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**AUDIENCE RECEPTION OF EBC'S NEGEN ZARE SHOW: THE
CASE OF HIGH SCHOOL STUDENTS IN ADDIS ABABA**

BY

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AUDIENCE RECEPTION OF EBC'S NEGEN ZARE SHOW: THE
CASE OF HIGH SCHOOL STUDENTS IN ADDIS ABABA

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This is to certify that the thesis prepared by HIRUT AYENEW, entitled “AUDIENCE RECEPTION OF EBC’S NEGEN ZARE SHOW THE CASE OF HIGHCHOOL STUDENTS IN ADDIS ABABA” and submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Communication.

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List of Acronyms

EBC	Ethiopia Broadcasting Corporation
FGD	Focus Group Discussion
FDRE	Federal Democratic Republic of Ethiopia

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Abstract

The purpose of this study was to explore Addis Ababa in school youth audience reception of Negen Zare show aired by Ethiopian Broadcasting Corporation (EBC). It investigated the youth's access, exposure and consumption of the show. It also aimed at assessing the youth's perceptions, expectations, ratings and satisfactions/dissatisfaction of the talk show added to their reflections on the relevance and quality of the contents of the program. The study was conducted on the youth who study in the city's secondary schools which educate students from grade nine through grade twelve. The study was framed in the audience reception theories. The adopted theoretical frameworks include agenda setting and framing theory, uses and gratification theory and reception analysis

Comprehensive quantitative survey was employed to generate data from the youth. Ten informants from ten secondary schools were selected using quota sampling techniques. The researcher administered the survey form to 100 informants who watch EBC Negen Zare show. The reliability of the survey form was calculated to be 0.920 at Cronbach's Alpha level. Key informant interview (N: 7) was held with the talk show producers, editors and hosts to supplement and triangulate findings. The data was collected between April and December 2020.

Findings show that the youth audiences sometimes watched Negen Zare show as the aggregate mean value shows ($M=1.574$, $SD= 0.447$). This means that in general the youth are not fan of the show. As the aggregate mean value ($M= 2.4572$, $SD= .69996$) shows the youth audiences disagree that the show is relevant and has a good quality. They did not follow, interact, comment and participate on the social media outlets posted by EBC Negen Zare show. The aim of the show was educating and entertaining the youth so that they are productive in all aspects or dimensions of their life.

The agenda of the show was set and prioritized from top down and does not involve the target youth audience. EBC Negen Zare show does not have systematic mechanism to evaluate and improve the quality and relevance of the show to the youth. The contents of the show were with less quality and the format which was not appropriate to the youth. The show was mostly studio based. It lacks visual elements. It also lacks music and entertainment performance as compared to the previous show in which music and sport were the integral part of the show. Based on these findings, relevant recommendations were forwarded.

Chapter One

1. Introduction

This chapter introduces the report of Youth Audiences' Reception of *Negen Zare* Talk Show taking schooled Addis Ababa city youth as a case in point. The chapter is made up of seven sections. The first section provides background to the study. This section highlights theoretical and practical contexts of the study. The second section describes the research problem framing it in the context of Audience Reception Theory. This section is followed by the Research Questions that were outlined to guide the research work. Then general and specific objectives were listed in harmony and parallel to the research questions. Next to this the scope of the study is explained focusing on the target themes of the study, study media house and show, preferred instruments and the study period. Significance of the Study follows this section. The section argues for theoretical and practical contributions of the findings of the study. The last section, Limitations of the Study, describes the challenges experienced in the course of the study and the decisions made to overcome them.

1.1. Background to the Study

A massive growth of media channels, technology and market has occurred throughout the world since the 1990s. These range from satellite, telecommunications, telephone, digital media and information technologies to national and international newspapers, regional, community and specialized newspapers and magazines. Today we are all conscious of living in the midst of a communication revolution. Over the past couple of decades there have been breathtaking advances in communications technologies and in the ways of applying them—a few short years ago no one could have foreseen the explosive growth of Facebook or Twitter. What is more, these kinds of innovations seem to be continuing at an accelerating pace. Today's young people have been born into a transformed world—they can hardly imagine what life was like before the emergence of the Internet and the cellphone. Even in developing countries where Internet penetration is still limited or curtailed, cellphone use is growing by leaps and bounds.

