2012 in the country aiming at regulating the advertising business. In relation to this point Fitsum (2016) contend that there are laws and rules that are meant to regulate the kind of products and the time frame they could be readily advertised over the media and which ones may not be accepted by the public media at all especially on the electronic ones. However, it has become common phenomena to see and watch different beer commercials both in print and electronic media stations in the country.

The popularity of television commercials has increased in Ethiopia since recent years. Different brand beers are among the commercial products being advertised on different television channels. Henok and Yemane (2010) assert that television is the main media for alcohol advertising, followed by radio, newspapers and magazines. They added that local beer brands are the most widely advertised.

The other point worth mentioning here is that nowadays many beer brands are being identified with charity, with shows of special interest even to children, with sponsorship of major and very popular sporting events and programs (Fitsum, 2016). He further states that beer commercials are occurring constantly on various media.

Shimelis (2012) claims that even if, more recently, some beer advertisers restrict underage drinking in their campaign, most beer commercials did not appear in restriction of underage drinking. In addition to that, he asserts that, relatively high amount of beer commercials depicted with most popular programs of teenagers. More alcohol advertisements portrayed drinking as an overall positive experience.

2.7. Previous Local Empirical Studies

The researcher has attempted to take a glimpse at M.A theses done in the area of audience reception. The M.A theses are done to explore the audience reception of different print media, radio and television contents.

Tereza (2007) has done a reception study on Kalkidan magazine female readers and Tirsit (2010) research focused on reception analysis of print serial messages of the Journey Life 101 print serial drama of Addis Ababa University.

Eyasu (2008) analyzed audience's reception of the Voice of Addis Chamber. The study has attempted to describe how the program contents are interpreted by the target audiences and the level to which they are relevant to the needs of the target audience. The study by Biset (2007) examines audience's interpretation and response to radio messages that discourage early marriage.

The other research is Dano (2010), which is done to explore how audiences interpret and construct their own meaning out of the messages encoded by the producers of "Dorga-Dorgee" Radio program. Based on audience reception Tibebe (2006) made an analysis of how high school youth in Addis Ababa interpret and make sense of HIV/AIDS media messages on "Yebekal" radio program.

There are also few studies done on television audiences. Among them Henok (2013) and Firehiwot (2007) have done reception studies on “Jihadawi Harakat” Documentary film and Shai Buna talk show respectively.

The other M.A theses that are somehow related to the present study, which are done on the reception of television advertisements, are the ones conducted by Wubshet, Yonatan and Kibrewosen. Wubshet (2010) has attempted to discover the extent to which the advertisements aired on EBC1 (the former ETV) give due concern to the cultural values of the audience. Yonatan (2008) did cross-cultural reception analysis on selected commercials aired on ETV Amharic program. The study focused on the role of culture in media messages and the reception of them. In doing that he attempted to analyze the relationship between advertising and the cultural and social systems in which it operates, how the values are portrayed and the audience’s response.

Kibrewosen (2009) explores how audiences make meaning out of the television anti-corruption spots (advertisements). The study attempted to assess the factors contributing for the reception process.

The present study shares some common features with all of the above mentioned studies. They all are audience reception studies. But it differs from most of the above mentioned studies, since they are done on radio messages, radio programmes, magazines content, television talk show and television documentary film but this one is on television commercials.

However, this study is more related with Kibrewosen (2009) in that it analyzes audience’s reception of different television commercials. Unlike the previous ones this study tried to examine only the reception of anti-corruption spots by the audience. Accordingly, though they are done on different topics Kibrewosen (2009) and the present study concentrate on doing audience reception research on specific issues which are television anti-corruption spots (advertisements) and television beer commercials respectively.

Wubshet (2010) and Yonatan (2008) share common features in that the main focus of the two studies is on cultural perspectives, while the current study is aiming at examining the audience's interpretation and the making of meaning and reaction to the messages conveyed by the selected beer commercials regardless of cultural differences, age group and gender. It has thematically analyzed the commercials.

In general, the gaps the present study is trying to fill are the following. For Example none of the above reviewed studies have done a reception analysis on different advertising clips of beer. The personal observation of the researcher reveals that the number of beer commercials being advertised on EBC1 is increasing despite the cultural stigma surrounding beer and the commercials nowadays have become a source of argument among the public. Hence the researcher found it necessary to conduct a study to get an insight into how audiences interpret the messages transmitted by the beer commercials.

Chapter Three

3. Research Methodology

The application of appropriate methodology is crucial to achieve the overall objectives of a particular study thereby addressing the questions raised by the research. As this research is an audience reception study aimed at revealing audiences' interpretation of the messages of selected television beer commercials aired on EBC1, the application of qualitative research methodology was found to be appropriate.

3.1. Qualitative Research Method

Applying qualitative research methods to the study of social and cultural process has recently become an interesting area at international level (Jensen and Jankowski, 1991).

Explaining the features that give importance to qualitative research Ritchie et al. (2014) assert that the increasing desire to understand human behavior in their social and material context and the meanings that people attach to their own personal experiences influence the development of qualitative research.

According to Raftopoulou (2007), qualitative approach has been considered the most appropriate research method to have an in-depth understanding of people's beliefs, attitudes, perceptions, motivations, views and behaviors.

Brikci and Green (2007) assert that applying qualitative method would help to explore the meaning participants attach to a phenomenon by deeply understanding their perspectives. The overall aim of qualitative research is to understand some aspect of social life and its methods generate words rather than numbers as data for analysis (Ibid).

Tracy (2013) explains that:

Qualitative research is about immersing oneself in a scene and trying to make sense of it whether at a company meeting, in a community festival, or during an interview. Qualitative researchers purposefully examine and make note of small

cues in order to decide how to behave, as well as to make sense of the context and build larger knowledge claims about the culture. (p.3)

Berg (2001) believes that utilizing qualitative technique enables researchers to search for how people structure and give meaning to their everyday lives by sharing in their understandings and perceptions. He further notes that researchers using qualitative techniques examine how people learn about and make sense of themselves and others.

Grix (2004) argues that:

Qualitative researchers tend to be working in an ‘interpretivist’ philosophical position, using methods of data generation which are flexible and sensitive to the social context in which the data are produced. In qualitative research the researcher is not detached from the object of the study, but positively interacts with them. (p. 120)

As this study is aimed at investigating audience reception of the selected television beer commercials utilizing qualitative approach was found to be appropriate. In relation to this idea Kenyon et al. (2008: 276) claim that “qualitative analytical tools also seem to be the preferred research method used by theorists investigating meaning and decoding advertisements.” Qualitative research is utilized with a view to enabling informants to present their own feelings and thoughts of their own world (Ibid).

3.2. Data Gathering Instruments and Sampling Techniques

The data gathering instruments for this study that applied qualitative research design were Qualitative Content Analysis, Focus Group Discussions and One-on-One In-Depth Interview. The three data gathering instruments are discussed as follows.

3.2.1. Qualitative Content Analysis

Various scholars have tried to define qualitative content analysis. Berg (2001) quoting Hoisri (1968: 608), wrote that broadly defined, content analysis is "any technique for making inferences

by systematically and objectively identifying special characteristics of messages". While for Wimmer and Dominick (2010) content analysis is an efficient way to explore the content of a certain media.

Explaining the importance of qualitative content analysis, Schroder et al. (2003) assert that content analysis enhances the researcher's knowledge about the media product in a bid to be able to conduct a meaningful and focused conversation with the informants about the issue at hand. Flick (2002) contends that textual analysis has an importance of distinguishing the objective facts of documents from the subjective views and opinions of informants.

Accordingly, in this study the commercials were thematically analyzed in a bid to unearth the basic/manifest content. The manifest level is described by Boyatzis (1998) as a directly observable theme in the information. Regarding the issue Braun and Clarke (2006) claim that with the manifest level the themes are identified within the explicit (surface meanings) of the data and the analyst is not looking beyond what was actually said with nothing assumed about it.

The qualitative content analysis was conducted in order to enable the researcher to enhance her role as a facilitator of the FGDs and while conducting the one-on-one interview by helping her to identify the encoded message elements of the selected beer commercials.

Selected beer commercials with brands, namely Habesha, Bedele and Meta were chosen and analyzed in order to shed light on the study under investigation. The three brands were selected purposively because of the following reasons:

- ✓ They are among the frequently transmitted beer commercials,
- ✓ The similarity of message presentation and
- ✓ The use of somehow related advertising style.

The sampling of the beer commercials was also based on the time interval they were broadcasted on EBC1. Accordingly, the study covered the beer commercials (with only the above mentioned brands) transmitted during Amharic evening primetime (after the 8:00 pm news) and Sunday

afternoon Amharic entertainment program (*Ehud Meznagna*) from September 2015- September 2016 (one year). Six commercials with the three brands were selected from the thirteen commercials aired during the stated time using purposive sampling. The six selected commercials were categorized in groups and thematically analyzed based on the content they are involving.

3.2.2. Focus Group Discussions (FGDs)

Data gathering in qualitative research involves a variety of techniques, one-on-one in-depth interviewing, Focus Group Discussions, document analysis and unstructured observation. As it is a research strategy for understanding people's attitudes and behavior, FGDs were used in this study to explore audiences' perception towards the selected beer commercials.

According to Wimmer and Dominick (2010) FGDs or group interviewing is used to gather first round information for a research study or to gather qualitative data concerning a research question. FGDs would enable the researcher to easily collect data and get deep first hand information and the data obtained from focus groups are used to enhance understanding and to reveal diversified opinions (Ibid).

FGDs usually involve the researcher and a group of people with a similar age, gender, education and socio-economic background with the aim of sparking a dialogue between members of the group (Grix, 2004). The discussions are guided by topics supplied by the moderator (Ibid).

