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SCHOOL OF GRADUATE STUDIES
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**AUDIENCE RECEPTION ANALYSIS OF “YEGNA” RADIO
PROGRAM: THE CASE OF WONKA ELEMENTARY SCHOOL
STUDENTS IN DEBRE MARKOS DISTRICT**

By
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ADDIS ABABA, ETHIOPIA

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Abstract

This study was conducted to explore audience's reception analysis of Yegna Radio Program on Wonka Elementary School students in Debre Markos District.

A qualitative research design was used, as the approaches are most often associated with reception analysis, which is the focus of the study. The study used a three stage qualitative approach, which include qualitative content analysis to make a comparative analysis of the content data with the audience data, focus group discussions followed by individual-in-depth interviews. The former one is to gather data through the groups' interaction and the latter to enrich the data and give it a 'human face'. The sampling procedure was mainly purposive. The gathered data finally were thematically analyzed. In addition, though the study is not bound to specific theories attention was given to theoretical and epistemological issues entailed in reception research during analysis.

The study analyzed the access and use of media to explore audience's tuning habit, the relevance of the program to the audience and understanding of program contents were examined through focus group discussions and in-depth interviews. Three FGD that involved 22 participants were formed and the groups were arranged randomly. There were three In-depth Interviewees. Most participants of the FGD used to be part of a listening group arranged by the Amharic Teacher. In addition, three in-depth individual interviews were conducted with three program producers.

The finding indicates that the time of transmission and physical location are factors for less regularity of audiences. Audiences, also, believe that the duration of the program is too short. The other finding that the study indicates is characters on the drama did not have any specific religion at all and this is strange. Some tend to listen to the program in groups due to different reasons. And this helped them to communicate and understand each other. This group can be factor for interpretation and meaning making.

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CHAPTER ONE:

INTRODUCTION

"Audience Reception Analysis of “YEGNA” Radio Program: The case of 'Wonka Elementary school' in Debre Markos District” tries to explore how students of Wonka Elementary school react to the messages of Yegna Radio Show. The study tries to investigate how respondents (selected students) perceive the contents of Yegna Radio Show and negotiate with their lived experiences as well as how relevant the contents are.

This chapter deals with the background of the study, statement of the problem, with a brief presentation of objectives, research questions, methods, significance, scope and limitations, and organization of the study.

1.1 Background of the Study

The importance of research in mass media is partly due to the realization that "gut" feelings or reactions are not entirely reliable as bases for decisions. Media decision makers need additional, more objective information in order to evaluate a program and a problem. According to Ross and Nightingale, (2003: 43), "It allows patterns of audience activity to be tracked over time and it generates the type of data that permits comparison of audience behavior from one medium to another." strengthening the value of Media research which is essential to the operation of Media Industry.

Throughout the evolution of Media research, most professional people on the media have a diverse understanding of their audiences. It's also a fact that we cannot expect all people in the society to be on the same level of knowledge, which can affect the information transmission. Wimmer and Dominick (1983: 04) explain, The researchers study what the media is, how it developed, and how it offers alternatives to the communication systems already available. this initial interest brings us to a desire to learn more about how people use the medium for information and entertainment including what effect the medium has on people and how the medium alters or contribute to behavior patters and attitudes.

The outcome of those research will be a wakeup call to the weakened programs or stations in which it push them to revise their strategy or invest in their quality of human power. The relevance and purpose of Media study especially radio is illustrated by J. Fourie as follows:

Radio, as in the case of Television, essentially serves a socialization of mediating the world around us. In addition to inculcating shared values and defining culture, television and radio especially radio are particularly effective - due to the omnipresence of a human voice in creating new needs and fulfilling individual needs (2005 : 80).

Standing out of other Broadcasting mediums, Radio plays a major role in Ethiopian society. Comparing to others in our case, radio reaches almost everyone and everywhere. It is true that some people still have no regular access to it in our situation but the number is dwindling. According to ERIS (2011) Four out of Five Ethiopian use radio as a source of information that means Radio is the most important sources of News and information in the country.

There have been different Gender and health education radio programs that used this powerful medium. But none of them have focused on girls. Its "yegna" drama and Talk show that focused on Teenage girls.

'Yegna' radio show is transmitted on Sheger FM 102.1 , Fana FM 98.1, Bahir dar FM, Debre birhan FM, Desie FM and Amhara Radio to empower and inspire young females throughout Ethiopia. Yegna meaning "Ours" in Amharic is an all-girl Ethiopian acting and pop group with the stated aim of reaching out to empower the young women of Ethiopia. Nebiyu Tekalegn, personal communication (Dec 6,2016) " The role of Yegna's brand activity is to inspire and enable Ethiopian girls to have a prominent and more active role in society, and help them navigate their ever-changing world. By giving girls a platform (voice and visibility) and creating and fostering a teen culture for them we will rebrand the value of girls in Ethiopia." The 5-member group was formed in April 2013 as part of the internationally funded Girl Hub scheme. The group members are Teref Kassahun (nicknamed Melat), Lemlem Haile Michael (Mimi), Zebiba Girma (Emuye), Eyerusalem Kelemework (Sara) and Rahel Getu (Lemlem).

Besides to a bi-weekly drama and talk show for young girls, addressing issues such as forced marriage, isolation and teen pregnancies, The Brand produced a Film based on the Radio drama which was on EBC and EBS TV stations early 2016. After the success of their debut video *Abet* in 2013 they released a second video, *Taitu*, later in the year, in collaboration with

singer Aster Aweke. Taitu was an Ethiopian queen consort in the early 20th century (Ibid, 2016).

There have been programs that targeted specific gender particularly on Girls or women. "Yegna Radio Show" which means "ours" in Amharic, is becoming a recent phenomenon in this respect. Pioneering a style that start the show with a Drama that will see Five girls from different backgrounds and with different characteristics come together, united by a love of music followed by a talk show having a distinct of discussion with guests on issues that come out of the Drama itself.

Gender based programs can be effective if they capture the attention of the intended audience and influence individual behavior and social norms. The 600 million adolescent girls living in developing countries face enormous challenges DFID and Nike report (2012), these include exploitation, sexual abuse, child marriage, early childbirth and diseases such as HIV. Girls often do not have proper access to healthcare and education, even in countries where these are provided free of charge.

In order to empower girls to make change for themselves, girls need to be inspired. They need to believe in themselves and seek change for themselves. There is a huge role for social marketing/communications to bring about that empowerment through culture. So the use of media and communications to shift the way girls perceive themselves and the way in which the community views her. As well as using social marketing to shift culture, to bring about intended change different organizations, stakeholders, media houses are trying to work with the development infrastructure to prioritize girls and bring about innovative programming to better serve her. To address such a problem the role of different stakeholders is vital.

"Yegna" is being promoted to have it all what is needed and it is on the air over two years. Therefore, the study systematically intended to explore audiences' reception in Wonka Elementary School around Debre Markos district, The reason why the researcher chose wonka is the town stands between the capital city of our country and the capital of Amhara state where it is located around out the edge of the town (Debre Markos city). and the information I get from that area is they have a very strong , active and self initiated radio listening club led by a teacher. Other than the above reasons its one of intended region where the Yegna Radio program is being aired and promoted.

1.2 Statement of the Problem

Lots of discussion has been held to improve the lives and conditions of girls in high school at the government and society level. Development plans designed to be implemented.

The media is among the means in which these plans are being transmitted to the mass out. At the same time the media is a place where the public express their concerns and demands as it is among the functions of the media. The focus of this research is 'Yegna Radio Show': a Drama and talk show that discusses the effect of social issues on the development of the Girls in Ethiopia especially Addis Abeba and Amhara regional state where there is a gap to fill. It demonstrates the role of media in aiding social development and improvement. According to the producers of the Drama and talk show, the show has the intention of bringing about attitudinal change in the society, which ultimately will help the economy. By looking their goals which is to inspire , empower, enable Ethiopian teenage girls to have and play a prominent role on the society that would defiantly make it creating totally new teen culture on the community. In developing countries like Ethiopia such media program that makes the public play a part in discussion, can be seen as one way of communication model. So to asses and explore in what way this show played the intended role and how do audiences in wonka elementary school in Debre Markos which is one of the main target areas take the messages were among the researcher's exploration. Audiences have the power to accept or reject a media message. Its mainly young people growing up with the possibility to gain a differentiated picture of the world and their own future who express realistic and self-confident life plans (V. Feilitzen, 2004: 87). This brings in light to what audiences are seeing this new genre of media that is the combination of Drama, music and talk show. The researcher strongly believe that it is important to know how the audiences in Debre Markos make sense of the messages of the Drama and talk show and whether they are using it in or interpreting it the other way around.

1.3 Objectives of the study

1.3.1 General objectives

The main objective of this study is to explore how Student in Debre Markos district "Wonka Elementary School" received "yegna" show and radio messages.

1.3.2 Specific objectives

The specific objectives of this research are to;

- Explore the students response to the messages of Yegna Drama and Talk show
- Present the reaction of the students in Wonka elementary school in Debre Markos on the substances or contents of “Yegna” radio program; and
- Examin how understandable, relevant to the needs of the audiences and interesting “Yegna” program is;

1.4 Research Questions

The study seeks to answer the following research questions:

- How do audiences respond to “Yegna Radio Show” message components?
- To what extent do “yegna” Radio program address the information needed and interests of the audience?
- What do the listeners and the show's people think of the program.

1.5 Significance of the Study

To be a successful communicator for the Mass Media out lets, the need to research their target audiences. Audience research is more than a matter of knowing if anyone is listening or viewing, by audience research we mean the various methods and techniques used to find out about the audience. It covers a wide range of information gathering exercises. S.Tan (1985: 196) "Much of the research on audience effects on communicators has focused on what communicators do to enhance social approval, communicators attempt to be similar to their audiences, not only in attitudes but also in personality"

This study may help to understand how people interpret early marriage; Gender and reproductive, empowering and affirmative messages and what shape their potential interpretations. It also helps to know the social characteristics of those whose interpretations

of a particular social message are significantly different from those intended by the message producers. Refusing to tackle problems that face girls at this age might have a bigger impact.

