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A CONTENT ANALYSIS OF CHILDREN'S TV PROGRAM: THE CASE OF ADDIS MEDIA NETWORK (ADDIS TV) *"YENEGE FREWOCH"* CHILDREN'S SHOW

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This is to certify that the thesis prepared by AbdilkidusTemam, entitled "A Content Analysis of Children's Tv Program: the Case of Addis Media Network (Addis TV) *"YenegeFrewoch"* Children's Show" and submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Communication complies with the regulations of the University and meets the accepted standards with respect to originality and quality

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DECLARATION

I, the undersigned, declare that this thesis is my original work and has not been presented for a degree in any other university.

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Table of Contents

Declaration.....i

Acknowledgment ii

Abstract iii

Table of contents ……iv

CHAPTER ONE 1

1. Introduction ……1

1.1 Background of the Study 1

1.2 Statement of the problem 3

1.3 Objectives of the study 5

1.4 Specific objectives..... 5

1.5 Research questions 5

1.6 Scope of the Study..... 6

1.7 Significance of the Study 6

1.8 Limitation of the study ……...6

1.9 Thesis Organization..... 7

CHAPTER TWO 8

2 REVIEW OF RELATED LITERATURES 8

2.1 Introductions..... 8

2.2. The Characteristics of TelevisionViewers……9

2.3 The Influence of Television on Child Development and Behavior 10

2.3.1. Mental and physical Side Effects 10

a. Aspects of Education 10

b. The Social Aspect..... 11

c. The Psychological Aspect 11

2.3.2 Positive Effects ..... .11

2.3.3 The Impact of Children`s Television Program ..... …12

2.4 Theoretical frameworks 14

2.4.1 Social Learning /Congnitive Theory 14

2.4.2 Cultivation Theory 18

2.4.2.1 Criticism of Cultivation Theory 20

2.5 Children and Telvision 20

2.6 Children Programming 21

2.7 formats of children programming…….....23

2.8 The Characteristics of Childres's Programmes 24

2.9 Charater for Children's TV Programs 26

2.10 The Problems of Better Children's Programming 27

2.11 Purpose of Children tv Programming 30

2.12 Children right to access relevant information 32

2.13 The History Of Children's TV Programming 34

2.13.1 History of children`s TV programming in Ethiopia 35

2.13.2Children's TV Programming of Addis Media network (Addis Tv)……36

CHAPTER THREE 38

3 Methodology and design of the study 38

3.1 Overview 38

3.2 Philosophical Framework 38

3.3 Design of the study 38

3.4 Research Approach 39

3.5 Types and source of data……40

3.6 Sampling techniques and sample size 40

3.6.1 Sampling Technique 40

3.6.2 SampleSize 41

3.7 Research Instruments 41

3. 7.1. Units of Analysis and the Coding Procedure……41

3.7.2.ProgramsContentAnalysis……..42

3.7.3 Interview..... 42

3.8 Data Collection Methodology 43

3.9 Data Analysis and Presentation 43

3.10 Validity and Reliability 43

3.11 Ethical Considerations..... 44

CHAPTER FOUR..... 45

4. Data presentation, analysis and discussions 45

4.1 Introduction 45

4.2 Data presentation and content analysis ……...45

4.3. Format of the program…….45

4.3.1.Music and Songs Formats……48

4.3.2 Fairy Tale Session 49

4.3.3 Holiday Programs……50

4.3.4 Film 50

4.3.5 Animals world 51

4.3.6 Kid’s talent 52

4.3.7 My hero 53

4.3.8 My wish..... 54

4.3.9 Children invention…….55

4.4 Local and Network contents in the show……..55

4.5 Age level/group of the show……56

4.6 Data presentation from the interview……..58

4.6.1 Response of Participants in the AMN (Addis Tv) Children's Program……..58

4.6.2 Contents of the program and its appropriateness 59

4.6.3 Production of "yenegefrewoch" children's program 59

4.6.4 Respondents on the day and hour of an AMN children's program's broadcast 61

4.6.5 The staff of `yenegefrewoch` program..... 61

4.6.6 AMN (Addis Tv) Children's program related to professional ethics..... 62

4.3.8 Challenges of AMN (Addis Tv) Children's program 63

4.3.9 Responses to the respondents' suggestions for inproving the children's show on AMN 64

CHAPTER FIVE 65

5. Disscussion, conclusion and recommendations..... 65

5.1. Conclusion and discussion 65

5.2. Recommendation 68

References ……70

Acronyms..... 74

List of figures……...75

Appendixes 78

ABSTRACT

This study aims at analyzing of contents of children’s Tv program on Addis Media Network (Addis tv). Through critical observation and interviews with the producers, editors, and head of the show, an effort is made to understand the content of the AMN (Addis Tv) children's program. Content analysis and in-depth interviews were employed to produce the necessary data for the study. In the context of this study, the qualitative content analysis of 10 children's programs 20% 0f the total sample were selected through purposive sampling techniques which are broadcasted from January 2021 to December 2021 was done. In addition to this an in-depth interview held with the program editor, producer, and department head.The findings of the research verified that AMN (Addis Tv) children’s Tv show has some constraints towards domestic oriented contents specially in the area of films, music, fairy tales and using puppets based stories. The outcomes of the individual in-depth interviews revealed that as there are some challenges which tackle them to produce a good children’s Tv show.

CHAPTER ONE: INTRODUCTION

1.1.Background of the study

There is barely a single household without a TV set practically anywhere in the globe because television is an audio-visual medium that is so widely used. Numerous studies have looked at the effects of this medium, and they have all demonstrated that even in societies where computers are predominant, television is still very popular (Lemish 2008). Parents, regardless of their children's ages, embrace and approve of watching television as a common domestic amusement. Children typically watch television with their brothers and sisters, as well as with their friends and kids their own age, according to the research. In these circumstances, the interaction with the contents being viewed is richer and acts as a source of knowledge and information about a variety of phenomena that kids typically watch on TV (Alexander, Sallayane Rayan & Munoz 1984, according to Lemish, 2008).

One of the most significant forces in young people's socialization is the media. No media, not even television, is intrinsically a positive or negative socializing force. It is crucial to remember that television is a universal and potent medium, and that it has a significant impact on how children see reality and comprehend the phenomena they are exposed to. Children, especially those who are young, enjoy watching shows that are tailored to their interest since their attention is easily captured by easily remembered activities, vibrant characters, and upbeat music

Children are still developing their ability to distinguish between truth and television illusion. Because of this, they identify more with the content and are more engaged with it overall.If the information is compatible with the child's culture, surroundings, or preexisting beliefs, this level of identification with it will be much higher.

There are various ways that children can identify with fictional television characters. Sometimes the identification is based on the child's current position or the status that the child aspires to have. Other times, there are para-social interactions where the child acts as if it knows and has a friendship with the fictional television character. Nearly all studies aggressively note their early gender identification, i.e., boys identify with masculine figures and girls with feminine characters (Hoffner, 1996, Lemish, 2008).

Parents, teachers, siblings, and classmates are just a few of the many potential sources of knowledge available to children as they strive to define their own roles and values (Mark and Byron 2009:3). However, they do not just get their information from such sources. Because of its widespread availability and simplicity of use, television is likely the most effective medium for mediating information, according to Haroled (2000:7).says, because of its accessibility and usability, television is possibly the most effective medium for mediating information.

Studies of cognitive development show that television serves as a stimulus for learning and those children learn from television, as noted by several scholars, including Mark and Byron (2009). Children's television has either a documented or probable effect on a variety of behaviors in children around the world (William and Victor 1991:9), The present study focuses on the content of the children's television program "***YenegeFrewoch"***, which is produced and broadcast by Addis Media Network (Addis Tv). According to William and Victor, the negative effects of television appear related to both the time spent watching television and the content of the programs that are viewed.

According to Tucker and Friedman (1989:520), a children's television program is one that is created specifically for children or groups of children, is entertaining, well-produced using adequate resources to ensure a high standard of script, cast, direction, editing, shooting, sound, and other production elements, and improves a child's understanding and experience. The appropriateness of TV programming, however, continues to be a major problem in both communication research and children's TV programming.

Furthermore according to Mark and Byron (2009), this is due to the negative reputation TV and movies have acquired due to unsuitable content, harmful watching habits, and negligent of parental monitoring. However, if the substance of TV programs is acceptable, kids can still have a good time and gain something from watching it. For example, when kids watch TV, they relax, act like they're watching, and learn because it has a big impact on their development (Daniel, 2010:17).

There are numerous TV stations all around the world that create and broadcast children's programming to fulfill their viewer need. In a similar manner,number of TV stations in Ethiopia develop and broadcast content to teach, educate, and entertain for children. "***YenegeFrewoch"***

(tomorrow's fruits) is a children'sTv show that is broadcasted by Addis Media Network (Addis Tv). ***"YenegeFrewoch"*** (tomorrow's fruits) on which the current study is focused is the children's television show began before 12 years ago when AMN Addis Media Network was named as Addis Ababa Mass Media Agency.

The current study's goal was to evaluate the program's content and offer any potential evidence-based recommendations that could improve the program's quality.

1.2. Statement of the problem

It is true that the existence, effect, and influence of a media's viewers determine its significance and relevance. There is no media if there is no audience. If audiences are not pleased with the content the media provided for them, they are likely to quit watching or terminate being regular watchers. The attention span of children is short compared to that of adults. They quickly get bored with what they have experienced. Care should be taken on how to handle children's affairs.

Nowadays, with the help of science and technology the choices of children are increasing. They make themselves inform, educate and most importantly entertain through internet, computer, and digital video play station games etc. Children use the technology as an integral part of their life. There are children's programs like films, movies and other motion pictures that are readily available for children either in video or televised satellite broadcasts like DSTV and Arab channels.

(Endalkachew, 2008) Globalization of media enables various opportunities for children. Gigli (2004) states that media brings opportunities to broaden children's outlooks and provide more equal access to information. But, it also threatens cultural identification and values. To avoid these threats, local media play an important role by producing segments that would help children to learn and inform through entertainment about their rights and responsibilities and culture of their society.

It would be essential to conduct a study on audience need to know the status of its acceptance toward its audience.

Leykun (1977) states that creating and broadcasting programs without taking the audience's requirements and/or preferences into consideration is a waste of time, effort, and resources. The premise of this study project is that the children's Amharic television show on AMN (Addis Tv) does not adequately satisfy its target audience. According the program's producers, no one gave the program priority. Priority had been given to other programs on the station in general, inexpert and uninterested journalists were assigned for the show, but they didn't stick around for very long because they didn't know which contents were appropriate for children and which weren't, and so on.In these situations, I questioned how the program could accommodate the children's wants and preferences. In light of this, I wanted to research how AMN (Addis Tv)children's Tv show engages kids' interest or effectively satisfies their demands and interests, as well as how much kids utilize and enjoy it.

Every Saturday, AMN(Addis Tv), broadcasts children's television programming. The children's program is called "***YenegeFrewoch"*** (tomorrow's fruits) it broadcasted From 9:00to 9:30 AM local time, the show broadcasts with the intention of informing educating, and entertaining toward engaging children. This show is just the one and only children program which is broadcasted by AMN (Addis Tv). Along the way, it also shows concern about children's interests in a very responsive and suitable way.

The show doesn't seem to include about enough issues that directly affect children. Additionally, not all children can participate in the program, especially those from remote regions and those with impairments. Not only that, but the show also spreads some politically charged messages that are totally improper for kids and inconvenient.

As a result"***YenegeFrewoch"***. Children television's show compared with other children television program it lacks some common standards which are listed as a bench mark by different scholars. As one and the only government based public media of Addis Ababa city the so called metropolitan city media it should have to try to develop and broadcast better children show.

Nowadays Children have a variety of options for information, education, and entertainment. Hence, media, particularly Addis Media Network (Addis Tv), must understand what children anticipate from the show, what is best for them, and how to meet their demands. For the reason that it is important to conduct study to realize and solve the limitations of the show. Therefore, the goal of this study is to determine the constraints of the content of**"*YenegeFrewoch*",** AMN (Addis Tv)'s the only children's program on the station.

1.3 Objective of the study

The general objective of this study is to examine the content of ***"YenegeFrewoch" children's*** program.

1.4 Specific objectives

- To assess the content quality of ***"YenegeFrewoch"*** television children program.
- To evaluateweaknesses and strength of ***"YenegeFrewoch"***children's television show according to the standard criteria.
- To identify the challenges of AMN's children's television production and programming.
- To determine if there is a difference between AMN's children's programming and other high-quality children's television program.
- To analyze the formats and presentation of AMN's children's TV programming.

1.5 Research Question

The premise of the current study is that, when used appropriately, television can be a powerful tool for educating, entertaining, and informing kids. To this purpose, three research questions must be answered in order to arrive at a trustworthy study result. These are:

- How appropriate and attractive the content of AMN's children show for the intended audience?
- What are weaknesses andstrengths of AMN's "YenegeFrewoh" children'sshow?
- What are the challenges of the AMN children'sshow ?

- What are the variations between this show and the norm for quality children's television programming?
- How the formats and presentation of the AMN children's Tvshow presented?

1.6 Scope of the Study

In this study, the biweekly program **"Yenegefrewoch"** which focuses on the issue of children is the main subjects. Early in the morning, it is aired on Addis Media Network (Addis Tv) in Amharic, the national language. The time period between January2021 to December 2021(1 year) was chosen for the study's purposes. In accordance with the research technique used for the study and described in the research methodology chapter of this study, samples were also taken.

The TV show was chosen because it is the only one about children that is regularly broadcast on Addis Media Network (Addis Tv).

1.7 Significance of the study

The method of message transmission involves the use of the media extensively. There are important issues that are frequently addressed without taking into account the influence of the mass media, as McQuail (2000:4) notes. Children's programming is typically broadcast using media that does not always receive this kind of examination.

Therefore, this study makes an effort to evaluate the amount of media efforts to provide programs that are appropriate for children's backgrounds and ages. The study is also thought to have the following implications:

- Determine the program's weakness, and the information you gather will be utilized mostly to improve the program
- Give advice on the formality and inappropriateness of messages.
- Will serve as a starting point for those who need to research the subject further.

1.8 Limitations of the study

The subjective character of pleasure might have an impact on the study's overall conclusion. Addis Media Network (Addis Tv) does not include any pertinent records regarding the show, and the station's refusal to provide some of the program's components further hinders the study. Along with the content analysis and individual interviews the time constraints on the study assignment prevented me from utilizing additional research methods like questionnaire. Lack of pertinent information on the issue in the Ethiopian setting may have some effects on the study.

1.9 Thesis Organization

This thesis is divided into five chapters, the first of which covers the overall structure of the paper. This chapter serves as a showcase for the study's historical context, problem statement, goals, and significance. Some of the key aspects of kids and television are covered in chapter two's literature review. As part of the study's theoretical framework, this chapter also discusses the cultivation theory and social-learning theories as they relate to children and television. It also includes a brief history of the children's programming in Ethiopian.

The third chapter focuses on the specifics of the research methodology, data collection methods, sampling techniques, and research procedures. We'll talk about the justification for using research techniques.

The presentation and interpretation of the data are provided in the fourth chapter. The thesis is finally concluded in chapter five in terms of the research's findings and outcomes.

CHAPTER TWO

2. REVIEW OF RELATED LITRATURE

2.1 Introductions

Childhood, in its various stages, is regarded as one of the fundamentals of human life. Studying childhood and what it entails may imply a focus on welfare and care, and it clearly indicates an interest. People complete to prepare children well in order to establish the desired future generation (Hindi, 1998); a child's growth cannot be complete unless she/he has diverse experiences in various life colors (Rashid, 2007).

