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Analyses of Audiences' perception to “Netsa-Hasab” TV talk show program: The case of Walta Media and Communication Corporate.

By

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**MAY, 2022**

**ADDIS ABABA ETHIOPIA**

Analyses of Audiences' perception to "Netsa-Hasab" TV talk show program: The case of Walta Media and Communication Corporate.

By

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A Thesis Submitted to the Faculty of Journalism and Communications of Addis Ababa University in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Journalism and Communications.

Thesis Advisor: Tadesse Zinaye (Ass.t Professor)

MAY, 2022

AAU

## **DECLARATION**

I, Hiwot Aklilu declare that this thesis entitled “Analyses of Audiences’ perception to “Netsa-Hasab” TV talk show program: The case of Walta Media and Communication Corporate” submitted to the Faculty of Journalism and Communications of Addis Ababa University is a record of original work done by me. The information and data given in this thesis are authentic to the best of my knowledge and is not submitted to any other university or institution for the award of any degree, diploma or fellowship, or published any time before. I have carried it out independently with the guidance and suggestions of the research advisor. All the sources of materials used for the thesis have been duly acknowledged.

Hiwot Aklilu

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(The Researcher)

Signature

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## **List of Acronyms**

**AAU-** Addis Ababa University

**FGD-** Focus group discussion

**HR-** Human resource

**LCD-**liquid crystal display

**LED-** light-emitting diode

**TV –** Television

**WIC-**Walta Information Center

**WMCC-** Walta Media and Communication Corporate

**WWW-**world wide web

## **Abstract**

*This study was conducted under the title of “Analysis of audiences’ perception on ‘Netsa-Hasab’ talk show program on Fre - hiwot School NO.2 teachers in Addis Ababa” ‘Netsa-Hasab’ is a talk show that has an interview format. The study has implemented the ‘uses and gratification theory’ to determine why audiences watch the show, the perception of the audience on the show and overall approaches of the program presentation.*

*In order to achieve the research objectives data was collected through focus group discussion and the sampling procedure was purposive. Four FGD that involved 24 participants were formed and the groups were arranged purposively. In addition, in-depth individual interview was conducted with the program producer. The gathered data finally were thematically analyzed.*

*The finding of the research shows that Netsa-Hasab’s hard way of presentation, evidence capacity, the questions and amazing performance of the host are attractive parts of the talk show. This implies that, the respondents regardless of their differences understand the talk show almost similarly.*

*Majority of participants watch the show and like it. Others watch sometimes even they don’t like the show. Far from the show there are other factors that affect audiences’ satisfaction towards Netsa-Hasab talk show such as economic and civil unrest.*

*Due to TV is more reliable and formal, audiences have not yet accepted internet access (YouTube) as a regular means of attending such weekly talk show. Also uncountable choice of media platforms make the audiences bored easily than the previous time.*

*The results of the study revealed that live contexts play a major role in interpreting messages. Respondents make meaning depending on its proximity to their daily life. Subject, gender, age, political ideologies and discussion with others are among the factors which shape interpretations of the message from the show. However, there can be a complete misunderstanding of the intended message by some respondents depending on that both the producer and receiver of the message have different political ideology.*

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# CHAPTER ONE

## 1. INTRODUCTION

### 1.1 Background of the Study

A talk show or chat show is a television or radio programming genre in which different people from different arenas or expertise come to the stage and share their real life time personal, academic, political, cultural, social and economic experiences to the general public as in the form of interview with the host or co-host of that particular program (Timberg, 2002:4).

Talk varies from one-to-one conversation to group discussions. With the emergence of broadcast media, this trend has continued - ranging from news, interviews and talk shows. In particular, talk shows have become a new and popular genre to discuss ideas and opinions.

The reason why talk shows have become popular is the audience can relate with the host and the people who participate in the shows as well (Frehiwot, 2007:9). Phil Donahue was the first to adapt the audience participation talk show (also termed “audience discussion program” and “studio debate program”) from radio to television in 1967. His show initiated what is known today as day time talk show or tabloid talk show.

As a result of an increasing decentralization of the media, a transition from debate programs to talk shows occurred in Europe in the 1980s (Ilie, 2006:489).

When we come to Ethiopia, talk show is aged more than two decades, currently there are different talk shows broadcasted on different channels that discuss political issues. Some famous talk shows are ‘KELA’ from AHADU TV, ‘BENEGERACHIN LAY’ from ARTS TV and ‘NETSA-HASAB’ from WALTA TV. It is essential to know what the audiences’ perception is towards these talk shows, to make it specific I have chosen one talk show called ‘Netsa-Hasab’, I find many people interacting about the talk show in one way or the other. Among the remarks that have encountered some are extremely positive and others negative.

Therefore, this research assesses and analyzes what is the perception of ‘Netsa-Hasab’ audience and the reasons of what made the audience like or dislike the program.

## 1.2 Statement of the Problem

In Ethiopia, after the coming of Abiy Ahmed the political demography gets wider and the versatility of questions and interests bombarded the country. This wider political demography makes the people near and curious to politics. Media is one of the simplest ways to get political messages and attend political events. In this case talk show programs are one of the ways to attend those political events and a place of people's questions are raised.

The focus of this research is on 'Netsa Hasab' Television program which discusses different political, economic and social development issues of the country. It demonstrates the role of media in aiding social, economic and most dominantly political development purpose.

There are different researches that have been done based on the audience reception in Ethiopia. Among them Frehiwot Yilma's "Audiences' reception of 'Shai Buna' talk show" done in 2007. She has done the thesis with the main objective of research to find out how audiences of 'Shai Buna' talk show make sense of the messages transmitted in the Shai Buna talk show in ETV. She has used qualitative research methods, specifically focus group interview and individual in-depth interview. The results of her study revealed that:-

Live contexts play a major role in interpreting messages. Respondents regardless of their differences seemed to understand the talk show similarly. Respondents make meaning depending on what is relevant to their daily life. Occupation, gender and age are among the factors which shape interpretations. However, there can be a complete understanding of the intended message by some respondents depending on the similarity of opinions that both the producer and receiver of the message have on specific points of discussion. Though it cannot be generalized, one factor alone can contribute to help in meaning making as it was found out with respondents with one similar factor in their lived context the other factor that is not the same among them can be a factor for differences of meanings. (2007)

Both 'Shai Buna' and 'Netsa-Hasab' programs have different format and in different circumstance. 'Shai Buna' talk show program was invited guests who are experts with special area of economic or social issues to discuss with studio audiences with a moderator host and it

covers economical topics widely. Unlike, 'Shai Buna' 'Netsa-Hasab' talk show program invite the responsible officials or responsible persons in every aspects without studio guest and it covers widely the political issues of the country.

At that time, the Ethiopian television which was the only station in the country has out sourced these programs to individuals who are capable of bringing a finished program and air it. Currently, there are more than thirty television and radio stations and tremendous social media platforms. Every media station has their own different kinds of programs in respect of social, economical, cultural, personal (entertainment) and political needs of their audiences. Audiences have get chance to select their favorite program and also the political demography gets wider than previous.

So, this research is quite different from her but it helps to guide this research for further to cross check whether audiences' perception is still the same after fifteen years. Also it is significant to know audiences' perception at age of internet towards television talk show program. However, there is no any research focused on 'Netsa-Hasab' Television program so far.

In fact, people are widely heard expressing their positive and negative opinion with 'Netsa-Hasab' talk show program aired by Walta TV. Therefore, the researcher feels that assessing the perception of audiences with this talk show program is of paramount importance for the betterment of transactions between the media and its audiences. Thus, I believe it is important to know how the audiences make sense of the messages of the talk show.

### **1.3. Objectives of the study**

#### **1.3.1. General Objective**

The Main objective of this study is to examine how audiences of ‘Netsa-Hasab’ perceived the message of the show in Frehiwot School in Addis Ababa.

#### **1.3.2. Specific Objectives**

1. To examine uses and gratification of the program.
2. To explore the approach of the program presentation.

### **1.4. Research questions**

1. What is the perception of audiences towards ‘Netsa-Hasab’ Television talk show program?
2. What is uses and gratification of the program?
3. What is the approach of the program presentation?

### **1.5. Significance of the study**

This study will help to know in what ways ‘Netsa-Hasab’ is addressing the information gap and attitude change of the audience.

It will also provide valuable message to the host of ‘Netsa-Hasab’ program to deal with short comings of the program. Besides, this research will contribute more for other television talk shows.

This research mainly will help to assess the reaction of audiences to produce helpful Television talk shows. It also serves as a resource to researchers who want to conduct audience research on hard Television talk shows in the future.

## **1.6 Scope of the study**

This study focuses on Netsa-Hasab Television program and assesses the responses of Addis Ababa audience who watched the program.

Addis Ababa city administration has 11 sub cities and 118 werdas. This is very wide population to cover with private researcher in this case I will select and cover one school in Nefas Silk Lafto sub city Woreda 7.

In addition the researcher interviewed Netsa Hasab program host to know the encoders perspective. The program aired once in a week, every Wednesday 9 pm.

The sample period of the program is from January 1, 2020 to December 30, 2020. The sample period of the program is one year, but the researcher select only the first week of the program in every month. So the study focuses on 12 program of the show.

## **1.7 Limitation of the study**

Lack of time and the population of the study is only limited to Addis Ababa due to the shortage of recourses.

The study would have been more detailed if more samples from other parts of the country were taken by comparing the factor of location into consideration. The other limitation of the study is covid-19 pandemic.

## **1.8 Organization of the study**

This topic contains five chapters. The first chapter is the general feature of the thesis which consists of the background of the research, statement of the problem, general and specific objectives of the study, scope of the study, Limitation of the study theoretical framework and the significance of the study.

The second chapter is review of literature.”This chapter presents the audience reaction and the premises of reception theory, decoding and encoding model, the Television talk show and discuss the communication theory that are related with audience and the talk show which represents the theoretical framework of the study.

The third chapter of this topic is a sum of research methodology, data collection methods, research procedures and sampling.

The fourth chapter provides with data presentation and analysis of the paper.

The last chapter is chapter. This chapter is to conclude the finding and the result of the study.

## CHAPTER TWO

### 2. REVIEW OF RELATED LITERATURE

#### Introduction

Walta information center provides communication service, serving both the domestic and international sectors since established in 1994. In addition to provide news, documentaries, research outputs and advertisement technologies to other media and communication centers. Advertisement technology or digital signage is a form of electronic display that shows information, advertising and other messages.

Digital signs (such as LCD, LED, plasma displays, or projected images) can be found in public and in private environments, such as retail stores and corporate buildings.

Since its establishment in 1994, WALTA has an archived material with ETV that has the age of more than 25 years that almost covers the whole Ethiopia. After 25 years WALTA has launched television channel.

Walta TV is an Ethiopian TV channel owned and operated by Walta Media and Communication Corporate S.C and was launched in April 2017. [www.waltainfo.com](http://www.waltainfo.com) assessed on

Walta has changed its form and organization title from WALTA INFORMATION CENTER (WIC) in to WALTA MEDIA AND COMMUNICATION CORPORATE (WMCC) in 2017.

This is because of upgrading and expanding the services that has been providing to the public. This includes having its own television channel and set to offer an integrated media and communication services.

Walt media and communication corporate broadcasts a television talk show since the beginning of April 2017. The first talk show format in Walta TV with a presence of studio audience was 'ENENGAGER. It is a kind of investigative program which is being aired to the present time. This study focuses on the television talk show program of Walta Media and Communication Corporate' 'Netsa-Hasab'' a weekly talk show television program which discuss different issues focusing on political, social, economic affairs of the country with verities of guests.

Finally it needs to be known that “Netsa-Hasab” program has been aired since 2017. But the talk show became popular since 2018 with a new way of presentation style of the current host. This talk show is being aired once a week Wednesday for about an hour.

## **2.1 Discussion of political situation of Ethiopia**

After being ruled by the monarchical system for thousand year's in 1960s students of Haile Selassie I university started a new revolution. This revolution was aimed to end the era of Solomon dynasty and replace it with socialist Ethiopia.

Even though the revolution was hijacked by the military group it was successful in overthrowing the king.

During the revolution one of the most controversial papers to this date was written by Walegn Mekonen (1969). He believed the Northern part of Ethiopia dominate the south by diminishing its culture, language and religion. And since then the argument is always around his paper.