Evidences suggest that mass media play a central role in informing & education people about important events / changes happening around the world. Especially because media connect the

audience to the world beyond their immediate reach. In other words, media bring the world closer to the audience and increase their reach and access. Mass media is one such institution which has the ability and potential to influence every an individual's life in a big way. We see that media has ability to influence, our behavior, our culture and even it can affect our thinking and attitudes towards different issues in our daily life (Gupta, 2006).

Media have wide reach and access to influence millions of audiences, geographically scattered over thousands of kilometer in different territories, across the geopolitical boundaries. With these qualities media are intensively employed in youth education programs (Altschull, 1995). Collins (2003) also suggest that media plays the role of change agent. For example, it can influence the behavior of youth for the sake of better health by adapting to preventive measure which stops the spread of disease. By informing & educating about different health issues, media help promote healthy lifestyle and positive behavior changes among the youth. Mass media is instrumental in affecting knowledge and attitudes of people for adopting / maintaining healthy lifestyle. It was a well-known fact that media influences youth behavior toward successful academic life. Mass media interventions have great impact on youth's knowledge, attitudes and behavior towards academic, social and moral developments.

Recently, television talk show programs have dominated the media for youth behavioral change. A talk show or chat show is a television or radio programming genre in which one person (or group of people) discusses various issues put forth by a talk show host. The origin of talk show is back to 1930 in radio talk show through phone-in program in the United States (Ilie 2006). In the course of time, in 1960, two types of formats were developed. These are all talk and all-news radio programs. Later on, such programs began to develop controversial and sensationalized talks. Along with the emergence of many television channels throughout the world as a whole and in Ethiopia, in particular, talk show program formats, interviews and debates are continued to dominate the media presentation style (EBC Gap Analysis and News Formats Document, 2018).

The global broadcast media arena giving much attention to such a program enforced the Ethiopian Broadcasting Corporation to focus on talk show program genre in their formats and presentation style. The Ethiopian television which was the only station in the country for a long period of time there was a small number of talk show program for more than ten years. During

that time the station were not even produce talk show program in house rather those small number of talk shows were out sourced. EBC talk show programs were designed since April 2018 in which the station launched a new content and format reform. Since then EBC have launched different talk show program formats, which have their own objectives, way of presentation and style and target audience.

The present study is interested to investigate EBC talk show which takes Ethiopian youth as audience. It is seldom to find television talk shows that work for adolescents' development and behavioral change despite the youth dominate the Ethiopian population. According to USAID Fact Sheet (2018), of all Ethiopia's 105 million population, 40.5 percent is under the age of 15 and 30 percent consists of youth aged between 15 to 29 years of age. Obviously, since 40.5 % of Ethiopian population is youth, it is critical to shape and educate the youth through school curriculum and the mainstream media and the new media as well. However, the media is predominantly engaged in political, social and economic issues given the reform the country is busy with.

Currently, EBC hosts *Negen Zare* talk show which target the youth as its audience. As the result of EBC Format Analysis and Gap Studies (2018) the former *Lewetatoch* (for Youth) talk show was renamed to be *Negen Zare*. The former *Lewetatoch* talk show was weekly aired show and had three segments and presented in 40 to 60 minutes. The show used to be launched in prime time which is 11pm right after the news, and on Sunday. Among the weaknesses of the show, as reported by the document, is the topics of the show largely focus on political, economic and social issues. There are numerous inadequacies of the Report and the changes made as a result. First, a mere change of name of the show has its own consequences. Second, it is vague to figure out the level of access, exposure and reception of the show by the youth. Third, it is unclear if the topics on the new version of the program meet the demands and expectations of the Ethiopian youth. Lastly, there is knowledge gap that require if the new show, *Negen Zare* talk show, is attended and consumed by the youth. As former host of the show, the researcher is motivated to conduct this research on youth audience reception analysis.

1.2. Statements of the Problem

To begin with, it is obvious that the role of media in youth development is quite central. However, the ingenuity to take media as a platform for youth development cannot be put aloof from measuring the effect of media on audiences so as to know how the media healthily functions in a society. Thus, it is imperative to devise some mechanisms of knowing the access, exposure, needs and reception of the youth audience by putting emphasis on the psychosocial development of the youth. Basically, the effectiveness of communication media can be best achieved from our understanding of the nature of audience. According to Mytton (1999:4) “*If you want to communicate effectively, you must be aware of your audience; you may not wish to give them what they want, but you will certainly profit from knowing who they are*”. This would take the act of communication to a better direction so as to meet the development goals of a nation.