In recent times, the child begins learning language in the first days of childhood, but he does not learn it in the traditional manner; rather, she/he prepares himself to learn it by attempting to express himself in any way possible (Abu- Ma'al, 2000). Children, who constitute a large category in societies, are affected by what is presented in the media and communication (Mardan, 2005); these modern media focus on presenting information accompanied by pictures and sound effects that attract child's attention and awaken his feelings so he becomes more receptive and understanding to what is presented to him; especially after media intervention in every house, whether in city or country (Shdaifat, 2006; Gwen Dewar, 2009).

Some of the most influential media and communication channels for children are: visual broadcasting such as television or video cassettes - particularly children's programs - and audio or vocal broadcasting (radio and cassettes), as well as children's culture publications (children's stories and illustrated books, riddle books, entertaining mental games, and children's encyclopedias and dictionaries (Mardan, 2005).

These channels can help children's mental abilities, and as the name implies, they can be beneficial if properly guided, but harmful if misused (Kurdi, 2004). Journalists find it difficult to deal with children in their media because it necessitates an understanding of their needs, and each medium plays a unique role in influencing the child's life and the age range it addresses (Shdaifat, 2006).

Television (visual media) is regarded as one of the most important public and modern communication channels due to its ability to transmit sound and image from all over the world to

millions of people in their homes worldwide. Satellites transmit sound and images across oceans and continents (Al-Dibs, 2003).

Several studies have been conducted to investigate the amount of time children spend watching television and the types of programs they watch. According to the findings of a Jordanian study, children spend between 3 and 3.30 hours per day in front of the television, and Arab children spend approximately sixteen hours per week watching cartoon programs (Al-Hamlawy, 2004).

Children's programming's initial goal, in the early 1950s, was to offer Saturday morning entertainment for kids. Children's programming is still a source of entertainment today, but it has developed into an educational tool that supports literacy development, the growth of imagination, cultural awareness, scientific conundrums, mathematical conundrums, and social skills.

The advantages and drawbacks of watching television among children have been the subject of conflicting research findings. Finding the time to just play and cuddle with their child can be challenging for some working parents. This period of development is crucial for newborns because a child thrives on affection at this age, which is roughly between birth and five. A child is more likely to develop an attachment disorder if they are unable to form strong bonds with their parents.

These days, media is all round us. Even in Ethiopia, children can get admission to television, the internet, computers, and video games. In addition, media content has an impact on kid's lives. Its miles in most cases due to the truth that children spend a giant amount of time looking television. In line with the American Academy of Pediatrics (2014), contemporary kids spend a median of 7 hours according to day watching Tv, computer systems, telephones, and different electronic gadgets.

2.2 The Characteristics of Television Viewers

The term audience refers to groups of people who are linked by more enduring socio-cultural ties. Subcultures, taste cultures, fan cultures, ethnic Diasporas, indigenous or religious communities, and even domestic households are examples of these audiences (Karen etal, 2003).

In media studies, audience is mostly used to refer to people, either as groups or as individuals. It refers to large groups of people, such as television news audiences, newspaper readerships, the general public, or even people attending a major sporting event or a rock concert (Ibid, 2003 :).

According to McQuail (2005:396), an audience can thus be defined in a variety of and overlapping ways: by place (as in the case of local media); by people (as when a medium is characterized by an appeal to a specific age group, gender, political belief, or income category); by the specific type of medium or channel involved (technology and organization combined); by the content of its message (genres, subject matter, styles); and by time (As in "daytime" or "primetime" audiences, or an audience that is fleeting and short-lived in comparison to one that endures)

In nature, there are no television viewers. This means that they are not born like different artists or players, but are created as a result of human interactions with one another. This means that they are not a natural occurrence. They also come in a variety of groups. We invent to make our communications with these diverse groups of people more enjoyable and entertaining, as well as more powerful, fast, and efficient. These diverse groups of TV viewers actively participate and interpret the program's content based on their own experiences (Karen etal, 2003:1)

2.3 The Influence of Television on Child Development and Behavior

2.3.1 Mental and Physical Side Effects

The result is late sleeping and a child spending a lot of time in front of the television, which has a negative impact on his health (Al-Khazraji and Bdair, 2007). Physicians and psychologists warn that spending too much time in front of the television can harm children's health, impair their visual and auditory abilities, and limit their movement (Abu-Isba', 2010). According to Abu-Ma'al (1991), a child who spends long hours in front of the television is at risk of losing some of his imagination and creativity.

a. Aspects of Education

Children may sit in front of the television for long periods of time without supervision or guidance, which has a negative impact on their learning outcomes. Furthermore, no one can deny

the negative effects of crime and violence films on a child's personality and preparation for crime (Al- Khazraji and Bdair, 2007).

b. The Social Aspect

Long hours spent in front of the television have an impact on children's social lives and family relationships, reducing the child's opportunity to gain knowledge and information from family and friends; it also prevents him from playing with his peers (Bdair and Al- Khazraji, 1990). T.V. can also cause passivity in children, which can sometimes last into adulthood (Al- Hindi, 1998). Television also restricts the child's play and movement, but it can also provide educational and cultural games, as well as musical, artistic, and manual activities that are beneficial (Abu- Ma'al, 1990).

c. The Psychological Aspect

Television shows have a significant impact on the psychological side. Experts emphasize the role of television in the criminalization of children and adolescents due to their imitation of what they see in crime and violence movies (Al- Omari, 1996).

2.3.2 Positive Effects

Children's televised programs are regarded as a major and important source of the teaching process, whether inside or outside of kindergarten, because they influence children's experience formation.

Children's television programs are now regarded as an important component of a child's social development. They may be the most effective and directing because they contribute to the development of these children's concepts, tendencies, values, and behaviors. They also contribute to the formation of educational messages for children by transferring sound, image, and motion, which aids in the development of children's abilities to the greatest extent possible (Fahmi, 2007).

This relationship is dependent on the two most important senses (hearing and sight), which are regarded as the primary channels for acquiring information.

At the age of three, the child is able to select his favorite program based on his imagination, quick motion, and cartoon attraction. After being a casual viewer of such programs at the age of two (Mohammad, 1990; Al-Halawani, 2001), the child begins connecting to T.V. programs and watching them on a regular basis at the age of (3-6).

Children's televised programs contribute to the formation of the child's environmental and life experiences; thus, they are introduced in the form of activities, games, and competitions that are appropriate for the mental abilities of the child by using the senses of hearing and sight, allowing for the consideration of individual differences between children. These programs also help to develop the child's linguistic skills and culture, as well as guide his social manners. They also draw the attention of children to personalities that they admire and admire (Fahmi, 2007).

Televised guiding programs cannot be effective unless they take into account the characteristics of children's development in all of its dimensions, particularly the mental, linguistic, aesthetic, social, and skill dimensions. Various televised programs support the child's linguistic development, particularly the standard one, and they also enrich his vocabulary repertoire and the various styles in which to express this vocabulary; additionally, they support proper speech habits (Mardan, 2005).

2.3.3. The Impact of Children's Television

Because of the exciting cartoon programs and moving dumps, as well as moving pictures, funny and entertaining series episodes, active sports, entertaining children theaters, useful historical stories, interesting musical tunes, international scientific films, and animals and birds... and so on and so forth. This draws the children's attention, which leads to the development of their personalities, particularly their linguistic growth, personal activities, precise skills, creative initiatives, a desire for more information, experiences, linguistic concepts, and accomplishments.

According to Mardan (2005), television's contributions to enhancing children's linguistic development are represented by providing the correct way and proper models for children, which help them to hear well, effectively imitate the right language, and enrich their standard language vocabulary, as well as writings that accompany these programs. Writing and letter-specific programs assist children in distinguishing letters, understanding how to write these letters, and

distinguishing their pronunciations and relationships to one another. This confirms that the letters, shapes, and pronunciation are correctly drawn. Television encourages children to use standard simple Arabic language that is understood by all children in the Arab world, making it easy to exchange these programs among Arab countries, generalizing Arabic language, and expanding children's experiences with it.

For kids, television can be used for more than thirty different purposes. Television is frequently cited in public discourse as serving the dual purposes of entertaining and informing. These two specific roles, though, are useless to kids. For convenience, we can divide the purposes into two categories: entertainment and excitement.

Living Fantasy and Escapism; satisfies the desire to escape reality and enter a fantastical realm. It enables one to enter a fanciful, imaginary world where their macho and stud identities are supported and reinforced.

Non-social; it can be used to avoid social interaction by withdrawing to a location where one can shut out others or by demanding that others keep quiet so that one can enjoy the program. ***Informative;*** The educational need that television fills for kids can be characterized as reality orientation, particularly with regard to how to act, speak, dress, and play sports, or as today's kids might say, to develop street creed.

Time-consuming Activity: As was already mentioned, some kids watch as much as forty hours of television per week, and sometimes even more over the summer. Children are glued to the box as an engrossing diversion rather than engaging in outdoor play, homework, household chores, or religious responsibilities. Time-consuming but exciting hobbies are disregarded. By the time a person reaches the age of 25, it has been calculated that he will have lost five years of his productive life to television.

Social Utility; The ability to recognize and make an almost personal connection with people on television, as well as the programs' ability to provide conversation starters, make it one of television's most significant social functions. It was therefore argued that watching television gives boys and girls a reason to sit close to one another.

The nature of observational learning; how children's and adults' behavior changes as a result of exposure to other people's behavior. Numerous studies on children's play behaviors show that children who observe another person will act in a similar or identical way afterward. All of the researchers agree that observational learning can at least partially shape a child's values, knowledge, and behavior. It has been demonstrated that young children learn an impressive amount of novel behaviors from watching others in movies.

Children will imitate the behavior of models from television programs if they perceive the behavior to be more rewarding, according to studies into social learning and imitation. If the imitated behavior continues to be praised by peer groups, reinforcement will take place and the behavior will manifest itself "permanently." Children are also more likely to imitate the behaviors modeled on television if they don't have older siblings or peers to serve as salient role models. As a result of witnessing violent acts, both children and adults are more likely to act aggressively.

Children can learn good behavior from television as well as develop bad behavior from it. To broaden the knowledge of kids from low-income families, Sesame Street was introduced as an educational program. The gap between a child from a low-income family and one with access to a good education, however, did not close but instead grew. As a result of their parents encouraging them to watch the program more than the educationally underprivileged family, children from the educationally advantaged class benefited more from the program. It succeeded in widening the gap in educational standards rather than narrowing it. Regardless of the efforts of some producers to air educationally useful programs, if the programs are not being watched by children and supported by the parents, as in this case, then television only plays a destructive role.

2.4. Theoretical frameworks

2.4.1 Social Learning/ Cognitive Theory

Albert Bandura developed the Social Learning Theory in (1977 and 1986). The theory was created in response to experimental psychological studies that show how kids pick up on and mimic modeled behaviors. According to Barbosa, this framework is heavily used in

communication research, education, and campaigns for health promotion (2005- 2006). Bandura emphasizes the impact of symbolic modeling derived from television, movies, and other visual media, according to Barbosa. According to Bandura, viewers often identify with attractive characters in the media and later take after them. Bandura (1977), cited by Barbosa (2005–2006), contends that people pick up life lessons from watching role models in action. Along with personal experience, learning can also come from watching others and the results of their actions. According to Bandura, learning would be extremely difficult and potentially dangerous if people had to solely rely on their own actions' results to guide them in making decisions. Fortunately, the majority of human behavior is learned through modeling, which involves observing others to get an idea of how new behaviors are carried out. People can learn what to do by example and can therefore avoid making unnecessary mistakes before engaging in any behavior (Barbosa, 2005-2006).

Bandura's Social Learning Theory states that role models ought to be 1) similar to the audience, 2) exhibit the behavior, and 3) receive rewards for engaging in it. According to Bandura, self-efficacy affects a person's capacity to copy modeled behavior. Self-confident individuals who have faith in their capacity for change are better able to relate to and later imitate models of behavior. People only engage in particular behaviors when their efficacy expectations are high. Four variables from the Social Learning/ Cognitive Theory illustrate the stages of behavior change. They are also referred to as the "attention process," "retention process," "motor reproduction process," and "motivational/acquisition processes" (Simons-Morton and Greene, 1999; and Barbosa, 2005-2006). a) The attentional process: People must pay attention to what is being shown in the media in order to start seeing it. Individuals cannot learn much from observation unless they are joined to and accurately perceive the salient characteristics of the demonstrated behavior (Bandura 1986 as cited by Simons- Morton and Greene, 1995). Attracting the attention of the observer depends on a number of factors, including attractiveness, topical relevance, and behavioral complexity. Retention processes have to do with the capacity to recall the model. The action must be remembered in order to apply the observed behavior in future situations. c) Motor Reproduction: This is how the behavior that was learned from the model is actually carried out. d) Motivational/Acquisitional Process - People continue to act in ways they perceive as rewarding and desirable in society. According to Bandura, engaging in a particular

desired behavior will result in a reward or a penalty. He argues that people are more likely to adopt displayed behavior if it produces results they value rather than negative or punitive outcomes (Bandura, 1977 as cited by Barbosa 2005 – 2006). For the evaluation of the impact of serial on young viewers, the researcher opted for the Social Learning Theory. Additionally, Krumboltz's approach to understanding human behavior elaborates that behavioral psychology, social learning theory, and cognitive behavioral theory are the foundations of human behavior. In contrast to Freudian theory, he contends that personality results from an individual's interactions with their environment rather than from instinctual impulses that are present at an early age (Thompson, 1999). Thompson (1999) went on to divide learning into three categories: 1) Instrumental learning is fun and has a purpose. People are known to repeat behaviors that result in pleasant outcomes. This means that children imitate behaviors that are reassuring and make them feel good. 2) Associative learning: This happens whenever certain circumstances, events, or places are associated with an emotion. Children who hear a story about how a doctor in a hospital saved someone's life, for instance, might be inspired to become doctors themselves. 3) Vicarious learning: This refers to the acquisition of new behaviors and skills through observation of others or through media-based information. Some people may be viewed as role models by those around them. Some people frequently emulate the behavior of their parents or another person they view as a hero (Thompson, 1999). According to Krumboltz (1979), certain behaviors are reinforced by skills and emotions in a positive or negative way (along with environmental and cultural factors). People who are emotionally supported or rewarded by their peers or society tend to act out their fears (Krumboltz, 1993).

Bandura demonstrated modelled aggressive behavior in a typical experiment with the Bobo doll. Children in the first experimental group (the aggressive group) observed an adult model acting aggressively toward the doll. When found near the dolls, the children exhibited the same behavior as the control and other experimental (non-aggressive) groups. Bandura and his colleagues' (Bandura, Ross, Ross, 1963) findings in particular were:

- ✓ Children who were watching aggressive models demonstrated much more aggressive actions towards the doll than the children in the control and non-aggressive groups;

- ✓ Aggression that was not imitated and which appeared sporadically was more present among the group of children who imitated aggressive models;
- ✓ Girls from aggressive group demonstrated more signs of physical violence when the model was a male, and more verbal when the model was female;
- ✓ Boys are more likely to imitate same-sex models than girls;
- ✓ Boys imitate physical aggression more than girls, with some minor differences identified in relation to verbal aggression in favour of girls;
- ✓ Rewarding models for aggressive behaviour also strongly underpins the aggressive behaviour of the children in the experiment.