He stated that the current view of Ethiopian nationalities are fake and requires deep change. Walegn Mekonen states that;

To be a ‘genuine Ethiopian’ one has to speak Amharic, to listen to Amharic music, to accept the Amhara-Tigre religion, Orthodox Christianity and to wear the Amhara-Tigre Shamma in international conferences.

In some cases to be an ‘Ethiopian’, you will even have to change your name. In short to be an Ethiopian, you will have to wear an Amhara mask (to use Fanon's expression). Start asserting your national identity and you are automatically a tribalist that is if you are not blessed to be born an Amhara.

According to the constitution you will need Amharic to go to school, to get a job, to read books (however few) and even to listen to the news on Radio ‘Ethiopia’ unless you are a Somali or an Eritrean in Asmara for obvious reasons.(1969)

This raised more and more discussion in the surface of Ethiopian politics. And almost in every socio-economic question those kinds of arguments are relevant.

During the "Derg" regime even though the question of nation and nationalities being represented equally was one of the main thing, the question of power was much unsettling and urgent. After

the downfall of Derg the issue of socialism was closed and the question of nation and nationalities became the main discussion point again.

Those questions were evolved through time the groups are many and the interests are versatile. After EPDRF those question get only louder and unstoppable.

Gebreweld Gelachew (2009) on his paper called "Ethiopian nationalism" said that "ethnic federalism introduced by the EPRDF (Ethiopian People's Revolutionary Democratic Front) when it assumed power in 1991 were huge blows for nationalists in Ethiopia." Those elites arguing that the ideology of federalism is hacked by the negative intentions of the regime "divided and rule" philosophy. So they believe that the dangerousness of ethnic nationalism in Ethiopia is deliberately cultivated by the government for management purpose.

Following the adoption of ethno-linguistic based federalism and strict ethnic policy; ethno-linguistic identity has been considered as the key instrument in social mobilization and political party formation in the country (Mulugeta, 2019).

This tells us how far thing become uncontrollable. Even social mobilization and political parties are formed based on ethnicity.

Following those strong criticism and rebel of the people EPRDF was forced to make some serious change. After that chaos the so called "change" came by the group of politicians popularly known as "Team Lemma".

During the first hundred days of prime minster Abiy Ahmed prisoners were released. Problems acknowledged. The public get an apology from the government for everything they have been through.

However, the political demography gets wider and the versatility of questions and interests bombarded the country. This wider political demography makes the people near and curious to politics. Media is one of the simplest ways to get political messages and attend political events. Thus, still those questions are waiting for their answer.

This discussion part helps the research as introduction of some main questions of the country to guide the discussion with respondents.

It also helps to introduce how audiences turned into politics and as background of the respondents.

## **2.2 Talk show**

A talk show or chat show is a television or radio programming genre in which different people from different arenas or expertise come to the stage and share their real life time personal, academic, political, cultural, social and economic experiences to the general public as in the form of interview with the host or co-host of that particular program.

Most of the time the guests who are invited for this talk show program have done an extraordinary achievement in their area of specialty, and tribute a tremendous contribution for their country. And can render good lesson and experience for the audiences who are seeing, reading, or listening the show directly at the exact place of transmission together with the host and for those who are attending it by different means of mass media communications in different places and circumstances (Ilie, 2006)

The show host, usually a media personality, is monitoring most of the discussion by stimulating, guiding, and facilitating the participants 'roles and contributions to the program (for information, exchange, confrontation and entertainment).

The discursive strategies of talk shows are: interview, narrative, debate, game, confession and testimony (Timberg, 2002:4).

The origin of talk shows was tracked down by Munson as early as the 1930s when interactive talk radio started to emerge in the United States and listeners were invited to phone in. Phil Donahue was the first to adapt the audience participation talk show (also termed "audience discussion program" and "studio debate program") from radio to television in 1967.

His show initiated what is known today as day time talk show or tabloid talk show. As a result of an increasing decentralization of the media, a transition from debate programs to talk shows occurred in Europe in the 1980s (Ilie, 2006:489).

As Manga states Talk shows primarily emerge in America "the talk show as a distinctive television genre originated with the Phil Donahue show in 1967, a Talk/ variety show have been

a popular daytime programming form since the early days of television. All had a standard format featuring a celebrity host, various entertainment acts and celebrity interviews” (2000: 924).

The talk show has got a distinct feature that can separate it from other genres and it can be defined according to Gill as “talk show is a place where ordinary people talk about private and emotional matters in front of audiences of many millions” (2007:154).

According to her there were few ordinary people that appear on TV before this arena was established. And it was preceded by a radio talk show that started around 1930s. Gill categorized the broad talk show genre into three.

I am going to present a three way classification of talk shows that differentiates between the audience discussion program, usually organized around debates about public and political issues: issue oriented show or the therapeutic genre which focuses on personal problems and dilemmas; and confrontational talk show often dismissed as trash TV, where the emphasis is less up on problem solving than on the spectacle of emotional conflict (2007:157)

Deacon et.al .defines these talk shows as follows “In the new common populist TV discussion program, a panel of interested participants interacts with a live audience and an actor person who mediates between panel and audience including the audience at home, in a debate about topically sensitive or topic provocative issues” (1999:281).

Thompson as cited in Deacon et. al. writes “we should note that the vocal and visual communicative channels of radio and TV permit a much closer approximation of everyday conversation or talk than do previous media [(print media) my emphasis], for electronics media and especially TV make communicating individuals into ‘personalities’ with a voice, a face, a character and a history, personalities with whom recipients can sympathize or empathize whom they can like or dislike, detest or revere” (1999: 285).

### **2.2.1 Role of the Host in a Talk Show**

There are different communications that are involved in a talk show. Morizumi states, levels and kinds of communication which take place in a TV talk show are quite complicated.

Interpersonal communication, small group communication, large group communication mass communications are simultaneously on -going. This often makes it difficult to define who the addresser is and who the addressee is (1997:66).

This is because the communication or the message of released from both the host and the audience. The audience has the right to disagree to what the host is saying and also they can raise alternative idea for discussion.

Each part has both a receiver and a sender role to play. And each participant performs a certain role as they all perform in the studio. Goffman defines performance as “all the activity of a given occasion which serves to influence in any way of the other participants” as cited in Morizumi (1997: 64).

In a group communication each part has a role to perform. “In group communication, the notion of role is more significant than in interpersonal communication.

It is because a group assigns its members certain roles to play along so that the group can function as an organization” (Morizumi 1997:61).

Talk shows from developed countries have hosts who are known for bringing controversial issues and others produce shows that revolve around them. The host besides many things functions as facilitator of the communication.

Morizumi (1997: 65) states the roles of a talk show host as the following choosing a topic, knowing where the discussion is heading and Selecting the logical flow of a discussion.

Besides, the host has to be a skilled presenter and friendly to people. He/she has to be a good listener and reads people's facial expressions.

This will enable him/ her to register people's feelings and catch key word that can be used as a linking point between discussions. To achieve this, one has to prepare well and has to be flexible

according with the situation. He or she has to introduce the subject honestly and converse the participants respectfully to encourage audiences to participate (Morizumi, 1997).

The role of studio audience in talk show is as well important. Caripigno et al states” the role of the public in the audience discussion program as protagonist, active, participating, conversing, and debating” (Cited in Livingstone1994: 365).

### **2.2.2 Debate on Talk Shows**

There are controversial ideas on the role of talk shows in a society. Some say talk shows promote citizens to participation and others categorized it as a trash talk where people talk private and obscure experiences about themselves and they do not promote cultural growth.

Scannell states, “those who argue that talk shows are the contemporary equivalent of salons and coffee house, forums in which free and open debate takes place, and where people gather to discourse on the matters of importance”(cited in Gill ,2007:164).

Also, some argue that these talk shows are a place for emotional and personal accounts to share widely and as a place where those ideas that are normally not heard are given importance.

Livingstone et al states, ” In psychological terms audience discussion programs offer a sense of community where everyone belongs ; people are connected to each other, common sense is valued, and there is consensus about what constitutes social, political and psychological problems” (1994:358).

Livingstone et. al. elaborate this idea more as a place where elites of a society facing challenge by the ordinary people which is more applicable to audience discussion programs:

In audience discussion programmes especially, the narrative and conversational format poses problems for the experts in managing his or her image and in presenting complex arguments or scientific evidence resulting in an inevitable loss of expertise.

Experts who participate in television programs (e.g. politicians. academics, pressure group representatives) are placing themselves in new, more accessible relationships with ordinary people (Livingstone et al (1994:359).

But others argue that this talk show is not as such a free space for ideas to transfer. Gill states “The talks are highly controlled and confrontation is orchestrated by talk show staffers selecting people on opposing sides in any debate so as to make dramatic

TV” (2007: 165). Boggs and Dirmann cited in Gill state,

even in audience discussion- style shows only a very narrow range of topics is discussed and that many issues such as poverty or the environment are regarded as too dull and/or complicated(2007:165).

Gill continues “the structure of talk show favors superficial banter and quick responses rather than a balanced exchange of views or a more critical reflection on issues” (2007: 165).

And Bennett took an extreme side of such television shows that are more personal than the audience discussion programmes “The objects of our criticism are not close calls.

They are shows that typically cross way over the line. We have described their contents as cultural rot“(Cited in Manga 2003:1).

Nevertheless, the talk shows can be considered as a media where people exchange ideas and opinions whether the ideas seem trivial or important.

## 2.3 Audience

Today because of the technological advancement which causes an ever changing media environment, the concept of audience as “some form of a solidarity group...becomes problematic” (Liebes, 2005:356). Compared to the traditional notion of an audience, Ross and Nightingale also said that “there has been a rapid and dramatic expansion of what it now means to be an audience” (2003: 2).

Croteau and Hoynes describe the word audience as unfortunate term in many respects (2003:266). According to them, the media industry consider audiences as “...the image of a mass of passive receivers ingesting their daily dose of media products” (Croteau and Hoynes, 2003:266).

The idea of time and space is of paramount importance in defining audience. According to Croteau and Hoynes, as technological advancement compressed both time and space in communication, whatever happens in one area will be known all over the world almost instantaneously (2003:304).

This implies that the concept of audience is no longer bound by space and time.

The rapid expansion of the internet technology has also created the new dimension in the notion of audience.

It has brought new members of the audience family (Ross and Nightingale, 2003:5). While describing this situation, Ross and Nightingale write that:

The expansion of access to the internet has created virtual spaces where even smaller groups assembled. Meeting in time, but separated in space, the micro groups who frequently internet chat sites, gaming communities and other web-based activities are new members of the audience family (2003: 5)

The term audience has now broad meaning and is used to describe people who are engaged in accessing information in a manner that ranges from individual to large group activities.

The word audience in media studies is often used as “a way of talking about people either as groups or as individuals” (Ross and Nightingale, 2003:4).

In this sense, audience can refer to “ large groups of people like mass audience for television, newspaper readership, the general public or even people attending a major sporting event or a rock concert” (Ross and Nightingale, 2003:4).

The word audience can also be used to describe groups of people who are bounded by some form of socio-cultural ties.

These audiences can be labeled as what Ross and Nightingale called “audience formations” which are “shaped by preexisting social and cultural histories and conditions, and sometimes also by sense of shared interest that incline them to repeatedly use particular media vehicles” (2003:4).

It is obvious that being parts of a group or a mass doesn’t ensure that we are audiences. To be described as audience, a group or a gathering of people has to fulfill something else which is more than being in a group or mass of people.

This extra requirement is participation which should be arranged according to “power relations governing access to and use made of the informational dimension of the event” (Ross and Nightingale, 2003:5).

In a similar account of this, Liebes writes “being part of an audience...requires some form of real or potential sharing of an acknowledged (vocal or visual) text, with the variations of ‘togetherness’ in time and place depending on the medium, the genre and the situation of contact, accompanied by the knowledge that others are(or have, or will be ) viewing.” (2005:5)

### **2.3.1 TV Audiences**

As Denis McQuail states “The word “audience” has long been familiar as the collective term for the “receivers” in the simple sequential model of the mass communication process (source, channel, message, receiver, effect) that was deployed by pioneers in the field of media research” and claims that most audiences of the mass media are not observable.