Wimmer and Dominick (2010) further explain FGDs in the following manner:

As the name implies, focus groups have a focused discussion. Most of the questions to be asked are predetermined, the sequence of questions is established, and the questions are structured to further the goal of the research. However, the moderator is free to depart from the structure if the participants present relevant information. (p. 132)

Regarding the structure of FGDs, Berg (2001:111) maps out that “A typical focus group session consists of a small number of participants under the guidance of a facilitator, usually called the moderator.”

While Krueger (2002) suggests that for complex problems focus group size should be kept to no more than about seven individuals. He further notes that focus groups are extremely dynamic, if they are administered properly. Interactions among and between members of the group stimulate discussions in which one group member reacts to comments made by another (Ibid).

Accordingly, five focus groups were formed for the purpose of this research. Each group involved 5-7 people that make the participants a total of about 28 people.

In line with the theoretical paradigms of reception analysis, Schroder et al., (2003:160) believes that gender, age, education and political observation as the social characteristics that were deemed likely to influence people’s perception of advertisements.

As the purpose of this research is to investigate audiences’ interpretation of the messages of the selected beer commercials, audiences’ level of understanding of them might vary in accordance with their age, gender, education status and social context. Hence, students (female and male), teachers (female and male), office working men and women with different educational background, parents and people from other walks of life (including housewife, maid, waiter, businessman, retired person and artist) are included in the FGDs so as to assess whether the background of audiences might be the factor for the meaning differences among them.

Accordingly, efforts were made to make participants of the FGDs represent the above mentioned population using purposive sampling. According to Deacon et al. (1999:79) “The selection of participants in a purposive sampling is made on the basis of their ability to provide relevant data on the area under investigation.”

Snowball sampling was also used to support the purposive sampling in some cases. Macnee and McCabe (2008:121) notes that in snowball sampling “the researcher will start with one

participant or number of the population and will then use that member's contacts to identify other potential participant for the study."

Regarding the setting, the researcher tried to make the setting for the FGDs as comfortable as possible by selecting venues that made the informants comfortable and feel at ease to express their thoughts. Hence classrooms and meeting halls with a television set were used as venues to conduct the FGDs.

In addition, the beer commercials were displayed during the course of the discussion with a view to making the discussion interesting and encourage participants to give their ideas based on what they see.

3.2.3. One-on-One In-depth Interview

One-on-one or intensive interview is a type of qualitative research technique that allows one-on-one discussion and exchange of ideas.

Brikci and Green (2007) state that one-on-one in-depth interview is used to explore the respondent's own perceptions and accounts in a detailed manner on topics for which needs in-depth understanding but little is known about.

According to Wimmer and Dominick (2010) this type of interviews are useful for researchers who want intensive or detailed information about the thoughts and behaviors of an individual or want to explore new topics in depth.

Further explaining the idea Ritchie and Lewis (2003) state that:

Individual interviews are probably the most widely used method in qualitative research. They take different forms but a key feature is their ability to provide an undiluted focus on the individual. They provide an opportunity for detailed investigation of people's personal perspectives, for in-depth understanding of the personal context within which the research phenomena are located, and for very detailed subject coverage. (P. 36)

For this study semi-structured interview, in which the interviewer forwarded a number of questions which did not have to follow any specific or predetermined order was used. As Grix (2004) puts it this type of interviewing creates favorable condition for a certain degree of flexibility and permits to follow unexpected enquiry direction while the interview sessions.

The in-depth interview was conducted with producers of the commercials. Accordingly, three people were interviewed in a bid to get the producers insight on the issue at hand.

3.3. My Role as a Researcher

During the data gathering, the researcher played a facilitator's role. Hence, in order to facilitate the discussion and provide equal chance to all discussants, one assistant moderator who is oriented on the contents of the discussion, worked together with the researcher during the discussion sessions.

The researcher prepared and used an interview guide that contain issues which are relevant to the research with a view to making sure that the discussants focused on the subjects or issues related to the research.

A tape-recorder was used to record the FGDs and one-on-one interviews with the consent of the participants. The researcher also took note as a backup material. Then the data recorded by the audio tape recorder was transcribed and translated from Amharic (the local language the interview and FGDs was conducted) in to English.

3.4. Ethical Considerations

Qualitative research is considered as a research that utilizes relatively unstructured forms of data (Hammersley and Traianou, 2012).

Grix (2004:120) asserts that "Ethical considerations are thought to be greater for those conducting qualitative research, given the direct contact researchers have with people, their personal lives and the issue of confidentiality that arise out of this."

According to Wimmer and Dominick (2010) some common areas where mass media researchers might encounter ethical dilemmas include voluntary participation and informed consent, concealment and deception and protection of privacy.

Regarding informed consent Wimmer and Dominick (2010) assert that:

...it may be necessary for a qualitative researcher to disclose all the details of the project that might make the respondent's life more difficult. A prospective informant for a project using intensive interviewing should be told about the significant time commitment involved if he or she participates in the research. Participation might also mean traveling to the interview site, agreeing to have the interview audio recorded, and possibly being re-interviewed in the future. All these facts should be revealed to the informant to fulfill the obligation of informed consent. (p. 133)

Regarding the above mentioned ethical considerations, participants of this study were informed about the purpose of the research beforehand. It was made clear for them that they should involve in the research voluntarily but if they have any reservation it is possible to withdraw their consent at any time. Every participant agreed to this. While asking the informants the researcher made sure that their rights are respected and well protected.

3.5. Data Analysis Procedure

The data gathered by the above discussed qualitative data collection techniques were analyzed based on appropriate qualitative research methodologies and by linking them to the objectives of the study. Hence, in this study thematic analysis is used to analyze the data.

Thematic analysis is a method for identifying, analysing, and reporting patterns or themes within data Braun and Clarke (2006). According to Gibson (2006) the data that will be thematically analyzed can include an interview text, field notes, photographs and video footage.

Boyatzis (1998) describes thematic analysis as a process for encoding qualitative information. "The encoding requires an explicit 'code'. This may be a list of themes; a complex model with

themes, indicators, and qualifications that are causally related; or something in between these two forms” (Ibid: 4).

Researchers utilizing this method identify themes, which are patterns (a group of repeating ideas) that have emerged from the coded data (Vaismoradi et al. 2016; Boyatzis 1998). Braun and Clarke (2006:10) assert that “a theme captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set.”

In this study the data analysis began with the content analysis of the six selected beer commercials by categorizing them into three major and two minor themes based on their content.

As indicated in the literature review part, researchers have looked into what themes are frequently portrayed in beer commercials. According to (Matter, 2013 and Pattigrew, 1999) the common themes in beer commercials are reward for hard work, a sociable pastime, close-up images of the glass or bottle, promotion of cultural values of tradition and history, happiness, physical characteristics of the beer, and promotion of gender stereotypes. Hence, the three major themes which are Reward for Hard Work, History and Cultural Values and Strengthening/Improving social life as well as two minor themes namely gender and close-up images of the glass or bottle are utilized in the qualitative content analysis part of this study.

The data gathered through the FGDs and one-on-one interviews was thematically analyzed based on the transcripts of the recorded interviews and on the notes taken by the researcher during the FGDs and one-on-one interview sessions. The data collected by the audio tape recorder was transcribed word-by-word in order not to miss vital information. After that the data was translated from Amharic in to English.

The analysis of the data gathered by the above methods is not bound to a specific theory, model or empirical concept discussed in the literature review part of the study but the theoretical frameworks, the models and the empirical concepts were utilized as a guide to the thematic analysis and making sense of the data.

Inductive data analysis was used in order to generate themes from participants of the FGDs and one-on-one interviews. In so doing as a researcher I have tried my best to identify and bring to light interesting findings and recurring themes in the FGDs and one-on-one interviews.

The data collected and analyzed in the above mentioned manner are presented in a descriptive form and quotations are used whenever necessary in order to further strengthen the major findings of the study.

Chapter Four

4. Presentation and Analysis of Findings

4.1. Introduction

This chapter contains the data analysis and interpretation part. In this section the main findings of the data gathered through the qualitative content analysis, FGDs and one-on-one interviews are discussed.

The chapter begins by the qualitative content analysis of the six selected beer commercials. The commercials are divided into three major and two minor themes based on their content. As indicated in the previous chapter, the three major themes are Reward for Hard Work, Cultural Values and History and Strengthening/Improving social life. Gender and close-up images of the glass or bottle are identified as minor themes.

Before the analysis, the information collected through the FGDs and individual in-depth interviews was transcribed and translated into English. Then five thematic concepts were selected to organize the data.

The findings are presented, illustrated and substantiated by the narrations and selected quotations of the discussion from the five FGDs and three one-on-one interviews. The study combines the results and discussion part enabling readers to see how the themes relate to each other, their implication in relation to previous literature and the major factors that shape audience's meaning making process.

The analysis, discussion and interpretation are in conformity with the objectives of the study.

4.1.1. Qualitative Content Analysis of the Selected Commercials

Content, according to Deacon et al (1999), refers to any message that can be communicated in forms of words, pictures, symbols, ideas, themes or meanings. Hsieh and Shannon (2005) define qualitative content analysis as a research technique for the subjective interpretation (individuals understanding) of the content of text data through the systematic classification process of coding

and identifying themes or patterns. This research technique is believed to allow the researcher to systematically analyze the manifested content of the beer commercials by identifying units of analysis.

The main reason for undertaking the qualitative content analysis was to enable the researcher to enhance her knowledge of the content of the commercials by helping her to identify the encoded message elements of the selected beer commercials.

As stated in the literature review, for the purpose of this study six commercials from Habesha, Bedele and Meta were selected by purposive sampling. Based on the themes they involve, the six commercials are categorized into the three major and two minor themes.

4.1.1.1 . Reward for Hard Work

➤ Commercial 1- Bedele beer

Narration/ message of the commercial

ለእኔ እያንዳንዱ ቀን ጣዕም አላት በህይወት ጉዞዬ ደስተኛ ነኝ መስራቱንም መደሰቱንም አውቅበታለሁ። ከስኬት ወደ ስኬት ጉዞዬን ዘወትር አከብራለሁ። ጎበዝ ከጎበዙ ይገባበዛል። በደሌ ስፔሻል።

For me each day is meaningful. I am happy with the journey of my life. I am good at work and enjoyment. I always celebrate my success. A hard worker celebrates his success with a hard worker.