Observational learning, according to social cognitive theory, allows people to model roles and behaviors seen on television (Bandura, 2009). Bandura proposes four observation learning sub processes: attention, retention, production, and motivation. "Attentional processes determine what is selectively observed in the profusion of modeling influences and what information is extracted from ongoing modeled events," writes Bandura (2009). (p. 99). As the first subprocess implies, it is critical to consider the factors that influence which programs and images tweens pay attention to. Tweens may expose themselves to a specific type of program, such as the 'teen scene' programs available on the Disney Channel and Nickelodeon. If the tween viewer is interested in how the teenage characters act and interact with other teenagers on the show, these programs may have a high level of functional value. Furthermore, Perse (2001) states that "some media images may be especially salient for adolescents." Thin female bodies and sexual actions, in particular, can attract a lot of attention. Although drinking and smoking are not necessarily visible, they may pique the interest of adolescents who want to learn more about adult behaviors" (192). The fourth sub process suggests that a person will be motivated by either rewards or punishments after attending to certain roles and behaviors in television, retaining the information through cognitive processes, and producing the observed behavior (Bandura, 2009). This subprocess is important to consider when studying tween television viewing because certain behaviors in the programs that tweens watch may be rewarded or punished. According to Perse (2001), media provides "a wealth of opportunities to socially learn inappropriate or unhealthy behaviors." The rewards associated with these behaviors may reduce inhibitions and increase the motivation of adolescents to model these behaviors" (p. 192). The type of exposure, rather than

the amount of viewing, is the focus of social cognitive theory, which assumes that the viewer is an active participant in the television viewing process. This theory is especially relevant to tweens because they are old enough to watch television actively as well as selectively, and observational learning may be especially relevant to the way they learn. Furthermore, social cognitive theory suggests that when people observe and imitate the behaviors of a model they admire and are attracted to on television, the learned behavior may be even stronger (Bandura, 2009).

As a result, tween television shows may be especially relevant because the vast majority of the characters in these shows are the same age or slightly older than the tweens who typically watch them. This theory is significant because viewers may model harmful behaviors found in tween programs.

2.4.2 Cultivation Theory

In response to media effects research, which examined the short-term effects of exposure to a single piece of media at one point in time, Gerbner created the cultivation theory in the late 1960s.

Gerbner sought to investigate the general long-term effects of mass media. According to his theory, television is the primary storytelling medium used to communicate messages to the general public, and these messages "cultivate the collective consciousness about elements of existence.

The media effects research, which looked at the short-term effects of exposure to one piece of media at a time, prompted Gerbner to create cultivation theory in the late 1960s.

Gerbner was interested in researching the long-term effects of media in general. He asserted that television was the primary storytelling medium used to communicate with the general public and that this medium was responsible for "the cultivation of the collective consciousness about elements of existence.

Concerns about the introduction of television gave rise to the cultivation theory. Spigel (1992) claims that "between 1948 and 1955, television was installed in two-thirds of the nation's

homes... by 1960, nearly ninety percent of American households had at least one receiver, with the average person watching approximately five hours of television each day." Parents had more control over the information and stories their children were exposed to before television was invented. Like all new media and innovations, this pervasive emerging medium has raised a lot of questions from policymakers, academics, and parents alike. George Gerbner, among other policymakers and academics, brought up a specific query about the level of violence on television and how viewers respond to it.

The Cultural Indicators Project was developed with the assistance of these investigations. A study on the levels of violence seen on television for the National Commission on the Causes and Prevention of Violence marked the official start of the project in 1968. It was supported by donations and sponsorships from numerous groups, many of which were connected to the US government (Gerbner, 1998).

Three research components made up the Cultural Indicators approach, the first of which was an institutional process analysis (Gerbner, 1973). This prong "investigated the formation of policies directing the massive flow of media messages," according to Gerbner (1998). (p. 179). Analysis of the message system and analysis of the cultivation were the final two elements (Gerbner, 1973). The second part, which is most pertinent to the present study, involved identifying the messages and characteristics of television programming by examining samples of programming that lasted for an entire week. Surveying viewers with various levels of television exposure about their perceptions of social reality was the third component, called cultivation analysis (Gerbner, 1973). The methodology used for the Cultural Indicators Project's research set the bar for subsequent cultivation studies, particularly with regard to third and second prongs.

The Cultural Indicators project and the cultivation theory, according to Gerbner (1998), aim to offer a new diagnosis for a new set of circumstances. The introduction of television and how it affected the "storytelling" process is the situation being discussed. The stories we hear and tell play a role in shaping the world we live in, claims Gerbner. To tell stories now requires "a small group of distant conglomerates with something to sell," as opposed to the "handcrafted, homemade, and community inspired" methods of the past (p. 175). The cultural context of where we live becomes a marketing byproduct (p.176).

2.4.2.1 Criticism of Cultivation Theory

cultivation theory treats viewers as passive, the cultivation theory is contested by some media scholars. Gerbner concentrated on the messages that television conveys. Instead of looking at how viewers actually behave, he based his assumptions on how viewers react to those messages. This criticism is valid, but despite Gerbner's oversight, the abundance of research evidence supporting the cultivation theory shows that mass media messages affect consumers generally.

Additionally, Gerbner's analysis of television as a whole without distinguishing between various shows and genres has been criticized by some academics. While Gerbner maintained that the overall message system that TV conveyed was what mattered, some recent studies have used a cultivation perspective to investigate the effects of frequent exposure to particular genres or even individual programs.

According to these studies, genre-specific TV viewing affects how people perceive social reality even more than general TV viewing does.

2.5. Children and Television

Trends while initially children's TV programming was adult-directed, the structure of television programs changed. The host, an adult, can be seen on screen or heard off-camera. This philosophy was taken from education, where an adult mentor teaches a child who must passively absorb information. Bob the Builder and Dora the Explorer are the best examples of this structural interactive creativity. The new program format symbolically incorporates children as an active and character role model, performing various actions and tasks in which they demonstrate their proficiency in doing creative initiative and intelligent problem solving. Children learn from realistic TV shows that purposefully encourage fostering social skills, behavior realization, a variety of imaginings, and inspiration.

The "Mister Rogers Neighborhood" preschool series promoted preservice, tolerance for interruptions, and rule compliance, according to research. These elements are all linked to the idea of constructive behavior. Children's television show "Mister Roger's Neighborhood"

promoted more commonplace interpersonal skills like communication, nurturing, and cooperation

2.6. Children Programming

Numerous academic articles have covered the main objectives of creating children's television. On the other hand, Williams (1982) defined a children's program as one that is made specifically for kids or groups of kids, is fun, is well produced using enough resources to ensure a high standard of script, cast, direction, editing, shooting, sound, and other production elements, and enhances a kid's understanding and experience. A children's program is one that is age-appropriate, according to Williams (1982).

Programming can refer to an outcome or a process. The processes of selecting, scheduling, promoting and evaluating programs define the work of a programmer. Whether designated a program director, program manager or operations manager, the person's job will be to choose the programs that target the desired audience, then design a schedule for them, make sure they are effectively marketed and then monitor the outcome.(Eastman and Ferguson,2002:4)

Simply put, this means that the programmer must ensure that the program reaches the intended audience and is appropriate for them. The main objective of programming is to meet the demands of the intended audience. The same applies to children's programming. Children can access a wide range of entertainment and information from the media environment of today, which includes numerous television channels, radio stations, print publications, and new electronic media that are accessible via computer technology.

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A children's program is one that is made specifically to appeal to that demographic of the public. It ought to capture the essence of childhood. The media's children's programming ought to be just as appealing as the rest. In contemporary societies, various television channels offer various shows or segments targeted specifically at children. Children's programming on AMN (Addis TV) is one of them.

Children require particular care. They have a short attention span and are easily bored. Because there is content they want to see, they watch television. They stop watching if they lose interest. Individual personalities and "current moods" will play a role in how and why kids choose which shows to watch. (2007) Gunter and McAleer, p.

Understanding the audience is the most crucial aspect of programming, claim Eastman and Ferguson (2002:7). What draws viewers, listeners, or internet users in? Simply put, viewers desire both entertainment and information. The programming as a whole is made up of these two components.

Like other programs, children's programming must inform, educate, and amuse its viewers. The presentation of the program affects the children's viewing preferences. Some educational and informational programs may also need to be entertaining. In addition to serving a purpose, these programs also have an entertainment effect to draw in and keep viewers. On the other hand, entertainment programming can promote awareness of certain aspects of life, shape beliefs and values, or offer solutions to social and personal issues. Children might not be interested in purely educational or informatics programs. Viewers are not always drawn to the programs by their primary purposes.

Journalists who create children's programming must take into account the pro-social and educational values that will be present in the material. Additionally, they must ensure that the program is not 'fad-driven'. This is so because kids can easily lose interest in what they are looking for. To put it another way, their interests are erratic and shift suddenly. Another thing that programmers should consider is whether the program's presentation time is suitable for young audiences.

In order to meet the needs and expectations of the children, the government, society, and other stakeholders must pay attention to the significance of the children's program. The program's desired goal would not be achieved if carelessness and a lack of understanding of the needs, interests, and learning capacities of children were displayed. As a result, the station as a whole and the program in particular must ensure that they can satisfy the needs of their intended audiences.

2.7. Formats of children program

- **Lecture:**this format is often used in direct teaching programs. Only one performer or teacher appears on Tv or radio and talks
- **Drama**: Drama can be most effectively incorporated into programs on ethics and morality, history or language. In programs for nursery schools, puppets and stuffed dolls are often used. While enjoying the drama, the children can naturally get the educational message
- **Songs, dances, instrumental performances**: in the studio for preschool children
- **Animation**: Like a puppet play, this is also for a very young audience. Educational aim can be brought across effectively through such an attractive format. Animation is not used only for very young children; it is also used to facilitate understanding for older students.
- **On-the- spot videotaping**: A relay wagon is sent to video tape in a theatre, school or on the street. On –the-spot- videotaping not only focuses on a specific event but also adds a sense of reality to the program. Even live broadcasts can be provided occasionally
- **Combinations formats**for example : songs, Animation , computer graphics “ usually several formats are mixed together

- **Easy Talk programs:** Two or more performers are involved. With a guest speaker or speakers responding to questions the program has a more informal atmosphere
- **Children TV program**: combines information, ideas, morals and entertainment for young viewers--- just as radio did in a previous era. Today with the exception of cartoons, few children's program remains on TV.
- **Networks programs:** occasional do children specials,
- **Local programs:** When a station is producing series of children's TV programs by setting a curriculum with definite target audiences and goals and formats
- **Some commercials stations**: distribute children TV programs l to other stations. Like Sesame Street.
- **Puppet play:** There are human puppets, animal puppets, and even robot puppets. Puppets are used in drama and sometimes they "act" together with real actors. Compared to drama this format is more suitable for young audience. Children may develop an interest in the puppets and gradually, get attracted to the program. This format is suitable for direct teaching.

2.8.The Characteristics of Children's Programmes

The nature of children's television programs drew on an established set of genres developed within children's radio in the 1920s and 1930s. As with children's radio, TV programs were constructed with a general philosophy of participation for the child and "to connect the child to an external world in an active form of citizenship" (Oswell, 2002). In these early days, the collection of genres that composed children's television included story-telling, current affairs and children's music (Home, 1993). It attempted to provide a "miniature of adult schedules" (Davies, 2001). Davies and Thornham (2007) underline the importance of broadcasting a range of genres, given that children's preferences are very divergent and the benefits of pleasing diverse audiences come under three broad headings: learning, socialization and citizenship, and thirdly personal fulfilment and identity. Specially focused on learning and socialization, in the United States, following several early educational programs, such as Ding Dong and Romper Room, in the 1960s the American Public Broadcasting Service (PBS) aired Sesame Street as "an experiment in using television for social change" (Pecora, 2007). The pro-social Sesame Street is

the most studied series in the history of television (Fisch and Truglio, 2001) and demonstrated over the years that television can teach preschoolers educational concepts. Originally, its educational goals were divided into three categories: cognitive, affective and physical goals (Stein, 1979). Research has confirmed that the programme assists children in improving their vocabulary (Rice, 1990),

Acquiring reading skills (Wright, 2003) and counting skills (Fisch and Truglio, 2001). Sesame Street excellence was internationally recognised. There were, however, some controversies. The BBC justified not buying Sesame Street because an hour programme was too long for children under five to keep still watching TV and they preferred to encourage children to think and understand the reasons behind statements instead of learning by repetition (Home, 1993). Gwen Dunn (1977), along with other researchers such as Grant Noble (1975), also criticized Sesame Street and were opposed to television's teaching stance. They suggested that TV programs should provide children what schools cannot offer, leaving the teaching (skills) to teachers. For Dunn "television can seal things in a child's mind if they are repeated often enough but this is a long way from the acquisition and use of a skill" (Dunn, 1977). Sesame Street was broadcast in several countries including Brazil, where fifty per cent of each episode was American content dubbed and the other fifty per cent was content produced with a Brazilian cast (Carneiro, 1999). The program had a big audience in Brazil but there were criticisms about its American origin and its pedagogic aspects (Caparelli, 1982). Today, there is still "a remarkable divergence between the dominant educational philosophies on either side of the Atlantic" (Buckingham, 2002). Buckingham compares the child-centred 'progressivist' approach of the British programmeTeletubbies with the most didactic approach of the American programme Barney. Along with the educational theory debate there is the controversy between educational and entertaining content. Education, especially for young children, has to be entertaining to engage them; and both education and entertainment play an important role in their development. It is arguable, though not the focus of this thesis, that children may benefit more from entertainment than educational content or from a didactic rather than a less instructional approach. But not surprisingly, research had shown that in any scenario children can benefit more from television programmes if there is social interaction, adult participation and interaction asking questions and providing feedback (Reiser, 1984), clarifying content and adjusting it according to the child's

needs. This is in line with Vygotsky's theory (further discussed in Section 2.3.1.2.2) that “cognitive development is essentially a social process” (Schaffer, 2004). Vygotsky, one of the most influential psychologists, identified a period that fell between two levels of development in which children could perform at a higher developmental level with assistance of a more skilled person (Vygotsky, 1978). It is important for parents and guardians to help children both to learn from television programmes as well as to acquire a critical view of the content watched so they can benefit more from what the TV offers. However, regardless of whether the child did not understand a word or a segment of a traditional linear programme it will continue from beginning to end. On the other hand, in the present scenario, in which children have to interact to find the programme they want to view and can also interact with services and games, if they cannot achieve the development level required to perform the task they will be stuck. Many parents are grateful that their children are learning from TV, but it appears that the primary reason they choose to bring media into their children’s life is not because of the educational factor, but because of the practical benefits it offers: uninterrupted time for chores, some quiet time, or even just an opportunity to watch their own favouriteprogrammes (Rideout and Hamel, 2006, p.5). This means most children watch television unaccompanied and would not have the Vygotskian scaffold a covering experience could offer. For this reason, “there seems to be an advantage in making technology play a more social role in supporting children’s learning” (Ryokai, 2003). Media can play the role of a more experienced user that through instruction and modelling provides aid in intellectual growth to a less experienced user. In this scenario, the viewer becomes a user. In other words, children watch and interact and their interactions change the content displayed on the screen. Children's television production meets interaction design for children in order to provide the structure for children's interactions and enhance media's benefits. This accords with a reality in which asking children to Watch with Mother is not always realistically practicable.