Hence, audiences are both a product of social context and a response to a particular media provision (McQuail, 1997).

audience is a group of people (with heterogeneous culture, ethnicity, demography and experience which affect media consumption in one or the other) who are receiving or have received a particular mass communication that comes through the air supported by different devices (McQuail, 1997).

Television audiences are collections of individuals with different personalities. They are unanticipated, impulsive, and constantly changing their preferences.

As a result, an attempt to describe audience as distinct taxonomy even if some scholars suggest is in itself farcical (Fiske, 1987 and McQuail 1997). Regarding heterogeneity, Fiske (1987:84) says:

the television audience is composed of a wide variety of groups and is not a homogeneous mass---- these groups actively read television in order to produce from it meanings that connect with their social experiences.

This idea challenges the past notion which believes that mass media audiences are single and homogeneous who share common psychological and emotional characteristics regardless of distance and culture.

Similarly, Ang (1991:14) states, “the world of actual audience is too polysemic and polymorphic to be completely articulated in a closed discursive structure”

This indicates that any definition of television audience can be controversial. In relation to this Croteau and Honyes (2003:266) say that “audience is an unfortunate term,” since media scholars stay long without reaching a consensus on its distinctive definition.

Television audience members are aware of and can state their own motives for using mass communication. They are unorganized, different in socialization and in general with different make-ups, as they are different in demography (Abercrombie, 1996 and McQuail, 1997).

Nevertheless, nowadays, though there are some disagreements, many media scholars believe in viewers’ active participation in media.

Viewers can differently interpret media messages individually, collectively and socially. Meanings vary from person to person according to the contextual make-ups audiences have (Croteau and Honyes, 2003 and Klapper, 1960).

But it is not to mean that all audiences are active and critical on what they want to watch (Ang, 1991).

Audience research may be viewed more as an outlook of the study of effect, in the sense that counting up the audience and examining its characteristics and its likes and dislikes is a first step (Katz and Lazarsfeld, 1964).

As stated by McQuail (1997), audiences are potentially active in two ways within themselves and with media performers.

Though it is difficult to formulate an agreed up on terminology regarding television audience, it is necessary to see television audience as active and purposive (most of the time) viewers and encoders of television messages.

### **2.3.2 Audience and Meaning**

In many respects, "...there is a plurality of responses to media messages, that people are capable of making their own minds up, accepting some messages ,rejecting others using the media for a variety of reasons and using them differently at different times"(Watson,2003:62).

The theory states audiences use the media for different needs of gratification. That is to divert from their problems, to develop persona relationship with some characters, to experience what others are going through and to get some information (Watson, 2003).

McQuail gives the way an audience can be active by definition, the audience as a mass is passive, because it is incapable of collective action, while any true social group has the means and may have the inclination to be active.

Individuals act of media choice, attention and response can also be more or less active in terms of degree of motivation, attention involvement pleasure, critical or creative response, connection with the rest of life (2000:369).

Thus it is the individual action of each audience that can collectively become active still with different degrees. Croteau and Hoynes state that audiences are active and this state of being active can be expressed in three ways. That is through, individual, Social and active political action.

They describe the individual interpretation of media products as: This interpretative activity is crucial because it is in the process of audience reception that media texts take on the meaning. Producers construct complex media texts, often with a very clear idea of what they intend to say but this intended message is not simply dumped into the minds of passive audiences. Instead, audiences interpret the messages assigning meanings to its various components. (1997:267)

This is because media messages tend to have multiple meanings. And interpretation of media messages does not stop at the individual level people talk about the program with their friends, families and try to send a message on how they interpreted or understood the message. And further, people can demand together to change or improve a media message. (Croteau and Hoynes, 1997)

Hobson states “the message is not solely in the text but can be changed or worked on by the audience as they make their own interpretation of a program (cited in Fiske 1987:66).” On this regard Hall described this difference of derivation of meaning as: to clarify a ‘misunderstanding’ at the connotative level.

We must refer, through the codes, to the orders of social life, or economic and political power and of ideology further... Rules of competence and use, of logics-in-use which seek actively to enforce or prefer one semantic domain over another and rule items into and out of their appropriate meaning-sets (1994:99)

Williams states “Audiences interpret media messages and their ability to do this is determined by a range of individual, social and cultural factors. They are no longer seen as an undifferentiated mass of passive recipients of messages but a multitude of different groups with their own histories, habits and social interactions” (2000: 190).

This interpretation of media message is wide. Interpretation includes the way an audience understand what is spoken or written by the media, how they relate with the people involved in creating the message.

In other words interpretation requires a way to receive a message in a accordance with ones prior experience. This calls for the notion of subjectivity in interpreting media messages. One way of understanding our subjectivity is that it is composed of the variety of discourses that we use to make sense of the social domains that constitute our social experience. Because our social experience has varied, and does very, so much , our subjectivities are likely to be composed of a number of different , possible contradictory discourse, each bearing traces of a different scientific ideologies(Fiske:1987:66).

Thus, each one interprets a message in accordance to his/her subjectivity. But this does not mean there are no common meanings that can be derived from a message. Some meanings will be easier to construct because they draw on widely shared cultural values and sets of assumptions about the way the world works. Other meanings will be less commonly derived because they require substantial retting or depend on the use of alternative informational resources. As a result, meanings may be actively constructed by audiences. But in most cases one interpretation is likely to be most common and fit with the underlying values of the culture (Croteou and Hoynes, 1997:213).

But there seems to be a point where interpretation is commonly based on a certain factor. As I mentioned earlier social class has been regarded as one factor. "... Social position affects interpretation. It acts as a central mediator of the interpretative process not as a determinate of meaning but as a key provider of the resources we use to decode media messages" Croteou and Hoynes (1997:215).

Interpretation of a media message can be seen as making sense of programs. Regarding audiences of talk show, making sense is seen as. "An attempt to fix representation and privilege certain understanding as un problematically true" Manga (2000:96). Classifying can be a form of classifying the shows in one way or rather than another is a function of the discourses available. The discourse provides the terms though which one can make sense.

Audiences uses the discursive resources as in Croteau and Hoynes (1997) the language, concepts and assumptions with a particular subculture or political perspective to help them classify shows in a certain category. O'Shaughnessy and Stadler define discourse as "the articulation, voicing or putting forward of a point of view" (2002:189).

### **2.3.3 Audience Satisfaction /dissatisfaction**

Many scholars have defined audience satisfaction/dissatisfaction in different ways. It is an emotional reaction growing out of confirmation or disconfirmation of media message expectations (Oliver, 1980).

According to Jacobs (1995) and Assael (1998) satisfaction can be achieved when program or service performance is greater than expectations; on the contrary, when expectation exceeds performance, dissatisfaction overtakes.

On the other hand, Hecht (1978) looks at television audiences' satisfaction as fulfilling expectations through media interaction.

Moreover, Palmgreen and Rayburn (1985) define satisfaction as a general feeling of contentment that results from repeated exposure to a particular content genre (e.g. drama).

Hence, level of satisfaction with television programs can be explained at least by gratifications gained from media products.

In other words, audience satisfaction is the satisfaction an audience gains from television programs. Audiences with high level of satisfaction are expected to have their levels of viewing becoming more and more frequent accompanied by less and less complaining behavior.

On the contrary, viewers who do not get TV programs attractive and satisfying are not supposed to watch since weak performance reduces the level of satisfaction (McQuail, 1997). Satisfaction can be achieved if expected and perceived values are congruent.

That is, audiences need something from media. Keeping these expectations in mind, they watch TV. And when they obtain their expectations or when their expectations match with their needs, they will be gratified (Abercrombie and Longhurst, 1998).

Knowing television audiences satisfaction is vital but difficult in mass communication as well as in psychological and organizational communication (Assael, 1998). Manufacturers, for instance, will easily identify which goods get attention from consumers by counting the sold items.

It is also possible to improve other items, which do not have public interest by studying the feeble sides of their products. Or one can understand whether invited guests are satisfied with the feasts they had by simply looking their consumption at face.

In broadcasting, however, unlike most other goods and services, there is no hand in hand selling. Besides, since satisfaction is a mental process, it is difficult to predict viewers' satisfaction from the lists of subscribers. Nevertheless, media messages can hold viewers' viewing if they touch the needs and interests of viewers.

## **2.4 Theoretical framework of the study**

The researcher use audience reception theory, encoding/decoding model and Uses and Gratification theory since it helps to interpret media our own way and the target that I'm studying with.

The approach emphasizes audiences' choice by assessing their reasons for using a certain media to the disregard of others, as well as the various gratifications obtained from the media, based on individual social and psychological requirements.

As a broader perspective among communication researches, it provides a framework for understanding the processes by which media participants seek information or content selectively, corresponding with their needs and interests. Audience members then incorporate the content to fulfill their needs or to satisfy their interests. Also the approach emphasizes how audiences make sense of the media message.

### **2.4.1 The encoding /decoding model**

The encoding -decoding model is concerned with how individuals make sense of media text in their social situation and thus shifts attention away from the intention of the text's originator or encoder as the locus of meaning.

According to Hall (1993: 91) recommended that media producers 'encoded' meanings into media texts, which carry a 'preferred' reading intended for the audience. Hall claims that the active audiences do not simply digest messages encoded by the producers, but 'decode' meanings from the media in accordance with their own social and cultural context. Thus, according to Hall, media texts are polysemic and can be read in a number of ways.

However, Hall stresses that the encoding/decoding model does not claim that texts are open to an infinite number of interpretations, as they remain 'structured in dominance'. Rather, the audience can adopt one of a number of stances when decoding a message: accepting the dominant reading; adopting an oppositional position – decoding a totally contrary message to that intended by the producer; or a negotiated position in which the preferred reading is accommodated without accepting its ideology.

Although Hall does not deny that media messages have effects, he reminds us that these effects are dependent upon the audience's interpretation of the text:

Before this message can have an 'effect', or satisfy a 'need' or be put to a 'use', it must first be perceived as a meaningful discourse and meaningfully de- coded. It is this set of de-coded meanings, which 'have an effect', influence, entertain, instructor persuade, with very complex perceptual, cognitive, emotional, ideological or behavioral consequences (Ibid: 509).

Therefore, Hall's encoding/decoding approach demonstrated a number of advantages as a theoretical model: it enabled the media to be studied as a facet of, and a transmitter of, dominant ideology; it revealed how media messages were reworked by different social groups within society; it identified that although dominant readings were 'privileged', they were not dictated by media texts; it studied the audience in terms of their readings rather than their psychological needs; and emphasized the political rather than the personal. In addition by focusing on

‘discourses’ it lessened the importance of any single text or media (Ross and Nightingale, 2003: 37-38).

The encoding/decoding model was first developed in 1977 by Stuart Hall who adopted the cultural effect approach to explain the message-audience relationship.

The encoding/decoding model is interested in a “dynamic understanding of how the media constructs meaning and how people make sense of what they see, hear and read” (Williams, 2003:196).

Equilibrium should also exist between encoding and decoding in order for the disseminated information to meet its ultimate goal and purpose. This is to emphasize that there should not be an imbalance between the original and perceived messages so as to prevent any distortion or misunderstanding.

Hall suggests a four-stage theory of communication: production, circulation, use (distribution or consumption), and reproduction.

Each of these stages should be treated as —relatively autonomous,| as while each of the stages are paramount in defining the message being sent, there is limited control on how each moment will be articulated and understood by the viewer (Hall. S, 1973: 52)

Hermes highlighted that everyday use of the media produces different meanings for different audiences, and these meanings could also vary in different contexts. Television produces meanings at the level of encoding and the level of decoding, which can be related but are never identical.

This is due to the determining moments that can influence the texts at any stage along the circuit of communication (Hermes, 2010).

Interpretation of a message varies from person to person. Encoding/ decoding are helpful in elaborating the role of an audience and specifically allow for receiving messages based on individual level of experience. They serve as a strong fence in improving communication skills.

“The more scene changes in a message, the more new information is presented visually and, as a result, the greater the cognitive load on the visual encoding system” (Potter, Lang and Bolls, 2009: 150).

Actually, both encoding and decoding notify the translation of messages in an easily understandable and comprehensible manner.