These issues have negative consequences for girls and also for the communities and countries in which they live. For example, there are impacts on population growth and HIV. The loss of human capital has significant implications for the global economy: the cost of failing to educate girls to the same standard as boys in poor countries is estimated to be £60 billion in lost growth each year. That is eight times the UK's aid budget for 2010- Girl hub and DIFD Report (2012). Research has shown what girls need from an early age to tackle these issues. This includes safe access to education and healthcare, knowledge of their rights, protection from child marriage and exploitation, financial literacy and the ability to save money. Girls also need friendship and support networks and older girls and women as role models.

It may also be useful to media institutions and others who are working on women's right awareness programs and communication to consider girls in high school audiences' or target group social fragmentation and characteristics so as to produce appropriate messages.

It is also believed that this study might serve as a springboard for those who intend to carry out further study on this area.

1.6 Scope of the Study

The study had its focus on Gender radio program that could be tuned in Debre Markos and its examination is mainly based on the responses of audiences out there. The research design included a focus group discussion and semi-structured in-depth individual interviews with the students of Wonka Elementary school in Debre Markos city. For the focus group discussion and in-depth individual interviews, the study employed a two stage sampling process - one for the selection of audience and the other for the selection of participants. With Three FGD groups and conducting In-depth Interview with some of the participants would help to get enough and balanced data of the study

1.7 Limitations of the Study

Due to the limitation of time and money allocated for this study, it only focuses on collecting and analyzing responses of only audiences in the area to get their interpretation of Yegna radio program. The focus area of this study is Wonka Elementary School. The subjects of the study were selected using convenience and purposive sampling techniques. Therefore, the subjects are not representative. For this reason, the conclusions drawn cannot be generalized beyond the respondents' realities.

Focusing on a very small number of students though the study design provides the power to get the most out of the participants.

1.8. Organization of the Study

The study has adopted the most common way of organizing a thesis that is dividing into different parts. The study contains five chapters. In the first chapter, the paper forwards a general back ground to the study, the research problem, the objectives, the significance, and the limitations of the study. It also provides a backdrop of the study while introducing 'Yegna Drama and Talk show'.

Review of related literature is looked in chapter two, provides the basic literature on various theories with the aim of laying down the theoretical basis underpinning this study and providing understanding as to how audiences were perceived in various media theories. Chapter three focuses on the methods, procedures and techniques used in the study. The chapter explains and justifies the preference of qualitative techniques as ways of data collection for the study. It also explains why the study employed focus group discussion and in-depth interviews as data collection tools. Chapter four presents the data and analysis of the findings. Summary and conclusion are incorporated in the last chapter

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1. An Overview of Mass Communications and Media

Mass media plays a great role in information dissemination. Mass communication is the 'technologically and institutionally based mass production and distribution' of symbols, images and messages (Gerbner, 1967: 51) to a heterogeneous and (largely) non-interactive audience – in other words, communication through the mass media. This only becomes possible 'when technological means are available and social organizations emerge for the mass production and distribution of messages' (ibid: 50).

Only *modern* mass-mediated communication is defined as such, excluding prior forms of *public* communication involving large groups of audience members, such as public speaking, plays and town criers.

We hear that information is power, power to achieve sustainable development. Although there are differences in the technological developments and levels of industrialization among developed and developing countries, the fact that mass media, as one vital means of communication remains true for all. Thus, interests to study how the media effects on the audience; and how to develop this means of communication, are growing among Policy making and academic circles, commercial sector, and humanitarian organizations and other civil society organizations.

2.1.1. Definition of 'audience'

In most media and cultural studies the term 'audience' is used in every day sense to refer to the people who attend a particular performance or who view a film or a program on television. Even we find our self-calling a group of people who are listening to what we are saying in simple occasions. **Stokes** wants to look this term in a broader sense:

People who are exposed to, or who respond to, media culture indeed, in its broadest sense, the term 'audience' is almost interchangeable with the word 'society' for its used to refer to the many ways in which the media relate to the broader social world. In this sense, all people in a society constitute, we will be considering audience in this inclusive sense and thinking

about methods of researching people's relationships with the media. (2003: 129)

Some tend to name people as audience while they meet for different social purpose in a different form or formations. As Rose and Nightingale argue, trying to make us look the other perspective on audience:

Something else is required for people to be described as audience. The extra required for a gathering to become an audience is for participation to be structured according to power relations governing the access to and use made of the informational dimension of the event. (2003: 05)

But we find the extra edge in describing the meaning of 'audience' in (McQuail 2000: 360); description in which he explains in detail and in different perspective. Categorizing audience in place (locality), People (appeal for age, gender, political view, economic group), content (Genre, subject matter and style), and Time (day, prime time, drive time...)

Different researchers and writers argue audiences position in terms of the sending and receiving messages, which in some how defines 'audience', but the dominant-hegemonic position is when the viewer, or audience member, is located within the dominant point of view. (Hall, 1993: 100) Within this position, there is little misunderstanding and miscommunication, as both sender and receiver are working under the same rule set, assumptions and cultural biases. It is this position that will allow the transmission of ideas to be understood the best, despite certain frictions that may occur due to issues of class structure and power, specifically between the elites who are able to dictate the rule set and the non-elites who must adopt the elite's rules as dominant. (Hall, 1993: 101)

2.2. Broadcasting Media and Audience Research

2.2.1 Broadcasting

Broadcasting can be categorized as being one of the most significant revolutions in communication of the twentieth century, along with the invention of the internal combustion engine and the telephone. It changed the relationship between what had been thought of as 'private' and what was 'public' and brought a new social dimension to communication that is still developing. But the innovators of the late nineteenth and early

twentieth century could not have foreseen the social impact of their early experiments in the recording, playback and transmission of sound and pictures.

According to Turow (2009: 418), "Lee De Forest envisioned stations sending out continuous music, news, and other material to anyone who is interested." This idea came to be known as Broadcasting, from an agricultural term meaning to scatter seed over a broad area rather than in particular places. As a medium, broadcasting provides 'the most rapid, broad and cost-efficient participation in anything unfolding moment by moment . . . broadcasting creates a sense of contact with other members of the dispersed audience' (Ferrell Lowe and Hujanen, 2003: 16 in Chapman and Kinsey, 2009: 08). The ability to create the convergence of two different media in the same box was first established in 1927 with the radiogram and there have always been certain overlaps – such as sound with its shared mechanical features in radio, TV and film. However, the common binary code of digital technology means that media are now *interchangeable* so that each can assume the characteristics and functions of the other. Interchangeability can result in a single body of material being packaged for a range of outlets and delivery. Content then becomes paramount, and method of delivery secondary, but portrayal of content will be influenced by the same tools – words and pictures (Ibid, 2009: 10).

Radio and television are 20th century phenomena. From the 1920s onwards, first the words and sounds of radio, then the words and pictures of TV have always been present in the here and now of the listener and viewer and of the world that surrounds them. They have served to bridge public and private, with the reporter building an interactive relationship between them. As a medium, broadcasting provides 'the most rapid, broad and cost-efficient participation in anything unfolding moment by moment broadcasting creates a sense of contact with other members of the dispersed audience' (Chapman and Kinsey, 2009: 08).

The first developments in what came to be called **radio** – wireless telegraphy and wireless telephony – tried to send messages from one fixed point to another, a feat accomplished by the Italian-born scientist Guglielmo Marconi in 1901. At first it was

seen as a means of Communicating between individuals and the idea that it could be used as a way of talking to large groups, and that the medium had social possibilities, was relatively slow to take hold. The idea that the audience might like to talk back was an even later phenomenon and had to wait for further technological advances. And the change continues (Franklin et al, 2005: 27).

The electronic media have played a major role in those changes and in all parts of the world now feature as an important part of the daily lives of most people. Many of the major differences that we find in the world of the year 2000, when compared to a century ago, are the direct result of the arrival and development during that period of what we call the mass media (Myton, 1999: 11.) "Broadcasting is a social application, varying with different cultural contexts, but always of such importance that it may well be feasible to conclude that the real media revolution of the twentieth and twenty-first centuries is not computers, but moving pictures. The ascendancy of the latter was helped by the inheritance of radio's institutional frameworks". The basis of this argument is that technology does not determine social use, but that broadcast journalists interact with aspects of society; their role is to reflect, to mediate and interpret political, economic, social or cultural phenomena (Ibid: 11).

2.2.2 Radio's Reach

Its origin goes back to Nineteenth century; its primary function was not for Entertainment. After Samuel Morse developed the telegraph in 1842, Scientist began to look for ways to free messages from the telegraph wire and send them over the air using electrical waves or frequencies (Turow, 2009: 419). As an earliest Broadcasting Medium, at the turn of the twentieth century, sound was being translated into electrical patterns for recording and radio transmission. Radio has stretched in to an almost universal medium of communication. It leaps around different places on short and other frequencies linking kebele to kebele, Kelele to Kelele or country to country in a fraction of seconds. In countries like ours, it brings that world to those who cannot read and helps maintain a contact for those who cannot see. As Crook explains:

In 1899 H.G.Wells created the idea that at some time in the future there would be large speaking machines chattering out news and propaganda into people's homes everywhere. His novel *When The Sleeper Wakes* established the image of 'Babble Machines'. The author only had to wait another thirty-nine years to see millions of babbling boxes generating panic and alarm with an historic adaptation of another of his novels *The War of the Worlds*." (1998: 57)

As it is stated in above quote, armies in war, Professionals for News and Entertainment program and others like amateurs for fun use Radio; Controlling and directing many people's lives. US inventor Forest took the invention further. At first, radio transmission could be heard only through earphones. DeForest's Audion vacuum tube, patented in 1907, made radio transmissions much clearer and made it possible for people to listen to the communication in groups through speakers. It's quite clear the medium is a blind one but which can stimulate the imagination so that as soon as a voice comes out of the loudspeaker, as McLeish (1999 : 02) says " the listener attempt to visualize what he hears and to create in the mind's eye the owner of the voice." attempting to show that the picture are created while the voice carries an emotional content. Unlike Television where the picture is limited by the size of the screen, radio's pictures are with different shapes and sizes. Its strength of appealing directly to the imagination should not become the weakness of allowing individual interpretation of factual event. As " the radio writer and commentator chooses his words so that they create appropriate pictures in the listener's mind, and by so doing he makes his subject understood and its occasion memorable." (Ibid)

Britain, America, Australia, South Africa and the Netherlands were all early pioneers in developing radio and establishing broadcasting stations. The equipment manufacturers were the driving force – Marconi in Britain, Westinghouse Corporation in America, Philips in the Netherlands. In February 1920 the Post Office gave permission to the Marconi Company to broadcast to wireless enthusiasts. But it wasn't until May 1922 that the first licensed broadcast was made by the Marconi-owned, London-based station 2LO (Franklin et al, 2005: 224). All the early broadcasters were commercial. The British

Broadcasting Company of 1922 was a consortium of manufacturers and only became the British Broadcasting Corporation set up by Royal Charter in 1927. It was at this point that the UK and American approach to the new medium diverged sharply, with much of American radio putting the market in the driving seat, while Britain went down the public service broadcasting route. It should be noted that it was popular to date because we all can enjoy radio while doing something else like driving, cooking.