2.9. Charter for Children's TV Programs

Various organizations around the world actively used the Children's Television Charter in their own nations, according to the UNESCO yearbook (1999:409). In 1995, this charter was revised and approved in Munich. It reads:

- ✓ *Children should have programs of high quality which are made specifically for them, and which do not exploit them. These programs, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.*
- ✓ *Children should hear, see and express themselves, their culture, their language and their life experiences, through television programs which affirm their sense of self, community and place.*
- ✓ *Children's programs should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background.*
- ✓ *Children's programs should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.*
- ✓ *Children's programs should be aired in regular slots at times when children are available to view, and/or distributed via other widely accessible media or technologies.*
- ✓ *Sufficient funds must be made available to make these programs to the highest possible standards.*
- ✓ *Governments, production, distribution and funding organizations should recognize both the importance and vulnerability of indigenous children's television, and take steps to support and protect it.*

2.10. The Problems of Better Children's Programming

The question of who should define "better" television programs for children has been one of the biggest hindrances to improving the quality of children's television. One reason for this is the wide variation in individual response to program content usually based on individual attitudes and values. Still another problem is that almost all discussions on this subject are clouded by the use of specialized jargon and biases — depending on whether one's profession is an educator, a social scientist, or a broadcaster — to the extent that it is virtually impossible to establish any meaningful dialogue. Third, and perhaps one of the most important obstacles to better programming, is the preoccupation with the need to obtain specific proof through research that certain kinds of presentations are either harmful or not harmful. The Foundation for Character Education in Boston convened a seminar five years ago on improving the quality of children's television.

In the 1930's, the world's first regular high definition television service began transmitting in Britain and much effort was expended by the BBC"s producers to determine the type of programmes which would prove attractive to viewers (Burns, 1998). Before the Second World War there were programmes of interest to children, but television had no committed children's hour (Oswell, 2002).

Children's television is considered to have officially started in the United Kingdom in 1946 when the BBC launched the programme For the Children a ten minute long series broadcast on Sunday afternoons (Buckingham, 1999). In 1950 Watch with Mother innovated by combining education and entertainment in a programme dedicated specifically to preschoolers (Home, 1993). After the war the number of programmes dedicated to the child audience started to increase and to define their space in the television schedule. In this context, strong age-related boundaries between programmes were tied with the schedule and supported parents in ensuring children watch content suitable for them, according to its allotted time slot. "Continuity and scheduling were central to the guiding process, and the clearest signpost was built into the fundamental structure of the schedule. Under-fives were given their own separate mid-afternoon slot" (Buckingham et al., 1999). Subsequently, the advent of the UK channel BBC2 in 1964 gave room to new children's productions like the daily preschool series Play School, and in the late 1960s the output of BBC Children's department was between nine and ten and a half hours per week (Home, 1993).

Internationally, children's TV also started around the same period. In the United States, television programmes for children began to be aired nationally in the late 1940s when the NBC success Howdy Doody Show became one of the first children's programmes to be broadcast five days a week. Shortly thereafter, the Americans recognised the potential and advantages of the medium for the younger audience as an educational tool, motivating the consumer market. "In the 1950s, children's programs and the benefits that television could presumably bring to the family were highly touted selling points for television sets" (Alexander, 2004, p.502). In Brazil the first children's program was broadcast in 1955; Clube do Guri, originated from a radio program, featured prodigy children who sang, recited poems and played several instruments (Pereira, 2002).

Until the 1980s, there were no significant changes in the children's television scenario. The amount of content produced increased and most countries broadcast children's educational and/or entertaining program after school, on Saturday mornings and Sunday teatimes. In the late 1980s, cable television and the VCR provided an extreme flexibility to the schedule. Video recorders offered the chance to have children's favorite's program on tape to be watched at any time and channels dedicated to children broadcast content for them with no interruption. The multi-channel era in the United Kingdom was transformed with the arrival of digital television, providing access to better quality of image and sound together with more channels. In 2002, children who before could only have access to limited content through terrestrial TV or most American content through cable or satellite, were then benefited with the launch of two BBC channels, C Babies and CBBC.

At the present, this context has changed with a significant increase in the on-demand content available for children through the set top box and the internet. Children's niche channels still exist but they are now complemented by hundreds of films, cartoons and complete series available at any time. Children's on-demand content on the internet is available on several video hosting websites, such as YouTube, but also through video players that are part of each TV channel's website. In this sense, children still orientate themselves "spatially", the website being equivalent to a channel, the "place" to find a specific program. The organization of the content available on-demand via the set top box is, however, not yet well defined. Children's program are merged into extensive textual menus in which children have to choose a category, then a subcategory, then the program and finally the episode they wish to watch. Different ways to find ondemand program include choosing the program from a list organized alphabetically and by the date it has been broadcast. These are certainly not relevant for preschoolers. There is the option to choose the name of the channel as a category, which could be related to the "place", but the process of finding the content also consists of a complex navigation through a textual interface.

As a result, it can be said that children can still find audiovisual content in a "place" that can be a website or a category in the on-demand menu. Nevertheless, the main difference between the multi-channel and the on-demand context is that children can choose the specific programme they want to watch but to find it they have to undertake, on both website and digital television, a

much more complex interaction process than the previous changing channels". Accordingly, the landscape of children's TV moves from when to where to what. Besides being able to choose the type of content they wish to watch, by choosing a particular channel, children can also choose the specific programme they want to view. Multi-channel TV has been complemented by the on-demand facilities in cross-platform environments offering children choices to watch anything, anytime, anywhere.

Interactive applications involving the television screen such as video-on-demand, which before had no impact on children, "except as part of futuristic fantasies" (Livingstone and Bovill, 2000, p.20) are today a reality. In the United States, Sesame Workshop, PBS, HIT Entertainment and Comcast created a 24-hour channel for preschoolers with on-demand service to provide children and their parents a selection of programmes no matter what time of the day (Knell, 2006). And in the United Kingdom, the Office of Communications (Ofcom) reports (2008) that on-demand content is now widely available, major broadcasters such as the BBC and Channel 4 are offering the service over the internet and cable and younger consumers are showing a growing interest in accessing it.

2.11.Purpose of children TV programming

A primary school student typically spends more than half of the school day watching television, and in some cases, they do so for the same amount of time as an adult works in a week. This raises some troubling issues for all parties involved. What purpose does television serve? What consequences does watching TV have? Can television affect how people develop their social, moral, ethical, racial, intellectual, and personality traits?

More than thirty different uses for children's television exist. The dual benefits of entertainment and information provided by television are frequently mentioned in public discourse. But kids are useless in these two particular roles. We can divide the goals into two categories for ease of use: entertainment and excitement.

Living Fantasy and Escapism; satisfies the urge to leave the real world and travel to a fantastical place. One can enter a fantastical, make-believe world using it, supporting and reinforcing their macho and stud identities.

Non-social; it can be used to avoid social interaction by relocating to a space where one can block out others or by requesting that they keep quiet so that one can enjoy the program. **Informative;** Reality orientation can be described as the educational need that television fills for children, especially with regard to how to act, speak, dress, and play sports, or as today's youth might put it, to develop street creed.

Time-consuming Activity: As was previously stated, some children watch as much as forty hours of television per week, and occasionally even more during the summer. Instead of playing outside, doing their homework, doing chores around the house, or attending church, kids are glued to the box as a captivating diversion. Exciting but time-consuming hobbies are ignored. It has been estimated that by the time a person reaches the age of 25, television will have cost him five years of his productive life.

Social Utility; One of television's most important social functions is its ability to allow viewers to recognize and feel a connection with characters in almost personal ways while also offering conversation starters. Therefore, it was contended that watching television encourages boys and girls to sit close to one another.

The nature of observational learning and how exposure to other people's behavior affects how adults and children behave. Numerous studies on children's play behaviors demonstrate that children will act in a similar or identical manner after witnessing another person. All of the researchers concur that a child's values, knowledge, and behavior can be at least partially influenced by observational learning. It has been shown that watching other people in movies teaches young children an impressive amount of novel behaviors.

Studies on social learning and imitation show that kids will act like the characters in television shows if they think doing so will make them happier. Children are also more likely to imitate the behaviors modeled on television if they don't have older siblings or peers to serve as salient role models. If the imitated behavior continues to be praised by peer groups, reinforcement will take place and the behavior will manifest itself "permanently." Both children and adults are more likely to behave aggressively as a result of witnessing violent acts.

Both positive and negative behavior can be learned by children from television. Sasame Street was introduced as an educational program to increase the knowledge of children from low-income families. But rather than narrowing, the gap between a child from a low-income family and one who has access to a quality education widened. Children from the educationally privileged class benefited more from the program as a result of their parents encouraging them to watch it more than the educationally disadvantaged family. Instead of closing the gap in educational standards, it was successful in widening it. Despite some producers' best efforts to air educationally beneficial programs, if the programs are not being watched by children and supported by the parents, as in this instance, then television only serves a negative purpose.

2.12. Children's right to access relevant information

The United Nations General Assembly adopted the United Nations Convention on the Rights of the Child (UNCRC) in 1989, and it went into effect in September of that same year. The Convention takes into account a child's economic, social, civil, and political rights.

One of the civil rights and freedoms recognized in the UNCRC is a child's right to access information, which is stated in Article 17 of the Convention. Other civil rights and freedoms include the right to one's name and nationality (Articles 7 and 8), the preservation of one's identity (Articles 8 and 9), freedom of expression (Articles 13 and 14), the freedom of one's thoughts, conscience, and religion (Articles 15 and 16), the protection of one's privacy (Articles 15 and 16), and the right not to be tortured or to suffer other cruel, inhuman, or degrading treatment or punishment (Article 37 (a))

"States parties recognize the important function performed by the mass media and shallensure that the child has access to information and material from a diversity of nationaland international sources, especially those aimed at the promotion of hisor her social, spiritual and moral well-being and physical and mental health".
(Article17 of theUNCRC)

No other international treaty specifically elaborates on freedom of information in this way, making Article 17 a significant development. Neither the ICCPR nor the African Charter on the Rights and Welfare of the Child (ACRWC) contain provisions that are similar to Article 17. The

right of the public to information has been deemed to fall under the general guarantee of freedom of expression, which also mandates that states take steps to encourage media diversity. However, the specifics of Article 17 go far beyond these broad assertions of principle and impose a number of significant duties on State parties.

State parties to the Convention are therefore required to take the following particular actions in order to promote and fulfill children's right to access appropriate information.

The production and dissemination of children's books, as well as the international cooperation in the production, exchange, and dissemination of such information and material from a diversity of cultural, national, and international sources. The mass media should pay particular attention to the linguistic needs of the child who is a member of a minority group or who is indigenous.

In July 2017, the Central Statistics Agency estimate announced the total population of Ethiopia is over 94 million, with children out (under the age of 18) accounting to more than half of this figure.

In the context of Ethiopia there are some documents which are elaborates about the right of children to access information. The right of citizens to access information without restriction based on their age, sexual orientation, ethnicity, religion, or any other factor is currently protected by a number of institutional, legal, and policy frameworks in the nation. The current institutional, legal, and policy frameworks for ensuring children's access to relevant information can be understood in the broader context of universally acknowledged fundamental freedoms and rights. This section will provide a brief evaluation of some institutional, legal, and policy frameworks that are pertinent to children's right to access relevant information.

Despite Children's National Policy.overall underrepresentation of children's civil rights and freedoms, the most recent revision does recognize the significance of children's access to information. Children will be assisted in accessing current information that is appropriate for their personal growth and communicating their message, according to the statement (National Policy, April, 2017, p. 14).

Proclamation No. 590/2008 regarding Access to Information and Freedom of the Press Several provisions pertaining to children's access to information are included in this proclamation. To

"establish mechanisms and procedures to give effect to [access to information] in a manner which enables persons to obtain information as quickly, inexpensively, and effortlessly as is reasonably possible," as stated under the Proclamation's part 3 is one of its goals. (Article 11(2) of Proclamation No. 590/2008). This Proclamation's statement is crucial for improving children's access to information because it emphasizes that everyone, including children, should have easy access to information at a low or no cost (Interagency Working Group, 2008, p.28).

Children, like any other segment of society, have the right to access information held by public entities, according to the Proclamation's further assertion that "all persons have the right to seek, obtain and communicate any information held by public bodies." (Proclamation No. 590/2008) However, it appears difficult to be realized that children have the ability to request and obtain information of their interest from public bodies.

A fundamental civil right, access to information has significant effects on children's growth, survival, protection, and participation (Interagency Working Group, 2008). The Ethiopian government has a responsibility to implement suitable legislative, administrative, and other measures to guarantee that children have access to relevant information as a state party to the UNCRC (Art. 19 cum. Art. 4 of theUNCRC).

2.13.The History of Children's TV Programming

On June 7, 1946, television made its way back onto British television sets after being off the air during World War II. The first children's television programs were introduced, beginning with For the Children on Sunday morning, June 9, in order to fill an expanded schedule. They got off to a slow start, though. According to The Radio Times, the afternoon program ends before students get home from school, and the night program interferes with homework and bedtime.

The Hogarth Puppet Circus and illusionist Eric Cardi performed during the opening of "For the Children." A. Miller-Jones served as the host, and Fred Woodward performed the role of Hank the Mule. The second program, which aired a month later, focused on stamp collecting and Commander A.B. Campbell showing off his sea chest's contents. Children's programming became a mainstay of the schedules as its frequency increased, and in October, Muffin the Mule became the first significant child television star.

For many people, watching BBC Children's television brings back some of their favorite childhood memories. Programs gained momentum after the Children's Television Department was established in 1950. Today, children are kept informed and entertained by two dedicated BBC Channels and a wealth of online content, creating the memories of tomorrow.

The British Broadcasting Corporation, BBC, (2013), claims that the first authentic children's television programming debuted in 1946, following the end of World War II, when a live Sunday afternoon program debuted. broadcast with the renowned puppet, also known as Children's Hour or For the Children Presenter Annette Mills and Muffin the Mule. Scholars like Mery (2013), however, indicated that 1950 was when children's television really got its start as a specialty. Mery goes on to say the following:

Children TV program broadcasting started in 1950, by America Broadcasting Company (ABC) first aired Saturday August 19, 1950. The network introduced two shows that was Animal clinic featured live animals. while the variety shows Acrobat Ranch had a circus theme, Placed against a western backdrop on air of spectacle to acrobat Ranch. In one segment, Host Uncle Jim presided history of TV.

Today, however, a number of TV programs have begun to appear across the globe, some of which are dedicated to producing properly for children. These programs aim to offer the greatest variety of high-quality shows that reflect children's culture as well as that of their immediate environment and the rest of the world (David. 2013). it rebroadcasted on Sunday morning at the same time.

2.13.1. History of Children's TV Programming in Ethiopia

Following the launch of the Children's Tv program as a specialist area in 1963, children's television programming in Ethiopia began (Population Media Center 2006:23). Initially, when Ethiopian Television, EBC began its service in Ethiopia in 1960, it only served a small number of residents in Addis Ababa with the aid of about 500 TV sets, as required by the population media center. EBC gradually grew in the 1980s, and today it has 26 transmitters spread across the nation, with all of its studios in Addis Abeba. In 1980, it started using satellites to broadcast

to far-flung regions of the nation and to receive and rebroadcast live international programs (Ibid, 2006:23).

The ETV children's television program was launched in partnership with externalhostMr.TesfayeSahilu (Ababa Tesfaye), who is thought to be the country's first producer of children's programming.MrTesfaye was the only Ethiopian producer in the beginning and he was portraying both male and female characters as well as occasionally acting as an animal's character by using various materials and clothing, according to MrsAynalemBalcha, who is the longtime producer and editor of children program in ETV.