Currently, the world media landscape is getting complicated due to the various technological, cultural, and political factors. For instance globally radio now may be challenged by newer media such as television and digital media. The features of the Ethiopian media environment likewise seem to reflect, albeit in a limited scale, the new global media phenomena through the expansion of satellite and digital technologies of information and communication-that seem to have started biting the local film industry. The proliferation in recent years of the broadcast media at the federal, regional and local levels reflects the growth of the economic, cultural and political needs of the Ethiopian society and the youth in particular. This is also a sign of the coming times of even bigger media penetration in the country and sophistication of audiences and their tastes as in cultural consumption enabled by the mass expansion of education at all levels in the country at present.

The days of the passive audience are perhaps gone for good and a more critical youth audience has into the scene. A critical audience demands more and the media houses have to brace themselves to meet this new challenge to retain their loyal youth audience and expand their base even further. To face this new challenge squarely state media such as EBC need to look at what the audience thinks and feels about them. A full overhaul is necessary asking audience assessment of the media houses in general and more specifically the entire array of their individual programs by a detailed audience segmentation into youth/senior audience and a broad

set of classificatory criteria. A most significant proven strategy to remain successfully emotively attached to the audience is to meet their needs and interests. If media houses disregard the interest of their youth audience, they could hardly maintain their ties with this important stakeholder. As McQuail (1997:23) aptly puts it, “The media need their audience more than audiences need their media, and there is also reason to view audience research as primarily a tool for the close control and management of media audiences”.

While youth audiences have ample opportunities to select media from a broad spectrum of choices available, media cannot choose audiences. Media must therefore come in the direction of the youth audience or risk becoming irrelevant. They must therefore continuously scan the ever changing youth audience environment and use the data to prevail and remain the number one choice. By continuously raising their level of professionalism and maintaining integrity, National media such as EBC must also ensure they do not lose youth audiences to less formal and less responsible new media such as social media that can play a controversial role as exemplified by the rising incidence of fake news expressed as a concern by world leaders.

For better of understanding of the youth audience, a systematic study of the audience is necessary by employing both qualitative and quantitative methods. Demographic approach examines population characteristics such as age and gender. Attitudinal/behavioral investigation seeks insight into the youth audiences’ perceptions towards a given program and behavioral changes expected. Analysis of the reception of the contents of a TV program is a means of testing whether communications outputs are eliciting the required reaction and response from the youth audience. A media survey is therefore vital to determine the quality of the relationship between media and society, between editors and managers, the perceived qualitative difference among media houses in terms of producing satisfaction as a barometer of quality and responsibility. In short a survey will help the media as a powerful entity to find answers to their everyday question vis-à-vis the audience

On Ethiopian Broadcasting Corporation various audience reception studies have been conducted but in relation to talk show programs, however limited. For example, Kalkidan, (2017) made a study on Audience Reception of “Tenawo Bebetwo Television Program: In the perspective of Kombolcha town community. There were also research reports done on “ Alebe Show,””Hamsa Lomi,” “Shai Buna,” “Fegegta,” and ‘Debo’ which deal with social, political and economic

issues. All of these programs were not produced by ETV producers rather outsourced. The talk shows were out sourced programs. Another example of research on talk show audience research was conducted by Abel (2005). The study was on Audience Satisfaction of Television Evening Amharic Programs in which the study reported the level of satisfaction of the audience on ETV's evening Amharic programs. To sum up, local TV talk shows and their audiences' receptions were seldom studied except for MA thesis in schools of graduate programs at AAU and other institutions

This research is interested in studying audience reception of former *Lewetatoch* show which was later renamed as *Negen Zare* show which takes the Ethiopian youth as its target audience. *Negen Zare* (Read 3.1 Description of the Study TV House and Talk Show for details) focuses on youth's social, economic and political matters. Ethiopian Broadcasting Corporation (EBC) has also educational programs department which mainly works on educating the youth on different issues making use of this show. The show is designed to educate, inform and entertain the youth. The former version of the show, *Lewetatoch* show, used to have many audiences as my observation and informed by the producers of the show. The current study attempts to explore youth audiences' access, exposure and consumption of the show, satisfaction/dissatisfaction of the youth, the strength and weaknesses of the show and the trends associated with change of its format.