Radio has moved far in the century of its existence. The development of digital technology has made space for an almost infinite number of stations; programs can be accessed on the Internet, breaking down national boundaries. But according to (Wilby and Conroy in Franklin et al, 1999: 225), radio is a 'living medium' whose essence is 'that moment of one-to-one live communication between two human beings. Its material is the human imagination. Its venue is the mind.'

Even in our country's reality, consider the enormous challenges that face the radio industry (Even though it did not reach as an industry stage rather a light one). Where radio was once many channels that bring both sight and sound have now invaded the dominant medium. Broadcast television, satellite TV (Now booming), CDs and DVD players, computer game systems, digital music players, and Internet music sites, and other social media plate forms including time taking communication applications like Viber, Imo, What's up; all compete with radio for people's attention. In the face of this invasion, one might expect traditional radio audiences to drop. How well can the radio industry possibly compete for audiences? I could not find tangible figures and research on Ethiopian audience, which is all rounded study.

2.2.3 Ethiopian Mass Media Overview

The Ethiopian mass media is a century old, with the print media taking up the leading role in the history. The demand to be informed properly for the sake of achieving sustainable economic, political and social development and lay down a strong foundation for democracy is growing. However, the mass media is not showing a significant development, possessing a number of problems that occurred in its life cycle. Nevertheless, it is worth mentioning the

historical background, in order to understand the present status of the mass media in Ethiopia, with special reference to the widely popular medium in the country, i.e. radio.

2.2.4. Broadcast Media in Ethiopia

Radio is used by the majority of the public and has a greater audience reach than any other medium. Six out of Ten users listen on a daily basis. In each region, despite variable listener numbers in absolute terms, the majority of listeners across regions listened to radio on a daily basis (ERIS, 2011 : 19). Radio is the most important mass medium in ‘low level income’ countries like Ethiopia. The government and non-Governmental Organizations consider radio and TV to be important assets to reach a large audience in both urban and rural areas. Broadcasting, primarily the radio, reaches a much larger part of the population, both literate and illiterate, than does print, though the distribution is limited (Min. of Information, 1966 as cited on Freyhiwot and Negassa (2008)).

Radio was first introduced in 1935, prior to the Italian invasion. However, the Ethiopian soldiers broke down the installation, so that it would not serve the Italian invaders (PMC, 2006). Following this, the Italians installed radio service for their propaganda, which was later on over taken and restored by the Ethiopians after the victory, in 1941. Gradually, its transmission capacity, facilities and programming were expanded during the imperial era. In 1960, for the first time it was possible to start international broadcast to Europe, West Africa and Middle East. Meanwhile, its capacity and quality of transmission was upgraded in reception of domestic services.

Radio Voice of the Gospel, owned by the Lutheran World Federation, operated prior to the overthrow of the Emperor in 1974. Their facilities were seized under the Derg, and it turned out to function as the voice of revolutionary Ethiopia international service. Some documents show that there is no significant difference on broadcast media, between the previous regime and Derg, mainly in contents. Compared to the development of media globally, it was mentioned as ‘backward’, monotonous and unbalanced in content.

Currently, Radio Ethiopia claims to have reached 50 percent of the landmass and 75 percent of the population with a good signal, making it the most influential news source in the country. However, frequency coverage does not reflect the station's actual availability to listeners, due to a lack of actual audience survey. Conducting ordinary audience research in

Ethiopia could be too costly, which might be considered to be beyond the capacity of most media organizations and stakeholders. The state owned Ethiopia Radio and Television Agency recently stated that it has neither the manpower nor financial capacity to conduct audience survey across the country. But limited researches conducted by different bodies show that the great potential radio broadcasting holds for Ethiopia.

2.2.5. FM Stations in Ethiopia

The first FM station was launched in Ethiopia in June 2000, established under Radio Ethiopia. FM Addis 97.1 has been transmitting for 18 hours daily, mainly focusing on urban issues and confined to Addis Ababa and nearby towns, with 2.5Kw (PMC, 2006: 4). Since this station was the first FM station in the country, it has captured a large number of audiences in the urban areas, broadcasting musical programs, news summaries, sponsored programs on social issues, attracting different segments of the audience.

FM Addis 97.1 was basically started to be different in style and format to that of Radio Ethiopia. Most of the programs in FM Addis are participatory. Listeners call live and express their views and people appreciate to use this out let because it helps to share their experience. However there is still criticism that sometimes there is the influence of format of national service broadcasting over FM Addis. “This out let shuttles between the conventional and formal and the innovative and informal formats.” (BBCWST, 2006 as cited on Freyhiwot and Negassa (2008)).

Apart from programs produced by the station, partners also buy airtime and broadcast their program. Major partners of the station include among others, Panos Ethiopia, Population Media Center, Pro-Pride, AIDs Resource Center, Addis Chamber and Forum for Social Studies.

Years after the establishment of FM 97.1, Fana FM 98.1, FM Bahir Dar 96.9, Awassa FM, FM 96.3 (established by Addis Ababa City Council) and Dire Dawa FM 106.1 started their transmission in the respective regions. During the past three years, the number of FM stations has increasing, especially in Addis Ababa, raising the total number to eleven.

According to (Gebre Giyorgis personal communication, Dec. 2016), There are around 11 FMs in Addis Abeba Those are FM 90.7 (Zami), 96.3 (A.A city Radio), 97.1 (FM Addis), 98.1 (Fana FM), 99.4 (AAU FM), 101.1 (Bisrat FM), 100.5 (Civil service FM), 102.1 (Sheger FM), 102.9 (Abay FM), 104.7 (EBC English), 105.3 (Afro FM).

Recent improvement as far as FM stations concerned in Addis Abeba is the New licenses given to three other FM Radios - Lucy FM, Arki Media and Eds Tayler Media. Although these three stations took license from the broadcasting agency a year before, it is taking them quite a considerable time to set up the station and broadcast their program.

2.3 Mass Media-Led behavior change approaches

According to CPD Program of action, Article 11.23 "...greater and more effective use of the entertainment media, including radio and Television soap opera and drama, folk theater and other traditional media to encourage public discussion of important but sometimes sensitive topics related to the implementation of the present program of action."

To bring about social change, a lot of media endeavors have been carried out. Recently more efforts have been made to bring the social and behavioral changes especially to girls.

2.3.1 Entertainment-Education (E-E)

It's also known as enter-educate or edutainment, refers to an approach where the objective is not merely to educate but also to entertain. singhal and rogers (1999 : 09) defines it as follows : " E-E is the process of purposely designing and implementing a media message to both entertain and educate in order to increase audience members, knowledge about an educational issue, create favorable attitude, shift social norms and change the overt behavior of individual and communities"

Although embedding an educational message in an entertainment is not new, but E-E is a relatively new concept in that it relays on the use of Mass Media such as Radio and Television. (singhal and rogers, et al) The first E-E is a radio soap opera, Ybe Ambers, which was aired by British broadcasting corporation (BBC) in 1951; it included messages about agricultural development. On Television, Simplemente Maria, a telenova (soap opera) that aired in 1969 in Peru, is said to have been the first to employ an E-E strategy. Maria, the main character, moved to the capital city, worked hard, and achieved upward mobility. Her success influenced poor and working class women in Latin America and led many to enroll in literacy and sewing classes as the main character did in the telenova.

2.3.2 The Sabido Approach

Mexican Miguel Sabido, the father of the theoretical basis for E-E, and an early pioneer in developing E-E content through the development of the telenova (which, unlike other soups has beginning, middle and an End) in Mexico. Haws explain it in a better way:

"The Sabido is not strictly message-based. Rather it relies on. Use of long-running serial drama (preferably two years or more with at least 120-180 episodes) careful character development of character who serve as positive, Negative, and transitional role models. The serial drama form allows characters gradually change and take on new behaviors (with hesitation and setbacks as in real life), subplots allow the introduction of issues in a credible way, and audiences can identify more and more closely over time with the characters and their situations, while the drama creates a realistic social context." (2013 : 06)

Sabido-Style serial dramas have been shown to increase self-efficacy, enhance adoption of new health behaviors, and alter social norms (Singhal and Rogers, 1999: 05). The gradual modeling of changes tends to generate fewer negative reactions than message-based programs that attempt to bring about behavior change quickly. It relies on formative research to make sure that the positive, negative and transitional characters reflect in the local culture.

- **Positive role Model:** Doesn't change during the serial drama, but models a desired behavior and is repeatedly rewarded for that behavior.
- **Negative role Model:** Does not change during the serial drama, but models an undesirable behavior and is repeatedly punished for that behavior.
- **Transitional role Model:** Resembles members of the targeted audience. Their gradual changes to adapt the desired behavior serves as a model for audience members to use to model their own behavior change.

It's understood that all characters go through five stages of change. It's developed as a model as follows. (Hawthornthwaite, 2013: 10) The Trans theoretical Model also called stages of change, describes behavior change in terms of a five-step process.

1. **Pre-contemplation:** an individual has the problem but may or may not be aware of it, and has no thought of changing their behavior.
2. **Contemplation:** the individual recognize the problem and develops a desire to change their behavior.
3. **Preparation:** the individual recognize the problem and intends to change the behavior within the next month.
4. **Action:** the individual begins to exhibit new behavior consistently.

5. **Maintenance:** the individual has exhibited the new behavior consistently for over six month.