2.13.2. Children's TV Programming of Addis Media network (Addis Tv)

Addis Media Network AMN (Addis Tv) a public television network, is an example of state-run media in Ethiopia. The station broadcasts in the majority of the native tongues of the nation as well as Amharic, English and Oromigna. The AMN (Addis Tv) reaches a wide audience and is easily accessible. Addis Ababa, Ethiopia's capital, is home to the official broadcaster's headquarter.

The launch date and method for the children's Amharic program on Addis Media Network (Addis tv) are unknown. Department head, AlazarMekonenstates that when the station children show first started broadcasting is unknown because of it was not digitally recorded. This is one of the reasons the station didn't have enough records to prove when the program started. Even though it might be challenging to locate recorded documents that provide the precise date, AlazarMekonen stated that asthe children programming started before twelve years ago.

The children's program "***yenegeferewoch"***which means tomorrow's fruitswhich is prepared and broadcasted by AMN (Addis Tv) consists as a package music, films, fairy tale, Animals world, My wish, talent show, My hero,news for kids, and other specially crafted shows for the audience. These all sub part of the show are not presented at the same time in one week they are changed each other every week. For instance if the show includes sub parts like films, my wish, talent show and news for kids for one week the other sub part also include for the other weeks.The show has just one producer, one editor (who also has a mandate to be an editor of other educational programs), two independent teenagers who host the show, and the department head

of educational program acts as head of the show including other educational programs, according to information the researcher obtained from the show's one and only producer during the study period. This means there are only 5 individuals who are involved in show directly and indirectly. The target audience for the program is not yet determined, but according to AynalemAragaw , who is producer of the program more than 4 years, she is explained thatas the show includes kids between the ages of 3 to 15 (kg to grade 8 students).

The show aired between 9:00am and 9:30am on Saturday and it also rebroadcasted on Sunday in the morning at 9:00am and 9:30am.

CHAPTER THREE

3. METHODOLOGY AND DESIGN OF THE STUDY

3.1. Overview

The research methodology used to find the answers to the research questions is presented in this chapter. The chapter provides an overview of the research design and methodology, the target population, the sampling process, the data collection methods, the data analysis methods, as well as the validity and reliability of the research instrument and the study's ethical considerations.

3.2. Philosophical Framework

Pragmatism was the philosophical foundation that served as the research's compass. The approach that best addresses the issue is the one that is used. From an ontological standpoint, the value of children's interactive content is discussed and interpreted in relation to how educational and entertaining it is. Children's television programming offers a wide variety that will appeal to the young audience, which is eager to engage with all kinds of entertaining and educational content.

How we come to understand reality is a key topic in epistemology. In the study, the content analysis of the programs analyzes the various magazine program themes using a combination of quantitative and qualitative methods. Mixed methodologies were used in this study, starting with a quantitative analysis of content and the instances in which various media portray content are used to convey prominence, followed by qualitatively. Children have their own perspectives on the world, and how the producers represent and convey edutainment to them ultimately determines whether the programs live up to their expectations.

3.3. Design of the study

The research design outlines the data collection, measurement, and analysis procedures (Kothari, 2005). The study employed case studies and causal/explanatory research. An explanatory case study was used to identify the causes and underlying ideas.

Case study research has been used by researchers in the media and communication fields to learn more about how local television programs affect particular audiences (McDowell & Sutherland, 2000). This method of data collection made it easier to investigate the "Yenegefrewoch" children's program, as well as their rights and the required interventions. A descriptive research design was chosen for educational fact-finding because it is appropriate and gives enough precise information. The investigation's main area of interest was how children were portrayed in television programs.

3.4. Research Approach

In order to answer the research questions and accomplish the objectives of the research, both qualitative and quantitative research approach (mixed methods approach) have been employed.Researchers can better understand a problem by combining quantitative and qualitative research methodologies, according to Creswell (2012). The post positivist philosophical framework was used to collect quantitative data (Creswell, 2012). Post-positivists establish the truth using statistical data. During the quantitative phase, it was possible to gather and analyze quantitative data on the re-presentation of child media participation.

In the qualitative stage, the study's philosophical premise shifted to constructivism (Creswell & Clark, 2011). Constructivism is a philosophy that favors a variety of perspectives and in-depth explanation. The process of developing a "complex, holistic picture, analyzing language, and reporting specific viewpoints of informants" is what is referred to as qualitative research, an inquiry method of understanding (Creswell, 1998, p.15). It ultimately results in an understanding of the situation because it takes into account multiple contexts (Miller, 2000). To interpret and elaborate on quantitative findings, interviews with media producers and stakeholders about the content of the program.

Quantitative data and their subsequent analysis provided a broad understanding of how child participation in media is depicted in media, mixed methods design was chosen. By exploring more deeply into participant perspectives, qualitative data and its analysis enhanced and clarified the statistical findings (Creswell, 2003; Rossman& Wilson, 1985; Tashakkori&Teddlie, 1998).

In order to better understand how media representations of child participation are portrayed, both quantitative and qualitative data were used. The second justification for the researcher's use of this design is that it enabled him or her to comprehend more fully how and why children's media participation is portrayed on television. The third reason we chose this design was because it made it possible to compare quantitative and qualitative data (Creswell & Clark, 2011). External validation increased the importance of the study's findings and suggestions. In general the researcher employed the qualitative and quantitative data collection techniques in mixed approach to gather the required information.

3.5. Types and sources of Data

The researcher used two types of data sources. These are primary and secondary data sources. Primary data obtained through in depth interview, personal observation and content analysis. Qualitative data was obtained through in depth interview and quantitative data was obtained by content analysis. Secondary sources of data from relevant sources are vital to construct a theoretical framework in the literature review. Furthermore, they are important to get the necessary data about the topic of the study. It is obtained from books both published and unpublished materials, articles, journals and internet outputs are reviewed.

3.6 Sampling Technique and sample size

3.6.1 Sampling Technique

According to Patton (2002), a sample is a sub set of the population that is taken to berepresentative of the entire population. Under the umbrella of the qualitative research paradigm,simple random sampling technique will be used to select the population. Since there is noidentified group of audience, simple random sampling technique helps to recognize arepresentative sample of the population (Anderson, 1998).

Purposive sampling was used to choose the time frame for the study's analysis of the episodes of the "YenegeFrewoch" children's television show. January 2021 to December 2021 (1year) was the time frame chosen. Because of the outbreak of COVID-19lockdowns occurred, and the program was occasionally canceled because of school closings. As a result, the station was forced to provide more educational programming about COVID-19while also repeating some

previously broadcasted shows. For the reason that the researcher picked the aforementioned time period on purpose in order to examine the common qualities of the show without interference from other elements like COVID-19.At the period of the research 50 shows are broadcasted and the researcher selected 10 shows (20% of the total population) randomlyselected for content analysis.

3.6.2 Sample Size

To look into how the children's television program ***"YenegeFrewoch"*** presents its material, For review, from the total broadcasted 50 shows from January 2021 to December 2021(1year) at the sample period 10 episodes/shows are selected randomly and reviewed. The choice of episodes has taken up a total of 300 minutes (5 hours). That means the total duration of a single show is 30 minutes. So, 10*30 = 300minutes (5hrs).

Furthermore, the researcher selected producer,editor and department head of the program,because they can provide appropriate, adequate, valid and reliable information on the show of AMN (Addis Tv) children's program via in-depth interview. The total staff member of the show who are participated directly and indirectly are 5 (one producer, one editor (who also has a mandate to be an editor of other educational programs), two freelance teenagers who host the show, and the department head.

3.7 Research Instruments

Research instruments are useful to researchers because they make data collection easier. The researcher made use of a coding sheet, a content analysis tool, and an interview guide.

3. 7.1.Units of Analysis and the Coding Procedure

There were two units of analysis for the sample: the television program, and the character. For these units of analysis, two separate recording instruments were created. The recording instruments were constructed with the research questions and hypotheses in mind; they include variables that will be used to answer the research questions and hypotheses posed. The following describes the program and character recording instruments in detail.

3. 7.2.The Program

The first unit of analysis was the television program. Each television program filled a thirty-minute time slot in the station's schedule. The show consists of different sub themes. Each episode holds some of these sub parts interchangeably.

3.7.3 Interview

As it is mentioned earlier, combining content analysis with other research methods such as interviews, observation, and use of archival records in order to make it more powerful tool (Jim.2011). Jensen and Jankowski (1991) also advise to combine interview with content analysis because it has a capacity to range over multiple perspectiveson a given topic. Not only that, as they said,interviews increase information and broaden a point of view. In relation to the interview data. Jensen and Jankowski also stated that interview data further assist the gathering of information. Researchers, including Jensen and Jankowski (1991) state to use the appropriate type of interview that fits with the type of interview we conduct.

In this study researcher used an interview guide to get detailed information for this study. To better understand their experiences, producer and editor of ***"YenegeFrewoch"*** program and department head of the show were asked to complete an extensive interview guide. Open-ended questions were incorporated into the interview guide in accordance with the objectives of the study. The manual was required to evaluate how ***"YenegeFrewoch"*** children's program was portrayed in the manual. Additionally, it permitted the researcher to clarify, improve, and validate the information that the other respondent had already provided in the interview guides.

According to Mugenda and Mugenda, interview scheduling enables the collection of the necessary data for the study's specific objectives, as well as the standardization of the interview environment so that interviewers can ask similar questions in the same way, as well as the clarification and elimination of ambiguity in answers (2003). In general to enable to get enough information about "Yenegefrewoch" children's show producer. Editor and department head of the showwere all included in the interview.

3.8 Data Collection Methodology

The researcher made arrangements with the AMN (Addis Tv) department head Mr. AlazarMekonen to get the ten episodes needed for the study. Each episode of this series lasts 30 minutes, for a total run time of 300 minutes (5hrs). The researcher repeatedly watched the episodes and took notes on a coding sheet as searched for patterns and predominant themes in the data. The researcher used the program's content to compile qualitative and quantitative information.

3.9 Data Analysis and Presentation

For this study, researcher was interested in how well the AMN (Addis Tv) children's program ***"YenegeFrewoch"*** delivered content. The information gathered was significantly reduced in accordance with the expert's recommendations (Miles, Huberman & Saldana, 2013). This is used to describe the process of selecting, concentrating, simplifying, abstracting, and changing the data that appears in written field notes or transcriptions in the context of data reduction. On the basis of the pre-established study questions, the data was then analyzed using a combination of logical and inductive reasoning to determine the most pertinent information (Mugenda&Mugenda, 2003).

Before descriptive statistics were applied to provide percentages, mean values, and frequencies of the quantitative data obtained through the code sheets, the quantitative data was sorted and organized. Tables, graphs, and pie charts were used to present the data (Sekaran&Bougie, 2010). By adding up responses, calculating percentages, and describing and analyzing the data using in accordance with the study objectives, this was accomplished.

3.10. Validity and Reliability

Blumberg, Cooper, and Schindler (2014) recommend a pilot test as a way to spot design and instrumentation issues as well as to provide information that can be used in the selection process. Before using the research instruments, pretesting is also done to make sure they are valid and reliable. To determine whether the research tools could accurately assess the content of the constructs they were intended to measure, both expression and content validity were used. The

fairy tale a title with "The Ugly Duckling" on AMN (Addis Tv) was used to test the research tools in this study.

3.11 Ethical Considerations

The study adhered to the standards of research, which included protecting respondents' rights. While conducting this study, the following ethical concerns were taken into consideration. Before beginning the research, the researcher made an effort to obtain approval from the relevant bodies. This was used to convince the respondents that the information provided is only for academic purposes. The author also made it clear what the purpose of the study was to the general public.

Additionally, they were informed that their responses would not be shared. By introducing the research assistants to the respondents, confidence may be generated. The gathered information was kept in a tamper-evident envelope. The information was given by respondents at a time and location that worked for them. The researcher used the least amount of time and money possible to gather the data, and the study was carried out without the use of intimidation.

Furthermore, because no one will be forced to reveal their identity, respondent anonymity is guaranteed. The survey did not elicit information about the respondent's age, gender, or number of years. It took a lot of effort on the part of the researchers and research assistants to make sure that their own biases didn't skew their findings and that all points of view were treated equally throughout the study. The researcher presents the results in an accurate manner.

CHAPTER FOUR

4. DATA PRESENTATION, ANALYSIS AND DISCUSSIONS

4.1 Introduction

This chapter presents analysis of the content in**"*Yenegefrewoch*"**children'sprogramme aired by Addis Media Network (Addis Tv). The chapter begins by identifying the various nature of the content in the edutainment itemsaired in the showand it also looks at the various themes present in "YenegeFrewoch" children's show toward the categories of locally produced content and network or you tube channel content, format of the show, Educational and age level of the children in the show. The second section analyzed the in-depth interview with the producer, editorand department head of the program. In this part the study try to organize the information gathered from the show main staffs and it presented in different categories.

4.2 Data presentation and analysis from content analysis.

In this part of the study presented and interpreted the data's that are obtained from critical observation of the content of yenegefrewoch children's show.

4.3.Format of the program

The format of AMN (Addis Tv) kids' show presents in magazine format consists of a portion of Fairy tale, film, music and songs, kids talent, animals world, my hero, my wish, kids invention, holiday programs and other different contents with program continuity announcement. The show is not consists of all the above segments together. Instead some the segments This style appears to be a magazine format that permits the program to include a range of parts or segments with diverse information, However, many children's shows switch this format for another. For instance, the American children's television program Sesame Street switched from a magazine style to a narrative structure in 1998. O'Dell (1997) claims that the TV show's format altered as a result of viewer habit changes and the producer's research, which revealed decreased ratings among TV series in the USA.

This study observed critically at a sample of 10***"YenegeFrewoch"*** children's show thatare broadcasted from January 2021 to December 2021. The children's show ***"YenegeFrewoch,"*** which airs on AMN (Addis TV), is an illustration of an educational and entertainment medium. Children aged 3 to 15 are the main demographic for AMN (Addis TV) children's program according to the researcher can observed from the sample this age group of the show will be presented in the next part of this study. Through a variety of strategies, the "YenegeFrewoch," children's program seeks to educate and entertain this population. According to the study, the program uses different segments: Fairy tale, film, music and songs, kid's talent, animal's world, my hero, my wish, kid's invention, holiday programs and other different contents are entertained in the show.

AMN (Addis Tv)'s ten Saturday broadcasted children's television shows are the subject of the content study. These shows, in my opinion, provide a representative sample of what the station had to offer in the selected time period between January 2021 to December2021 out of the total 50 shows. Monitoring these shows would give a better picture of what is available in each show. The majority of this show, however, is either locally produced or syndicated, consisting of classic cartoon programs or network channels.

In general the researcher tries to categorize what kind of content entertained in the 10 shows which are taken as sample out of 50 shows that are broadcasted in the time period between January 2021 to December 2021.

The table below displays the coverage of the percentage of the show which each are included by each format covered at a time of sample taken by this research.

This section of the study attempted to examine the show contents broadcasted from January 2021 to December 2021.