1.3. Objectives

In harmony with the research questions, general and specific objectives are stated below.

1.3.1. General Objective

The central purpose of this study was to investigate Addis Ababa in school youth audience reception of *Negen Zare* talk show aired by Ethiopian Broadcasting Corporation (EBC). More specifically, it explored the youth's access, exposure and consumption of the show. It also aimed at assessing the youth's perceptions, expectations, ratings and satisfactions/dissatisfaction of the talk show added to their reflections on the relevance and quality of the contents of the program.

1.3.2. Specific Objectives

Based on the general objectives stated in the previous section, the following specific objectives were outlined to guide the research work.

1. To examine the youth's access to the talk show.
2. To explain their level of exposure to *Negen Zare* talk show.
3. To investigate the relevance and quality of the show as reported by the youth.
4. To identify the youth's rating of the show with respect to its strength and weakness.
5. To investigate the satisfaction/dissatisfaction of the contents of the show.
6. To explain if there is difference in their perceptions of the show among the youth due to demographic factors (age and gender).

1.4. Research Questions

The following research questions were proposed on the onset of the research work to frame the study.

1. How do Addis Ababa City school youth access (TV, You Tube or other social media) *Negen Zare* talk show?
2. What is the level of the youth's exposure to the talk show?
3. How do the youth rate the relevance and quality of the show?
4. How do the youth evaluate the strength and weakness of the talk show?
5. Are the youth satisfied/dissatisfied with the contents of the show?

1.5. Scope of the Study

The current study is an investigation into Addis Ababa City schooled youth's reception of *Negen Zare* talk show broadcasted by Ethiopian Broadcasting Corporation weekly. In other words, it is delimited to youth audience reception of EBC *Negen Zare* talk show which developed from *Lewotatoch* of the same TV house with particular reference to Addis Ababa city youth. The study was conducted on the youth who study in the city's secondary schools which educate students from grade nine through grade twelve. Out of school adolescents were not considered for this study. This was done for the reason that the direct target audience of the show is schooled youth who prepare themselves for higher education. The study was framed in the audience reception theories with integration of psychosocial theories that deal with adolescent/youth development.

The key variables in this investigation include: youth access, exposure, perceptions, expectations, satisfaction/dissatisfaction and evaluation of the talk show. Comprehensive

quantitative survey was employed to generate data from the youth as it was difficult to conduct in-depth face to face interview with them during the current Covid-19 era. Added to this, key informant interview was held with the talk show producers, editors and hosts to supplement and triangulate findings. The data was collected between April and December 2020.

1.6. Significance of the Study

The finding of this study has both conceptual and practical contributions. Theoretically, it contributes to research in the area of audience receptions of television talk shows to a particular age group audience. More specifically, it shows how audience reception analysis should be integrated with theories in psychosocial development of the youth audience. TV working on youth audience need to recognize age factors in their agenda setting processes. Practically, it helps EBC to understand the development and reform of *Lewetatoch* show to *Negen Zare* show from the perspectives of their target audience. It informs the show producers, editors and hosts to recognize the specific gaps between the products of their work and the preferences of Addis Ababa city school youth. Finally, it also informs the current status of youth talk show programs in Ethiopia for people interested to conduct research in the same area.

1.7. Limitations of the Study

The current study experienced a number of practical challenges due to Covid-19 pandemic. Schools were closed between March and October 2020 in Ethiopia. This made it impossible to distribute the prepared survey/questionnaire to the youth audience in Addis Ababa high schools. Therefore, the researcher waited till schools were opened and restrictions were relaxed. Data were collected from the students by the researcher in person by going to the schools and explaining both *Lewetatoch* and *Negen Zare* show in case students might loss memory for they were locked home for months. Likewise the Pandemic made it worse to conduct the intended focus group discussion with producers, editors and hosts of the program. People were not interested to sit for FGD. As a result, the FGD was dropped and individual in-depth interview was held with EBC *Negen Zare* staff.