Scenes of the commercial

The commercial begins by showing a man choosing a suit from his wardrobe, putting it on and driving to his office.

In the office he is seen sitting around a table discussing with colleagues. In a meeting room, the man presents the design of a building. Then he receives a warm applause from the participants of the meeting. After that an inauguration ceremony of a building follows. While two men inaugurate the building the man is seen in the background smiling and clapping his hands. Then

he enters a bar full of young men and women clapping for him. The people then raised their bottles to make a toast to him. At the end of the scene Bedele beer is seen being poured in a glass and the man cheering with his friends holding the beer bottle.

➤ Commercial 2- Meta beer

Narration/ message of the commercial

ጊዜው ፈጥኖ በሚሄድበት በአሁኑ ወቅት አንበሳ መሆን ማለት ምን ማለት ነው። ካለበት ሊደርስ ጊዜን ቀድሞ አልችልም በፍፁም አይሆንም የሚለው ሳይኖር ወዲያ ወዲህ ብሎ ህልሙን በእውኑ አይቶ የደመወዝ ውጤቱን በእጁ አስገብቶ ወርቃማ ጊዜውን በሥራ አሳልፎ አመሻሽ ላይ ከአንበሳቹ ጋራ ፈታ ዘና ይላል በሚወደው ሜታ። ሜታ ለአንበሳቹ።

In today's world, what does it mean to be a Lion? To reach his destination before time, by making the impossible happen. He exerts utmost efforts to realize his dreams. Then he collects the fruit of his hard work. After spending his golden time of the day at work, in the evening he joins other Lions to enjoy with his favorite beer. Meta the Lion Beer, for Lions.

Scenes of the commercial

The commercial opens with a scene of Addis Ababa city in the early morning. Then a close-up shot of a watch and an eyeglass is seen followed by a man just waking from sleep. Another man walks to a window, opens the curtains and looks outside. The next scene shows the third man walking out of his house holding his jacket in his hands. Then the first man prepares for the day by shaving his beard and cooking breakfast. After that the third man now wearing his sports jacket is seen running.

The next scene presents the second man, sitting at home dancing to the music on the player. Then all the three men reach their work place and start the day's work by greeting their colleagues. Towards the end of the commercial all of the three men enjoy the evening with friends by drinking Meta beer. Then the commercials ended with a close-up shot of the beer bottle, which reads the "Pride of Ethiopia."

Discussion

As indicated in literature review part, beer advertisers preferred to employ the accepted cultural meanings in their commercials. Most cultures give recognition for hard workers Ethiopian culture is no exception. Hence drinking beer is frequently portrayed as a reward for hard work in beer commercials transmitted via EBC1.

Scholars indicated that beer is integrated with the world of work and the values it represents. In the above Bedele and Meta beer commercials, beer is being positioned as a reward to celebrate the fruit of hard work or effort. The characters portrayed in the two commercials are shown resting and celebrating their success by having beer with friends after spending their day at work.

In the Bedele beer commercial the character is an architect who lives in a beautiful house and drives a car in a manner to reflect his social status. In the narration this character describes drinking beer as a means of happiness and celebrating success. While the Meta beer commercial represent success as the product of patient, skillful craftsmanship. Thus as Postman (1987) describes it in beer commercials beer participate in the virtues associated with the labor that produced it.

The Meta beer commercial also include a sport theme and try to influence or create a positive attitude among the audience by involving renowned personalities. In the narration the characters who work hard are described as lions, which is in the culture of the country considered as a symbol of strength, bravery and success.

In addition, both of the commercials depicted beer as a means that strengthens socialization and as the symbol of other people's respect for the achievement of the hard workers.

The commercials also depict beer drinking to serve as the signal of the end of the workday for making the transition from work to leisure time. In this role, Postman (1987:45) states that "beer functions as an element of ritual, much like the saying of grace and the breaking of bread function in the ritual of mealtime."

4.1.1.2. Cultural Values and History

➤ Commercial 3- Habesha beer

Narration/ message of the commercial

ኢትዮጵያችን በዓለም ጥንታዊ ስልጣኔ ቀዳሚ ተጠቃሽ መሬት የጥበብ፣ የባህል፣ የማህበራዊ ወግ ሥርዓት፣ የጥቁር ዘር የክብር ኒሻን የነፃነት ቋሚ ሰንደቅ ናት። ከዘመን ዘመን የዘለቀው የሀገር ፍቅር ስሜታችን የአንድነታችን መቀነት ነው ህብረቀለማት ውበታችን ባብሮ መኖር ያከበርናቸው ወርቃማ እሴቶች ባለቤት ነን ። ሀበሻ ቢራ

Our Ethiopia is one of the earliest world's ancient civilizations. It is a country with rich art, culture and norms. Ethiopia is black peoples' Medal of Honor and permanent symbol of liberty. The love we have for our home land for centuries strengthens our unity, which is expressed with our colorful diversity. We are the owners of golden values, which we developed through living together in harmony. Habesha Beer.

Scenes of the commercial

The commercial stages ancient Ethiopia as its backdrop. In the beginning of the commercial six young men wearing cloths made of leather stand in front of a big gate. On the gate there are shields and spears. The fence surrounding the place is similar to that of the architecture of Ethiopian historical sites like Axum, Lalibela and Fasiledas. Two guards holding a shield and spear are seen standing on top of the left and right side of the gate near two ancient flags. When the big gate is opened women and men wearing traditional clothes of different nations and nationalities of Ethiopia appear.

The people are seen performing different activities like sweeping the floor, making hair, making different handicraft items like *sefed* and basket. Then scenes of four smiling girls decorated with traditional dress holding baskets and traditional umbrella, young boys sitting around an old man and warriors holding their shields, spear and swords follows. In front of the warriors the young men who were at the gate stare at them and pick the traditional drums (*Kebero*) and start to show the cultural dances of nations and nationalities of Ethiopia such as *Oromigna*, *Tigrigna* and *Amharigna* . While they were dancing leaders of the warriors with a smiling face talk to each other and start to dance. The crowd also joins the dancing. Then young men come to serve beer.

Habesha beer appears out of the ice cubes in the container. Towards the end of the commercial the people cheer each other and start to drink the beer and join together to form the alphabet that reads Habesha Beer.

➤ Commercial 4 -Habesha beer

Narration/ message of the commercial

የቃል ኪዳን ምድር ወራሾች በዓለም ስልጣኔ ተጠቃሽ ባለታሪኮች። የወግ፣የሥርዓት ባለፀጎች የማይቻል የሚመስለው በህብረት ክንድ የሚቻለን ጀግንነት ነው መለያችን፣ ነፃነት ነው ቀለማችን ለእኛ ለሀበሾቹ ይሄ ነው ሽልማታችን ። በየዕለቱ ስኬታችን አብረን የምንደምቅበት ቀዝቃዛ ወርቅ ነው ኒሻናችን። ወርቃማ ቢራ ለወርቃማዎቹ። ሀበሻ ቢራ።

The Golden Family that owns the land of promise and beauty. The Golden Family that shares a history which goes beyond millennia. The Golden Family with exemplary norms and discipline. A family that understands what unity can do to make the impossible happen. Bravery is our nature! Freedom is our color. For us Habesha people, this is the reward we deserve. For our daily success, the cold Gold is our medal. Golden Beer for the Golden Family! Habesha Beer.

Scenes of the commercial

The commercial begins by showing the beautiful scenery of the Blue Nile River (Ghion) and its surrounding. Then the scene of people gathering in a field follows. Young men supported by elephants are seen pulling the Axum Obelisk, while an old man encouraging them. Then the scene of the Gada system (a traditional system of governance used by the Oromo people in Ethiopia), people working in the field hammering rocks and the chanting of warriors appears respectively.

The next scene shows the cheering of people during the erection of the Axum Obelisk. The color of Ethiopian flag green, yellow and red is seen in the background. Then the commercial shows the people who have been working and dancing. At the end of the commercial people of the past entered a modern bar and start to drink Habesha beer together with people of the present time.

➤ **Commercial 5-Habesha beer**

Narration/ message of the commercial

አንዳንድ ዘመን አለ ከዘመናት ተመርጦ ወርቃማ የሆነ (ማስታወቂያው በሙዚቃ የታጀበ ሲሆን የዘፈኑ ግጥም የሚከተለው ነው)

አቤት ያ ጊዜ በሀገር ከተማ

የዘመን ፀዳል ነበር ወርቃማ

ሥነቃል ስዕል ሙዚቃው ልቆ

ሲታይ ጥበቡ በውበት ደምቆ

በወርቃማነት የዘመን ዳራ

እነሆ ዛሬ ወርቃማ ቢራ

ያ ዘመን ያላገኘው ወርቃማ ቢራ። ሀበሻ ቢራ።

There is a time chosen to be golden. This commercial has a song with the following lyrics.

A wonder of time it was in the city

Best of times, Golden of times

Heyday for art and creativity

The artistry brilliant with sublimity

From the background of golden of times

Behold now the golden beer

A golden beer that golden time did not get! Habesha beer!

Scenes of the commercial

The commercial sets its backdrop in the late 1960's and early 1970's in Addis Ababa. The commercial begins by showing a man dancing to music from the player while ironing his cloth. The scene of another man sitting by the edge of his bed shining his shoe followed. Two women at different places (one in her home the other in a beauty contest hall) are seen putting on

makeup. After that the second man walking out of a room putting on his coat followed. Then the first man is seen in the street, in this scene all the cloths the men and the women wears, their hair style and the cars on the street reflects the time. Three women two of them wearing Ethiopian Airlines uniform and the other a traditional dress are seen smiling. In the following scene one of the women is seen looking at a flying plane. Then young people watching movie in a cinema follows. The following scene presents young women preparing for a beauty contest and one of them being crowned as Miss Ethiopia. The commercial ends with the young men and women dancing and enjoying themselves. Then Habesha beer is seen being poured on a glass.