Episode (show)	Category of content (issues) entertained in 10 shows taken as sample broadcasted from January 2021 – December 2021										
	Music and Songs	Fairy tale	Holiday progra-ms	Kids talent	My hero	Animals world	Carton movies	My wish	Kids invet-tion	Others	Durations in minutes
	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Freq.	Min.
Show 1	2	1				1	1	1			30
Show 2	2	1		1			1	1		1	30
Show 3	2	1				1	1		1		30
Show 4	2	1			1		1	1			30
Show 5	2	1	1				1			2	30
Show 6	2	1			1	1	1				30
Show 7	2	1				1	1			1	30
Show 8	2	1		1			1	1			30
Show 9	2	1					1	1		1	30
show 10	2	1			1	1	1		1		30
total	20	10	1	2	3	5	10	5	2	5	30
percentage	**26.7 %**	**16.7 %**	**10%**	**3.33 %**	**5 %**	**8.33%**	**16.7 %**	**5 %**	**3.33 %**	**5 %**	**300**

Table 1 content categories broadcasted from January 2021 to December 2021 in frequency, minutes and percentage

As shown in the above table, the show 10 samples were analyzed, which was collected throughout the research period, was presented in magazine format with the following subthemes:

4.3.1Music and Songs Formats

Every episode of the children's show “YenegeFrewoch” which is broadcasted by AMN (Addis TV) is required to include music and songs in Amharic, English, Oromigna or other domestic languages. The sample taken for this study 10 shows which are broadcasted from January 2021 to December 2021 is covered (26.7%) of the total through music and songs.

In this part ofalso included customary holiday songs like Christmas song.And some music was watched repeatedly in different episodes like birthday music and some music and songs which are presented in Amharic and English. The lyrics of some music that was included on the program at a sample period some contents are complicated and consist of animation movement which are violent and not considering disable children.

Particularly in the twenty-first century, music has been one of the most effective strategies for capturing children's attention. The majority of previous empirical investigations conducted among youngsters under the age of eighteen years have shown that music has a significant influence on how they think every day.

As researches indicate the choice of music videos in children's television programs is one area that needs more attention. Children's shows can foster a love of music by exposing them to instructive music. The song selection in the kids' show on AMN (Addis Tv) seems to have been a gap including appropriate music and songsto the show. However, there are some difficulties when analyzing the deeper meaning of the songs and music, particularly when they are in English; the researcher observed some inappropriate words for children which are intended violence.Researchers have long speculated that being exposed to violent song lyrics may cause mental and behavioral issues, such as violence, drug usage, unsafe sexual activity, and suicidal thoughts. This messaging frequently feeds unfavorable feelings that make these actions worse.

Children and teenagers want to react strongly to the songs they hear and actively participate in putting what they hear into practice. Given that violent music exclusively comprises abusive or disruptive conduct that may fully harm children's and teens' perspectives and lives; these can be devastating in a children person's existence.

Age, culture, and ethnicity all have a significant impact on how music affects kids. It has been determined that music has a dominant factor-like influence on gender. For example, music increases the activity level of male teenagers, whereas music might have a favorable or negative effect on a female adolescent's emotional state. This suggests that music, regardless of its style or substance, has its own special impacts. Therefore, when choosing music for the program, the station shall have to take into account all of these factors.

4.3.2 Fairy tale session

The "yenegefrewoch" Program uses fairy tale stories sessions as edutainment. It gives chance for children to watch different stories which are supported by cartoons and animation through translation with Amharic language. The session concludes with a moral lesson.

It covered 50 minutes (16.7 %) of the total sample taken by the researcher. But the content of the fairy tale which are used are based on Indian and other countries cultures, languages and other traditions of different countries which mostly designed and prepared based on the context of those countries. Some of the titles of the fairy tale session includes***the ant*** **and** ***the dove,the lion*** **and** ***the mouse, the wolf*** **and** ***the seven little goats, the ugly duckling,the thirsty crow,the lazy donkey***and etc.

As they were taken from several kids-focused channels, some of the cartoons and animations from this session have emerged with English and Hindu subtitles. This runs counter to the notion that children's content should be emphasized in local stuffs, as stated in the study's literature analysis. The year book of UNESCO (1999:409).It states that Children should hear, see, and express themselves through television shows that support their sense of self, community, and location. This includes expressing their culture, language, and life experiences.

The type of content kids is exposed to when watching cartoons on television is a crucial factor in how it affects their social behavior. (Kirkorian, Wartella, & Anderson, 2008) contend that children's television viewing habits are at least as essential as their viewing habits, if not more so. Wilson (2008) also draws the conclusion that a child's exposure to media influences them more than how much time they spend in front of a device.

Therefore, it is important to take into account how foreign cartoon content on television affects children's social conduct. Although the antisocial aspects of children's television cartoon programs and their detrimental effects on children's social behavior receive a lot of attention, it's equally important to take into account the prosocial aspects of children's television cartoon programs and their beneficial effects on children's social behavior. According to (Wilson, 2008), if television can teach kids antisocial behaviors like hostility and violence, it can also teach them positive behaviors like humanity, sociability, teamwork, and kindness.Thus, when choosing fairytales with foreign content for the children's program, the station should be required to take into account all the fundamentals and the station should have try to produce a fairy tale which are focused on the local context.

4.3.3Holiday programs

At the research sample period one episode was prepared as Christmasspecial children's program. These holiday specials on the children's television program "yenegefrewoch" accounted for 10% (30 minutes)of the entire sample.

The Christmas children's special has a short film with the title "Crucifixion," which is about Jesus Christ's crucifixion. Additionally, the title contains a fairytale story about Santa Claus. This relates to the Santa Clause tale.Moreover, the broadcast features children's Christmas wishes as well as holiday music and songs.

4.3.4 Film

Ten short cartoon moviesthat totaled 50 minutes (16.7 %) of the overall sample were shown during the study period, all 10 of the movies are in English, and some of them include hindusubtitles. Even while some of the films' content contains a moral lesson, foreign cultures, languages, and traditions predominate in the overall content.

Researchers indicates children can start learning early with the aid of cartoons. Cartoons can have a great impact on children, especially when they are educational and teach them about colors, shapes, and numbers. Children can learn fundamental concepts from these cartoons in a playful and engaging way, making learning a joyful pastime. Children find learning to be entertaining thanks to the animated, talking pictures and vibrant graphics. Videos using

animation can be used to describe commonplace, events and are intended to spark conversation and stimulate thought. They also encourage group discussions, which can help students develop their ideas and critical thinking skills as well as their verbal communication abilities. Children's critical and analytical thinking is aided by the combination of creativity and academics in cartoons and animation.

In this context, The choice of animated and cartoon movies for the children's program on AMN (Addis Tv) does not take into account the intended messages of the individual movies and the violent acts are not taken into consideration. Therefore, it should be looking into the benefits and drawbacks of animation and cartoons on children's behavior and the need for a mother tongue and cultural contexts.It is also important to deal with some companies which can deliver cartoon movies with the context of local contents.

4.3.5Animals world

The "fourth teacher" in early childhood development, according to contemporary thinkers like Bone (2013), is the animal. They recognize the value of caring for and simply being around animals in helping children develops their sense of empathy, responsibility, and sense of belonging to their world. Children learn about nature, ecology, and the value of protecting the environment while simultaneously developing these abilities while taking care of an animal.

The purpose of this program segment is to familiarize viewers with diverse animal species and their environments. Over the course of the study period covered by this section, 5 programs, or 8.33% of the sample, lasted a total of 25 minutes.The episode features a variety of animals, including *dolphin*, *red fox*, *zebras*, *bees*,and*walia ibex*.In this part of the show tries to help children about nature specially the nature and habitat of different kinds of animals.Around the world. It stabilize the idea that A Call to Action: Reconnecting the World's Children with Nature, issued by the World Forum Foundation in 2008, calls for "families, educators, and community leaders worldwide to take action to deepen children's connection to nature." The Nature Action Collaborative for Children was founded that same year after the group brought together experts to support caregivers in introducing kids to nature in ways that are developmentally appropriate.

Empathy can be developed by interactions with animals, whether they are domesticated or wild (Daly & Suggs, 2010; Melson, 2001, 2003; Myers, Saunders, and Garrett, 2004; Poresky, 1990; Sobel, 1996). Animal interactions may reduce tension, anxiety, stress, and depression (Beck & Meyers, 1996; Katcher, 2002; Thomas &Beirne, 2002); they may also prompt children to speak up or express their deepest thoughts or questions (Burke, &Copenhaver, 2004; Karniol, 2012); they may allow children to practice giving care (Melson, 2001; Myers & Saunders, 2002); and they may even enhance the quality of their academic learning (Da (Friesen,. 2010; Jalongo, 2015; Katcher, 2002; Redefer& Goodman, 1989).

Many factors, including cultural and family beliefs and values, media like books, movies, video games, and apps, personal experiences, and exposure to animals in a variety of settings, such as the home, zoos/aquaria, the classroom, and in nature, affect how children perceive animals, their characteristics, and their abilities. Animals differ from humans in certain ways and are similar to us in others. Animals take on the role of "social others" in this way (Myers, 2002; 2007), assisting young people in coming to terms with who they are in relation to other living things and through social interactions.

The children's program on AMN (Addis TV) should be commended for including a portion in which it teaches viewers about the natural world of animals and their habitats. However, narration is more reliant on the presentation style. It was urged to make the audience aware of the actual number of kids attending animal zoos in places like unity park, Lion Park, and other such locations.

According to research, humans are biologically predisposed to be animal companions and have a strong instinct to protect and nurture other living things. Children's enthusiasm for animals and intense desire to engage with them make this affection for the natural world quite clear. Children's relationships with their pets and fascination with all things natural can be a great opportunity to teach them valuable life lessons.

4.3.6 Kid’s talent

This sub part of the program presented inlecture and demonstration format.Children can be talented or gifted in a variety of areas, including sports, the arts, music, intelligence, and

more.Kid’s talent segment of *yenegefrewoch* AMN (Addis TV) children’s shows also entertaining such kind of contents in this session. Children includedin the sample period selected shows are given the opportunity to showcase their talents in the program, including singing, writing poetry, dancing, drawing, sports, and others. It takes 3.33 % of the total sample.

Talented kids develop their skills when their innate abilities are supported and encouraged to be used for learning, concentration, and practice. For instance, if you give your musically talented children the chance to learn an instrument, they may grow to love playing it.If a bright child develops their innate ability into a talent, many factors come into play. These include familial values, educational opportunities, motivation and personality traits, physical and mental health, and opportunity for luck. Children who are gifted and talented can be capable in a variety of areas, and each child may be talented in one or more fields. These areas consist of academic learning,leadership, socialissues, technology, music, businessskills, physical skills etc.

In the case of this show segment, the emphasis is frequently on the children's musical, dance, and literature talents. However, the portion on kid's inventions aims to amuse technologically gifted kids.

4.3.7 My hero

During this portion of the show children identify their own heroes and explain why they are taken as their heroes in front of the camera. It is beneficial to encourage kids to describe their heroes in their own words because it may help them view them as role models and allow them to share experiences with these well-known celebrities and professionals. This sub part of the show covered 5 % of the total sample.

In the sample taken by this research children who are appears in this segment of the program mention different professionals and celebrities form the country and worldwide, some of them are Haile Gebresilase, DeratuTulu, AbebeBikila,professorAkililulemma, kitawejigu, Emperor Minilik, meleszenawi,TilahunGesesse, Albert Einstein, Leonel Messi and Christiano Ronaldo.

Children's heroes, according to moral development researchers, tend to follow a regular pattern. Because the immediate caregiver has the highest moral authority, young children frequently

chose their parents or teachers as heroes. Children who have in this show, music stars or athletes are often chosen as heroes.

Celebrity or role models may have a detrimental effect on teens and have terrible influence. Famous people are readily able to manipulate impressionable teenagers, damage their self-esteem, and have an impact on their families. Some role models, in reality, are only regarded as "role models" because of their notoriety. Some teenagers are influenced to believe that only celebrities' ways of thinking are moral because they spend the majority of the day around their phones and celebrities. Even teenagers are modeling their behavior after these "perfect" celebrities, which is damaging to their self-respect.

For children to learn right from wrong, how to behave, and how to grow up to be respected, responsible adults, they need to see positive role models in their lives. However, some adults serve as poor examples, encouraging kids to act disrespectfully, be lazy, or even engage in unlawful conduct. It’s vital to have discussions with kids about why they admire athletes, actors, musicians, and other celebrities because many kids look up to them as role models. Make certain that children respect their role models for the appropriate reasons.

Therefore, in this situation, even while it is necessary to give kids the option to talk about their heroes in their own terms, it must also be taken into account that kids could be influenced by other adult media content and idolize people who have harmful influences.

As a result, the show will need to find another way to portray the role models that the majority accept and chosen as role model in different fields by creating a production that includes a profile of each of that appropriate role models are provided, which is thought to contribute to developing positive and desired behaviors in children.

4.3.8 My wish

What do you want to be when you grow up? is a question that many adults ask for children frequently. And find the responses they receive amusing. But what if you could start to reshape those discussions in a way that truly respected the kids and encouraged them to start considering choices for their future careers.

This theme covers 5 % of the total sample. In this section of AMN (Addis TV) Children's program havegiven the chance to kids to express their dreams for the future. They also give their reasonswhy they choosing that profession. However, the majority of children who discussed their aspirations during the research sample time were mostly relied on the common professions like pilot, doctor, and engineer. Therefore, if we constantly broadcast this type of program, the children might be persuaded to lean only toward these professions. Therefore, it is crucial to make an effort to engage kids who are interested in a variety of prospective careers, including those as teachers, soldiers, businessmen, lawyers, accountants, athletes, and others.

4.3.9 Children invention

Two kids presented their ideas under this subtheme in the sample show, which accounts for 3.33% of the entire sample. The format of the show is that the inventors discuss their inventions, the materials they used to make them, and how they were made.

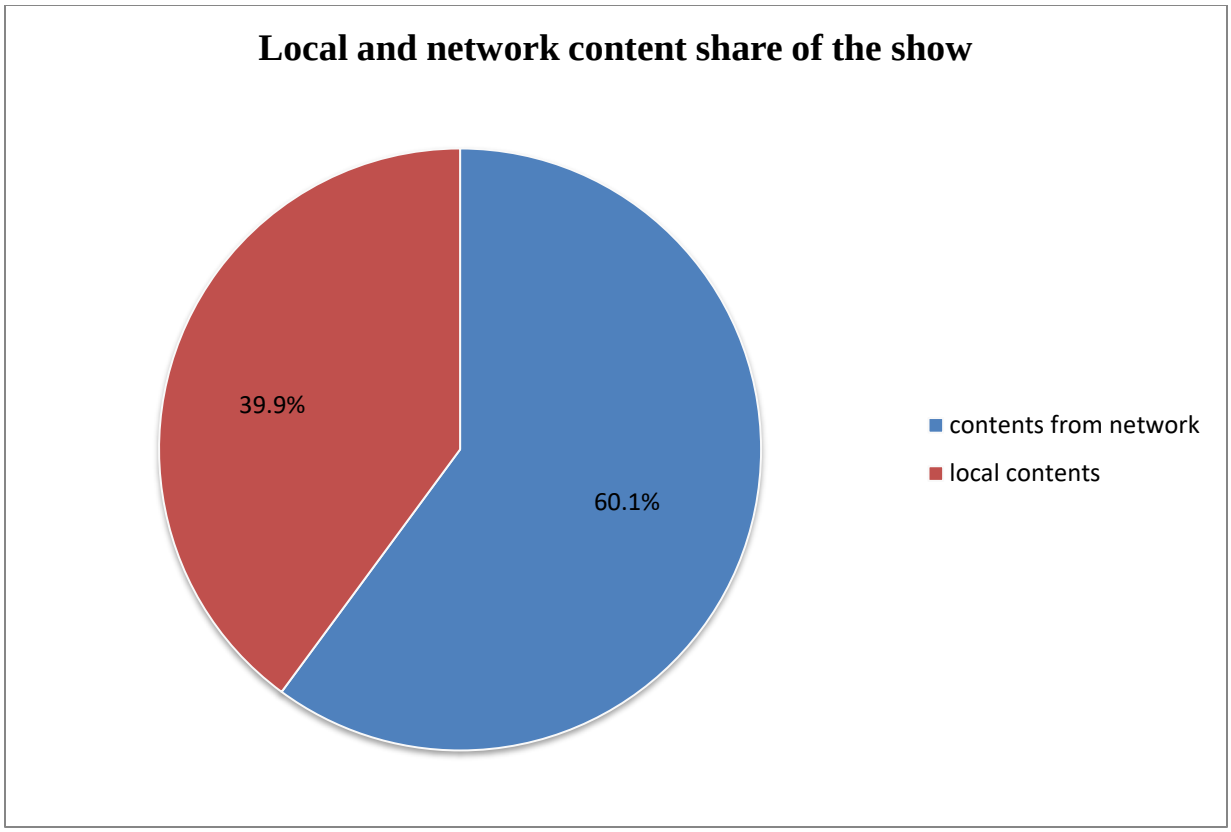
Poems, fashion shows, and other event-focused special programs like Flag Day and Culture Day are among the various content genres.