According to Hall’s encoding-decoding model, the process of making meaning or decoding is also open to a number of interpretations as the ability of individuals to give meaning for a media text is determined by the social context they are living in.

Recognizing social factors, mainly class, Hall’s model distinguishes three decoding options of media content: dominant, negotiated and oppositional.

A dominant reading implies that the audience accepts the preferred meaning without question. A negotiated reading involves the audience understanding the preferred meaning, but opposing its application to specific cases. An oppositional reading implies that the audiences completely reject the preferred meaning (O’shaughness, 1999:59, William, 2003:195 and Griffin EM, 2006:378)

## **2.4.2 Reception Theory**

Reception theory is a more humanistic approach as compared to the previous audience study traditions. Davis and Baran define reception theory as “audience-centered theory that focuses on how various types of audience members make sense of specific forms of content” (2006:276). The focal characteristic of this theory, according to Williams, is its emphasis on the “ability of audiences to appropriate the meaning they want from popular media and cultural forms” (Williams, 2003:199).

Reception analysis is more concerned in understanding and explaining the way audiences make sense of media messages. Reception scholars believe that media texts are open to a number of interpretations.

Pitout explains the assumptions they hold on to support their argument as follows because very few messages are self-explanatory and transparent, we must engage with or act upon a text to

produce meaning...A text always contains blank (gap)... we fill these blanks with our knowledge, or private and public experience and our frame of reference, which is an inescapable part of our social and cultural life-world (2001:245).

The reception theory is interested in what audiences do with the media as the use and gratification theory does.

However, it does not confine itself in answering what people are doing with media in their everyday life. Instead, it goes beyond this.

This theory is also more concerned in understanding “how audiences actively engage in the process of generating meaning and the factors outside the media that shape the sense they make of media messages” (Williams, 2003:193).

According to Williams (2003:192), new audience research focuses on how audiences generate meaning from the media. The approach is interested in ‘what audiences do with the media’. It also aims at ‘understanding how audiences actively engage in the process of generating meaning and the factors outside the media that shape the sense they make of media messages.’

This approach sees the audience as active at ‘individual, social and political levels’ (ibid: 193). In line with the new audience research, reception studies have emphasized the power of the audience to resist the media with their ‘critical’ and ‘creative’ abilities.

The model says we interact with the media. We construct the meaning, we and other can listen and watch the same piece of media and understand it in totally different ways depending on who we are; based on our upbringing, experience, education, religion, politics, gender, ethnicity and etc. this model is popular since in 1970’s (ibid: 195).

In dealing with how audiences interpret media messages, there are two approaches. These are, the German reception aesthetics, also called reception analysis, and the encoding/decoding model of reception developed by the Center for Contemporary Cultural Studies (Pitout, 2001:243).

### **2.4.2.1 Reception Analysis**

Reception analysis has increasingly stressed the power of audience and audience's autonomy to interpret media texts as they wish. Reception studies put much emphasis to the power of audience as it derives from "their critical and creative abilities to resist the media" (Williams, 2003:201).

In relation to their freedom, Williams said that audiences can extract "positive meanings and pleasure from the output of the media, even when it is contrary and hostile to their views" (2003:206).

Unlike the previous audience studies that focused on factual and serious genres like news, great deal of reception studies focus on entertainment programs. Most of the reception studies in the 1980's are related with soap operas, romance novels and women's magazines (Eldridge et al. cited in Williams, 2003:198).

They also devote much attention to one section of the society that is, women readers, viewers and listeners (Williams, 2003:198).

Reception scholars also prioritize the issue of pleasure. These scholars claim that audiences' enjoyment is an interpretive engagement that shows the runaway of their problems or negotiation of audiences with media messages (Croteau and Hoynes 2003:297).

They argue that the pleasure we derive from the media will take us in to an imaginary world through which we can escape our everyday problems (Pitout, 2001:259).

This is also supported by Williams, who points out, "Having fun, taking pleasure from and indulging in fantasy in the process of media consumption is an act of resistance, a politically progressive stance against the dominant ideology of the established order" (2003:201)

### **2.4.2.2 Contemporary audience reception**

At the heart of contemporary media studies and the study of audiences lies a curious paradox. Technical questions of media production and distribution aside, the inherent aim of critical media and communication studies is to explore how recipients of mediated texts create meaning.

The task of assessing the contribution of reception studies and reception theory to the contemporary study of media audiences is further complicated by the fact that these terms have come to describe a range of diverse and only partially related theoretical traditions (Nightingale, V, 2011: 230-231).

Even though the universal aspects of audience reception has increased linearly with enhancement of reception studies, no significant effort has been made to speculate them in systematically ordered manner and to let them act as a guide for analyzing, planning and designing empirical reception data.

Livingstone describes reception studies as the body of work that focuses on the interpretive relation between audience and medium, where this relation is understood within a broadly ethnographic context. (Livingstone, 1998: 237–238). Actually, this definition fail to include diverging methodological and conceptual traditions.

According to Staiger, reception studies are defined by not being a hermeneutics or truth- finding of the meaning of the text rather the engagement of historical and theoretical enterprises (Staiger, 2005: 2).

Unlike Livingstone, he includes a variety of methodological and conceptual traditions and was also able to differentiate some basic approaches regarding queries of audience reception such as behaviorism, cognitive psychology, and psychoanalysis, conflict of theory and functionalism.

Since the most focal way of empathizing audience and media is to deeply think the changing role of media technology and use, it is very crucial to analyze the contemporary audiences' level of reception and arrange information accordingly.

According to Holub, Reception Theory was a revolutionary approach to contemporary literary criticism which pays attention to the function of the reader in a process of literary experience and is also considered as a reaction to social, intellectual, and literary developments (Holub, 1984: 1).

Because audiences are not all the same, there should be different ways of convoking audience reception either collectively or individually based on the nature of their social life.

Therefore, interrogating the way audiences perceive incoming messages is often profitable as it has something to do with refining and re-defining the disseminated information.

The relationship of work to work must now be brought into this interaction between work and mankind, and the historical coherence of works among themselves must be seen in the interrelations of production and audience reception (Jauss, 1982: 15).

Unlike literal theorists, contemporary media reception scholars often face blurred textual forms which usually lack clear textual boundaries.

Schroder has attempted to construct an empirically based, multi-dimensional model of media reception featuring six dimensions called Motivation, Comprehension, Discrimination, Position, Evaluation, and Implementation.

He vividly notes that reception analysis must distinguish between readers' subjectively experienced agreement or disagreement with the media text on the one hand, and the researcher's evaluation of the role played by readers' positions in hegemonic struggles (Schroder, 2000: 236).

Generally speaking, the contemporary audience reception theory vividly prefaces the concept of audience involvement and how the media and audience come close together in a process of literary experience and meaning production.

Actually, novel concepts coming out of this theory directly determines the way we currently understand and interpret different literature, arts and the world as a whole.

In the context of converging mediated communication where single individual texts are ever harder to define or only constituted on an individual level, the temptation to study audiences in separation from texts is only heightened by the methodological difficulties faced for the

contemporary researcher by acts of reading (Nightingale. V, 2011: 247). Basically, it is mind boggling to notice the paradigm shift of the audience reception theory.

### **2.4.3 Uses and Gratification Model**

A uses and gratifications approach to the study of communication was first formally outlined by Katz. He suggested that communication research should reverse the traditional question of what the media do to people, and ask instead what people do with the media (1959: 1).

Katz et al outline the basic assumptions of a uses and gratifications approach. First, the audience is active, and thus much mass media use is goal directed. Second, the initiative in linking need gratification with media choice lies largely with the audience member. Third, the media compete with other sources of need satisfaction.

Finally, the gratifications sought from the media include diversion and entertainment as well as information, and these will vary according to the social roles and psychological disposition of individual audience members (Katz et al, 1973). People usually seek to satisfy their various need through media and thus it is the responsibility of the media to differentiate the participant's level of understanding and disseminate information based on the audience's interest.

Uses and gratifications also distinguish between activity and activeness to better understand the audience. Activity refers to what the media consumer does whereas activeness refers to the audience's freedom and autonomy in the mass communication situation.

Activeness is relative and also varies within individuals by time of day and type of content (R. West & L. H. Turner, 2004). It should be noted that audiences are not always active participants even though they have enough self-awareness of their own media use.

According to uses and gratifications theory, the mass media constitute a resource on which audiences draw to satisfy various needs. Thus, the uses and gratifications approach accommodated an understanding of audience members as active agents within a social network rather than fragmented individuals within a monolithic mass.

Furthermore, the model acknowledges media content and how attitude change extends to include the audience's knowledge, behavior, beliefs and value systems (Abercrombie, 1996: 141).

Even though the use and gratification approach is the pioneer for novel audience researches, it has its own drawbacks and is often challenged on various grounds. Because it is not devoid of criticisms, different scholars criticize this theory in different manner.

Some audiences may remain dormant and thus participate passively but that does not mean they will not influence the media. Hence, a great emphasis should be given for both active and passive audiences.

#### **2.4.3.1 Limitations of the uses and Gratifications model**

The Uses and Gratification theory is not complete by itself. It has its own weaknesses. The first drawback of the paradigm is that researchers are unable to put clearly and distinctly how much active/ passive television viewers are (Smurthwaite, 2004).

Researchers believe viewers to be active and conscious while they are watching. Nevertheless, there are conditions that force viewers to watch television, and due to personal discomforts; they could not be critical on what they are watching.

For instance, functionalists believe that if viewers insist to watch, they will find some gratifications from any use of media<sup>1</sup>. Besides, Rubin (1994: 424) explains that “activity itself has been treated as variable rather than a description or prescription of the audience.”

The other problem with the tenet according to Abercrombie and Longhurst (1998) is the difficulty of measuring satisfaction. Some terms related with the paradigm include things like needs, consequences, motives and behaviors, and they also relate a variety of meanings to ideas like motives, uses and gratifications<sup>2</sup> (Rubin, 1994).

As a result, it is difficult to know the exact gratifications viewers obtain from watching. This is due to intangible and intrinsic nature of concepts used in the study. Since human nature/characteristics is/are too complex, it is hard to state factors that may affect data collection (Smurthwaite, 2004). Moreover, retrospective self-report has own limitation.

Viewers may forget or may be unable to express completely what satisfaction they got in the past. They may give what they heard from other viewers<sup>3</sup> (Infante, Rancer and Womack, 1993). Lin (1996: 575) adds that the theory “--- lacks an empirical distinction between needs versus motivation as well as the difficulties involved in measuring gratification of needs.”

That is, it is difficult to draw a concrete boarder line between needs and motivation. And it is also hard to calculate how much audiences are satisfied and achieve their goals (Abercrombie and Longhurst, 1998).

Furthermore; many researchers for its individualistic and psychological nature, which ignores socio cultural contexts, have criticized the theory. As a result, research findings cannot be used on broader scale<sup>4</sup> (Rubin, 1994, Infante, Rancer and Womack, 1993).

In addition the theory is deficient in focusing on the content of media output. It emphasize son knowing why people use media not on what people get from media production. Moreover, it always assumes that media are organized for gratification function only (Downing, Mohammadi and Srebery-Mohammadi, 1995).

## 2.5 Factors that affect TV Viewing

Everything that has been seen on TV will not be understood and analyzed by viewers. In other words, whatever an audience is enthusiastic to watch and whatever s/he actively involved in the activity, it doesn't mean that she/he can comprehend all things.

There are cultural and psychological factors that hinder full drawing of meanings out of a text (Downing, Mohammadi and Srebery-Mohammadi, 1995).

### 2.5.1. Culture

The world is occupied with immense number of cultures. As one goes from village to village, the culture differs. The views of the world are also shaped by culture. Representations/meanings that we give for events depend on our past experiences. People gather information and knowledge that resemble their cultural perspectives (Infante, Rancer and Womack, 1993).

Meanings of messages are always attached with experiences that we have in mind. Audiences according to pre-arranged signals can interpret texts of television. These signals are developed from the culture in which audiences grew up (Samovar and Porter, 1991).

Culture is also an entire sequence of life. Understanding of the world is fetched from streams of culture that are acquired through experience<sup>5</sup>.

Audiences expect TV programs not to be beyond ones' cultural make up in which s/he is growing up (Samovar and Porter, 1991).