Discussion

Advertising is a type of cultural communication and it does not stand apart from the culture in which it operates Postman (1987). Hence, in order for an advertisement to be successful it has to be accepted by the receivers who share similar socio-cultural environment.

Ethiopians are proud of their history and the brave and exemplary deeds of previous generations. Accordingly, the majority of Habesha beer commercials broadcasted on EBC1 are seen using cultural values, tradition and history of people or nation with a view to gaining acceptance.

The above Habesha beer commercials, which are set in historical backgrounds, depicted the cultures and traditions of the peoples of Ethiopia through the clothing of the characters, the various equipments (such as household equipment, traditional musical instruments as well as warrior's shields and spears). The activities performed by the characters like the Gada System, the erection of the Axum Obelisk, the cultural dances and chanting of warriors also depicted the cultural values and history that have a significant value among the people of Ethiopia.

In the second Habesha beer commercial beer is also depicted as a link between the present and the past. Towards their ending the commercials show the people of the past joining the people of the present time in a modern bar to enjoy Habesha beer. This is to signify that the current generation did not forget the deeds of its forefathers.

The commercials also appreciates the achievements of the country's past, for example, in the last commercial the lyrics of the song stated that the time the commercial chooses as its setting is a

time of excellence in artistic works and creativity. But in the end it compares that time, which is referred as “Golden” with the beer, which is created recently.

With regard to this point, when asked to explain why they frequently use history and culture in their commercial, the encoder states that since they are in a brand building stage it is vital to instill the brand name in the audience by connecting it with issues that are emotionally relevant to them.

As stated in the literature review part of the study, advertisers of beer often employ accepted cultural meaning in their advertisements. This demonstrates the difficulties associated with giving new meanings to existing products. Accordingly, researchers recommend that marketers accurately represent the core cultural meanings associated with products like beer prior to establishing the individual personality of the particular brand.

4.1.1.3. Strengthening/Improving Social Life

➤ Commercial 6- Meta beer

Narration/ message of the commercial

ለብዙ ዓመታት አብሮን የኖረውን ልዩ ባህላችንን ይዘን ወደመጪው ለመሻገር ከእናንተ ጋር ጉዞ ላይ ነን። እንዲሁም የታደሰውን ግሩም ጣዕም አብረን እናጣጥማለን። ሁሌም የሚወዱት ኢትዮጵያዊ ቢራ እነሆ ለመጪው ታድሶ ቀርቧል። ሜታ አዲሱን ምዕራፍ ከእኛ ጋር።

We are in a journey with you by holding on to our special culture which lives with us for several years. Let us taste the full bodied flavor, which is refreshed for tomorrow. The Ethiopian beer you always like. Meta, Journey with us!

Scenes of the commercial

The commercial begins by presenting an old man having coffee and chatting with another man in a cafeteria. Then he went out of the cafeteria and walks in the street. The next scene shows young people dancing in a bar. Then the old man walking in the street greeting people on his way followed. A track of Meta beer is seen in the background. The old man followed the music

to the place where the young people were dancing and while he stands looking at them, one of them invites him to the dance floor. The old man looked around unsure of what to do. Then he joins the young people. While the old man and the younger one dance, the close-up shot shows the DJ performing his job. Finally the old man and the young man sit in the balcony and cheer each other holding Meta beer bottle. Then the commercial ends with a close-up shot of the beer bottle, which reads Full Bodied Flavor Refreshed for Tomorrow, Journey with Us!

Discussion

It is common to see beer drinking being portrayed as improving social life. In the above Meta beer commercial, beer is depicted as the means for socializing and a major source of happiness. The commercial also depicts group consumption scenes that involve music and dancing.

In addition to the socializing theme the producers wish to emphasize, the theme of culture is also represented in this commercial.

Ethiopians attach special attention to their cultural and traditional norms; the respect for elders is one of the cultural norms in the country. In the above commercial there is a scene that a young man invites the old man to the dance floor. The commercial uses this actions aiming at demonstrating the socialization effect of beer but it contradicts with the reality.

In general, the commercial communicates the message that consuming beer often improves social life thereby enabling individuals to fit into society despite their age differences. In relation to this point Matter (2013) claims that beer commercials depict an individual's social life as sometimes improved by the sharing of beer, which enables him/her to make friends.

4.1.1.4. Gender and Close-up Images of the Glass or Bottle

In addition to the stated three major themes gender and close-up images of the glass or bottle were also identified as minor themes. The theme of gender is presented in some of the commercials. Especially in those of Bedele and Meta beer commercials all the hard working persons are men.

The women appear only in group gatherings mostly at the end of the commercials. Hence it is possible to say that the commercials communicate the message that beer is manly. Beer advertisements both at national and global levels routinely promote gender stereotypes, depicting the sexes in traditional gender roles. The women are passive for the most part and they reflect one of the traditional myths of femininity.

The other theme is close-up images of the glass or bottle. In all of the above beer commercials the last scene is a close-up image of the glass or bottle containing the beer brand. As stated in the literature review part, the container that holds the beer, it might be a bottle or glass, was usually the predominant visual feature of beer advertisements. This is done in a bid to remind the brand, because an individual's evaluation of a product is immediately reconstructed from his/her memory through the brand name.

Overall with regard to setting most of the producers of the commercials except those of Habesha beer used bars, pubs and restaurants and dancing moods to advertise their products. The characters in most of the commercials are hard working and successful young men accompanied by beautiful girls who dressed well.

While producers of Habesha beer commercials utilize historical backgrounds and sites like Lalibela and Axum as well as war scenes in their commercials. Most of the characters in Habesha beer commercials are people who dress traditional clothes of different nations and nationalities of Ethiopia.

The content analysis of the six commercials revealed that under the three major themes the commercials also use other sub-themes, which have a vital significance to strengthen their message.

In general, the beer commercials associate their products with powerful themes, which are drawn from the commonly accepted meanings of beer.

4. 2. Data Analysis and Development of Themes

It is stated in the previous chapter that FGDs and in-depth interviews were the major data gathering tools employed to achieve the objective of this study. The FGDs are aimed at providing an insight into the decoders' perspective, while the in-depth interviews were conducted to find out the views on the encoder's side.

Demographically a total of 28 people were involved in the five groups. The variables in the study are: age, gender, education status and social context. The age range of the participants was between 15 and 55. The in-depth interview consists of three informants, who represent producers of the beer commercials.

The participants of the FGDs are listed as follows:

- FGDs** - Focus Group Discussions.
- FGD A** - Students (Female and male students of high school and university)
- FGD B**- Teachers (Female and male teachers)
- FGD C**- Office working (both government and private) women and men with different education background
- FGD D**- Parents (Mothers and Fathers)
- FGD E** - People from different walks of life (housewife, maid, waiter, businessman, retired person and artist)

In this section, the discussion is based on the six recurring thematic concepts identified from the group discussions and in-depth interviews.

The thematic concepts are: Advertisement and its significance, First Impression of the Commercials, Interpreting the Messages of the Commercials using Ethiopian History, Reception of the Commercials Involving Cultural Values and the Socializing Aspect of Beer, Attitudes towards the Production Quality of the Commercials and Perceptions on the Overall Impacts of the Commercials.

The six thematic concepts are discussed one by one in the following manner.

4.2. 1. Advertising and its Significance

Before proceeding to detailed discussion about the beer commercials, the researcher has found it important to assess the discussants views about their understanding on the significance of advertisement. Accordingly, most of the discussants expressed almost similar opinions about what advertisements are for and their significance. Here are some of the excerpts:

FGD C (1) If we look at it from the advertisers' side, advertisement is about selling a product or service, while for the customer it is a matter of knowing what kind of product or service is available and making purchasing decision.

FGD D (4) Advertising is all about persuading people about a product or service. Advertising aims at changing people's opinion. When a company advertises its product or service, it is saying that, choose my product or service because it is the best.

FGD E (2) In today's world, which is full of competition, advertisement has become very important in a bid to succeed in business. Advertisement is a motor of a certain business so its ultimate goal is making profit for the one who produced it.

Based on the findings it is quite easy to figure out that the majority of the participants share similar views regarding advertising and its significance. They emphasize the promotional, informative, and persuasive and reminder function of advertising.

However, one of the discussants in the students group had a different point of view on the purpose of advertisements. FGD A (1) states that he is attracted by the art of advertising and he usually watches especially television commercials for entertainment purpose.

The view of this individual contradicts with the significance commonly attached to advertisement. In a similar vein, Fiske (1987) asserts that different members of the mass media audience may use and interpret any particular programme in a somewhat different way from the encoder's intention and from other members of the audience.

4.2.2. First Impression of the Commercials

When asked to reflect on their first impression about the commercials, the majority of the respondents said that they were disappointed and confused by the huge difference between what the commercials say at the beginning and their endings. The participants shared their opinion as follows:

FGD D (1) When I first watched one of the commercials; I thought that they were advertising a new documentary film about Ethiopian's patriotism. But finally when I learned that it was about a beer I was very confused and disappointed.

FGD B (2) The only feeling I experienced when I first saw the beer commercials under discussion was confusion. Especially one of the commercials that involve three characters who are engaged in different activities is the most confusing one for me. When I saw the commercial for the first time I did not know how to relate the message transmitted at first with the ending. At first the message was about people described as lions (hard workers), who tries their best to succeed in their respective jobs and the ending was about beer. It took me so much time to understand the whole idea. In my opinion the commercials that talk about or that relate history of the country with beer to advertise their products are also no different.

For most of the discussants who are older in age and educated confusion, failure to relate the product being advertised with the content of the commercials were found to be the dominant feelings experienced when they first saw the commercials. From the above points of view forwarded by the participants, it is quite easy to figure out that they find it hard to relate the product being advertised and the message of the commercial when they first saw them.