Based on the contents and formats of the program mentioned above Kid's Talent,Animals World and Kid's Invention generally satisfy the standards for children's programming that are suggested by many academics and provided in the literature review section of this study.

The formats of yenegefrewoch show not included some interesting formats which are recommended by some scholars like puppet play, drama, easy talk programs and other formats. So, it is important that giving attention to this area of the show by the staff of the show.

4.4 local and Network contents in the show

As it presented in table 1above more than half of the show are dominated by network based contents which are mostly downloaded from different youtube channels. These are includes music and songs 26.7 %Cartoon movies 16.7 % and fairy tale 16.7 % it covers 60.1 % of the total sample.



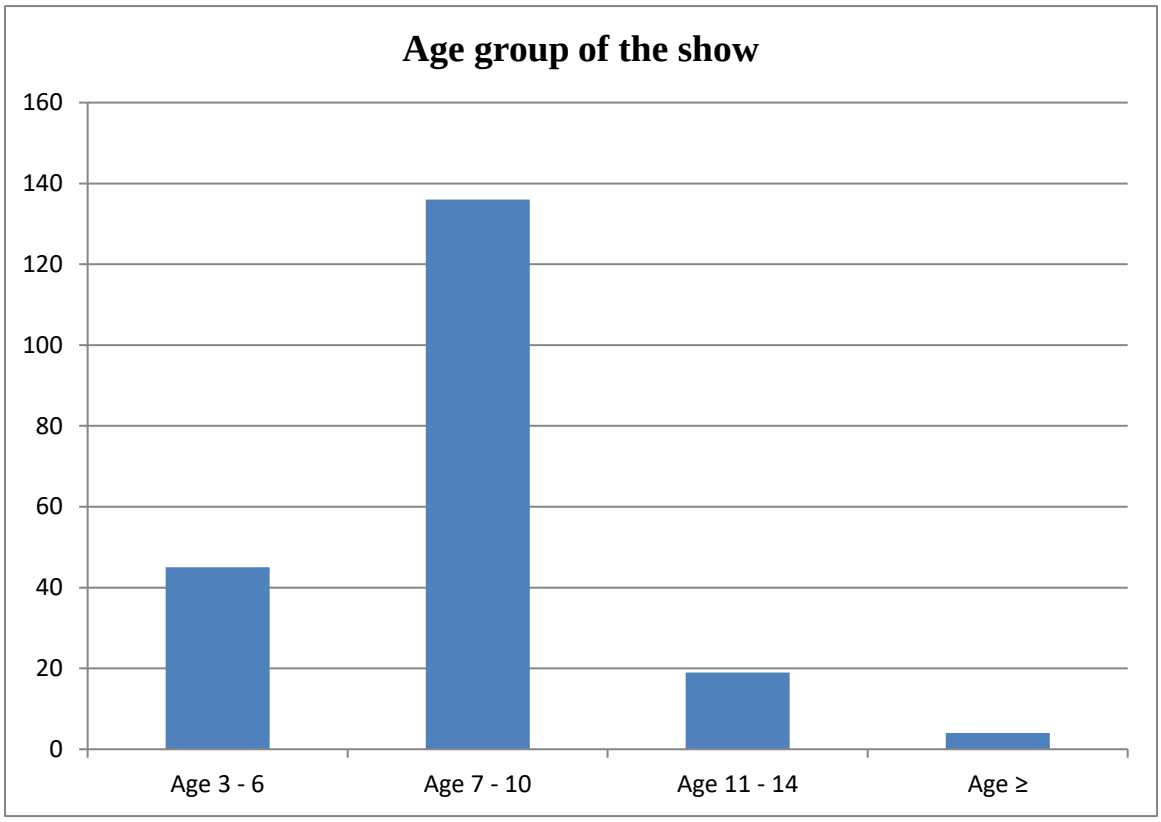
Graph 1 local and network content shares of the show

As the aforementioned pie graph shows, the majority of the content more than 60% used in the "yenegefrewoch" children's program is sourced from various YouTube channels or networks. Contrary to what is implied in the literature portion of this study's explanation of children's content, local material should be prioritized in order to help children understand their surroundings and the context of their nation's languages, culture, way of life, and other elements.

4.5 Age level/group of the show

Different age groups for age ranging and TV viewing have been classified by experts on children, media, and kid ages. Williams (1982), for instance, categorized the age range of children as follows: newborn to 12 months, baby, toddler (2 to 3 years), and so forth. Preschoolers and young children aged 4 to 5 years, school-age children aged 6 to 9, preteens aged 10 to 12 years, and teenagers aged 13 to 18 years.

In this study the age level group categorized in four parts (3-6, 7-10, 11-14 and ≥ 15) it presented at the following graph.



Graph 2 – The age level/group of YenegeFrewoch children show

According to the graph above,the age group of 7-10 is dominated the age level of the show it covers 136 individuals this represents 66.7% of the entire sample age level of the study period. And age group 3-6 covers 22.05%, Age group 11 – 14 took 9.31%of the total and the rest 1.96% covered by the age group of 15 and above.

The following categories are further broken down by children's TV producers in respect to format: Drama, factual programming, cartoons, light fare, and preschool programming (Cailynn 2014), For pre-school targets of 0–4 year olds, Cailynn advises creating vibrant settings and characters tailored to healthy child development. According to Cailynn (2014), drama and animation fall into the following subcategories according to the intended age ranges: Most kids' TV targets the 4-6, 6-9, and 9-12 age groups, with 6-9 year olds being the sweet spot. Typically,

shows aimed at 9 to 12 year olds will be more ambitious and adventure-focused. The AMN (Addis TV) format, however, has not yet been divided into the proper group.

4.6 Data presentation from the interview.

The following major themes have been used to present and discuss the data obtained through in-depth interviews: "program aim," "program contents and its appropriateness," "program production," "professional ethics," "challenges of the program," "broadcasting time and day," and "what AMN(Addis Tv) should do as a solution." The show producer,editor, and department head of the show are all interviewed in this in-depth interview.

4.6.1 Response of Participants in the AMN (Addis Tv) Children's Program

People who responded said there was an invalid in the children's programming, which might be due to the numerous difficulties that kids nowadays face. According to the responses, the program was led as a single production some flash before a few years, which demonstrates development in the program. Including Ayinalem (a journalist with more than 8 years of experience viewing AMN (Addis Tv) children's programming and four years of experience producing AMN (Addis Tv) children's programming): stated

"Even though this children's show is tailored to children in accordance with their age group, the television station attempts to promote concepts linked to children's programs by airing domestic-themed programming. But in my opinion, AMN falls short of its goal in this regard. Because so many issues make it difficult for us to achieve our objectives"

According to Ayinalem, the initiative fails to accomplish its goal for a variety of reasons. Yodit assumed that to be the case as well. Alazar, the head of the educational program department at AMN with 12 years of experience, 4 years of experience working as head of the departmentchildren's programming, and more than 6 years of experience watching AMN children's programming, however, felt that AMN was moving in the right direction, particularly over the past two years. Yodit, an Editor of children's programming with more than five years of experience both viewing and producing children's programming for AMN, claims that:

Children's program-related AMN is capable of understanding their history, identity, ethics, and values. My opinion is that it needs more comprehensive study in order to attain its goal connected to children.

According to the responses, the children's program's objective or goal is to support young children's cognitive development. They add that the initiative has been managed and structured at the departmental level for the past two years.

4.6.2 Contents of the program and its appropriateness

When questioned about the appropriateness of the content, the professionals responded as follows. The professionals were also asked how the present AMN(addisTv) children's package programming is acceptable for forming generation. Ayinalem, for instance, stated: *"Today, we are bringing in fresh and age-appropriate contents for youngsters. There are some gaps." Though* ,On the other hand,Yodit claims that:

I think the material we provide for our viewers/children is suitable. Our articles should be helpful in terms of cultural building and other areas of kid development. I won't deny that there are certain negative contents and actions have included like movies and fairy tales that are contrary in terms of culture, languages, and other factors.

Additionally, Alazar explains the situation on his behalf as follows:

Together with a colleague, I work to create more engaging and age-appropriate content for kids. The children's program does not, however, have a budget at the corporate level since, as a department, it lacks both adequate financial support and appropriate, well-trained people.

4.6.3 production of "Yenegefrewoch" children's program

The tryout should follow the children's program even if the latter has a better notion. Therefore, technological tools for camera operation, editing machines, animations, and other tools are more important for production than content. Additionally, the needs of viewers and children should be studied before airing any programming for children. The following discussion of the responses is related to this. Regarding the creation of children's programming, Ayinalem says the following:

I think the staff members are more motivated because they work in the children's program section. However, our financial difficulties prevented us from conducting any need analyses for children's programs. Even I didn't have the experience needed to produce a children's program when I started, unlike other program genres. In addition, for the past four years, neither I nor my colleagues have received any training. We therefore base our work solely on historical trends and the mutual exchange of the experiences of our colleagues.

In her place, Yodit also provides the following explanation:

No need assessment for a children's program has been done by us. However, we are attempting to improve (AMN Addis Tv) children's show by gathering comments from viewers utilizing free messaging hotline 8288. As a result, our department's budget difficulties force us to use the same kind of production every week and to generate less-than-ideal work.

The answers given above demonstrate that in order to produce high-quality work, an idea must not only be sound but also adequately funded. Alazar, support the following concept from his colleagues:

Researching the needs of children is necessary but difficult to do because money is very important in order to generate quality work. We don't have a spawn for such a thing. At the company level, we are currently encouraging our leaders to manage our financial costs as minimally as possible. Because it is challenging to reach children with a production of such poor quality, regardless of your subject. Therefore, it is crucial to provide this program, which is valuable in developing the next generation, a lot of attention.

Thus, the constraint that the AMN (Addis Tv) children's program creators are experiencing during the process can have an impact on the transmission of AMN's children's program (Addis Tv). According to the study's respondents, AMN (Addis TV) opposes supporting children's programming. (Encyclopedia children, 2007) asserts that in order for children's programming to reach the target demographic and convey the desired messages, adequate funding must be made accessible.

4.6.4 Respondents on the day and hour of an AMN children's program's broadcast

According to the respondents, the broadcasted shows need to have been appropriate in terms of time allotment and time of day for kids. They think that addressing a variety of kids at once is beneficial. Children's programming should run regularly at times when kids are available to watch, according to (Encyclopedia children, 2007), and it should also be delivered through other publicly available media or technology. In regards to the hour and day of programming, Ayinalem says:

The time and day allotted for children's programming is insufficient since AMN is the sole media outlet in the city (AdissAbeba), thus it must meet the needs of children throughout the city and the entire country.

Similar reinforcement of the response has come from other responders. Yodit, for example, claims that

Never will I concede that the AMN's designated time and day for children's programming is adequate. In my opinion, the children's programming on AMN should have allocated additional time and day. Because the only issue that causes us to move backward in our path is the lack of proper time and day to the show.

These people agree that there is not enough time or daytime dedicated to the AMN children's program. Alazar contends that the amount of time and day allotted for the AMN's children's program is insufficient. According to Yodit's comment, this inconsistency causes their program's output to go regressive.

4.6.5 The staff of “YenegeFrewoch" program

The responders also mentioned the program's staffing shortage as another area of concern. As Alazar, the department's chief of educational programs, states:

The majority of journalists are not keen on producing this show. Beyond this, the AMN structure only permits one producer, one editor, and four freelance child hosts. As a result, we always make accommodations for the staffing shortfall in order to produce shows that can pique the interest of our viewers.

Both of the other respondents agree with Alazar's concept. To provide one example, program producer Ayinalem, who is now the only one producer of the show, explains this:

When the previous producer of the show moved to work for another media outlet, our department head discussed with me taking over the production of the show, but I was not interested in doing so for a number of reasons. I've been compelled to accept it over time in addition to the pressure from our managers. I am the show's sole producer at the moment. This makes it challenging to offer diverse information in the program.

4.6.7 AMN (Addis Tv) children's program related to professional ethics

Professional ethics are undoubtedly upheld by each individual's ethical conduct in their line of work. As a result, questions pertaining to the respondents' profession were asked. For instance, Ayinalem stated: "Contrary to professional ethics, there is something on corporate level managers that stop our show and provide our chances to other departments of AMN (Addis TV) and Parents of the audience frequently complain about the program's time slot being interrupted by various live events.." This, in her opinion, demonstrates how some government officials' hands are heavily involved in the development of the children's programming on AMN (Addis TV). On the other hand, Yodit claims that:

My opinion is that the professionals in our department are doing their absolute best. Additionally, people working in children's programs need to be skilled in a variety of areas. I think the industry needs unique talent to create shows geared toward children's interests. Therefore, it's crucial to allocate more professionals who are committed to the children's program. Additionally, if they receive training, they will increase their departmental productivity.

Alazar contends that since working with children requires more work, professionals should receive training in order to increase their efficiency.

4.6.8 Challenges of AMN (Addis Tv) children's program

According to the respondents, children's programs have their own unique set of difficulties. In light of this, responders provided their own commentary on "YenegeFrewoch" children program difficulties. According to Ayinalem, the program's problems include the following:

The main issues with the "YenegeFrewoch" children's program, in my opinion, are the financial difficulties, the low level managers' lack of attention, the unprofessional interference of the managerial staffs of AMN, and the lack of domestically based content, particularly for the program's film, music, and fairy tale sessions. We are unable to carry out our plans due to a lack of production materials (technical equipment), such as cameras, editing software, sound system equipment, etc.

Yodit also lists the difficulties they are having with the kids' show "YenegeFrewoch":

In this department, we face a variety of difficulties, but the following ones are fundamental: Not having enough time set aside for the program, not being prepared to trial children's program production department professionals, and not having our own budget for the department, which made it difficult to complete all of the program's requirements. Such programs require a large budget to use cosmology effects and other necessary materials.

Alazar describes the difficulties in his place as follows:

My opinion is that the high level administrative staffs' insignificance to or loss of interest in this initiative is the first and most significant issue we are now dealing with. Because they haven't given it the same consideration as they have for other matters like politics and other events. Due to this, we are unable to improve the program's content, production, or other aspects, and we are instead required to carry on with business as usual. Second, most private and public schools where our production recording takes place are unwilling to participate in recording activities. The third is a severe financial crisis and a lack of committed professionals to serve as the program's producer.

4.6.9 Responses to the respondents' suggestions for improving the children's show on AMN (Addis Tv)

The producer and editors of AMN(Addis Tv) children's program made their own recommendations on how AMN(Addis Tv) could handle issues relating to children's programming. The researcher attempted to summarize the responses in the following way because they wide-ranging.