It is obvious that Ethiopia is a home of diversified culture, language and practices. Its people understand the world in different ways. As a result, for a single program in multifarious culture, satisfying its viewers will be difficult and challenging since meaning is highly dependent on culture.

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<sup>1</sup> <http://www.aber.ac.uk/media/Documents/short/usegrat.html> Accessed on December, 2021.

<sup>2</sup> <http://www.aber.ac.uk/media/Documents/short/usegrat.html> Accessed on December, 2021.

<sup>3</sup> <http://www.aber.ac.uk/media/Documents/short/usegrat.html> Accessed on December, 2021.

<sup>4</sup> <http://www.aber.ac.uk/media/Documents/short/usegrat.html> Accessed on December, 2021.

<sup>5</sup> <http://www.aber.ac.uk/media/Documents/short/usegrat.html> Accessed on December, 2021.

TV audiences in general had undergone through many civilizations, which descend from their ancestors. These civilizations (cultures) perceive the world according to their own cultures. That is, the meaning they give to a message that they get from TV varies/changes from culture to culture, from time to time and from context to context (Samovar and Porter, 1991).

Supporting this idea, Fiske (1990: 46) says, “Meaning is not an absolute, static concept to be found neatly parceled up in the message. Meaning is an active process.”

This is resulted from the beliefs, values and attitudes conditioned by culture. Beliefs viewers develop in life time have great impact on satisfaction. Viewers are more interested in programs that go in harmony with the environment in which audience are nurtured (Infante, Rancer and Womack, 1993 and Samovar and Porter, 1991).

### **2.5.2. Perception**

Perception is an intrinsic process by which viewers change physical representation of the external world into internal experience. Using this process, people select, evaluate and organize things in a way they can understand (Samovar and Porter, 1991).

The beliefs people have, the value they give to things, the attitudes they develop about them, the social organizations they participate in, and other factors affect individual’s perception while watching.

Perception can also be affected by cultural, economic and political beliefs of audiences. Accordingly, audiences watch television and interpret messages depending on the beliefs they have. The audiences’ interpretation power leans on a number of factors outside the text.

These, besides the above, include class, gender, age, education and ethnicity. Previous knowledge and experiences can also affect<sup>6</sup>.

In addition, places of watching television affect meaning construction process and then dissatisfaction with programs may happen. Audiences who watch TV in distractive situations decode meanings differently from those who watch alone in a quiet room.

The decoding/encoding process will be attested by viewers' background, the mood they are in, the environment and other factors (Morley, 1986). Interpretation of media messages does not stop at the individual level people talk about the program with their friends, families and try to send a message on how they interpreted or understood the message.

And further, people can demand together to change or improve a media message. (Croteau and Hoynes, 1997)

Besides, ethnic bias can also affect viewers' satisfaction that they could probably maximize from viewing. If the intended programs are believed to be from another tribe, and if the viewers have a developed hatred, they will be dissatisfied with the programs they watch (Samovar and Porter, 1991).

Moreover, political tendencies may also have an effect on perception and then on satisfaction. Especially in our country where ethnic based politics is practiced, thus, political attitude may blindly push people to hate the program.

Education and experience, furthermore, influence the deduction of meanings. Since the perception power of people differs according to educational background and experience, the satisfaction level will also varies (Infante, Rancer and Womack, 1993 and Downing, Mohammadi and Srebery-Mohammadi, 1995).

This deals with giving attention and recognizing aspects of the content as familiar/unfamiliar, and relating the content with prior knowledge (Perse, 1990).

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<sup>6</sup>Hanes, <http://www.aber.ac.uk/mwdia/students/pph9701.html>) Accessed on December, 2021

### **2.5.3. Demographic Factors**

Some of the characteristics of audiences that affect satisfaction include social class, age, gender, educational background and regions of residences of audiences. Scholars like Morley (1986) find out that there are clear differences of media usage in audiences' everyday lives depending on their gender.

Factual programs like news and sports are preferred by men, while fiction, soaps and dramas get priority by females. Women watch TV doing other house chores while men watch the program extensively.

Men have the control power over the programs. For a man who stays and works outside home, television is used for relaxation; for a woman, on the other hand, the home is often a work place and therefore, the work continues in the evening's television show (Downing, Mohammadi and Srebery-Mohammadi, 1995 and McQueen, 1998)

Morley (1986) stated that there are differences of media usage in audiences' everyday lives depending on their gender. In Ethiopia recent time, from experience, almost all of the citizens give attention to the politics though women also watch political programs.

Still programs to be watched by the family are determined by the head of the house. Sometimes they will be pushed to watch the programs they do not want to. They will also miss their favorite programs. As a result, the attitude towards the program will be negative (McQuail, 1997).

Furthermore, educational background, environment, and class status affect satisfaction. A well-educated viewer will face difficulties to get a satisfaction from media since s/he has passed many experiences (McQuail, 1987).

### **2.5.4. Personality**

Infante, Rancer and Womack (1993: 140), quoting Allport (1937 : 48), defines personality as "... the dynamic organization within the individual of those psychological systems that determine unique adjustments to his environment."

Human traits differ from person to person. These traits may come from biological, environmental sources or from both.

For example, a study shows that rigid and dogmatic people accept the message and are satisfied with it if they give credibility for the source.

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

Personality is difficult and complex since television broadcast covers millions of audiences. Hence, stating all personalities is very difficult. Once a viewer has put feelings pro or con on a certain program, enjoyment depends on the outcome.

Positive attitude arouses anticipations of positive outcomes. Negative attitude inspires anticipations for negative ones.

(<http://www.lucidexperience.com/HypnoPapers/529.html>) Accessed on December, 2021)

Boring ways of presentation, poor quality of services, unreliability, partiality in reporting, incomplete presentation and unfulfilling other qualities of journalism have the power to spoil the taste of TV programs.

Facts that are given should be new to the viewers.

If not, their attraction and satisfaction power will be very low (Infante, Rancer and Womack, 1993 and Kovach and Rosenstiel, 2001).

Katz and Lazarsfeld (1964: 23) state that “--- an individual’s attitudes or predispositions can modify, or sometimes completely distort, the meaning of a given message.”

Audiences seek gratifications from TV differently. Some need information that substantiates their established experience; while others need completely new information. Some need a calm environment while watching; others hate watching alone in hush context.

All these different characteristics of viewers affect the possible satisfaction audiences maximize from TV viewing (Livingstone, 1997).

## **CHAPTER THREE**

### **3. RESEARCH METHODOLOGY**

This chapter presents the methodology of the study; such as data collection methods, types of sources and sampling techniques of the study discuss in detail.

Research methodology refers to the way in which a researcher retrieves data from the selected sampling frame, methods for collecting data, instruments to be used and how the data is scrutinized and presented (Matseketsa and Mapolisa, 2013). It refers to the framework for extracting meaning from the data collected (Leedy and Ormrod, 2010).

This study is intended to find out what is the audiences' perception towards 'Netsa-Hasab' talk show program. So as to achieve this objective the researcher used mixed method; which it combines the qualitative and quantitative research design to carry out this study for the application and combination of several research methods. It is a method-appropriate strategy to establish the credibility of qualitative analysis. Reasons to mix the study is that a single method can never adequately shed light on a phenomenon. The term "mixed methods" refers to an emergent methodology of research that advances the systematic integration, or "mixing," of quantitative and qualitative data within a single investigation or sustained program of inquiry.

Qualitative methodologies were developed in social science contexts, and are based on the premise that perceptions of reality are subjective. Qualitative methods were chosen for reception research as they allow researchers to examine subjectively created social worlds and focus on how meaning is derived from social interaction (Lindlof, 1991).

Quantitative research methods involves the utilization and analysis of numerical data using specific statistical techniques to answer questions like who, how much, what, where, when, how many, and how. It as the explaining of an issue or phenomenon through gathering data in numerical form and analyzing with the aid of mathematical methods; in particular statistics( Aliaga, and Gunderson 2002).

The researcher also wants to know deeply whether they like or not the talk show program besides their perception because it is under the research question of uses and gratification. So the

discussion questions were prepared with both methods implies to answer all research questions properly. It helps to present the data in mixed way is highly preferable in order to make the thesis easy to understand than other audiences reception researches.

The basic premise of this mixed methodology is that such integration permits a more complete and synergistic utilization of data than do separate quantitative and qualitative data collection and analysis.

### **3.1 Research Location**

The researcher selected Addis Ababa city administration because the researcher lives in the city and familiar to the city which makes the data collection relatively accessible. Addis Ababa is the capital city of Ethiopia and the diplomatic city of Africa and the largest city of Ethiopia.

Addis Ababa city administration has 11 sub cities and 118 werdas. This is very wide population to cover with private researcher in this case I will select and cover one school called FREHIWOTE SCHOOL NO.2 in Nefas Silk Lafto sub city Woreda 7.

In addition the researcher interviewed Netsa Hasab program host to know the encoders perspective. The program aired once in a week, every Wednesday 9 pm.

### **3.2 Sampling Method**

In its distinctive features, sampling is the link between the study population and its generalization to the wider population. The units of analysis of a sample may be individuals, institutions and communities (Bloor and wood, 2006:153).

Due to the nature and type of this research, the researcher chose to take non-probability sampling specifically purposive sampling (sometimes referred to as Theoretical sampling) involves the selection of cases on the basis of the researcher's own judgment about which will be the most useful (Ibid).

In other words 'individuals are handpicked to be participants because they have certain characteristics that are believed to make them especially good sources of information.' (T.Orcher, 2005:251).

The sampling method to be used for this research was decided by the researcher taking into consideration the nature of the inquiry and other related factors. To qualify as a purposive sample, T.Orcher suggested that a researcher must:

- Establish criteria for the selection of certain types of individual. (As much as I can respondents should be with different educational background, age, place of growing up, gender, they must have been watched at least the show twice or two episodes and willing to share their idea with group discussion. However, all must be teachers) According to McQuail (1987) and Livingstone et. al (1994) Television viewing will be affected based on the person's different background. McQuail "one can say in summary ,that differently gendered media culture ,whatever the causes and the forms taken ,invokes different responses ,and that differences of gender lead to alternative modes of taking meaning from the media"(2000:176) Livingstone et. al. states that "Age is a major stratifying variable for the television audience a; it is known that amounts of viewing and broad program or genre preferences vary greatly in relation to age." (1994: 375)
- Have a reason for establishing the criteria. (Teachers are the master leader of the generation it is good to examine their perception and it is also easy to get them especially for me.)
- Take whatever measures are necessary to identify and contact such individuals. (2005:251)

Based on purposive sampling method participants for focus group discussion were selected. This study brings to examine the perception of 'Netsa-Hasab' talk show audience.

### **3.3 Data Gathering Technique**

- Focus Group discussion
- Personal interview

#### **3.3.1 Focus Group discussion**

According to Gunter (2000:42) 'The Focus Group Discussion method involves bringing together a group or series of groups of individuals to discuss an issue in the presence of a moderator'. This is discussed before by Basch, (1987: 434), that 'Focus group interviews are particularly well suited to collecting in-depth, qualitative data about individuals' definitions of problems, opinions and feelings, and meanings associated with various phenomena'.

As Darlington and Scott (2002: 79), 'Particular advantages of focus groups relate to the benefits of group interaction, such as the extent to which the cross flow of communication sparks ideas that would not emerge as easily in a one-to-one interview'. Groups also take the pressure off participants to respond to every question. Hearing others talk about their experiences, in a supportive environment, may enable participants to feel comfortable about sharing their own experiences.

There is one disadvantage of focus group in which one person may dominate the discussion in a way it might affect the group interaction. But Hansen et. al. indicates that this can be minimized by a skillful moderator (1998). In the focus group discussion I was careful to give each participant a chance to raise their opinion.

This research depends on focus group discussion as the key source of data. Wimmer and Dominic define focus group as "The focus group, or group interviewing, is a research strategy for understanding audience / consumer attitudes and behavior from 6 to 12 people are interviewed simultaneously with a moderator leading the respondents in a relatively free discussion about the focal topic"(1991:145).