On the contrary a quarter of the discussants especially the younger ones stated that they are attracted by the way the commercials are produced as of their first encounter. The respondents confirmed that the messages presented by the commercials are very appealing and a power to linger on the minds of people.

FGD A (3) I like to watch beer commercials. The commercials have come up with a new way of advertising beer, which I think is very appealing to me because they are creative in their message presentation and usually involve hot scenes, stylish and young people.

FGD E (4) Habesha beer commercial uses my favorite singer, who is one of the best singers of our time and I try to say the lyrics of the song as of the first day I watched it on TV I also know other people who do the same. I like the message the song tries to communicate. It inspires our generation to be creative and successful like the previous ones while enjoying ourselves.

The respondents, who are younger in age, received the cultural messages the commercials transferred as intended by the encoders. Here it is imperative to mention Hackley (2005) assertion that attitudes towards an advertisement can express values that connect people to a desired peer group, especially if they are young. The statement of the above respondents indicated what issues and values attract the young audience in an advertisement.

As the data indicated the different interpretation of the commercials by the audience strengthened the assertion made by Puntoni et al., (2010), which is people with different backgrounds (it can be age, education, upbringing etc.) interpret an advertising message differently and their interpretation of a message is influenced by the intersection of the same advertisement with radically different practical contexts.

The data indicated that a message contained by an advertisement can receive multiple interpretations by audiences with different backgrounds when viewing it for the first time. The above points of view of the respondents revealed that age and education have significant role in the interpretation of the messages and determining attraction towards the commercials upon watching them for the first time. Based on this it is possible to conclude that the significant variable lies on age difference and education level of the participants.

4.2.3. Interpreting the Messages of the Commercials that use Ethiopian History

As stated in the literature review part, various researchers claimed that alcohol advertisements attempt to create a market for their products by including cultural themes in their commercials, one of them is the inclusion of the history of a country. In this regard, one of the issues that the participants hotly debated up on was the use of Ethiopian history by the commercials.

When asked to reflect on the idea one of the encoders stated that:

Advertising include persuading customers to have a positive attitude towards a certain product. We are in a competitive business thus; we are expected to come up with an advertising idea that has the ability to strike people's emotion. That is why we include emotionally relevant messages like history and culture in our commercials.

In relation to this point, most of the respondents, especially the ones with higher education and older in age strongly disagree with the idea of involving the nation's history in the commercials. Here it is imperative to mention that some respondents were very emotional while discussing the issue.

As stated in the literature review part of the study beer advertisements worldwide use the theme of history which is not fabricated, but they reinforce and reshape that to connect it with beer. As State (1991) discusses the way in which the myths are presented, the elements that are given importance, and the way in which they are associated with a particular product, have the potential to influence the attitudes and behavior of both intended and unintended media audiences.

Concerning the issue at hand, the discussants asserted that the association the commercials try to make is wrong. This issue is best reflected in the following excerpts:

FGD C (4) The beer commercials, especially that of Habesha beer tries to create a close association with the Ethiopianess identity. In so doing, it misrepresents the diverse society, culture and values of the people of Ethiopia. I know it is a matter of selling their products, but no matter what beer should not be associated with the long and proud history of our country.

FGD B (4) The beer commercials are abusing the history of the brave and nation loving people of Ethiopia. As for me it is not fair to compare people's identity especially the people of a nation, which is the earliest world civilization with an alcoholic product like beer.

FGD E (6) How come beer be a prize for people of long history and rich and diversified cultural values. The idea they raised is not comparable with the product they are advertising.

Based on the participant's accounts, it can be deduce that they find it hard to relate the product being advertised with the message content of the commercials. This best explains the idea that audiences interpret the messages of advertisements in accordance with their culturally-derived values and culturally-learned fantasies and aspirations.

Regarding this point one of the encoders asserts that as a brand name matters to get acceptance among the public, they include issues which have relevance with their respective brand names.

In line with this, Mooij (2005) explains that since people are individuals under the guidance of cultural patterns and historically created systems of meaning, while attempting to establish relationship between consumer and brand, advertisers must try their best to the production of an advertisement that reflect people's ideas, values, acts and emotions.

Contrary to the above point of view those respondents who are with low education and young in age (waiter and maid) describe the involvement of the nation's history in the commercials as interesting. According to the discussants the messages presented by the commercials enabled them to have some knowledge about the country's past within a very short time.

FGD E (3) I like the commercials, because for me watching the commercials is like watching a documentary film about what happens in the country's past.

From the views of the respondents it can be inferred that the personal needs and experiences of an audience is a determinant factor in the reception of an advertising message. As Ritson (2003) puts it the actual meaning of the message in an advertising text is constructed by individual audience members who make meaning from the text in a way similar to their own experiences and perspectives.

Instead of what the commercial is actually about, the respondents relate the issue with their own condition and experiences. This indicated that a certain member of an audience only give emphasis to the realization of their personal desires. This view of the respondents matches with Eco (1984) assertion that advertisements have multiple meanings because of the audience's personal characteristics and the different needs and desires they wish to fulfill.

Proponents of audience reception theory also claim that not every member of an audience will interpret a certain scene or text in the same way and the interpretation depends on the individual's past memories, morals, personality and the like.

From the above points of views forwarded by the discussants who support the idea of using the nation's history in the commercials, it is easy to figure out that the way the audience interpret the messages of the commercials depends on their personal desire.

But the majority of the respondents especially the ones with higher education level and older in age underlined the fact that the commercials wrongly connect the country's history with beer. This shows that these audiences make sense of the messages of those commercials based on their socio-cultural background. Hence they negatively receive the messages of the commercials because they relate the country's history and cultural values with an alcoholic product like beer.

At this point the data indicated that educational level, social status and age revealed to be the significant elements in determining positive and negative reception of the messages of the commercials that involve history.

4.2.4. Reception of the Commercials Involving Cultural Values and the Socializing Aspect of Beer

To discover the respondents view concerning the cultural values and socializing aspect of beer used in the commercials, they were asked to reflect on the issue at hand. Accordingly, the findings indicated that the majority of the respondents share the idea that like in any other part of the world it is normal to refresh and use drinks like beer in Ethiopia and support the socializing aspect of beer. But when it comes to the message the beer commercials tries to communicate they disagree with the idea of incorporating cultural elements such as depicting people who drink beer as lions and exaggerating the socializing function of beer in a bid to advertise an alcoholic product.

Explaining the issue FGD D (5) said that:

One of the commercials portrayed people who drink beer as lions. In our society when you refer to someone as a lion, you mean that the individual is brave, strong and has all qualities related with success. But now I am afraid that since the commercials depict those who drink beer as lions and brave people, our children will dare to drink beer in order to be referred as lions.

In a similar way, State (1991) argues that instead of presenting logical arguments and claims for their products, major advertising campaigns seek to associate their product with evocative images and themes, which are drawn from the shared culture of people, and therefore tend to evoke similar meanings in many different people.

FGD C (3) The elderly has an important place in our society. The elderly preserve the tradition, values and cultures of our nation. Our society has a great respect to the elderly because they are a model for us. But in one of the commercials the way the old man acts offended me so much. It is completely out of our culture.

The data revealed that since the culture they are brought up provide huge moral and societal responsibility to elders, the majority of the respondents failed to positively receive the commercial that involves the old man. In this regard, McCracken (1986) claims that ideally,

effective advertising means that the values in the message match the values of the receiver; hence advertising should reflect the culture of the consumer.

The data indicated that in this commercial there are issues that negates with the culture and norms of Ethiopians. One of the issues culture refers to is the morals of society (Roche et al., 2009). This issues include the manner the old man enters the bar and the way the young man invites the old man to the dance floor. According to some of the participants the commercial uses this actions aiming at demonstrating the socialization effect of beer but they contradict with the reality because elders are respected and taken as models in Ethiopian culture and it is not common to see elder people in a place like that.

The findings also show that the discussants strongly support the idea that while they try to attract attention some of the commercials abuse the value of the people. Concerning this, reception theory suggests that viewers are capable of making interpretations in many different ways sometimes completely different from the producers expectation and thus the meaning television imports is always subject to local contexts of reception Bielby and Harrison (2008).

Based on the above attitudes reflected by the participants, it is possible to say that audiences are not merely passive and subject to all media messages which they are exposed to but their experiences and the culture they were brought up in contribute for the receptions of the commercials messages.

However, some of the respondents, who are younger in age, viewed the issue quite differently. They describe the commercial that involve the old man as very appealing. Their view is best reflected in one of the excerpts of the respondents:

FGD A (5) I like the commercial that involve the dancing of young people and the old man because it fills the generation gap between youngsters and elder people.

The other issue raised during the course of the group discussions is the relation between holidays and beer commercials. The discussants asserted that nowadays it is common to see different beer companies sponsoring bazaars and television programs organized in connection with various cultural and religious holidays.

According to one of the encoders,

Beer is a product that strengthens friendship, one of the sources of enjoyment and having a good time. Holidays have a special place among the people of Ethiopia. Families and friends celebrate holidays together by enjoying themselves and wishing the best to each other, hence it is the ideal time for us to attract people's attention to our product.

Regarding this point, some respondents agreed with the encoders' idea on the use of holidays to advertise such products like beer. The respondents claimed that holidays are times to strengthen social bond and enjoy oneself. Hence since drinks like beer add color to the holiday, it is the ideal time to advertise such products.

But others express their concern that some people are trying to relate drinking beer as a sign of modernity. According to the respondents the people of Ethiopia are endowed with diverse cultures and they have their own traditional way of celebrating holidays. In different cultures of the country we have locally brewed drinks but these days beer seems to take their place.

In a similar manner, Mooij (2005) stipulate that since people expect and observe things from their own cultural frame of mind, advertising in which the values do not match with that of the culture of the receiver will be less noted or misunderstood and thus less effective.