2.4 Audience Research Theories

2.4.1. Four Theories towards audience

Different Theoretician have been discussing and driving a divers perspectives on audience reaction to the media messages. According to Mcquail (2000, 38), ‘the media text has to be read through the perception of its audience, which constructs meanings and pleasures from the media context offered which is never fixed or predictable’ elaborating the very first process of media use and the way in which it unfolds in a particular setting are essential objects of interest. Due to the participation of communities in interpretative messages, social tasks might derive out of it. In order to take analysis and data gathering, there must be some theory to be lead by or guided to.

Going forward towards Radio audience, there are four main audience theories that are common in media studies. How organizations and individuals use theories to understand better the world out there. One of the key ideas in media studies is that everybody understand media differently but we receive information and process it in some way and so over the years, sociology and sociologist have tried very hard to understand how people interact with the media and how they make sense of the information (Ibid: 18). The four main models are:

- 1 – The hypodermic needle model (also known as magic bullet theory) – it's just like a doctor does in our body with a needle, it injects information straight in to our brain.
- 2 – Two-step flow model – somebody interprets information and we trust, believe what he or she says.
- 3 – Uses and Gratification Model – we use information in certain way looking something that gratify us and make sense of the world in a way that we agree with.
- 4 – Reception Theory – works on the main idea that we understand the world in particular ways because of our backgrounds. When we receive information, how we receive it and how somebody else receives it depends on that background.

2.4.1.1 Uses and Gratification Model

Today media researchers are more interested to know about the influence of media from what the audiences have to say. How audiences bring out meaning has lately become the focus of media theory. As Williams (2003:109) argues, ‘Audiences interpret media messages and their ability to do this is determined by a range of individual, social and cultural factors’. They are not perceived as homogeneous mass of passive recipients of messages any more. ‘What audiences think and what they do is more central to understanding the influence of the media’ (ibid.: 190).

This model idea’s clue is in the title. We get information that we chose to use and we get information that gratifies us, that suits your interest and desire. We select information and media based on our needs, wants, our social needs, our entertainment needs, our information needs, and our need to understand the world. In Psychology, we want to seek things that reinforce what we already think because that tells us that we are right and made us feel good about it; to say I was right all along. Whatever our belief is that we are seeking to affirm.

The audience uses the media to satisfy psychological and social needs. Denis McQuail, Jay Blumler and J. R. Brown (1972) illustrated audiences could utilize the media to gratify a number of needs: diversion (escape and entertainment); personal relationship needs (social interaction); personal identity needs (character identification and value reinforcement); and surveillance needs (information accumulation). 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, p. 141).

The problem with uses and gratification method is it assumes everybody more or less has the same uses and gratification medium. But it’s all receiving, passive and dumping information at us. But when in reality, we are interacting with the media. All this gives us agency and choice but we are not really interacting with the information. We are still

receiving it exactly as if it was hypodermic needle rather we are choosing which hypodermic needle we are going to go with.

2.4.1.2 Reception Theory

According to Rob Holub (1984: 57), characterizes Reception Theory as “a general shift in concern from the author and the work to the text and the reader.” Reception Theory reflects a paradigm shift in the history of literature, and it is considered “a reaction to social, intellectual, and literary developments in West Germany during the late 1960s.” According to Holub, Reception Theory was a revolutionary approach to contemporary literary criticism.

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).

The researcher use Uses and Gratification and audience reception 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.

2.5 Encoding/Decoding

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, instruct or persuade, with very complex perceptual, cognitive, emotional, ideological or behavioural 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).

Although the encoding/decoding approach enabled Morley to consider the study of 'audience talk' more thoroughly and investigate situations where 'talk is both produced and "normalized"' (Ross and Nightingale, 2003, p. 38), a number of problems are inherent in his findings. The study revealed it was too simplistic to describe the audience's reception of media within the prescribed categories of dominant, negotiated and oppositional readings. For example, the bank managers accepted the ideological position of the programme but rejected its mode of address, whereas shop stewards were attracted by the popular format but rejected the ideological content. Even within the reading categories, complications were observed the shop stewards and the black students both took oppositional stances; however, the shop stewards' opposition manifested itself as active dissent, whereas the black students totally disengaged from the programme. Furthermore, decoding cannot be evaluated solely in terms of the social, economic or class location of the audience; analyses of selected audiences' responses need to be questioned if members of the specific group would not usually engage with the selected media text; and, are there truly 'preferred' readings of texts, or are these projected onto the text by the researchers themselves.

CHAPTER THREE: METHODOLOGY

3.1. Introduction

The study aims to investigate how students in Debre Markos " Wonka" elementary school relate, make sense of and interpret messages produced by " Yegna" Edutainment Radio show. In order to reach the desired objectives of the study, qualitative research method is employed. As Mytton discussed the advantages qualitative method brings forward in audience research as “in qualitative method researchers have found very useful ways of understanding human behavior, exploring how media messages are interpreted.” (1999:126).

Thus, The objective of this chapter is to discuss the methodology in use to collect and analyze the data in order to produce justification for the research questions. The research design used is a qualitative research design. Focus group discussion is used as a main technique of data collection, supported by in-depth individual interviews. The reasons behind selecting this methodology are discussed as follows.

3.2 Qualitative Research

The qualitative approach is based on intensive study of as many features as possible of one or a small number of phenomena. Instead of condensing information, it seeks to build understanding by depth. It is not so much that qualitative research is not interested in breadth but rather that it defines breadth holistically to refer to the all roundedness' of one or a number of social phenomena rather as in the quantitative approach to study as many different instances as possible (Miller and Brewer, 2003: 193).

According to (Wimmer and Dominick, 1983:19), qualitative research describes or analysis a phenomenon without specifically measuring variables. No statistical analysis is involved in qualitative research, although the data might be expressed numerically. Qualitative research seeks meaning (rather than generality as with its quantitative counterpart) and contributes to theory development by proceeding inductively. Miller and Brewer explain:

Meaning is achieved not by looking at particular features of many instances of a phenomenon but rather by looking at all aspects of the same phenomenon to see their inter-relationships and establish how they come together to form a whole. To establish the distinctiveness of what one is studying can be an achievement in this approach. One does not in qualitative

work separate out something from its context. Rather the phenomenon is studied in its context with the view that it is impossible to understand it apart from it. 'Context' could refer to different things though." (2003: 194)

One can also note that the qualitative research can help the researcher to tap into the deep emotions of the participant so that the data will be free to be interpreted according to the theoretical viewpoint.

3.3 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).

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

This sampling method involves purposive or deliberate selection of particular units of the universe for constituting a sample, which represents the universe. Purposeful sampling typically involves the selection of cases that are of particular interest to the study in that they confirm or contrast emergent theory thereby making the theory more definitive and useful (Palys, 2008:697). The sampling methods 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.
 - Have a reason for establishing the criteria, and
 - Take whatever measures are necessary to identify and contact such individuals.
- (2005:251)

Using purposive sampling method, who knew the show well listening the radio show regularly and felt connected to it; and also who are willing to take part in the study was

drawn from the Debre Markos District Wonka Elementary school and participated in the study. There are some reasons why the researcher chose this school for the focus of the study. I was informed by the producers of the show that the town where the school located is part of the primary group of audiences' that of Amara region where they get a lot of feedbacks. It's also located half way between the two capitals, Addis Ababa and Bahir dar hence the town does not have direct influences of a bigger urban that makes it raw for the researcher to observe their attitude about the program. And Wonka elementary school is one of the schools mentioned repeatedly on the show due to their participation through calling and texting.

The data was collected through focus group discussions and individual in-depth interviews. Participants are selected in line with achieving the purpose of the study. Thus, the participants for the focus group will be taken from the target audience (group) and interviewee will be taken from selected members of the group and Program insight Manager.

This study brings to the surface important insights in the understanding of how audiences in area make sense of the "Yegna" radio messages. The study also identified the listening habit of the community in relation with empowering girls.

3.4 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'.

Focus group discussion and in depth interview were used to collect the desired data from the respondents of this study. Both of these methods will provide enormous opportunity to gather the desired data for this study. 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. The group context also

enables exploration of a range of subjective responses in relation to one or more topics in a relatively short space of time and relatively economically.

Professor Gunter explains solidifying the importance of Focus Group Discussion as follows:

With the emergence of critical and interpretive media research perspectives, focus groups were adopted by academic researchers within these traditions as an audience research tool which was believed to be better able than more quantitative methodologies to represent their theoretical views about the ways audiences respond to the mass media' (2000: 42).

In media studies, 'researchers can employ focus groups to judge the reactions of a group to specific media styles and to content' (Ibid). This can be a valuable means of understanding the reasons for consuming specific types of media.

A total of 22 individuals participated on focus group discussion in three groups containing two groups with seven Members and one group with eight members. The first two groups are Grade 7th and 8th class students who are a direct primary target of the Radio program and the last groups consisting of six members are parents and teachers that can be considered a secondary target for the show. All the discussions were made under the guidance and permission of parents or teachers. There is three male and four female in the first group and its five female and two male in the second one then the last group contains five female and three male. Since Parents and teachers are also targeted in different ways, how they interpret the messages is explored after constructing them in the third group separately.

3.5 In-Depth Interview

According to Darlington and Scott, (2002: 78) 'In many cases, people achieve a level of sharing and disclosure about themselves in in-depth interviews that is rare in everyday life; it is important that they feel they have been dealt with sensitively and are not left feeling emotionally raw or used'. This idea is supported by Wimmer and Dominic, (2003:127), that In-depth interview with intensive and well-performed in-depth interviews grant an exhaustive background about the rationale why respondents give specific answers. It elaborates data concerning respondents' opinions, values, motivations, recollections, experiences, and feelings. Thus, this research employed individual in-depth interviews with a teacher of

Wonka Elementary School and a Program Producer from Yegna in order to explore more about the audience from the point of view of the program producers. And also three students from each FGD who I chose to elaborate about their answer and response about the Radio Program.

The Key informants for the criterion of selecting FGD participants were Producers of the show. They informed the researcher the areas where frequent audience participation is observed and Wonka Elementary School came Top of all groups of participants. And the school has different music and life style imitation groups that were inspired by the Radio Drama and show. In-depth interview as well as Focus Group discussions were held inside Wonka Elementary School Compound. Amharic was the medium of communication for all sessions.