Based on the criteria and the reason that has been given previously in purposive sampling I have selected Frehiwot School teachers for the group discussion. Firstly, I have talked to the HR director of the School to get permission. Then I have asked him to give me the personal information's of the teachers and he gave me everything I want. There are 144 teachers at all 116 are men and the rest 28 are women. From men teachers only 35 have Master degree and other 81 have degree, unlike the men

women teachers only 7 of them have Master degree and the rest 21 have degree. 30% were grown up in country side the rest 70% were grown up in Addis Ababa and also they have aged from 22-66.

Thus, the researcher conducted four focus group discussions with six participants in each group with 24 total numbers of respondents. Because from women teachers who have masters degree only 6 women were willing to share their idea, to make them equal with number in each group I have decided to make with 24 respondents. Also if the group participants become more than six it is hard to moderate to give them equal chance.

The focus group was organized in such a way as to have as one similar factor in one focus group as possible. This means the categories are: -

1<sup>st</sup> focus group- the participants could be with different age, place came from and teaching subject but they all are male with master degree,

2<sup>nd</sup> focus group- the participants could be with different age, place came from and teaching subject but they all are male with degree,

3<sup>rd</sup> focus group- participants could be with different age, place came from and different teaching subject but they all are women with degree and

4<sup>th</sup> focus group- participants could be with different age, place came from and different teaching subject but they all are women with master degree.

This was done to find out how that similar factor is expressed among the group and to see if the responses were differentiated because of other factors.

All the focus group discussion was held in a student's room at the Frehiwot School which the HR director has agreed to let me use. Before each discussion began clips from my sample video of the show was shown to the respondents to help them recapitulate the essence of the show.

I used an interview guide to have a semi-structured discussion and I was the moderator of the discussion but I had an assistant moderator to help me with noting down important ideas and their emotions while I was engaged with asking the question and maintaining the atmosphere. The interview was conducted in Amharic as it is the first language of the respondents. Thus the interview guide was translated in to Amharic.

The approximate time for the duration of the interview was about one hour up to one hour and thirty minutes depending on the type of the discussion and whether there were interesting discussions among the participants.

### **3.3.2 Individual interview**

Individual interview was used to collect data from the producer of the show to find out what his reasons for selecting his message. Thus, by using an in-depth interview, program producers / host of ‘Netsa-Hasab’ talk show could give out reasons and methods for encoding his preferred meaning and in order to explore more about the audience and the program.

### **3.4 Data analysis technique**

The researcher has considered the thematic analysis strategy to analyze the collected data. Since the data were collected through focus group discussion, to make sense of the data collected and to highlight the important messages, features or findings thematic analysis was applied.

According to (Boyatzis) thematic analysis is “a method for identifying, analyzing, and reporting pattern (themes) within data. It minimally organizes and describes your data set in rich detail. However, it also often goes further than this, and interprets various aspects of the research topic” (1998:15). Based on the thematic analysis procedure, the collected data would be coded and categorized. Then it would be analyzed in interpretative way.

All the interviews were conducted in Amharic and then it was translated from Amharic in to English language. After the transcribed material was read carefully eleven themes were chosen that is used to organize the data. Then each interview response was assigned in these themes. Then a possible relationship between these themes was explored. To make clear with explanation of respondents some numerical tables were used to present the detailed data in mixed way. I was also aware of the exceptional responses in each focus group that may have aroused due to the differences in the focus groups and each exception was studied separately to see in which thematic category the responses fit. Then an explanation of the responses in relation to each theme is discussed.

## **CHAPTER FOUR**

### **4. DATA PRESENTATION AND ANALYSIS**

This chapter deals with the presentation, analysis and discussion of major findings of the study. As it has been indicated previous chapter the study targeted at Netsa-Hasab talk show program audiences in Addis Ababa. The main purpose of this study was to examine Analyses of Audiences' perception to "Netsa-Hasab" TV talk show program: The case of Walta Media and Communication Corporate. To gather the required data for the study, a focus group discussion was employed as a major tool. I will present findings from the focus group discussions constituted of twenty four participants aged 22-66. And also some quote from the interview with the program producer/host of 'Netsa-Hasab' talk show program. Narration of the researcher with idea of respondents collected through focus group discussions. The finding will be presented; analyzed and interpreted with numbers and percentages using tables.

This chapter try to present and analyzed answer of all research questions stated in chapter one and main objective with factors that affect perception of audiences of Netsa-Hasab talk show program.

## 4.1 Results of Focus Group Discussion

### 4.1.1 Use and gratification of 'Netsa-Hasab' talk show

Audiences can have varied reasons for their preference to attend to a particular media program. Participants of this research have their own motives why they watch 'Netsa-Hasab' talk show program, even those who do not watch the show frequently. Let us look and assess reasons or factors that contribute to watch the program regularly. Most respondents intentionally watch 'Netsa-Hasab' talk show. Mostly, men are the common listeners of 'Netsa-Hasab talk show. The first one is those who watch regularly with high expectation.

FGD 1(6) – “I didn't like the show first but when I watch it more frequently I like it...it is best show I do not know why I did hate before”.

This response in the above tells us audience satisfaction comes from repeated exposure for particular media message. As we discussed before Palmgreen and Rayburn (1985) define satisfaction as a general feeling of contentment that results from repeated exposure to a particular content genre.

FGD 3(3) – “I like 'Netsa-Hasab' talk show very much. I have never missed a single program. I always watch to the show. It is very attractive political talk show I have ever known. It opened my eyes how our politics worked and I think I became critical at thinking or understanding different political questions.”

FGD 4(1) – “wow....it is the best political show ever I always wait it with curiosity because It makes me to understand the politics of our country”

Audiences watch media as source of enjoyment and they want it for their waste of time for watching the show. They do not need peculiar other value from the show except enjoyment.

As discussed in chapter two of audience satisfaction as McQuail (1997) states that Audiences with high level of satisfaction are expected to have their levels of viewing becoming more and more frequent accompanied by less and less complaining behavior. The participant's responses feeling tell us the above behavior towards the show.

The second one is those who watch the program sometimes or accidentally. Their reason for this is they do not have interest in watching media. Also they think the use of media does not have real satisfaction. And some of them have no reason.

FGD 4(2) – “I watch the show rarely and I like it... however, I do not want to waste time in searching fake satisfaction. I am adult I have to make money to construct my life that is real satisfaction wasting time in watching some political debate is not satisfied at all. I also do not check Facebook every day. When I have free time I met my friends or I watch one movie but I am not that much movie fan. At all I am not media fan.”

FGD 1(3) – “it is good but I watch it in rare times accidentally even I have no reason”.

All audiences have different characteristics that affect their possible satisfaction audiences maximize from TV viewing (Livingstone, 1997).

The third one is those who watch the show when the episode is viral on social media or public agenda. The reason is they think there is no new idea in the show.

FGD 4(4) – “sometimes it has been unexpected but generally has no new thing. So, why would I waste my time”

Also audiences need to gain some unique and new facts, ideas from their media usage. Facts that are given to viewers should be new to the viewers. If not, their attraction and satisfaction power will be very low (Infante, Rancer and Womack, 1993 and Kovach and Rosenstiel, 2001).

The last one is from women those who watch the show frequently not every week without interest. The reason is time it aired is overlapped over the series drama that they attend everyday but other family members change into “Netsa-Hasab” and they watch without interest. Morley (1986) stated that there are differences of media usage in audiences’ everyday lives depending on their gender. In Ethiopia recent time, from experience, almost all of the citizens give attention to the politics though women also watch political programs. However, my assumption didn’t work for all women respondents. Still women respondents have in both the focus group prefer to watch

drama. Morley (1986) argues that there are differences of media usage in audiences' everyday lives depending on their gender.

FGD 2(4) – “since the TPLF war is started I want to listens news or current issue interview than discussion of political conspiracy or entertainment.”

However, even those who like the show don't watch it every week their reason is the show has low commitment on breaking issues. So, the audiences need to seek current issues under the circumstance of civil unrest.

Some others those who like the show but they don't see regularly because of the work load.

FGD 2(6) – “I think I am not a regular viewer of ‘Netsa-Hasab’ talk show program.. don't get me wrong here..... I watch to ‘Netsa-Hasab’ whenever I get the chance. Yet I miss it sometimes. It is not because I don't want to watch but because of the nature of my work.....I have two works additional to teaching then I want to get sleep I can't even wait to see the 8 pm news. So this is why I said I am not a regular viewer.”

There are two kinds of responses on where and with whom they see the show. The first response is those who watch the show lonely however their reason is different.

FGD 1(2) – “I watch the show on my lonely from YouTube I can't concentrate to watch with in a group. Even if when I watch with my family I will repeat it on the next day. ”

The second response is those who watch the show with their friends or family. The show aired time is at night most of the respondents watch it with family. It supports the idea of Livingstone “some need a calm environment while watching; others hate watching alone in hush context” (1997).

FGD 4(6) – “I can't watch TV lonely most of the time I see the show with my family.”

FGD 2(1) – “I lived with my two friends we watch the show together.”

At the era of internet, there is an assumption for media audience’s time convenience does not bother that much they can get it on YouTube that every program has been uploaded. Most respondents have watched some most viral episodes of the show on YouTube however still they prefer to watch on regular time in television. And some respondents don’t want to watch on YouTube without specific reason.

I noticed that their teaching subject have big impact on choosing of particular media usage. The next two respondents have same place of grown up (Addis Ababa), almost similar age (30 & 32), similar education level (degree), similar gender (men), only their teaching subject is different (physical education & civic and ethical education).

FGD 1(1) – “It is my priority to watch sport even the highlight than political show or news.”

FGD 3(6) – “I have planned to be politician because I got more from my subject (civic and ethical education) politics will lead everything. It is not only me all civics teachers have curiosity for politics.”

	<b>Number</b>	<b>Percentage</b>
Like and watch frequently	15	62.3%
Neutral and watch sometimes	6	25.2%
Hateand watch sometimes	3	12.5%

*Table 1: uses and gratification of ‘Netsa-Hasab’*

Generally, majorities 62.3%of participant watch the show and like it. Others 12% watch sometimes even they don’t like the show. Far from the show there are other factors that affect audiences’ satisfaction towards Netsa-Hasab talk show such as economic and civil unrest.

The participants have their own unique character, behavior and taste towards media usage with similar age, workplace, residence and gender.

## 4.2 Perception towards ‘Netsa-Hasab’ talks show

There are different kinds of responses about the relevance of the show to the audiences.

FGD 4(2) – “the show relevance is that our question is asked to the right person instead of discussing the problems with our friends and getting upset.”

They search way to address their question for the government officials. In this reason they select Netsa-Hasab talk show as their way of getting their answer because the show collect question from the public through rough research.

FGD 1(5) – “as I said before the show represent to address public questions and that enhance accountability of government officials.”

The next response is different from the above it inclines to believe that the show has public questions but it is not their priority.

FGD 3(3) – “the show is about political conspiracy testimony and confession.”

Also they see the talk show as the guest is coming to testify on what others have done in the politics town or to confess on what he or she has done during their prime of authority lonely or within a group. Most of the participants have agreed with the above response. They also say Netsa-Hasab has lack of problem solving ideas also the host have admitted.

FGD 2(2) – “The relevance of Netsa-Hasab talk show becomes true, only by government support. Our way of politics is full of blame and abject the past government. It is simple that one journalist invite past officials to confront what they did in their prime. The hardest part is inviting current officials but they are not willing to give truth.”

The participants have faith on Netsa-hasab talk show will shape the political culture; enhance accountability and transparency of the government officials if it continues without government intervention or termination. Generally, some participants think that the show collects their internal question to address it to the right person to be answered. They assume the show as their representative in political stage.

In addition to age difference, place of grown up, gender, education level I understand that the audiences’ political understandings also affect their perception of media message and also satisfaction will stand under more complains.

The host of the show Simeneh Bayfers said that;

The show has intension to address the problem that highly raised in the public also try to examine the work and authority of political and social leaders. Netsa-Hasab talk show program is to promote the culture of free dialogues and discussions among the society and to bring social sage to the current political polarization. Hence people can exercise finding solutions during differences in their thinking even when things are in worse situation like conflicts.

I conclude that the audiences have common understanding towards the show as the host intension.

#### 4.2.1 Compatibility of the guests with the content

Guests compatibility	Number	Percentage
Like	22	91.6%
Dislike	2	8.4%

*Table 2: compatibility of guests to the content*

They think that Netsa-Hasab content is selected and modified based on who is the guest. They also think the show invite someone to ask about his responsibility range not about other theory of politics. They also give priority for the show because of the above character of the show.