Chapter Two

2. Review of Literature

2.1 Introduction

This chapter is composed of eight main sections that reviews related literature and argues for the theoretical frameworks to guide the research work. The first section provides overview of media and their functions. The second section deals with definitions Television audiences. The third section explains TV audience receptions and meaning making processes. The fourth section describes TV audience satisfactions/dissatisfaction. This section is followed by descriptions of TV talk shows. The sixth section further explains the nature and formats of TV talk shows. Next to this section, the theoretical frameworks of the current study are explained and argued for. The adopted theoretical frameworks include agenda setting and framing theory, uses and gratification theory and reception analysis. Finally, reviews of local studies on audience reception analysis are reviewed.

2.2 Media and their Functions

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

Lasswell (1948) as cited in Folarin (2005, p.74) assigns three functions to the media: • Surveillance of the Environment (the news function), Correlation of the different parts of the Environments (the editorial function) and Transmission of the cultural heritage from one generation to the other (the cultural transmission function). So, mass media has become an integral part of our lives and cannot be separated from our life. Our values and way of life in the

society in this information era are strongly influenced by the mass media like newspapers, TV, radio, video, and the internet. Mass media's influence on people's lives is even greater and deeper than many kinds of state indoctrination or priest's sermons from the pulpit in the church

Hence, one cannot separate audience and media from each other because audiences get these all benefits from media in that media is indispensable part of human being and vice versa. Generally, across various fields of study, the researcher perceive that there to be two main theoretical approaches to mass media and its relationship both to a society and to individuals. One perspective focuses on the structural power of media to influence thought (Van Gorp 2007; Grindstaff and Turow 2006; Gamson et al 1992; Bandura 1986 and Gross 1976). The other focuses on an individual's agency in choosing media to consume so that the researcher has chosen this as it is convenience with the research topic. This means EBC as a case in point.

2.3 Definition of TV Audiences

The media environment is changing in ways that are dramatically reconfiguring how, when, and where audiences consume media, and, consequently, forcing media industries to re-conceptualize their audiences. Audiences are a critical subject in studying media due to the fact that it is for the audience that the media are constructing and conveying information, and, if it were not for the audiences, the media would not exist. Hence, as audiences are indispensable part of any media station, consuming media products from different corners of the world, EBC program producers of Negen Zare show would rather bear in mind the heterogenic nature of the audience and their needs. Likewise, according to Katz (1959), the diversified audiences expect a sort of media text which fulfills their gratification need or audience are active while using media as to pursue their own needs. Modern life is paradoxically both constrained and empowered by images and information received through the television. Theorists contend that contemporary society has become so immersed in media events, reality and the meaning of reality has been substituted by signs and symbols which merely simulate reality.

So who are the audience? To try to understand who the audience is, to attempt to grasp that recognizable yet intangible designate, one must take into account the complexity surrounding the multitude of individuals who nationally and internationally form what is universally termed as the 'audience'. There have been many definitions of the television audience. Lisa Lewis notes that "network television's enduring image as mass culture inevitably has implied a low class and

uneducated audience” (1992: 164). Labeling culture “a paradoxical commodity”, theorists such as Theodore Adorno and Max Horkheimer believed audiences were mere entities fashioned by media institutions and television texts (1944: 18). The audience can be defined as specific groups of people characterized by particular economic, cultural and social associations and classified according to their particular, unique opinions and outlooks (Morley D. 1980; Lewis, J. 1991).

They are also creations of specific types relating to age, class, gender and demographic region (Liebes, T. & Katz, E. 1993). Ien Ang asserts that “media audience hood has become an intrinsic part of our everyday reality” (1996: 80). So it should come as no surprise to any theorist, researcher or academic that watching television in a domestic context is an extremely complex practice. Lewis asserts that to understand television, “we must understand the rules of the domestic setting in which it finds itself” (1991: 52). Watching television is sometimes an active process, which involves the audience actively sitting down and watching television. At other times, they can also be performing a variety of other tasks simultaneously which bear absolutely no relation to the task of watching television. Audience members view many different types of program, based on interests derived from their social and cultural background and more importantly, to satisfy their particular needs at a particular moment.

Therefore, as Ang contends, the absolute definition of the television audience can never be concluded “because the world of actual audiences is too polysemic and polymorphic to be completely articulated in a closed discursive structure” (1991: 14). Although valuable in attempting to understand the diverse ways in which audiences engage with television programs, this still doesn’t explain what a viewer actually does while watching the programs, what levels of attention are given to watching a particular program and what meaning or enjoyment they take from that program. So where does one begin to examine how an audience reads meanings into media messages?