Based on the views of the encoders and some of the discussants it is quite easy to figure out that audiences interpret and make sense of advertising messages in their own way. Concerning this, Hall (1991) asserts that senders encode meaning in their messages in line with their ideals and views and the messages are decoded by the receivers according to their own ideals and views, which may lead to miscommunication or to the receiver understanding something very different from what the sender intended.

4.2.5. Attitudes towards the Production Quality of the Commercials

Regarding this issue, the majority of the participants stated that the commercials have come up with a new way of advertising beer.

Almost all of the discussants admired the production quality of most of the commercials when they were shown during the discussion. They confirmed that the commercials clearly show that the producers have attached special attention while producing them.

FGD C (2) I am an avid follower of TV commercials; I like the art of advertising I am very impressed by the visual and special effect technique they use. I think that some of the commercials are clear demonstrators of the art of our country's advertising that has gone one step forward.

FGD E (4) These days the beer commercials have come up with an interesting graphics.

4.2.6. Perceptions on the Overall Impacts of the Commercials

Almost every discussant were familiar with the beer commercials as they are frequently transmitted on EBC1 at Amharic evening prime time (after the 8:00 pm news) and Sunday afternoon Amharic entertainment program (*Ehud Meznagna*).

The data indicated that the respondent's and the encoder's idea contradict concerning the time the commercials are aired. For almost all of the discussants the commercials are aired on EBC1 at different times including prime time, which is a time when children and the youth watch TV. Accordingly, they confirmed that the airing of the commercials on a prime time basis has a serious impact on children and the youth. The following are the extracts of the respondent's views on this notion:

FGD D (2) A person who has no responsibility might be attracted by the commercials. As for me I watch TV with my family including my children so whenever the beer commercials appear I don't feel at ease because the message they convey disappoints me. The commercials depict beer as a prize for hard working people, it is the best way to spend a relaxing time and beer makes people strong. They do not mention its bad side. They don't even try to consider what kind of effect the commercials have on children and the youth.

Based on the above points of view forwarded by the discussants one can easily notice that they understand more than the surface meaning of the commercials. According to them the commercials communicate messages including beer is a drink of successful people so people have to drink in order to be successful, beer is a major source of happiness and beer makes you strong like lion.

The respondent also shared their dismay at how their children think that beer is a reward for their good conduct, as the commercial do not give the true side of it.

FGD A (4) I have an eight years old sister who watches the beer commercials with so much interest. She depicts beer as a sweet drink and she gives my parents a hard time saying she would like to taste it.

FGD D (6) Since television combines both audio and visual signs it has the power to easily attract audience of all age groups. My children know all the dance moves and the song in the commercials. They usually wait for the beer commercials to appear before they go to bed.

The following is the opinion of one of the encoders on this issue:

We try our best not to air our commercials at the time that children and teenagers watch TV but as a business we want to reach millions of people at a time, so we select the air time with high audience traffic. We pay close to 20,000 birr to transmit a one minute commercial on EBC1 at prime time. Besides reaching millions of people the prime time enables us to get our first target audience.

Form the views of the discussants and the encoder it is possible to conclude that these commercials may be produced and aired to get the attention of an adult audience, but their actual audiences include children and teenagers.

International researches conducted in the area agreed with the above idea by stating that a considerable portion of alcohol advertising especially those transmitted on television reach an underage audience and is presented in an attractive style to young people.

With regard to this point, the majority of the discussants especially those in the parents, teachers and office worker's group underlined that the time the beer commercials are transmitted to the public should be carefully selected.

Concerning the idea that beer commercials are among the most frequently aired commercials on the media, most of the discussants reported that this issue always surprises them because they said that as a national media EBC1 should have been responsible to limit the frequency the beer commercials are transmitted to the audience.

The respondents especially from the parents groups and who are older in age agreed on the idea that the commercials have a serious impact on children. The views reflected by the discussants revealed that even if the commercials mention towards their end that drinking beer is forbidden for those who are under 18 years, they implicitly initiate them to engage in the act. The issue is best reflected in the following excerpts:

FGD D (3) We cannot deny that the commercials are very appealing especially for children and the youth. I was very distracted when I heard that after he celebrated his 18th birthday my son told me that he is very happy that he can now drink the golden drink.

FGD E (6) I admire the advancement of the art of advertising that is demonstrated in the commercials. But in addition to stating that underage drinking is forbidden, the commercials should try to reflect the harmful effect on people if it is used excessively.

At this juncture, it is perhaps important to note that people are conscious of the impact media messages can have on the behavior of children and teenagers. Similarly, Hackley (2005:6) states that "The fact that people now make the connection between advertising and social behavior so readily reflects the cultural influence that advertising is seen to have."

Explaining the impact advertisements on the youth, Singal and Kamara, (2012) argue that sometimes advertising goes beyond their traditional role of transferring fair and truthful

information and portrays obscene and undesirable scenes giving a damaging result especially on the young.

The other idea raised by the discussants in connection with media's responsibility was the fact that EBC1 is not properly implementing the ethics of advertising. Regarding this, EBC's Editorial Policy states that advertisements should respect the social and cultural values and their content should reflect social values.

Concerning the issue FGD D (3) stated that "in my opinion both the beer companies and the media did not give any attention to the time the commercials are aired. Instead of properly implementing the ethics the field demanded, EBC1 is only thinking about increasing its revenue."

According to one of the encoders, there are countries with a strict law that forbid the transmission of beer commercials in the air time with high audience traffic. But in our country there is no such law until now.

At this point the majority of the respondents strongly argued that most of the commercials focus on only making the company and the media profitable they do not consider or assess the impact it might have on young people and the society at large.

The other important finding is that most of the discussants in the working group appreciated the investment opportunity foreign companies, which bought the whole or a share of the beer companies, brought to the nation. But they did not deny that with the coming of the foreigners the competition among the companies that produce beer become intensified and while they compete to have a better market for their product they completely forget the audience.

Chapter Five

5. Conclusion and Recommendations

5.1. Conclusion

The purpose of this study was as stated in Chapter One to investigate the interpretation of the messages transmitted by selected television beer commercials aired on EBC1.

Qualitative research approach, which is considered the best in audience reception studies, was employed as a research design in this study. Qualitative Content Analysis, Focus Group Discussions and One-on-One Interviews were used to collect the data for the study in a bid to come up with its findings.

In order to answer the research problems and related concepts, the researcher reviewed relevant theoretical frameworks, advertising models and empirical concepts.

For the sake of the content analysis, six selected beer commercials from Habesha, Bedele and Meta beer brands were chosen and thematically analyzed based on their content and the data gathered through the FGDs and individual in-depth interviews is also thematically analyzed with a view to shading light on the topic under investigation.

The analysis of the data was not bound to a specific theory or model discussed in the literature review, but the theoretical frameworks, the models and empirical concepts were utilized as a guide to the analysis and making sense of the data.

The qualitative content analysis revealed that the commercials employed themes which are frequently portrayed in beer commercials. Accordingly, the commercials depicted beer drinking as a reward for hard work and as a means for strengthening friendship and social life. The findings also confirmed that beer commercials use cultural values and history of the country to promote their products. Gender and close-up images of the glass or bottle were also found to be among the themes used in the commercials.

From the results obtained through FGDs, the study shows that a message contained by an advertisement can receive multiple interpretations by audiences with different backgrounds when

viewing it for the first time. Thus, age and education are revealed to have a significant role in the interpretation of the messages of the commercials and determining attraction towards the commercials upon watching them for the first time.

One of the issues that receive a heated debate among the discussants was the use of Ethiopian history by the commercials. Concerning this the respondents are divided in to two groups. Most of the discussants, especially the ones with higher education and older in age strongly disagree with the idea of using the nation's history in the commercials. Thus they negatively receive the messages of the commercials because they relate the country's history and cultural values with an alcoholic product like beer. This best explains the idea that audiences interpret the messages of advertisements in accordance with culturally-derived values and culturally-learned fantasies and aspirations.

Regarding this point one of the encoders asserts that as a brand name matters to get acceptance, they include issues which have relevance to their respective brand names. The study revealed that besides trying to build a relationship between consumers and their brand, advertisers must also consider cultural patterns and historically created systems of meaning among people.

Contrary to that, the data indicated that those respondents who are with low level of education and younger in age support the idea of using the nation's history in the commercials. These respondents directly relate the issue with their own desire. This indicated that a certain member of an audience only give emphasis to the realization of their personal desires while decoding messages of advertisements. Hence, the findings confirmed that the personal needs and experiences of an audience can be a determinant factor in the reception of an advertising message.

Though they share the idea that it is normal to refresh and use drinks like beer in Ethiopia and support the socializing aspect of beer, since the culture they are brought up in provide a huge place to the respect of cultural values, the majority of the respondents failed to positively receive the commercials that involve the country's cultural values. In contrast, most of the respondents, who are younger in age and unmarried, received the cultural messages the commercials transferred as intended by the encoder. Thus it emerged that people with different backgrounds

make sense of advertising messages based on the interaction of the same advertisement with drastically different practical context.

Almost all of the respondents admired the production quality the beer commercials have come up with and they confirmed that the commercials clearly show that the producers have attached special attention while producing them. But when it comes to the time the commercials are transmitted, since the commercials are also aired at prime-time, the respondents especially from the parents and teachers groups as well as those who are older in age agreed on the idea that even if they use a phrase to discourage underage drinking, the commercials implicitly initiate young people to engage in the act of drinking. Thus they have an impact on the well being of children.

The study confirmed that though the commercials are produced and aired to get the attention of an adult audience their actual audiences also include children and teenagers. At this juncture it is imperative to note that people are now making a connection between advertisements and social behavior.

Another interesting finding worth mentioning is that the themes used in the commercials are very similar to those used in commercials in the other parts of the world.

In general, audiences are active in making sense of media messages. The study confirmed that the beer commercials try to associate their product with evocative images and themes, which are drawn from the shared culture of the people in a bid to evoke similar meanings in many different people. But audience's backgrounds, culture and social values were found to be crucial in the interpretation of the messages of the commercials. The study also confirmed that factors like age, education level and marital status also matter a lot in the interpretation of the messages transmitted by the beer commercials.