FGD 1(3) – “I want to see the responsible person to speak to the ground reality. Also his response is more useful than someone with doctorate degree in politics.”

FGD 2(6) – “I prefer to see the reality than fantasy hodgepodge of our politicians about other countries politics.”

As the above responses the participants have intent to watch political talk show when the content comes to the ground reality with the responsible person. As their response Netsa-Hasab has qualified their qualification.

They say guests are the responsible for some problem that is why the compatibility makes them followers of the show.

Also they prefer to listen any response from the responsible person in this case respondents give priority for the show. The host of the show said that “I do prepare the question that the public wants to hear when after the guest is decided.”

Thus, the majorities 91.6 % of respondents have liked the compatibility of guests to the content of Netsa-Hasab talk show.

#### **4.2.2 The host as factor of deliver message**

The host of Netsa-Hasab talk show (Simeneh Bayfers) takes a responsibility to revoke the truth with different kind of unexpected bombarding questions and strong confrontation.

That makes him unique and the audience called ‘the confessor’ and ‘the fearless’ and they appreciate his daring to ask every aspect of the idea whatever it is without hesitation.

<b>Perception</b>	<b>Number</b>	<b>Percentage</b>
Positive	17	70.8%
Neutral	5	20.8%
Negative	2	8.4%

*Table3: audience’s perception towards the host*

According to the host of the show speaks about the feeling of the guests. Some of the guests are not happy to go with him because of the confession genre. On the other hand audiences like it.

There are some good positive descriptions of participants about the host of Netsa-Hasab talk show without any compliment takes 70.8% of them.

FGD 4(6) – “I love the host’s motive and confrontation; it should be twice a week to get all politicians. He (the host) is the best journalist ever on the politics. His character, seriousness and knowledge about the politics makes special to watch his show just I watch it because he is best.”

FGD 4(1) – “He doesn’t miss the path of confrontation in every direction and make the guests frustrated with unexpected follow-up questions.”

They say his evidence capacity of Netsa-Hasab makes them followers of the show as the special character. Most of the time they start the show accidentally however they doesn’t turn off instead finish it with concentration. They also remember that his way of confession make the show special also they called him “the confessor”.

FGD 2(3) – “he is tough guy. I always feel pity for the guests. The confessor....hah (satisfied smile).”

FGD 1(2) – “he is nightmare of our politicians. His way of presentation impressed me and others a lot.”

FGD 1(2) – “other journalists should follow his foot step to be courage and stand with truth.”

FGD 3(2) – “I watch the show because of him (the host).”

FGD 1(4) – “I love him because he asks my wish to asking.”

FGD 2(1) – “he is courageous, audacious and fearless in confrontation.”

When they speak about the host of Netsa-Hasab talk show I understand that they doesn’t have anything to complain with the host courage, question flow and confrontation. Also they watch the show because of the hosts’ character.

The next response about the host is good responses with some compliment and it takes 20% of them.

FGD 3(3) – “he fascinate me a lot but why not he leave the station. I don’t know I always forget Walta after listing all channels and for me it is not that much interested channel.”

FGD 3(4) – “of course it is the only program that most of peoples know from the station.”

FGD 1(3) – “I admire him. He put best unexpected and interesting questions but sometimes he would take worthless question.”

Therefore the audiences do not just watch the program. They tend to look other factors such as station and presenter. When we come to the station some of the participants have agreed that Walta TV is more forgettable station than others. They argues that the station affect the programs popularity.

The third response is from those who hate the host completely without excuse and it takes 8% of total population. They have negative perception towards the host.

FGD 2(5) – “the host is rude and he is sometimes being negative without reason for confrontation.”

FGD 1(1) – “I hate the show because the host has ugly bias taught about some clans.Letus see his interview with professor Ezekiel Gabisa and Bekele Gerba, he reflects hate for them and their clan whatever he said is doesn’t matter.”

The show host has general response about ethnic bias “I have heard many questions about ethnic bias of my program, But I do not reflect ethnic bias. Those who say this doesn’t attend my program only they watch it when their clan representative is becomes my guest.” This might be the effect of ethnic politics of Ethiopia. It supports the idea rose in chapter two Samovar and Porter states that “if the intended programs are believed to be from another tribe, and if the viewers have a developed hatred, they will be dissatisfied with the programs they watch” (1991).

However, whatever he said if the audiences feel that in the show there is another factor that affects their view of point.

I noticed that ethnic based politics itself is a huge factor for audience satisfaction and shape their understanding of media message.

It supports the idea of Samovar and Porter states that “if the intended programs are believed to be from another tribe, and if the viewers have a developed hatred, they will be dissatisfied with the programs they watch” (1991).

Also says that they are dissatisfied towards Netsa-Hasab talk show because they hate the host. This supports the idea of Infante, Rancer and Womack, if they dislike the source/speaker, whatever true and accurate it is, they will not swallow it (1993).

Generally, most of the participants (70.8%) have a strong satisfaction towards the host of Netsa-Hasab talk show Simeneh Bayfers. Also they watch the show because of his specialness of courage, confrontation and wide knowledge of the politics. Few participants (8.4%) have negative attitude towards the show because they think the host have negative attitude or hate towards their clan.

It supports the idea that ethnic bias can also affect viewers’ satisfaction if the intended programs are believed to be from another tribe, and if the viewers have a developed hatred, they will be dissatisfied with the programs they watch (Samovar and Porter, 1991).

Moreover, political tendencies also have an effect on perception and then on satisfaction. Especially in our country where ethnic based politics is practiced, thus, political attitude may blindly push people to hate the program.

I also understand that the host of talk show program is pillar of the show in every aspect. When the host is very attractive the show will very popular and audiences become satisfied and watch the show frequently.

If the host is not that much attractive the audiences’ perception will decrease into negative towards the show generally.

I conclude that audiences have positive perception (91.16%) with the host of Netsa-Hasab however, there are some complains.

### 4.2.3 Respondents' reception of the message

There are two kind of responses for do they change their mind after the show about the guest or the discussion point.

	Number	Percentage
Additional information	10	41.6%
New information	6	25%
Complete mind change	8	33.4%

*Table4: reception of the message*

The first respondents are those who get additional wide information in addition to their narrow bruit or gossip about the guest from the show and take 41.6% of them.

FGD 3(6) – “the show most of the time elaborate briefly the rumors around any party or organization or any politician. That helps us to get wider truth either about person or party.”

The second respondents were not interested in politics for a long time when they tend to politics after the coming of Abiy Ahmed. They watch Netsa-Hasab talk show to understand our country politics and always surprised with it also take 25% of them.

FGD 4(5) – “Unfortunately, I hadn't interest in politics almost my entire life. And now I have enough information about our politics. Netsa-Hasab is one of my sources of this political information from the mouth of compatible politicians.”

The third respondents are those who change their mind after the show towards the guest or some case of discussion they take 33.4% of the respondents.

FGD 3(7) – “there are different inappropriate name given to some politicians that we take as truth. Then every time after watching this show I said ‘what is going on this damn politics?’.”

Sometimes they do not want to believe what they get from the show however it is true they accept it. Our country political space affects audiences’ way of acceptance to the media message.

### **4.3 Overall approaches of Netsa-Hasab talk show presentation**

#### **4.3.1 Character of the show as factor of deriving meaning**

Every program has its own unique character that differs one from the other. This character may have effect on how audiences perceived the message and their satisfaction.

Respondents have similar understanding on that Netsa-Hasab doesn’t give comfort for guests because of its strong character.

FGD 4(6) – “the show starts seriously and ends seriously. Sometimes I feel pity for guests.....the show doesn’t give space of thinking. I feel their (guests) stress in the middle of confrontation.....that is his (host) way of revoking truth. He doesn’t give small shaft of smile throughout the show. That create mood of hardness in the conversation. I want to know their inner feeling and how they communicate with host after the show.”

The participants had different view of perspective towards treatment of the guests in FGD one. I place their argument as follows.

FGD 1(1) – “he is rude. He doesn’t understand the guests’ situation.”

(3) – “that is not issue of understanding guests’ situation.”

(1) – “yes it is. He didn’t treat them well also he does not have any respect.”

(3) – “Since they were willing to come answer the question there is no need of well treatment because they are politician.”

(1) – “why politicians doesn’t deserve respect?”

(6) – “it is a well-known generalization that politicians are not trusted. So he (the host) should use different way of revoking their real answer otherwise it seems to propaganda.”

(1) – “why not he use another way better than this hard and frustrating way. It doesn’t make sense.”

(3) – “I think this is your personal taste despite most of us like it this way.”

Whether they like it or not the above argument gives us the hard ways of presentation makes the show peculiar from others and attract the audiences positively and negatively. The hardness characters of the show make some participants bored.

Personality is very difficult since television covers millions of audiences. Once a viewer has put feelings pro or con on a certain program, enjoyment depends on the outcome. Positive attitude arouses anticipations of positive outcomes. Negative attitude inspires anticipations for negative ones. (Accessed on November, 2021)

The respondents have given the reason why they prefer Netsa-Hasab talk show from others with some comparison and another way of evaluating how they see the talk show. Most of the participants have select three political talk shows to compare each other. These are: - ‘Kela from Ahadu TV’, ‘Benegerachin Lay from Arts TV world’ and ‘Netsa-Hasab from Walta TV’.

Some said that all of these talk show programs are good enough but Netsa-Hasab is the best. Their reason is the other two (Benegerachin Lay and Kela) has soft way of presentation than Netsa-Hasab talk show. All of the respondents have the common feeling about both (Benegerachin Lay and Kela) has soft way of presentation when comparing with Netsa-Hasab.

They like the show because of its hard talk character. Also they do not give priority for ‘Kela’ because it has boring way of presentation. As we discussed before Infante, Rancer and Womack (1993) and Kovach and Rosenstiel (2001) state that boring way of presentation on talk show programs will affect audiences’ satisfaction towards the program.

Most of the participants have similar feeling that Netsa-Hasab and Benegerachin Lay are on same level according to attractiveness and interestingness. They like both hosts, way of presentation, guests variety.

One women participant says that she prefer Benegerachin lay because of the hosts' character and way of presentation than Simeneh.

Others say that they always remember Netsa-Hasabs' dialogue than other talk shows because of its hardness and strong character of the host.

Some participants put comparison between Netsa-Hasab and Benegerachin Lay.

1. Netsa-Hasab has strong way of presentation and Benegerachin Lay has soft and slow.
2. Personal character of Simeneh is more attractive and preferred for political agenda and Derejes' personal character is also good but second choice.
3. Questions of simeneh are also more interesting and relevant than Dereje.
4. They also prefer Netsa-Hasab talk show as best in level of importance.

Some women participant say Benegerachin Lay has entertainment programs but Netsa-Hasab has lack of it at all. And they give their priority for Benegerachin Lay however, male participants like Netsa-Hasabs' hardness also they argue that politics should be hard.

More than half of total respondents have agreed that Dereje's language is easier to understand than 'Netsa-Hasab'. Also most of the respondents have agreed that Benegerachin Lay has better studio setting and video color. Generally, participants have satisfied with Netsa-Hasab talk show and its host. But there are some differences between them in order to compare the host with other host.

Some of the respondents claim that there were no strong talk show programs for long time in our media industry that is why Netsa-Hasab has a huge name.

They state that questions that raised in the show lonely another peculiar character of Netsa-Hasab. According to the majority respondents' response its hard way of presentation, evidence capacity, the questions and other characters made most episodes viral for public agenda.

### **4.3.2 Questions of the show as way of deriving meaning**

Though, respondents didn't have always similar feeling to the relevance of questions rose in the show based on the guest and the case. Some respondents put the relevance of the questions in to half of relevant and half of not relevant.

FGD 4(1) – “first I see the guest or the issue proximity to me then questions relevance come next. For example the interview of Tamrat Layne has no proximity to me with all perspective so the relevance of questions doesn't matter. Because he is not a politician yet also he has no effect on the current politics. First the guest itself have question of relevance to me. ”

FGD 2(2) – “sometimes I wish to be the host to ask few questions that didn't rose on the show but they are important.”