3.6. Data Collection Procedure

There are certain procedures that the researcher followed when he collected data from respondents. Firstly and most importantly, before interviewing and forming group for discussion, first they were told about the objective of the study and the necessary orientations were given so that they express their ideas full heartedly. In every discipline it is considered unethical to collect information without the knowledge of the participant, and their expressed willingness and informed consent (Kumar, 2011: 45). Thus before conducting interview and group discussion, respondents were made adequately aware of the type of information the researcher wants from them, why the information is being sought, what purpose it would be put to, how they are expected to participate in the study, and how it would directly or indirectly affect them.

Maintaining confidentiality is another important procedure that the researcher follows in collecting data from respondents. Information provided by respondents is kept anonymous. Therefore the researcher ensured that after the information has been collected, the source cannot be known.

In this study, the data collection method is used for two main purposes; for exploring the encoder's intended meaning and for further investigation of ideas that were mentioned in the focus group discussion interview. Since all Focus Group Discussions and In-depth interviews

were held in Amharic, the transcribing is done listening to them and directly transcribing it in to English translation to save time and space.

3.8 Qualitative Content Analysis

According to Berelson (1952: 18), "...it's a research technique for the objective description of the manifest content of communication"; magnifying this idea Shroder et al (2003, 154- 55) explain that textual analysis of media contents is productive because it equips the researcher with the "knowledge on the media products". This knowledge helps not only in conducting "focused conversations with the informants" but also in "eliciting the experiences of informants on media contents" (Ibid).

Audience reception studies take a strong interest to provide insights in to how audiences interpret media contents. This particular tool, i.e., the analysis of media content at the surface level is an important tool in a reception study. Jensen (1988: 3) discusses a general picture of what a reception study should look like, "reception analysis ... combines a qualitative approach to media texts" – texts that need understanding on the part of the researcher. This is imperative for these media texts bear both the purposes and the meaning of "producing and circulating meaning in the society" (Ibid). And this is an important point to take as it allows the researcher to get a glimpse of ideas about the decoder's objectives in communicating a particular 'text'.

Regarding the research, the researcher looked into the program of "Yegna" radio program aired between the period of February 1st and April 30, 2016. That covered a span of three months, which roughly gave a twelve-hour program production. Given the schedule set to complete this study, it was believed that the content analysis of these programs would be sufficient to serve the research objectives and to collect the desired level of knowledge and ideas on the program contents.

According to Dawson (2002:120), 'Content analysis for those types of analyses at the other end of the qualitative data continuum, the process is much more mechanical with the analysis being left until the data has been collected. Perhaps the most common method of doing this is to code by content. This is called content analysis.' Using this method the researcher systematically works through each transcript assigning codes, which may be numbers or words, to specific characteristics within the text.

The first step was to code the data from both the Focus Group Discussion and In-depth Interview Coding is a process in which “the researcher creatively scans and samples data texts, looks for commonalities and differences and begins to formulate categories” (Dawson, 2002:121). Similar concepts, ideas or themes were categorized together in order to label, separate, compile and organize the data. The dominantly appearing themes and ideas were inter operated as more important, while the seldom-appearing patterns were viewed as less important in the study. Direct quotations from the focus group participants and the interviews and exemplars were deemed to be useful in the analysis especially to advance argument.

CHAPTER FOUR: DATA PRESENTATION AND DISCUSSIONS

4.1. Introduction

This chapter deals with qualitative presentation and analysis of the data learned from the focus group discussion and in-depth individual interviews. The data that is taken through both techniques is analyzed concurrently since the tools are used to find more on the same idea. The theoretical discussions presented in the literature review have been used to guide the researcher to make sense of the data obtained. The analysis of the data that led to the findings was obtained by putting both the focus group interviews and in-depth individual interviews together. Relevant material sought through the individual interview conducted with Insight Manager Selome Tadese is also incorporated. All the Focus Group discussion and In-depth Interview were held inside Wonka Elementary School.

As presented in the objective of the study and research questions part, the main objective of this study is to explore the Students in Debre Markos district "Wonka Elementary School" response to the messages of "Yegna" Radio show and how they interpret it along with factors limiting their receptions of the messages. To provide the intention of endowing the researcher with relevant information on the program contents of 'Yegna' Radio show and gain insight, which would help doing the focus group and in-depth individual interviews, a rough review of a typical Program was carried out with the aim of providing the reader with a brief overview the format, content, or presentation of 'Yegna' radio program. The Program starts with a Program Identification sound effect blended with different voice over's. A male voice opens up with a line to other male voice and then a women's voice would come with another line. Here is a typical Yegna radio Intro and lineup:

Segments	Content	Time
Intro Music	Show intro : Man 1 - This is Man 2 - "Yegna seat" Man 1 - "Yegna seat" Women - "Yegna seat" Followed by a few seconds of a famous song of Yegna group "Abet" Women - "Yegna seat" "Yegna seat" with "Host or Presenter's Name"	20 sec

Link	<p>Opening link + menu</p> <ul style="list-style-type: none"> - The presenters start the show with high energy and tempo supported by recent hip-hop or afro pop instrumentals. - Reminds the listener issues and major incidents on today's drama so that they would justify why they draw today's talking point and then they introduce today's (The show has always two guests) based on the topic selected out of today's' major issue on the drama. Reminding drama clip and each guest's best moment of the interview supports all this. 	2 min
Music	Hot New Music	3 min
Link	Back Announcement and listeners txt, email and intro to listeners' recorded call piece	3 min
Listener's Feedback	Comments on the drama as live recorded through free line	2 min
Link	Back Announcement, Name check and link leading to Vox Pop	3 min
Vox-Pop	Only one question is going to be asked to a few people that is related to today's Topic and response of different people at different area helps to have a glimpse view of what people think about the issue. This would help the show to make listeners understand and relate to the issue.	
1st Interview	- A first Guest will be interviewed by one of the hosts. Mostly the interview starts with the introduction of the guest followed by introducing themselves going back to their earlier years and upbringing followed by Variety of issues but today's topic must be addressed at some part of the interview. The interview will be presented with high value of production effort.	6 min
Music	From the show - Since they got a music group this part is dedicated to their own band. Ethiopia's famous composer Abegaz Shiwota arranged Yegna band music.	3 min
Link	Back Announcement, Name check, comment on the first interview and Introducing the second Interview.	2 min
2nd Interview	This Interview is designed to fill the gap left by the first interview since all people have different experience and perspective. both interviews are	5 min

	so much different in terms of guests age, gender, profession...	
Music	Track	3 min
Link	Back Anannouncement (Reminding the name of the show, hosts and station) and intro over to you	2 min
Over to you	Talent - This is designed to bring out next talented youth in any discipline and interest.	4 min
Entertainment corner	Azmari/comedian	3 min
Link	BA trailer news bits - This is a teaser trailer for the upcoming next weeks' show sneak view.	2 min
Music	Outro	10 sec

The above line up is typical format of the Yegna show. The only differences each show has falls on contents and guests who come to share their experiences. Female and male presenters host it.

4.1.1 Selected Yegna Episodes from season four

- **Episode 1 - 'sharing the costs (Wechin Megarat)'** the overall message of the show is creating awareness about managing by oneself. Main areas that was explored, instead of fearing men should take the role of a protector, Men are part of the solution , how can men be part of the solution in fighting harassment and violence.
- **Episode 2 –‘Wishing for a better life’** The overall message is there is nothing wrong in wishing for a better life. It might seem like an easy way but not necessarily easy, How can we go in a way that can help us achieve this dream, how to do it legally, how can we explore our choices here, aspiring and believing things should change and they can change.
- **Episode 3 - 'Secret '** overall message, how can we share secrets to protect our friends from harm, what kind of support do we need, why is secret appreciated between friends, what is secret, its role in relation with friendship, consequence and benefit of keeping a secret, its dilemma for the person hearing the secret, sharing the secret, what are the consequences of keeping secret, what does honest

support mean (short time negative and long term positive) it's also happens in a family,

- **Episode 4 - 'Dealing with pressure'**The overall message is Stepping back and looking at the situation help us figure out where we fit in/ how to deal with it. And There are different forms of pressure (cultural, family, expectation), this kind of pressure makes us feel like losers, what would help you handle pressure, how to resist,
- **Episode 5 - 'Support"** How to support each other in a way that honors people. All of us are supported in one way or another. It tries to know the skills of how can we support without hurting someone self worth, how can we create a space for people to pay back, don't jump in to action but focus on involving the Person and asking them how they want to be supported, how can we support others in a way that feels like an exchange, it shouldn't be a passive process.
- **Episode 6 - 'Value of information'** Always being curious and being in a mood of a learner (the child in us) helps us get the right information to utilize for the right situation. How can we get information, where do we get it, what does always being curious mean, where to look for information, how to ask for information, collecting the right information for the right purpose, how to process information.
- **Episode 7 - 'Paying it forward'** over all message, There is a lot of benefit from paying forward. Its social responsibility, you feel better about yourself, it's a way of paying back, giving value for any value you received, some people are not involved in this action due to lack of information and fear of not being sure.
- **Episode 8 - 'what is trauma / how to deal with it'** over all message, Avoiding trauma is not a solution. It needs to be dealt with, even if it seems normal today it needs to be resolved in a timely manner.
- **Episode 9 - 'choices parents make for their children'** over all message, A parent who has a good conversation with children is more informed and makes

better decision. Trying to give their children a better life, parents also feel pressured, sometimes it's because they don't know the impact.

- **Episode 10 - 'Memories'** over all message, Cherishing memories in a way that doesn't keep us living in the past but also be able to live in the present. How do we cherish memories in a way that doesn't keep us living in the past but also be able to live in the present.
- **Episode 11 - 'Volunteerism'** Volunteering validates us as a human being and also its fulfilling our social responsibility. what are the personal gains of volunteering? it's a learning process, its fulfilling, it's social responsibility, networking, opening doors, empowering.
- **Episode 12 - 'Determination'** Self determination leads to self respect, self betterment, builds confidence. what needs to happen around you so you can be determined, how to be determined without paying any wrong price, how to be determined without alienating/ intimidating others, doing something for others, challenge sometimes has a source of determination, what are the small action we need to take, assessing yourself and understanding there is a need for change .