5.2. Recommendations

Based on the findings of the study, the following recommendations are forwarded:

- Advertising agencies and companies that advertise their products need to shape their ways of message presentation in their commercials to achieve positive reception by the audience.

- Instead of focusing only on increasing their revenue, media institutions including the state-owned media EBC1 need to attach due attention to properly discharge their social responsibility by decreasing the frequency and carefully selecting the transmission time for such commercials.
- The media and other stakeholders need to design a strategy to balance the messages transmitted by such commercials by airing commercials that promote ethical values.
- The uncontrolled transmission of beer commercials is influencing the young generation and the society at large. Accordingly, a legal framework that would enable to properly manage and control the transmission of such commercials in the media needs to be prepared and implemented in the country by the responsible government body.
- In general, this study can contribute by serving as a baseline for further studies in the area of beer commercials. Hence other studies that address the limitations of this particular study such as reception of beer commercials at national level, the reception of beer commercials among the youth and gender stereotypes in beer commercials could be conducted.

Bibliography

Belch, G. E. and Belch, M. A. (2003). Advertising and Promotion: An Integrated Marketing Communications Perspectives. 6th ed., The McGraw–Hill Companies.

Berg B.L. (2001). Qualitative Research Methods for the Social Sciences. 4th ed., California: Stole University.

Bielby, D. and Harrison, L. (2008). Global TV: Exporting Television and Culture in the World Market. New York and London: New York University Press.

Biset Ayalew (2007). Audience Reception of Radio Messages that Discourage Early Marriage: The Case of Mecha District.(MA thesis). Unpublished.

Boyatzis R. E. (1998). Transforming Qualitative Information, Thematic Analysis and Code Development. London: Sage Publications Inc.

Braun, V. and Clarke, V. (2006). Using thematic analysis in psychology. Qualitative Research in Psychology, 3 (2). pp. 77-101. ISSN 1478-0887 Retrieved from: <http://eprints.uwe.ac.uk/11735> Accessed on November 16/ 2016.

Bricki, N. and Green, J. (2007). A guide to using qualitative research methodology. New York: Medicins Sans Frontieres.

Brown III U. J., Saxena A. A., Arora A. (2013). Measuring the Effects of Advertising Polysemy on Branding . IGI Global

Bruneau E.(2009)Advertising. Retrieved from <https://www.sba.gov/sites/default/.../Advertising> Accessed on August 5/2016

Chandler, D., (1994). *Why do People Watch Television? Uses and Gratifications*. London: UWA.

Christiansen, B., Turkina, E. and Williams, N. (2013) *Cultural and Technological Influences on Global Business*. USA: Business Science Reference (An imprint of IGI Global).

Croteau, D. and Hoynes, W. (2003). *Media Society: Industries, Images, and Audiences*. 3rd ed., London: Sage publications, Inc.

Daniel Berhanu (2007). *Basic Guidelines of advertising (Trans)*. Addis Ababa: Aynalem Books.

Dano Endalu (2010). *Audience Receptions Analysis of “Dorgaa-Dorgee” Oromia Radio Entertainment Program: The Case of Ghimbi District*. (MA thesis: Addis Ababa). Unpublished.

Deacon et al. (1999). *Researching communication*. London: Arnorld publications.

Eco, U. (1979). *The role of the reader: Explorations in the semiotics of texts*. Bloomington: Indiana University Press.

Eyasu Negash (2008). *An Analysis of Audience Reception: the Case of Voice of Addis Chamber*. (MA thesis). Unpublished.

Firehiwot Yilma (2007). *Audience Reception of ‘Shai Buna’ Talk Show*. (MA thesis: Addis Ababa). Unpublished.

Fiske, J. (1987). *British cultural Studies and Television: Channels of Discourse*, In Allen R.C. (ed), London: Methuen

Fitsum Getachew (2016). *Vulnerability Check Needed on Beer ads*. *The Ethiopian Herald*. LXXII(172),8.

Flick, U. (2009). *An introduction to qualitative research*. London: Sage Publications Inc.

Fourie, P.J. (2001). Media Studies: Content, audiences, and Production. Vol. 2., South Africa: Juta Education.

Gibson, W. (2006). Thematic Analysis. Retrieved from <http://avetra.org.au/wp-content/uploads/2011/09/Thematic-analysis.pdf> Accessed on November 7/ 2016.

Griffin, Em. (2012). Communication Theory First Look. Illinois, Wheaton College: MC Graw-Hill.

Grix J. (2004). The Foundations of Research. New York: Palgrave Macmillan.

Gunter, B. (2000). Media Research Methods. Sage Publications. London: Sage Publications Inc.

Hackley C. (2005). Advertising and Promotion: communicating brands. London, Thousand Oaks, New Delhi: Sage Publications

Hall, S. 1980. Encoding/decoding. In Culture, media, language. Edited by S. Hall, D. Hobson, A. Lowe, and P. Willis, 128–138. London: Hutchinson. [ISBN: 9780091420703]

Hall, S. (1993). "Encoding/Decoding." S. During (ed.), The Cultural Studies Reader. London and NY: Routledge.

Hammersley, M. and Traianou, A.(2012). Ethics in Qualitative Research: Controversies and Contexts. London: Sage publications

Hansen, F. and Christiansen, L. B. (2003). Branding and Advertising. Copenhagen Business School Press

Henok Nigussie (2013). Audience reception analysis on “Jihadawi Harakat” documentary film Addis Ababa Communities. (MA thesis: Addis Ababa). Unpublished.

Henok Nigussie and Yemane Berhane (2012). Assessment of Alcohol Advertising Practices in Ethiopia. Ethiopian Journal of Health Development.

Hsieh, H. and Shannon, S. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*, Vol. 15 No. 9, Sage Publications

Jankowski N. and Jensen K. (1991). *A Handbook of Qualitative Methodologies for Mass Communication Research*. London : Routledge .

Kenaw Gebresilassie (2006). *The Portrayal of woman in Ethiopian Advertisements*. (MA thesis: Addis Ababa). Unpublished.

Kenyon, J. A., Wood H.E. and Parsons, A. (2008). Exploring the Audience's Role: A Decoding Model for the 21st Century. *Journal of Advertising Research*.

Kibrewosen Worku (2009). *Audience Reception of Anti-Corruption Television Spots*. (MA thesis: Addis Ababa). Unpublished.

Krueger, R. (2002). *Designing and Conducting Focus Group Interviews*. University of Minnesota.

Lacy, S. (1993). *Media Management, a case book approach*. New Jersey, p 250-270.

Lee, M. and Johnson, C. (2005). *Principles of Advertising A Global Perspective*. 2nd ed., New York and London: the Haworth Press Routledge.

Livingstone, S. and Das, R. (2013). Interpretation/Reception. Retrieved from <http://eprints.lse.ac.uk/62649/> accessed on October 10/2016

Macnamara, J. (2005). Media content analysis: Its uses, benefits and Best Practice Methodology. *Asia Pacific Public Relations Journal*, 6(1), 1– 34. University of Technology Sydney.

McLaughlin, J. W. (1997). Whassup with Beer Ads: A Textual Analysis of Masculine Images in Television Beer Commercials. B.S., Syracuse University.

Macnee, C. and McCabe, S. (2008). Understanding Nursing Research: Reading and Using Research in Evidence-based Practice. 2nd ed., Lippincott Williams and Wilkins, a Wolters Klumer Business.

Maroder, T.et.al. (2010). An in depth analysis of Active Audience and the Reception Theory. Retrieved from https://storify.com/Mike_OD42/active-audience-reception-theory Accessed on August 9/2016

Matter, M., (2013). Beer Commercials: A Contradiction in Communication. Ripon College. Retrieved research.monm.edu/mjur/files/2013/05/2013-2.pdf Accessed on February 5/2017

Meline K. P. (1996). "Truth in the Meaning of Advertisements", in NA - Advances in Consumer Research Volume 23, eds. Kim P. Corfman and John G. Lynch Jr., Provo, UT : Association for Consumer Research, Pages: 237-241.

Morley, D. and Brundson, C. (2005). The Nationwide Television Studies. London and New York: Routledge Research in Cultural and Media Studies.

Mytton, G. (1999). Handbook of Radio and Television Audience Research. Paris: UNICEF, UNESCO and the BBC World Service Training Trust.

Ott, B. and Mack, R. (2010). Critical Media Studies: An Introduction. Blackwell publishing

Owusu, C., (2007). Basic Principles of Advertising and Sales Promotion. First & Best in Education Ltd.

Park, D. and Pooley, J. (2008). The History of Media and Communication Research: Contested Memorie. New York: Peter Lang Publishing.

Pattigrew, S., (1999). An Analysis of Australian Beer Advertisements. Edith Cowan University.
Retrieved from https://www.anzmac.org/conference_archive/1999/Site/P/Pettigrew2.pdf
Accessed on February 2/2017

Parker, J. B. (1998). Exploring Life Themes and Myths in Alcohol Advertisements through a Meaning-Based Model of Advertising Experiences, *Journal of Advertising*, 27:1, 97-112, DOI: Retrieved from <http://dx.doi.org/10.1080/00913367.1998.10673545> Accessed on May 12/2017

Postman, N., Nystrom, C., Strate, L., Weingartner, C., (1987). *Myths, Men and Beer: An Analysis of Beer Commercials on Broadcast Television 1987*. AAA Foundation for Traffic Safety, Falls Church,

Raftopoulou, C. (2007). Audience Reception of Health-Promoting Advertising: Young adult smokers make-sense, interpret and decode shocking anti-smoking advertisements. (MSc Dissertation in Media and Communications Other: London).

Ritchie, J. and Lewis. J. (2003). *Qualitative Research Practice: A Guide for Social Science Students and Researchers*. London: Sage Publications.