As audience members spend considerable amounts of their leisure time watching television, there can be no doubt that television is used primarily as a source of entertainment and enjoyment. John Tulloch notes that “most of the audience research about TV talk relates ... to pleasure” (2000: 58). In David Buckingham’s study of the British soap opera *Eastenders*, he surmises that soap operas are a pleasurable experience for the audience because “the narratives of soap opera tend to place the viewer ... in a position of knowledge” (1987: 64). David Morley

also examines the pleasure factor an audience member experiences when he questions “the viewers’ positive or negative response to the text as a particular cultural form – do they enjoy it, feel bored by it, and recognize it as at all relevant to their concerns?” (1981: 10). Others also examine the social uses of television in a domestic context in order to explain the distinct behaviors which are associated with watching television.

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

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

2.4 TV Audience Reception and Meaning Making

TV products are designed with specific objectives targeted to reach out audiences and communicate a certain message. Meaning is what is extracted out of a message. In using TV audiences should find the underlined meaning of the message. A single message can have more than one meaning depending on the audience background and understanding. In this research, age is a major demographic factor considered for investigation. Stuart Hall cultural study acknowledged that audiences can actively construct meanings from media images and texts. As for Williams (2003), audiences can form their own meaning and resist media text and their

interpretations are quite diverse. Some interpretations could be highly idiosyncratic and some are very conventional.

Audience reception researchers are interested to identify how audiences generate meaning and what factors lead audiences to decode the same message into different interpretations. Livingstone (1993) argues that audience reception should be explained in line with interpretation and comprehension. In addition, he further explained that audiences could comprehend the same message judging it as correct or incorrect. However, interpretation is related with cultural connection, resonances and implicates mythic and ideological meaning. Therefore, based on this statement, understanding media message and interpreting are different as the purpose of comprehension is to identify what is right or wrong while interpreting the media message comes after understanding and it is about forming personal meaning. Thus, audiences first decode media texts and then comprehend them; however, their comprehension doesn't guarantee the same meaning. Fiske (1989) cited in Fatimah (2008) report that meaning is formed based on audiences' popular culture and audiences are own meaning producers. These activities generate 'micro-rebellion' that might act to affect change at a structural level on dominant ideology. It is for fact that different TV shows form different meaning depending on the particularity of the audience. In the current study, the particularity of the audience is being youth.

From the above literature, it can be argued that knowing that audiences' active engagement on media selection and forming autonomous meaning making doesn't solve the equitation. Rather as researchers and media producers, we have to identify what factors lead them to form different meaning making and interpretations. Although this research is done at a micro level we can find personal experiences and factors influencing media program interpretation of youth audiences (categorized by gender and age) of EBC Negen Zare show. The research tried to understand the audiences based on the youth psychosocial development issues.

2.5 TV Audience Satisfaction /dissatisfaction

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

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

An audience can be defined in different and overlapping ways: by place (as in the case of local media); by people (as when a medium is characterized by an appeal to a certain age group, gender, political belief, or income category); by the particular type of medium or channel involved (technology and organization combined); by the contents of its message (genres, subject matter, styles); by time (as when one speaks of the day time or the par-time audience, or an audience that is fleeting and short term compared to one that endures). For the purpose of this study, McQuail's description which looks at the audience from different perspectives (Place, people, type of medium, content of message and time) and, The definitions that assume those who actively engage with mediated message as audiences; will be utilized to mean audience in the current study.

Some scholars like McQuail (1997), states that audiences are active within themselves and within media performers. Even though not easy to formulate an agreed up on terminology regarding television audience, it is necessary to understand audiences as active and purposive (most of the time) viewers and encoders of television text/picture (messages). From this one could see that the audience of the media is active and purposive. If they are purposively watching, it is obvious, beyond dispute, that they will have needs to fulfill. However, one should answer the main issue that how would it could be possible to know whether audiences are satisfied or not with EBC Negen Zare show.

2.6 Television Talk Shows

All over the world television has become the major means of communication, entertainment, and information (Campbell, 2012). As TV presents its message both in video and audio formats, it attracts the attention of the audience so as to communicate contents accurately, consistently and comprehensively. Currently, audiences globally enjoy viewing diverse television programs and

shows. Such trend motivates many media professionals to conduct audience research and investigate the audience and media effects on viewers, television genres and related issues (Buckingham, 2003). Further literature also report that there are audience research studies carried out on audience receptions of TV talk shows/programs.