All the above Episodes insight are obtained from the Program coordinator. Even though the researcher study focuses on students' views on the show, we have to learn first a short briefs on how these shows are thought and dealt in its inception so that we can draw ideas how some may take the same or different meaning out of each episodes.

4.2 Results of Focus Group Discussion and In-depth interview

4.2.1 Access and Use of the Media

The Participants of the focus group discussions and an in-depth interview gave us an idea about how they could access, came across and use of the Media. They have different motivations and necessitate listening to Media Programs. This chapter discusses the viewpoint of the participants and attempts to look into if 'Yegna' radio program is realizing its objectives. Furthermore, it looks into the listening habits of research participants, which types of media they access, and which columns or programs they usually tune to. Each discussion was began with the question of what their Media Access is.

Accessing the Media such as Radio and Television is limited due to the geographical location of the town especially radio. Published material like Magazines and news Papers is a problem in this part of the town but its predominantly limited to a few of them such as Addis Zemen.

Therefore, all 22 participants of the three FGD responded that they have access and use radio as a medium. Twenty of the respondents only use radio. Ten of the respondents choose Television next to radio where as all of them responded that they have never read any newspaper or Magazine. This implies the fact that radio is the most important medium among others. The next question was about whether or not they have their own radio set.

Twenty respondents respond that they own a radio but six of them said they listen to the radio in friends' house or neighbors. Among the participants who don't have a radio set in the house are Abebech, 16, FGD - 3 and Meseret, 16 - FGD - 2.

Abebech *"we used to have a radio box but it is broken. My father did not want to replace it. So I go to my friends' house to listen to the shows I like. Since its Sunday, nobody would bother me about tiring House household tasks".*

Meseret *"we don't have a radio. My father doesn't seem to like radio at all. My brother and me asked him to buy us one but he said no so we just left our hope of having a radio. Our relatives live not far from us so I always go and listen to different music and radio programs".*

Most of the participants said they use radio as a basic source of information. Even though each have different exposure in terms of accessing it, this shows they have a great deal of interest in radio and also lack of radio left some to go to friends' house so that Radio is helping them to socialize out of that experience. Radio stations like Amhara Mass Media Agency (short wave), FM 87.9 Dessie (Its one of FMs linked with Bahir Dar FM) and Ethiopian Radio (short wave) are listened by the respondents. Regarding radio programs, the respondents pointed out a list of their favorite radio programs. News programs are listened by all of the participants. Atenkut, 17 FGD-2 (participant) summarizing it as they can't escape news due to the fact it's always there at every hour. 8 (30.7%) of the participants favors listening to Sports and related issues. whereas another an equal share of them 8 (30.7%) of those participants chose life skill and youth programs and 6 (23%)

favors health related programs. The other 4 (15.3) of the respondents put entrepreneurial and business programs. Hiwot, 17 In-depth Interview, Ayenew, 18 FGD-3

Hiwot: My favorite radio programs are related to the youth. Such as, since I am young, I need to find information a lot and ask people about their experiences. Thus, programs produced on the youth would really help me a lot in handling situations I am in. My other favorite program would be health related ones. Especially, I am young girl in a semi urban town so I need to know about boyfriend, high school, pregnancy and other health concerns in the family.

Ayenew: Radio is my friend. People make fun of me when I take my radio everywhere I go. So I tend to listen to good programs not sport or other trivial issues. That's why I listen to 'yegna' show, which is series in such a way but fun also. I listen to other health and life skill programs. But it all comes after I listen to the news especially local news. I consider my self as someone who is a head of my friends and family.

By way of implied above, Some participants looked so serious about the directions of their life. This seems to be different where Teens in towns are inclined to sports and music shows. Their lack of access to alternative media options like other towns in the country played a major role to be interested in local news and educational programs on the radio. The maximum number 8 (30.7%) of the participants favored listening to Sport, life skill and youth programs following to News. The rest favored health and other programs. Since 'yegna' falls in to youth and life program category, this shows it is listened with the other top favored programs. This leads us to the question of how they came across with the program 'yegna'. Most of the participants in the study admitted that they found out about the "Yegna" radio show after listening to the repeated Promotions and trailers on the radio and a Big billboard on the Town square. Accordingly, there would be a question of whether this promotion turned the participant in to a habit of regular listener or not. Further questions like how often do they listen to 'Yegna' radio program and how convenient is the time of the day in which the program being aired. Only six of the participants out of twenty-Two said they are not a regular listener. They have different reasons why they listen to it infrequently., Tibebu, 17, FGD-2, and Alemitu, 15, Interview are some of the participants who listen to 'Yegna' radio show irregularly.

Tibebu: My home is far from where we are right now. The surrounding is lowland its really difficult to access even for mobile signal. In order to listen to radio I must go to the higher ground with the intention to have an advantage of receiving the

transmission. If I have a work that needs to be done, I won't go to the places where I can have a better signal. As a result, it's likely to miss the program with that kind of reasons. but I try to be updated with my friends who listen to it regularly.

Alemitu: I listen to 'Yegna' radio show every Thursdays and again on Sundays. I prefer this show to other similar radio and television programs. It gives me an information about how to deal with life in this semi urban area. I am learning how other student deal with strange challenges that I have never encountered. I used to feel that spending time with my friends is waste of time but now listening to 'yegna' radio show made me give my friendship value. Whenever I missed the program, I ask my friends what was transmitted.

Some answers from the participants shows the reasons for listening irregularly are different and a few falls into challenges to listen to the show like a weak signal due to geographical position of the surrounding. The challenges made them strength their inter personal communications where they go to friends house to listen to the show or updating themselves asking people that listened to the program.

4.2.2. Tuning to Yegna show and Conditions of Listening

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 listen to 'Yegna' radio program, even those who do not listen to the show frequently. Let us look and assess reasons or factors that contribute to listen to the program regularly. Most respondents intentionally tune Yegna show. Mostly, youth are the common listeners of 'Yegna' radio show. The majority of respondents agreed that they listen to Yegna show not only to seek information but also to have a good time. Here is some explanations why they listen to 'Yegna' Radio show:, Mengistu, 17, FGD-2, and Haylemickeal, 15, FGD-1:

Mengstu: I like Yegna show very much. I have never missed a single program. I always listen to the show. It is very inspirational radio show I have ever known. It opened my eyes how some of my friends are dealing with problems. I can say I am well prepared for whatever traits there might come. I think I became skilled at negotiating my needs and rights with my parents and friends.

Haylemickeal: I listen to 'Yegna' radio program. It looks like it projects itself as girls own show but when you listen to it, it works for both genders because most of the time it focuses on the obstacles or challenges of the youth's life. Guests on the show and characters on the drama, what they are dealing is the same as our challenges.

The participants gave different explanation why they listen to 'Yegna' radio show. Most of the participants gave an answer that inclined to how they helped them deal with youth challenges. Explaining the point in what way they gain other people experience and have fun on the show. This signifies that audience have different rationales to listen to a specific show since an individual difference from other person based on background, experience, and interest.

As there are reasons for an audience to listen to 'Yegna' radio program, there are also factors or reasons that hamper audiences from attending a particular media program such as 'Yegna' on a regular basis. Abebech, 16, In-depth Interview:

Abebech: I should say honestly I'm not a regular listener because the transmission time is not suitable to my family...We have a small business (selling local Alcohol 'Areke') inside our compound so that my mother and father take the radio set to it to play recent hot country songs with its flash player. That's why I suggest the show to be on the air at night thus me and my brother and sister could be able to access it.

According to the participants, setbacks that would be related with irregularity in participants listening habits has got something to do with the time of transmission. Some of the participants responded the transmission time (Thursday afternoon, 11:00 pm) and its repetition day (Sunday afternoon at 7:00pm) is not suitable for them. Both Sintayehu, 16, FGD-1 and Emebet, 16, FGD-2 and Mekete's interview explain below why transmission time is not convenient as follow:

Sintayehu: I live with my relatives here in this town. 'Yegna' Transmission days and times like Thursday afternoon at 11:00 pm and Sunday afternoon at 7pm are so difficult for me because I must help the family in keeping the domestic animals after school. so I miss some of the shows but my friends filled the gap and also the program is repeated most of the times.

Emebet: I think I have never listened to 'Yegna' radio show on Thursday. Only I can listen to it on Sundays since it's a rest day out of all weekdays. me and my friends sit down and listen to it together. It's one of my favorite day of the week.

Mekete: "on Saturday's program at 1 pm local time (it is our working time), it is not favorable for people who are at the country side. because we have so many responsibilities to carry out like animal keeping, so it would be better if the show is transmitted at evening at our rest time."

All participants are satisfied with the duration of the Drama show but around 20 of them felt that its magazine show needs time extension. Here is Tameru, 16, FGD-2, Hiwot FGD -1 and Ademe, 14, FGD-3 expressing their idea on program duration extension.

Tameru: It's been a while since I start listening to this show and it gave me a lot but after the Program ended I feel it should be longer than this. The show begins with hot paced mood and there is a transition seconds later or may be a minuets later so that the end their story after 4 or 5 minutes. This always feels very short for story delivery that carry a lot of heavy and important messages.

Ademe: I like listening to the 'yegna' radio show. There is always Two stories on the talk show in which each guests are presented with limited time four of five minutes. I always think "This is too short" it feels like you are invited to friends house but you cannot enjoy it since they give you everything within a short period of time. you don't have time to process it.

Hiwot: It's a fast paced show. I don't know any other show like it. They talk fast, interview fast, the music is also fast paced and sometimes it will be over before I realized its already thirty minutes. But always think it needs to be an hour long show.

The above reservations and complaints are understood by the program insight and creative team and the producers. They knew it through free line text messages and free phone calls to the show. It's taken as a frequent concerning issues among the semi urban and rural audiences. Yohannes Alemu (Producer and creative team leader) and Selomon yohannes (Radio producer) discusses regarding above mentioned issues including transmission time and date.

Yohannes: We started this program studying how other popular infotainment programs like 'Dagu Addis', 'Yebekal', 'Betegna' and other shows in which they are all 30minutes radio programs. when we present our guests I feel this story will be so full if it gets some extra time. But when you prolong the duration the message will come in longer interval that's why we repeat the program three days after it aired.