Roche, A. M., Bywood, P., Freeman T., Pidd, K., Borlagdan, J., Trifonoff, A. (2009). *The Social Context of Alcohol Use in Australia*. Adelaide: National Centre for Education and Training on Addiction.

Sandikci, O. (1999). *Postmodern advertising and its reception* (PhD dissertation). United States of America: Pennsylvania State University

Sayre, S. and King, C. (2010). *Entertainment and Society: Influences, impacts and innovations*. 2nd ed., New York and London: Routledge.

Schroder, K., Drotner, K., Kline, S. and Murray, C. (2003). *Researching Audiences*. USA: Oxford University Press.

Schudson, M. (1993). Advertising, The Uneasy Persuasion: Its Dubious Impact on American Society. London and New York: Routledge Library Editions.

Shailashree, B. (2013). Media and Political Empowerment of Women in Kolar District of Karnataka: A Study, International Journal of Humanities and Social Science Invention. Retrieved from www.ijhssi.org Accessed on June 8, 2016

Shimelis Ayalneh (2012). The Influence of Alcohol Advertising Exposure on Adolescents Alcohol Use. (MA thesis: Addis Ababa). Unpublished.

Singal, R. and Kamara G. (2012). Ethical Issues in Advertising; International Journal of Engineering, Science and Metallurgy. Retrieved from <http://www.ijmser.com/wp-content/uploads> Accessed on June 24, 2016

Staiger, J. (2005). Media Reception Studies. New York: New York University Press.

State, L. (1991). The Cultural Meaning of Beer Commercials. Fordham University

Stokes, J. (2003). How to do Media and Cultural Studies. London: Thousand Oaks. Retrieved from <https://uk.sagepub.com/en-gb/eur/how-to-do-media-and-cultural-studies/> Accessed on July 20, 2016

Tereza Nega (2007). Reception Study of Female Magazine Readers: Kalkidan Magazine Readers in Focus. (MA thesis: Addis Ababa). Unpublished.

Tibebu Mergia (2006). Decoding Messages: A Reception Analysis of How Youth Make Sense of HIV/AIDS Messages of Yebekal Radio Program. (MA thesis: Addis Ababa). Unpublished.

Tirsit Yetbarek (2010). Reception Analysis of Print Serial Messages A Case Of: The Journey Life 101 Print Serial Drama Addis Ababa University. (MA thesis: Addis Ababa). Unpublished.

Tracy, S. (2013). *Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact*. London: Wiley-Blackwell.

Vaismoradi, M., Jones J., Turunen H. and Snelgrove, S. (2016). Theme development in qualitative content analysis and thematic analysis, *Journal of Nursing Education and Practice* 2016, Vol. 6, No. 5, Retrieved from <http://jnep.sciedupress.com> Accessed on December 2/2016.

Wells, W., Burnett, J., Moriarty, S., (2003). *Advertising Principles and Practice*. USA: Pearson Education LTD.

Wicks, R. (2001). *Understanding Audiences: Learning to use the Media Constructively*. Lawrence Erlbaum Associates, Inc.

Williams, K. (2003). *Understanding Media Theory*. London: Arnold.

Wimmer, R.D. and Joseph, R.D. (2006). *Mass Media Research: An Introduction*. 8th ed., USA: Thomson Wadsworth.

Wimmer, R.D. and Joseph, R.D. (2010). *Mass Media Research: An Introduction*. 9th ed., USA: Thomson Wadsworth.

Wubeshet Walelign (2010). *An Investigation Into the Efficacy of Selected Advertising Clips on ETV: Cultural Considerations*. (MA thesis: Addis Ababa). Unpublished.

Yonathan Alemu (2008). *Cross-Cultural Reception Analysis of Selected Commercials On Ethiopian Television (ETV) Amharic Program*. (MA thesis: Addis Ababa). Unpublished.

Manuals and Proclamations

Ethiopian Television. (1994). *Ethiopian Television Editorial Policy*. Unpublished manual, Addis Ababa.

Ethiopian Advertisement Proclamation No. 759/2012

Web pages

www.eba.gov.et.

Appendices

Appendix I

Thematic Questions for FGDs

I. Demography

1. Name/Code _____
2. Age _____
3. Gender _____
4. Education level _____
5. Occupation _____

II. Overall awareness about commercials

1. What do you think is the significance of advertising?
2. Do you watch commercials aired on EBC1? Why?

III. Commercials and interpretation

1. How do you evaluate the presentation of the commercials? Do you think that they are appealing?
2. What do you think are the ideas that are frequently appear (recur) on the commercials?
3. What did you first notice about the commercials?
4. What do you feel about the messages transmitted by the commercials?
5. What meaning do the messages transmitted by the commercials give you?
6. Is the message of the commercial meaningful to you?
7. Do you think that the message of the commercials is relevant to the product being advertised?
8. What do you understand from the commercials?
9. What do you feel about those commercials involving Ethiopian History and cultural values?
10. How do you evaluate the impact of the commercials on the society?

11. What can you say about the relevance of the themes presented in the commercials?
12. What are the strengths or weaknesses you observe in the commercials?
13. What is your overall reaction on the commercials?

Appendix II

Questions for in-depth interview

1. Do you produce the beer commercials on your own or you give the job to advertising agencies?
2. How many commercials have you aired on EBC1 from September 2015-September 2016?
3. Do you think the commercials your company produces appealing? Why?
4. How do you evaluate the relation between the content of the commercial and the product being advertising?
5. Who are your target audiences?
6. Do you think the commercials reach the target audience as intended?
7. Do you collect feedback about the commercials?

የቢራ ማስታወቂያዎችን ከሚመለከቱ ግለሰቦች ጋር ለሚደረግ ውይይት የተዘጋጁ መሪ ጥያቄዎች

የግል መረጃ

1. ስም/ኮድ _____
2. እድሜ _____
3. ፆታ _____
4. የትምህርት ደረጃ _____
5. የሥራ ሁኔታ _____

ስለማስታወቂያ አጠቃላይ ግንዛቤ

1. የማስታወቂያ ጥቅም/አስፈላጊነት ምንድን ነው ብለው ያስባሉ?
2. በአቢሲ 1 የሚተላለፉ ማስታወቂያዎችን ያያሉ? ለምን?

በማስታወቂያዎቹ ዙሪያ ያለዎት አመለካከት

1. የቢራ ማስታወቂያዎቹን አቀራረብ እንዴት አዩት? ሳቢ ነው?
2. በማስታወቂያዎቹ በተደጋጋሚ የሚንፀባረቁ ሃሳቦች ምንድን ናቸው?
3. ማስታወቂያዎቹን ለመጀመሪያ ጊዜ ሲመለከቱ ያስተዋሉት ነገር ምንድን ነው?
4. በማስታወቂያዎቹ የተላለፉት መልእክቶች እርስዎ ላይ ምን አይነት ስሜት አሳደሩ?
5. በማስታወቂያዎቹ የተላለፉት መልእክቶች ለእርስዎ ምን አይነት ትርጉም ሰጡዎት?
6. በማስታወቂያዎቹ የተላለፈው መልእክት ለእርስዎ ምን አይነት ትርጉም አለው?
7. ማስታወቂያዎቹ የሚያስተላልፉት መልእክት ወይም የተጠቀሙበት ዘዴ ከሚያስተዋውቁት ምርት ጋር ያለውን ተያያዥነት እንዴት ይገልፁታል?
8. ከማስታወቂያዎቹ ምን ተረዱ?

9. የኢትዮጵያን ባህልና ታሪክ የሚያንፀባርቁ ማስታወቂያዎች ላይ ያለዎት አስተያየት ምን ይመስላል?
10. ማስታወቂያዎቹ በህብረተሰቡ ላይ ሊያደርሱ የሚችሉት ተፅእኖ ሊኖር ይችላል ብለው ያስባሉ?
11. በማስታወቂያዎቹ ስለተነሱት ሀሳቦች የሚሉት ነገር ይኖር ይሆን?
12. በማስታወቂያዎቹ የታዘቡዎቸው ጥንካሬ ወይም ድክመቶች ምንድን ናቸው?
13. በአጠቃላይ የቢራ ማስታወቂያዎቹን በሚመለከት ያለዎት አስተያየት ምንድን ነው?

የቢራ ማስታወቂያዎቹን ካዘጋጁ አካላት ጋር ለሚደረግ ቃለመጠይቅ የተዘጋጁ ጥያቄዎች

1. ድርጅታችሁ የቢራ ማስታወቂያዎቹን የሚያዘጋጀው በራስ አቅም ነው ወይስ በማስታወቂያ አዘጋጅ ኤጀንሲዎች?
2. ከመስከረም 2008 (Sept. 2015) - እስከ መስከረም 2009 (Sept. 2016) ምን ያህል ማስታወቂያዎችን በኢ.ቢ.ሲ. 1 አየር ላይ አዋላችሁ?
3. የምታዘጋጁዎቸው ማስታወቂያዎች ለተመልካች ሳቢ ናቸው ይላሉ? ለምን?
4. የቢራ ማስታወቂያዎቹ ውስጥ ያለው መልእክትና የሚተዋወቀው ምርት ያለውን ተያያዥነት እንዴት ይገልፁታል?
5. በማስታወቂያዎቹ ለማስተላለፍ የሞከራችሁት መልእክት ለተመልካቹ ግልፅ በሆነ መንገድ ደርሷል ብለው ያስባሉ?
6. ማስታወቂያዎቹ የሚዘጋጁት ማንን ወይም የትኛውን የህብረተሰብ ክፍል ታሳቢ በማድረግ ነው?
7. ስለማስታወቂያዎቹ ከተመልካች ግብረመልስ የምትሰበስቡበት አሰራር ይኖር ይሆን?

Appendix III

List of the selected beer commercials

1. Bedele Beer
2. Meta Beer
3. Habesha Beer
4. Habesha Beer(golden family)
5. Habesha Beer
6. Meta beer