FGD 3(3) – “there were different issues rose on the show that didn't make any sense however most issues were impressive based on their relevance.

Another some participants of FGD have given appreciative response to questions relevance of the show.

FGD 1(5) – “I believes that the host has good social issue advisor he always come to the screen with social issues that have been need response of the responsible person.”

FGD 4(5) – “I always appreciate him because he raised my questions and those questions were relevant personally.”

FGD 4(4) – “I assumed that the show has text or call address that every person sent questions. Without the support of this the questions were perfect as one of the public.”

FGD 3(7) – “it is not easy to be the focus of millions and all of them expect different thing. When I got different people with positive attitude towards the show I conclude that Netsa-Hasabs’ questions were relevant at all.”

Thus, respondents have measured the relevance of the questions based on its proximity to their personal, social and economic life. I conclude that majority of the respondents have perceived the questions rose in the show similarly.

Most of the respondents (76%) have discussed the show with their family or friends. Others (24%) do not discuss it unintentionally.

FGD 3(7) – “as I said before we always discuss the issue with my friends and we exchange different view of perspective.”

FGD 1(5) – “sometimes we start the discussion before the show is ended when the issue touches our emotion.”

FGD 1(6) – “after long hot discussion with my friends we share common understanding about the issue or guest when one of us make discussion with others reflect our understanding to them.”

The above response supports what Croteou and Hoynes states about interpretation of message not being only the result of individual thinking but also shaped by the discussion with friends and family (1997). Majority of the respondents have discussed after the show with their friends in reason of mutual understanding of politics. Some women respondents do not have desire to discuss the politics.

#### **4.4 Expectation as factor of satisfaction**

As we discussed in chapter two audiences' satisfaction differs based on their expectation. When, the show match with their expectation satisfaction will happen. The respondents have amazed because of that the show exceed their expectation.

FGD 3(7) – “I expect some of the show but with some point I clamp for respect.”

FGD 2(3) – “I'm sure that some part of the show out of anyone's expectation.”

FGD 1(4) – “when I see the trailer I expect something based on the guest the show surprised me on another way.”

FGD 4(1) – “sometimes we expect special program but it happens on the reverse.”

Respondents have different kinds of comments to see in the Netsa-Hasab talk show program for the future. Some respondents have faith on the show that makes something special in this country politics.

Respondents have satisfied with the current form of the show, however there are some comments given to update the show.

FGD 3(6) – “if the show starts accidental interviews it would be fantastic. I taught when they (politician) come to the show they have prepared to give similar and proper answer.”

FGD 1(2) – “I want to see the evidences in screen that the host gives to confront the guest.”

FGD 2(4) – “if our politics becomes better we need more than Netsa-Hasab, for now it is good enough.”

Generally, the respondents' expectation affects their satisfaction positively and also in rare occasion negatively. As Assael (1998) states that satisfaction can be achieved when program or service performance is greater than expectations; on the contrary, when expectation exceeds performance, dissatisfaction overtakes.

Most (56%) of the respondents satisfaction stands on satisfied, 20% of them were strongly satisfied and 12% were stand on neutral and dissatisfied each respectively and there is no strongly dissatisfied towards Netsa-Hasab talk show. Majority 76% of respondents have satisfied.

Thus, respondents' perception has been different based on different factors of work load, economic factor, political understanding, ethnic politics and their personal taste of media.

## **CHAPTER FIVE**

### **5. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

This chapter deals with a brief summary of the research work, conclusions of findings and some recommendations. The first part is about summary and conclusions of the research while the second part is concerned with some possible recommendations that, the researcher believes, may help to update it to get audiences' expectation and help to maintain audiences with the show.

#### **5.1 Summary and conclusions of the research finding**

Throughout this research, attempt has been made to examine the perception to “Netsa-Hasab” TV talk show program: The case of Walta Media and Communication Corporate. To support the research with previous works related literature on the issue has been discussed.

The review mainly revolved around “why people watch TV and how they receive the message” based on the uses and gratification paradigm and reception analysis respectively.

The majority of respondents agreed that they watch Netsa-Hasab talk show not only to seek information about politics but also to entertain by its programs. Attraction is the condition that keeps audiences to a particular program or show. It also creates regular audiences. In this case, this research has identified the following points about Netsa-Hasab talk show, which attracts its regular audiences to pursue it. The most important thing, which has reported by most of focus group discussants, is the reality base of the messages of the show.

According to these respondents, its hard way of presentation, evidence capacity, the questions and the hosts' amazing performance of the show are the attractive part of Netsa-Hasab talk show. This implies that, the respondents regardless of their differences understand the talk show similarly. Also the respondents have their own unique character, behavior, taste and perception towards media usage even with similar education level, employment, place of grown up and gender.

Based on the formalness of television for a long time audiences have still didn't accept internet (YOUTUBE) as a regular means to attend such talk show programs weekly. Also uncountable choice of media platforms make the audiences bored easily than the previous time.

There is a paradox in how women and men perception with talk show hosts character, male participants like Netsa-Hasabs' hardness also they argue that politics should be hard.

However, there are some exceptions in each group that may have occurred due to the other factors being more significant to the individuals even though they share similar factors with the group. For example the female respondents regardless of their age, education level and teaching subject prefer to watch drama.

The results of the study revealed that live contexts play a major role in interpreting messages. Respondents make meaning depending on its proximity to their daily life. Teaching subject, gender, age, political ideologies and discussion with others are among the factors which shape interpretations. However, there can be a complete misunderstanding of the intended message by some respondents depending on that both the producer and receiver of the message have different political ideology.

However, most of the respondents have agreed that the show have lower quality of studio and video color than others. Generally, participants have satisfied with Netsa-Hasab talk show and its host. But there are some differences between them in order to compare the host with other host.

Language use was not a problem for all of the participants. All of the group participants claim that they understand the language of the Presenters and guests. However, more than half of total respondents have agreed that Dereje's language is easier to understand than 'Netsa-Hasab'.

Most of the respondents have a strong satisfaction towards the host of Netsa-Hasab talk show Simeneh Bayfers. Also they watch the show because of his specialness of courage, confrontation and wide knowledge of the politics. Netsa-Hasab talk show has confession and testimony genre and audiences are satisfied with its confrontation characters. At this point respondents' similar work place makes them to understand similarly with their different background.

Majority of participants watch the show and like it. Others watch sometimes even they don't like the show. Far from the show there are other factors that affect audiences' satisfaction towards Netsa-Hasab talk show such as economic and civil unrest.

Also they prefer to listen any response from the responsible person; in this case respondents give priority for the show. Thus, the respondents have similar understanding with compatibility of guests to the content of Netsa-Hasab talk show.

Our country political demography affects audiences' way of acceptance to the media message. Thus, the messages of Netsa-Hasab talk show have received by the audiences in a way of new and additional information.

Few participants have negative attitude towards the show because they think the host have negative attitude or hate towards their clan and the blame goes to the ethnic based politics.

Respondents have measured the relevance of the questions based on its proximity to their political attitude, personal, social and economic life. The majority respondents' perception has been similar to the questions rose in the show.

The show addresses the message with strong confrontational questions with confession and testimony genre. Also audiences' lived context plays a major role in interpreting messages.

Respondents have discussed after the show with their friends in reason of mutual understanding of politics. Few women respondents do not have interest to discuss the politics. Thus, the discussion shapes their understanding and interpretation of media message.

As stated in chapter one, the main objective of this study is to examine the audiences' perception towards 'Netsa-Hasab' talk show in Addis Ababa Frehiwote School. The results of the study reveal that audiences perceived the message of Netsa-Hasab talk show similarly as the program want to deliver.

Finally to add some recommendations in the future of the talk show, here I mention some minor but important issues for the betterment of 'Netsa-Hasab' talk show.

Most viewers feel that male guests are more dominantly invited to the show than female guests. There are lots of women in Ethiopian politics since the government tried to bring more women even to the cabinet level. So the talk show has to include more women in the coming seasons.

Ialso believe that the production quality of the talk show is poor when compared to similar talk shows being broadcasted even in Ethiopia.

The studio where it is being recorded needs advancements of quality materials professional and more fashionable seats and tables, attractive wallpapers and even costume of the host should be more elegant.

Higher management of audio and video quality must be maintained carefully and usually. Because some of the productions were aired with lower production qualities and this is mentioned by respondents too.

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## **Appendix I**

### **Main questions of focus group discussions**

1. Do you watch the Netsa-Hasab talk show program? Why?
2. Do you like the program? Why?
3. What do you think the guests compatibility with the content?
4. How do you see the host?
5. What is the relevance of the show?
6. Does the show attract the audience?
7. Do you change your mind watching of the show?
8. How do you see the questions relevance?
9. How do you compare “Netsa-Hasab” with other political shows? Why do you prefer?
10. What are unique characters of the show?
11. Where do you see the show and who do you watch with?
12. Do you discuss the topic with others after the program?
13. What do you expect from such program?
14. How do you rank the show? /strongly satisfied/ satisfied/ neutral/ dissatisfied/ strongly dissatisfied/?
15. What is your general comment on the show?

## **Appendix II**

### **Interview questions for the host of Netsa-Hasab talk Show**

1. What is the Netsa-Hasab talk show program goal?
2. How do you prepare questions for every guest?
3. In what way this show deliver message?
4. The respondents say the show has lack of problem solving idea. What is your response?
5. The respondents say the show has reflected ethnic bias. What is your response?

## Appendix III

### Amharic version of main questions of focus group discussions

1. ፕሮግራሙን በየሳምንቱ ትኩታተሉታላችሁ? ለምን?
2. ፕሮግራሙን ትወዱታላችሁ? ለምን?
3. ተጋባዥ እንግዶች ከሚቀርቡበት ይዘት ጋር ምን ያህል ይስማማሉ?
4. የፕሮግራሙን አዘጋጅ እንዴት ታዩታላችሁ?
5. የፕሮግራሙ ጠቀሜታ ምንድን ነው?
6. ፕሮግራሙ የተመልካቹን ትኩረት የመያዝ አቅም አለው?
7. ፕሮግራሙን ከተመለከታችሁ በኋላ ስለቀረበው ሀሳብ ወይም ስለተጋባዥ እንግዳ በፊት የነበራችሁን ሀሳብ ቀይራችሁ ታውቃላችሁ?
8. የሚቀርቡትን ጥያቄዎች አስፈላጊነት እንዴት ታዩታላችሁ?
9. ነፃ-ሀሳብን ከሌሎች የፖለቲካ ይዘት ካላቸው የቴሌቪዥን ፕሮግራሞች ጋር ሲነፃፀር እንዴት ነው? ለምን መረጣችሁት?
10. ነፃ-ሀሳብን ልዩ የሚያደርጉት ባህሪያቶች ምንድን ናቸው?
11. ፕሮግራሙን የት እና ከማን ጋር ነው የምታዩት?
12. ፕሮግራሙን አይታችሁ ከጨረሳችሁ በኋላ ከሌሎች ጋር ትወያዩበታላችሁ? ከማን ጋር?
13. እንደ ነፃ-ሀሳብ ካሉ ፕሮግራሞች ምን ትጠብቃላችሁ?
14. ለፕሮግራሙ ደረጃ እንዴት ነው የምትሰጡት? /በጣም አስደሳች/ አስደሳች/ መካከለኛ/ አያስደስትም/ በጣም አያስደስትም/?
15. በፕሮግራሙ ላይ ያላችሁ ጠቅላላ አስተያየት ምንድን ነው?

## Appendix IV

### Amharic version of Interview questions for the host of Netsa-Hasab talk Show

1. የፕሮግራምህ ግብ ወይም አላማ ምንድን ነው?
2. ጥያቄዎችን እንዴት ነው የምታዘጋጅው?
3. በምን አይነት መንገድ ነው ፕሮግራሙ መልዕክቶችን ለህዝቡ የሚያደርሰው?
4. ፕሮግራሙ የችግር መፍቻ ሀሳቦች እጥረት አለበት ይላሉ በዚህ ዙሪያ የአንተ ሀሳብ ምንድን ነው?
5. ፕሮግራሙ የብሄር አድልዎ ወይም ዝንባሌ ይንጸባርቅበታል ይላሉ በዚህ ላይ የአንተ ሀሳብ ምንድን ነው?