Selomon: People used to listen to such programs like going around the issues and music in the middle and then second explanation about the issue including introducing the

guest with dragging the feet like pace but when it comes to presenting our ideas, we use montage, vox pop and program menu clip to accelerate it. When we start the program you feel the urgency to get to the point and we don't want our audience to relax and do something else other than listening to us. so half an hour is enough for this kind of purpose.

Over all, the participants have some issue regarding the duration of the radio program and transmissions date. This shows that there is an unsuitability concerning the transmission dates. and according to the show peoples, they are not thinking to change the dates of the transmission and extending the duration of the program. Taking both sides of issues, there is a need of some change regarding duration and especially dates of transmission. The senior producer of the show, Fasil G/Yohannes puts his view as follows:

Fasil: Me and some of my colleagues suggested the transmission date and time to be studied again since I have experience working in Fana broadcasting service where Different educational programs for regional audiences produced and transmitted. Most of them want their messages to be aired early evening starting from 1 pm local time. Even the station they chose at Debre Markos area and Amhara region was wrong but now this year we add Radio Fana as broadcast partner so that we use their reach in the region extensively. The first need assessment was not clear or convincing for me.

This shows they need to asses and evaluate their stand and take a bigger audience study for the near future.

4.2.3. Relevance and Attraction of Yegna Show

whether its information or entertainment, people listen to the radio to have something out of it. They have different reasons and attraction is one of the conditions that keeps audiences to a particular program or show. This leads us to question why do audiences listen to 'Yegna' radio program? As it turns out, there are different reasons that come from the FGD conducted. Respondents take it as not only their source of information, but also as a source of entertainment. Besides, they regard it as educational. Some of the participants mention having others life experience is also their reason to listen to the program. The researcher has also questioned like what attracts the participants most and what makes the program relevant to them? The most important thing which has reported by the majority of focus group discussants is the reality of the messages transmitted on the show in the form of dramas, music, success stories and so on. According to these

respondents, the messages transmitted on the show are reflection of their day to day lives. The coherence of the entire show, the entertaining potentials of the show, humorous presentation of the show by hosts of the show and the good performance of the girls on the show's drama are the attractive part of Yegna radio show. Taking us to the answer of what makes it different from any other radio program. Asnakech, 19, FGD-3, Getahun, 18, FGD-3, and Alemitu, 16, FGD-2 have explained it why the program interests them and what makes it relevant as follows.

Asnakech " *what most attracts me about Yegna radio show is the reality of characters on Yegna drama and guests invited on the show, and I like Mimi's character most. Because most characters' roles are touching and everybody needs to understand them. Whenever I listen to 'Mimi', I put myself in her place and it reminds me my past experiences. Similarly, every character represents a reality. When I met Mimi for the first time here in Debre Markos, I cried and I couldn't kiss her because I had very similar challenging early life and because of her situation she was unable to learn. Generally, I like the show very much, it presents a real presentation of the true world of females and their challenges.*"

Getahun " *Listening to guests who overcame different life challenges especially their early youth time ups and downs would inspire me and The five girls on the drama are playing very miserable roles and it is a reality. Especially, I like the role given to Mimi most because it is touching. You can see so many teenage girls on a street but we can be sure that these girls can be better if they get the chance and support of the society. If you see the culture in most rural areas closer, you can see the strength of family influences not only on girls but also on boys.*"

Alemitu: " *I think its relevant for my life I may have to face different challenges that might not be the same as some of guests on the show faced but it gives me an idea. I can learn a great deal from the true life story of the guests on 'Yegna' and apply it to my own life. In addition the show is presented in an entertaining way with youthful energy and good music..*"

As stated above, 'Yegna' radio show is relevant and attractive for the respondents in approximately similar interests. One difference is some of the participants listen mostly only the Drama part and go to other places or engage in other purposes when the talk show starts. So they might miss some part of the show. But one issue raised by Haimanot 17, FGD-1 and Tibebu ,17, FGD-2 got a lot of approval and explained further as follows:

Haimanot: When I listen to especially the drama one thing I noticed is that all characters have no religion at all. Their name might indicate whether they are Muslim or Christian but I have never seen any character going to church or mosque or pray. Since devoted Christian dominates our area I really want to see how they spare time to go to church and engage in an extra curriculum activity regarding my faith.

Tibebu: "...once my father was saying this drama feels like an Awramba community where male and female are equal with no religion or faith based ceremonies. I can say that the only thing that the characters different from us is that they don't go to church or places where god worshiped.

Some of the above answers indicate that 'Yegna' radio show is not playing an important good role among the participants. Most respondents agreed that the show shy away from religion matters. This leaves many (among FGD participants) for blatant guess whether the show producers knows it or not, whether its deliberate or not.

4.2.4. Language Usage and Format of 'Yegna'

'Yegna' radio show is produced in Amharic language. The program is also produced and presented for Amharic speakers. Since Amharic is the participants' mother tongue, they defiantly understand the broadcast through Dessie FM in which they could receive the signal better. There might actually be dialects or jargon used by the presenters, by the diarists, and by different interviewees. All respondents were inquired whose language they understand better in order to identify whether the language of the presenters, guests or the interviewee they understand clearly and completely. All FGD participants responded that they understand the language of the guests and interviewee. They also mentioned that they understand the language of the show presenters. One of the presenters, Aynalem Hadra classified Presenters approach in to two : The yegna show presentation while hosting the show and interviewing guests.

Aynalem: This radio show needed something different in terms of approach so we took time and I think succeeded in being people's favorite show. It didn't mean it was easy for me. I needed to get out of my comfort zone like reading straight with serious tone since I was a news presenter at Radio Fana before joining this show. so we used every day language and pure urban Addis Ababa dialect because most of people from regional areas looks up to urban dialects. when it comes to interviewing guests we tend to be slow and calm since half of the guests come from the region where calmness is appreciated. we didn't encounter any such problems like misunderstanding and something like it. Its rather we who were aliens sometime since some part of the Amhara

region has a different accent and dialect so this time we make them elaborate some words that other we thought couldn't understand. Indeed, this helped us for better understanding for ourselves.

Since the presenters use everyday language, almost all participant responded that they have no problem of understanding the radio program. and their primary audiences are youth so they talk directly in conversational style of hosting. That seems to be the reason why they are favorite hosts among the audiences.

4.2.5 Audiences' Interpretation of Message's of 'Yegna' Radio Program

The understanding and interpretation of messages among the audience is varied from person to person. Participants were asked about 'what the program is all about', What meanings they make out after listening to Yegna radio program. And what kind of message they thought to get from the program. Regarding what the Show is all about, Some participants understand that the show presents a story of different successful people living a dream life while others believes that the program shows its really helpful to be street smart and outgoing. Others understand the show is as a place where at the end of the day nice people always finish first. This is reflected in Atenkuts' In-depth interview:

Atenkut: For example on the drama, most bad people are shown having a comfortable life until the last episode comes and get punished so that it hearts to listen to how they enjoy unfair share of independency on the show.

As Yegna radio show's primarily objective is transmitting helpful messages for audiences about the challenges of teenagers (especially girls) and to solve these problems in both rural and urban areas, the content evaluation of listeners have great significance. 'Yegna' radio show is transmitted two days a week (Thursday and Sunday). As to the respondents, the contents of Yegna radio show are reality oriented, timely, and appropriate for the listeners. Zewde,16, FGD-3, Meskerem, 16, FGD-2 and Sintayehu, 16, FGD-1 will discuss as follows.

Zewde "This radio show is very timely and realistic; for instance, the song about the problems of migration to other countries is very timely because it is based on current problems of Ethiopian who are living in foreign countries like South Africa, Libya, and Saudi Arabia and those Ethiopians crossing Mediterranean sea to arrive Europe. It shows the reality of these situations in very artistic and attractive ways."

Meskerem: It really helped me to think about my life. How to deal with all home and school challenges? Sharing my secrets and when I do that they always supports me in any way they can even the moral one.

Sintayehu: The reason why I love listening to the 'yegna' show is aspiration of how different guests live and succeed in life and I can say it spiritual jealousy but that doesn't mean I accept and believed. Because what 'Yegna' radio program is a life experience. For instance, you can see the ups and downs caused by lack of clearness and lack of integrity. In addition, I see different situations, conflicts, or understanding. All things happened on the character's life is so heavy but I learned that it's for good ...this can be add up as an experience of your life.

According to the outlook of FGD discussants, the meaning they make has something to do with guests and characters on the drama. This is all comes after their understanding and interpretation. In all aspect, the "Yegna' radio show has succeeded in tapping in to its primary audience. Bringing their life with different real story tellers (guests), they managed to convey their message directly.

They frequently reported that it could teach them to support each other no matter how the situations are different. According to FGD discussants, the most impressive thing about Yegna radio show is the love they have for each other and their desire for growth and achievement. The show raised issues like the lives of street children, family related problems and girls challenges in particular. The interviewees also reported that the program has taught them to try all options in life, to be strong in spite of harsh and unpleasant situations, to tolerate current hardship to arrive at success. Even though most respondents like Yegna drama, they also expressed their positive attitudes on other parts of the show.

4.2.6. Listeners' Participation

According to the response of the majority of the respondents, listeners' participation on Yegna radio show is great. Many listeners are participating on the show on phones, mail and e-mail and through direct interview by the producers of the radio show. As Alemitu,16, FGD-2 says:

Alemitu: " *Yegna radio show always encourages listeners to participate on the show and the listeners from all walks of life are also participating in every programs. I think it is one of the good things about the show.*"

Most respondents reported that in many episodes of Yegna radio show, the programs are framed based on the true stories sent from participants. This shows that Yegna radio show utilizes the inputs from its audiences to broadcast realistic and credible programs.

Public comments about the show should be taken from all places including remote areas in the countryside. Currently the producers of the show are collecting the attitude and comments of people in few central places only. They have to collect the comments of people in remote places by observing the reality of the situations. By doing this, they can get uncovered and original pressing situations to strengthen their programs and to get input for the show.

Similarly, Yegna radio show mostly invites artists and other urban dwellers as role models. Countryside role models would be important on 'Yegna' show guest time. The countryside should get adequate emphasis so that the lives of many living in these areas to be changed.

Most respondents in rural areas reported that there is a problem in the radio frequencies on which Yegna radio show is transmitted (weak signal).