- ✓ The program must address the requirements of the kids through research. This implies that the media should participate by offering important and sufficient facilities.
- ✓ hiring skilled journalists with a passion for children's programming. Additionally, it must arrange adequate training since meeting the demands of children and creating quality programming would be simple if they have more expertise in the field of children's broadcasting.
- ✓ The station needs to address the equipment restrictions.
- ✓ The program's permitted time needs to be extended.
- ✓ For the programs, consistent and sufficient time is required.
- ✓ High level administrative staff must pay attention to the program, just like they do to the programming of the station's other departments. Programs for kids shouldn't be ignored. It will undoubtedly play a significant part in the children's daily lives and the development of the next generation as a whole if it is prepared as intended.
- ✓ The children's show on AMN (AddisTV) should receive support from non-governmental groups, educational institutions, and government agencies that work with children. Because it is against the law to sponsor and broadcast advertising on children's programming in Ethiopia. Therefore, the previously indicated companies should have contributed to supporting the initiative.
- ✓ To improve the children's program, the station must give the program a chance to succeed by allocating a sufficient budget and adopting administrative discipline

Chapter Five

5.1Discussion, Conclusion and Recommendations

This chapter covers some of the most significant concerns, a brief description of the research, findings, and recommendations. The research's summary and conclusions are presented in the first section, and some potential solutions are discussed in the second section in an effort to assist develop AMN (Addis TV)'s programmingchildren's and reduce some of the hindrances.

5.2 Conclusion and Discussion

This thesis has examined the kid-friendly television programming in AMN (Addis TV). The conclusion was reached that no producer study had been done to update the AMN (Addis TV) format, which had been in use for the previous 12 years. However, AMN (Addis TV) editorial's policy is quite clear that "any program in the AMN (Addis TV) shall be updated in two to three years. According to Salomon (1983), formats are the key to today's children's television: reproducible, exportable templates that can produce several episodes for a wide range of consumers. Based on this, it may be inferred that AMN (Addis TV) is using an outdated format for children's programming, which prevents the program from making the show more accessible to all kinds of the audience.

According to the research, only 1 producer, 1 editor and two hosts/announcers were assigned to cover the full children's television show, which degrades the quality of the content. Additionally, it was discovered that none of them had any specific training or expertise in children's programming or dealing with child-related concerns. The fact that the staffs were able to carry on with the planned activities for the week in spite of all of these problems was seen favorably by the researcher.

The research revealed that even some domestic based content programsare not as adaptable when it comes to age-appropriateness.Children above the age of 11 and age between 3-6were less into consideration by the AMN (Addis TV) children's show.Even if the show is designed to address the age between 3-15 years the show is mostly focused on 7-10age groups.. The researcher observed that most of the participants at the research period in the show are kids from age between 7-10 years.

One of the most significant findings from this study is that, for the majority of the data analyzed during the research period, AMN (Addis TV) children's programming is dominated by foreign culture, language, and other aspects designed contents like animations and cartoons of music/songs, movies, and fairy tales. It accounts more than 60% of the entire sample. Since data on the content of movies, fairy tales, music, and songs show that foreign creation predominates, the question of how to promote local culture and values arises.

Violence frequently predominates in cartoons and animations, thus it seems sense to wonder why the broadcasters would want to promote such material in this program.This is mostly due to the lack of domestically produced animation and cartoons. Beyond that, there is no budget for the program to hire freelance animators and cartoonists who will only produce local content.Some of the issues that may be noticed by this study include repeating the same contents with various persons or locations, being unreliable and giving each part inadequate time, not paying attention and not doing frequent research to instrument the audiences' wants and expectations.

Another finding of this study is that AMN (Addis TV) children's programming faces difficulties due to a lack of funding or adequate budgeting, interference with the profession by the government or highly-authorized administrative staffs of AMN (Addis TV), commercial factors, and competition from other forms of similar media. The main conclusions of this study on the contents and presentation of children's programming on AMN (Addis TV) are not enough competent with other similar media children show like Yethiopialijoch and other channels.

The program's inability to pull in its intended viewers may easily be deduced from the experts' interview responses as well as the substance and presentation of the content analysis. And the researcher was concerned that the program might not hold the interest of kids or parents enough for them to choose it as one of their favorite kid shows.

The other thing that the researcher observed at the research time is about interactions of the viewers towards the show.The majority of children's programming that is aired neither includes interactive components nor encourages audience engagement or thought on the subject matter. Children's television's use of characters who seem to be speaking directly to the audience has increased since the debut of Blue's Clues in 1996.

These conversational devices typically involve a character posing a question, pausing for a predetermined amount of time, and then either responding without specifically acknowledging the child's response (e.g., by presenting the right response and moving on) or only positively (e.g., by saying, "Great!" and presenting the right response, whether or not the viewer's response was correct). The enormous success of programs like Blue's Clues and Dora the Explorer suggests that kids like the pseudo-interactive elements and get highly involved with the programs and the characters.

Numerous factors of the programs, in addition to the presence of the pseudo-interactive features themselves, might influence the likelihood of reaction. For instance, infants learned a task from a pre-recorded film more effectively when it was delivered by a recognizable, socially significant figure as opposed to an unknown actor. Additionally, it has been discovered that using their mother as the familiar actor helps babies and toddlers repeat activities captured on camera. Additionally, repeated viewings of a single episode of a show with simulated interactive elements led to more vocal and nonverbal interactions from preschoolers. It has also been shown that program familiarity influences the link between pseudo interactive features and understanding, with children who are already familiar with programs benefiting more from pseudo-interaction signals.

The outcome demonstrates that the children's program on AMN (Addis TV) completely disregarded disabled children. There is nothing concerning impairments and the participation of children with disabilities in the research time. A new study confirms that disabled characters and contents should appear in children's programs.

The research by Hopster demonstrates how quickly prejudice and a lack of diversity can infiltrate children's entertainment. Children in preschool need to watch shows that entice them into a world where rich layers of diversity are honored and clearly displayed in their favorite shows. Parents need to be aware of the programming their children are viewing because seeing themselves and other people mirrored on television will help children develop a feeling of belonging in a society where everyone is represented.

5.3 Recommendations

- Cultivate the creation and airing of their own children's programming that is appropriate for Ethiopia's sociocultural setting. Local production provides a range of genre and content alternatives, enabling an integrated approach and diversity of materials for particular programs. Another reason in favor of this is the high viewership of target audience.
- For the “yenegefrewoch” children's program, AMN (Addis Tv) should have changed and designed new formats that are appropriate and advised by many academics in order to make the show attractive and effective in achieving its purpose.
- The program must pay attention to the various age levels and groups that scholars consider to be children, and it must work to create content and formats that are appropriate for each of these groups.
- Boost the diversity of children's TV shows. Children's programming must incorporate the diverse characters and figures from socially oppressed groups in both supporting and lead roles. The kids should be included in the shows as guests, performers, and scientists.
- Children's television programming should be made more interactive. Content created and disseminated for children should be sensitive to their challenges and concerns and pertinent to their growth in terms of their potential as learners. It is crucial that the children believe they are pertinent. This can be done by developing programs that address current issues affecting children, talk about current issues affecting children in Ethiopia and the region, and discuss the local sociological and cultural context. The children will also have the chance to participate from their homes in these shows.
- Improve the responsibility of the station for the quality of children's programs they broadcastconducting studies to look into many facts of the phenomena of children's programming, including examination of the messages and value systems pushed by various shows to children; analysis of the major characters, who serve as role models for children through the programs; and similar things.
- The results of initiatives that are sponsored or carried out by journalists with professional training will be effective in many ways. Therefore, AMN must assign and hire

professionals who are interested in the field of children's programs as skilled labor should be involved directly or indirectly in the entire work situation.

- Children's programming should receive the proper attention from high officials AMN personnel. Because focusing on children at the national level will be really beneficial in a few years. Additionally, AMN needs to follow through on its directive to treat kids equally in the media. The primary focus of both the station as a whole and the program creators in particular should be children's programming.
- AMN has to set aside enough budgets to adequately manage the kids' program.
- Professionals who work on the children's programming for AMN (Addis TV) should conduct an assessment of children's interests to determine what kind of content, presentation, and event can make the program appealing and draw viewers to the channel. They should also adjust the programs to viewers' needs and interests.

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Acronyms

AMN - Addis Media Network

Addis TV - A television station of Addis Media Network

UNESCO – United Nations Education, Science and Culture Organization

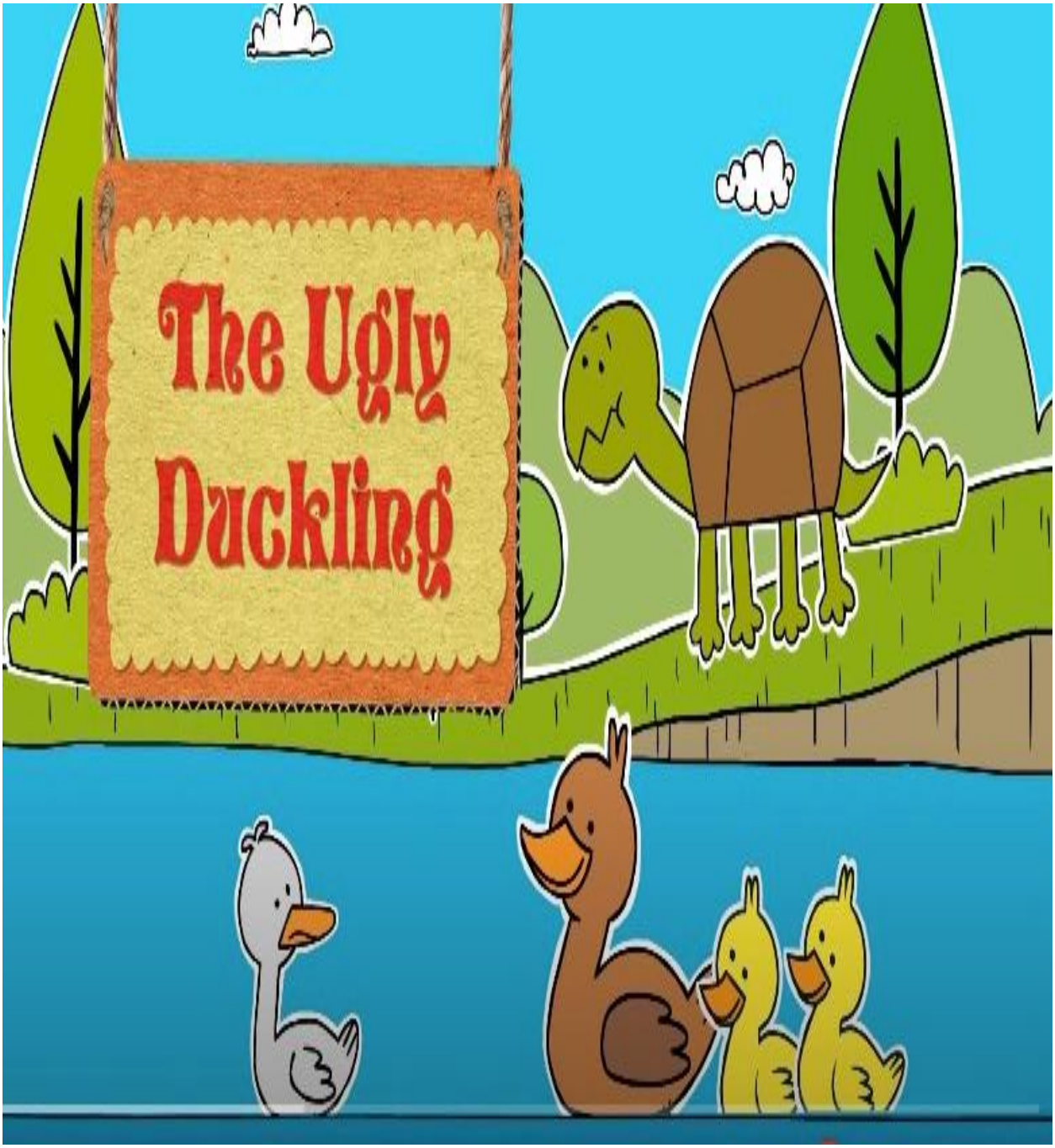
COVID-19 - a contagious disease caused by a virus, the severe acute respiratory syndrome coronavirus 2

List of figures

Figure 1 some of the segments of the show's theme

Figure 2 A birthday music picture taken from the show

Figure 3 The fairy tale a tittle with “the ugly duckling” which is taken from the show.



Appendix – 1

List of Interview respondents with their respective profiles

No.	Name	Age	Sex	education	job position
1	AyinalemAragaw	32	F	BA	Producer
2	YoditFikre	34	F	MA	Editor
3	Alazarmekonen	38	M	BA	department head

Appendix – 2

Table1. The show selected at the sample Period from January 2021 to December 2021

Month	Number of episodes	Duration
January	1	30 minutes
February	1	30 minutes
March	1	30 minutes
May	1	30 minutes
June	1	30 minutes
July	1	30 minutes
August	1	30 minutes
September	1	30 minutes
October	1	30 minutes
December	1	30 minutes
Total	10	300minutes (5hrs)

Appendix – 3

Categories of age level of children in the show

Episode (show)	Age group								
	3 - 6		7 - 10		11 - 14		≥ 15		
	Tally	Freq.	Tally	Freq.	Tally	Freq.	Tally	Freq.	Total
Show 1	~~\\\\~~	5	~~\\\\\\\\~~\	11	~~\\\~~	3			19
Show 2	~~\\\\~~\\	7	~~\\\\\\\\\\\\~~	15	\\\	3			25
Show 3	\\\	3	~~\\\\~~\\\\	9			\\	2	14
Show 4	~~\\\\~~\\	7	~~\\\\\\\\\\\\~~\\	17					24
Show 5	\\\\	4	~~\\\\~~\\\	8	\\\\	4			16
Show 6	~~\\\\~~\\\\	8	~~\\\\\\\\~~\\	12	\\\	3			23
Show 7	\\\\	4	~~\\\\\\\\~~\\\\	14	\\	2			20
Show 8			~~\\\\\\\\~~ ~~\\\\\\\\~~	20	\\	2			22
Show 9	~~\\\\~~	5	~~\\\\\\\\~~\\	12					17
show 10	\\	2	~~\\\\\\\\~~ ~~\\\\~~\\\	18	\\	2	\\	2	24
total	45		136		19		4		204
percentage	22.05%		66.7%		9.31%		1.96%		100%

Appendix – 2

In Depth Interview Questions

Questions for the development of children's programs on AMN (Addis Tv) producers and journalists

1. How long have you been working by the children's program?
2. What is the issue that you are presenting or the lesson that you are trying to teach?
3. Why did you choose that method of representation? How does it enhance the value of the content?
4. What are your organization's objectives and purposes in respect to children's television programming?
5. Do you believe the children's television program for your institute is succeeding in fulfilling its objectives?
6. How would you rate the length of time AMN (Addis TV) allotted for children's programming?
7. Do you believe that the children's programming now airing is suitable for forming the next generation?
8. Do you believe that children's programming receives the same attention from journalists as other program productions?
9. Do you think that high level officials give attention for children's programming the same consideration as other program productions?
10. Do you think that, in comparison to other TV shows, your station children's programs have enough and competent journalists?
11. Do you believe the amount your company has set aside for children's programming will be sufficient to do better work while keeping in mind the need for children's television programming?
12. What are the main challenges that the show and producers are facing with?
13. Do you believe your station's commercials have an impact on the children's programming?
14. What steps should be taken to address these issues?