CHAPTER FIVE: Summery and CONCLUSIONS

5.1. Summery

This chapter summarizes the main findings of the study, which explores 'yegna' listeners in wonka elementary school by way of investigating the meaning the listeners make out of the 'yegna' radio program and how they relate with their real life.

Qualitative research method was used for the study. Within this research paradigm, such techniques as qualitative content analysis, focus group discussions and individual in-depth interviews were employed. The method has been found useful in understanding how Student, different in terms of age, upbringing, family, income, exposure vary in their consumption of the 'yegna' radio program.

As mentioned in the previous chapter, the researcher looked into audience access and use of media through their source of information, their listening habits, relevance of 'Yegna' radio program, whose language they (audience) understand easily and clearly, and their interpretation of messages or content of 'Yegna' radio program.

As a result, it was found that most respondents habitually tune to 'Yegna' radio program for the purpose of following up the Talk show and Drama story while Three respondents from FGD-1, FGD-2, and FGD-3 don't listen 'Yegna' on a regular basis because of the nature of their geographical location which made it difficult to listen with good signal. Two Participants from group FGD_2 revealed that they got no radio set contributing as factors. In line with this, the time of the program transmission has a contribution for less regularity.

Participants were students so going back to their respective houses; they have a lot of work to do whether they are male or female. The current coordinator of the program Yohanes Nega replied to the question raised on the Focus Group Discussions and Interviews. He said that after many comments and suggestions from the listeners, we have started broadcasting our show on Fana FMs found in Amhara sub stations so they believed all signal problems are answered. But not in Debre Markos, The town remained Dark place for Air waves since there is no substation of any radio station and the nearest town with broadcast station is Desie which is far away. Regarding broadcasting date they wouldn't change the dates, no plan at all. The only new plan they have is bringing the Drama series to Television, which will be costly and wouldn't address the intended

audience. Thus they couldn't listen to yegna on Thursdays. In connection with the above point, hence those participants who don't listen to the program on a regular basis raised the time of transmission as a factor. Half of them agreed the duration of the program is short and want it to be extended. These groups of participants believe that the program should be extended from the 30 minutes to 1 hour. Some of the participants were also agreed that the number of times the program transmitted in a week should also be extended to three times a week where most of the participants said twice a week is good enough.

In regard to the relevance of 'Yegna' radio program to the audience, participants have pointed out four reasons for why they listen to 'Yegna' radio program. One of the reasons mentioned in the group discussion was they listen to 'Yegna' because they get information about themselves. The other reasons were the program is entertaining and educational while some others listen to 'Yegna' to gain other's experience. Moreover, some of group discussion participants mentioned that their needs are met in the program so that they are very satisfied with the content of the program. And there are some participants who is listening but not satisfied. Over all they want programs like yegna that tries to address their problem and needs.

Language use was not a problem for most of the participants. All of the group participants claim that they understand the language of the Presenters and guests. Since they speak the same language, share similar background, and have the same culture, it is easier to understand their dialect or language.

The other Major finding is that Two participants from FGD-1 and FGD-2 mentioned that they observed that the characters on drama don't have any religion.

5.2 Conclusion

The majority of respondents agreed that they listen to Yegna show not only to seek information but also to entertain by its programs. The majority of respondents agreed that they listen to Yegna radio show not only to seek information but also to entertain by its programs.

Attraction is the condition that keeps audiences to a particular program or show. It also creates regular listeners. In this case, this research has identified the following points about Yegna radio show, which attracts its regular listeners 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, the coherence of the entire show, the entertaining potentials of the show, humorous presentation of the show by the hosts of the show and the good performance of the girls on the show's drama are the attractive part of Yegna radio show.

According to the response of the majority of the respondents, listeners' participation on Yegna radio show is great. Many listeners are participating on the show on phones, free line and through direct interview by the producers of the show.

This thesis participants suggested that the transmission time would be suitable for them if it is at evening starting from 7 pm. Additionally, Yegna radio show mostly invites artists and other urban dwellers as role models. Countryside role models would be important on Yegna show guest time. The countryside should get adequate emphasis so that the lives of many people living in these areas to be changed. Most respondents in rural areas reported that there is problem in coverage in the radio frequencies on which Yegna radio show is transmitted.

After the presentation and discussion of the major results of this study, the researcher suggests the following points for the improvement of the radio shows. These recommendations are presented as follow.

- There must be an inclusive amount of people with a religion on the Drama characters. Lack of religion on characters created some doubt on the believability (credibility) of the characters.
- The time of transmissions should be revised based on the needs of the listeners so that the majority the people can get access the show.
- The program has been reported to have unclear transmission and weak signal. Therefore, the transmitters should correct this problem or using additional stations would have great significance.
- 'Yegna' radio show gives enormous emphasis on identifying the challenges of girls and inspiring them to overcome these situations. But, the conditions of boys are frequently neglected even though they have similar situation in some way. Thus, Yegna radio show should consider the conditions of boys and encompass them in the show.

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APPENDICES

Appendix – 1 A

Interview guide for FGD and In-depth Interview with participants

Part 1: Biographical Information

1. Name/Code
2. Age
3. Gender
4. Level of education
 - a, illiterate
 - b, 1-8th grade
 - c, 8th grade
5. Status of Amharic:
 - a, Mother tongue
 - b, 2nd language
 - c, 3rd language
6. Place of residence

Part 2: Access to media and use

1. How is your access to the media?
 - a) Radio b) TV c) Print media (newspapers and/magazines
 - d) Both____&_____ e) Any other
2. Which programmes/ columns do you attend more often?
3. How and where do you get information about HIV/AIDS?

Part 3: Amhara Mass Media Radio and Yegna Program

I. General

1. Access
Whose radio do you usually listen to?
 - a, Your own radio

- b, A friend's radio
- c, A neighbor's radio
- d, Other _____

2. Listening habits

2.1 When did you start tuning to radio?

2.2 How often do you tune to radio?

- A) Almost everyday
- B) About 2 or 3 days a week
- C) Once a week
- D) Any other _____

2.3 Which radio programmes are your favorites? (*List them in order of importance*)

- A) Business and consumer reports B) Sport
- C) Health D) News E) Other _____

2.4. what are your major reasons for the above priority... Would you please list them for me?

II. Specific (on Yegna radio program)

1. What comes first to your mind when you think of Yegna radio program?

2. Why are you listening to Yegna radio program?

3. How often do you listen to Yegna radio program?

- A, Regularly B, Not regularly

4. When did you start listening to Yegna radio program?

5. What do you use Yegna radio programme as?

- A, As a source of entertainment
- B, As a source of information and news
- C, As any other radio program
- D, I don't know

E, Any other

6. What makes the program interest you most and make the program particularly relevant to you? Why?

7. How are your needs met in the radio program?
8. What do the program lack/miss which make it fall short of meeting your needs?
9. In what condition do you listen to *Yegna* radio program (*while working or , eating, sitting in*)?
10. Was there a moment when you decided to stop listening to *Yegna* radio program? **A**, Yes **B**, No
11. If your answer to the above question is 'yes', what were your reasons?
A, The broadcast time is not convenient with your own activity
B, Overlap of the program with other TV/radio programs
C, Irrelevance of the program to your personal activity (interest)
D, Any other _____
12. What is your reaction to the duration of *Yegna* radio program? Should it be Extended or reduced ? What are your reasons?
13. Are you comfortable with the time of the day in which the program is broadcast?
14. Which issues do you think have got more coverage on *Yegna* radio?
Program?
15. How relevant are the above issues to your day-to-day activities?
16. How easily/clearly do you understand the language/words used by the Journalists and interviewees or diarists (for example, expert)?
17. Whose language do you understand better? The journalists', the Interviewees'?
18. How much do you think has *Yegna* radio program been helpful personally to you in learning about life skills?
19. Do the program contents of *Yegna* conform to what your friends and other People tell you and with your beliefs regarding the realities of Youth?
20. Do you discuss the issues raised in *Yegna* radio program with other people?
If 'yes' with whom? If 'no' why?
21. How do you generally rate *Yegna* radio program?
A. Excellent B. Very good C. Fair D. Poor

Appendix - 1B

Interview Guide for all FGDs on *Interpretation of Messages*

1. What are the programs about?
2. What meaning did you make after listening to the programs? Why?
3. Were they interesting to you? Why?
4. Are they in conformity with what you already know?
5. How does each program appeal to your own life experience?
6. To whom do you think the programs need to be presented?
7. What kind of messages do you want to get from *Yegna* radio program? (*facts, people's experience for example successes or failures, ...*)
8. If you were to evaluate *Yegna* radio program, where do you put it?
A) Excellent b) Very good c) Fair d) Poor
9. Why do you rate it that way?

Appendix - 1C

Guide for individual in-depth interview with the producers of *Yegna* radio program

Personal Details

- Name _____
- Position _____
- Responsibility in the production of *Yegna* radio program _____
- Educational background _____

Questions

1. How long have you been involved in the production of the program?
2. How do you get program ideas?
3. To whom do you think the issue is relevant for?
4. What are the sources of the information/facts... on which you base your program?
5. Do you edit stories you take from other sources (newspapers, magazines,

websites...) so that they can appeal to radio audience?

6. Do you edit interviews you have had with experts or diarists in which there have been incidents of using the language?

7. What format do you commonly use while producing 'Yegna' radio program
(*prioritize if you are using more than one format*)

A, Lecture /Straight talk B, Interviews/discussions

C, Drama D, Music E, Jingles/Slogans F, Feature

G, Magazine (containing a number of issues in the form of interviews, music, straight talk...) H, Infotainment I, Any other

9. Do you think the issues you raise relate to the reality on the ground?

10. Have you ever thought of changing the time of broadcasting the program? If 'yes' Why?

11. Are there plans to air *Yegna* radio program more than twice a week? If 'yes' what do you think necessitates that?

12. How does feedback on your program come to you?

13. What do the comments generally say?

15. Have you ever-received media related trainings? And in particular on youth culture or health related?

16. Have you ever been in disagreement with the officials of **the radio station**?

Declaration

This is to certify that the thesis prepared by Henok Mekonnen, entitled: "Audience's reception analysis of Yegna Radio Program: the case of 'Wonka Elementary School' students in Debre Markos District" and submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Communication complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Henok Mekonnen

Signature

Date