As review of literature shows a talk show is a television or radio programming category in which different people, who have various views on a given issue coming together to discuss, debate on the issue to the public in the form of interview or giving chance to each speaker one by one by the host. The talk show guest may have a diverse experience, professional background, economic or political view towards the selected issue, in which the speakers share their perceptions and experience or reflect their analysis on the issue that enables the larger audience to grasp or take their own understanding on the topic (Ilie, 2006). In talk show program the host has the role of monitoring, facilitating, guiding and provoking the participants and the guest to play his/her part to reflect his/her perception on a given discussion point. The host has a responsibility in coordinating and directing the discussion or the debate or the interview within the framework of the show plan (Timberg, 2002).

To Manga (2003:96), talk shows programs originally seen in America. He explained a talk show “as a unique television genre originated with the Phil Donahue show in 1967, a Talk/ variety show has been a widely known programming form since the early days of television”. A talk show has a standard format featuring diverse celebrity host, entertainment acts and celebrity interviews. In other words, a talk show program is one of the television program genres in which people talk about private and social matters in front of the audience in a time of live or recorded program broadcasted to mass of audience. It is observed that there are some ordinary people who appear on a TV or radio conversing private and unpopular issues in various contexts since its conception in early 1930s. Generally, talk shows can be categorized into three main genres. These are: debates about public and political issues, issue-oriented show or the therapeutic genre which focuses on personal problems and dilemmas and confrontational talk show often dismissed as trash TV, where the emphasis is less upon problem-solving than on the spectacle of emotional conflict (Gill, 2000).

Given the Ethiopian context, it is possible to say that Ethiopian Television talk shows are not unique enough to be characterized in these forms of show as most of the shows seem to be

adopted or adapted from foreign talk shows. Some of them seem to be a translated version of western shows which are remotely connected with Ethiopian cultures. Western cultures exercise high level of self-disclosure and expression to private issues. Contrary to this, Ethiopian cultures are often characterized with low level of self-disclosure and sensitivity to private issues. Therefore, foreign adopted shows need to be culturally appropriate in their format and content.

Participatory television and radio programs are seldom aired on TV in developing countries. The author attributes this to the question of democratic exercise in their countries and their disputed history and unpleasant political discourse. The countries are known for political instability, war and violence of diverse categories. These made it difficult to launch TV talk shows on sensitive political, economic and social issues for privacy and related reasons. Therefore, it is possible to say that audience participatory programs are not often practiced like in developed western countries.

Obviously, government and other stakeholders are muted to provide valuable directions and amendments for various government bodies because they are worried of the possible adverse consequences. The public is forced to talk about positive views, comments that support government bodies or officials because there is a fear of arrest or any other harassment. The problem is not only on the audience, but also the host and even the station may not allow such views to be broadcasted as often observed in western countries. Despite the challenges, it is vital to encourage participatory TV talk show programs in developing countries to positively contribute to the democratization process and development endeavors the countries are engaged in.

2.7 The Nature of a Talk Show Program and its Formats

Talk shows involve two-way communication systems. Paul Lazarsfeld and his associates were the first scholars, who drafted the two-step flow of communication in 1948 (Nayyar, 2007). The central essence of the theory was that media did not have direct impact on the audience rather those group of population especially opinion leaders can be highly affected by such type of communication of the media as scholars argue opinion leaders have the potential to influence the public by the messages they communicate. They own the capacity to filter information while they are making decision in front of their colleagues rather than the media by itself. This means interpersonal relation with opinion leaders has more impact than the media. Talk show programs

have the characteristics of being face to face with the audience and also on phone. In talk show program, there is two way of communication between or among the audience and the host as well as the audience and other stakeholders or invited guests when the program is running.

Since a talk show program has the ability to catch the audience and its increment of the society to watch such program is different in formats and approaches. Talk show can be considered as a particular kind of face-to-face conversation. On the other hand, since talk show program types are different sometimes it can be presented by phone in types. Both Radio and Television talk show programs are expected to retain their audience. This is because of the programs attractive nature, approach, format, and quality, which would have great value among the audiences. Hence to keep such viewers interest, television talk show program producers have the responsibility of considering such interest while they are producing, framing studying and designing a program format.

Currently, unlike any other time our world is stretched by many media outlets. News is brought to the public every minute from radio, TV, new media and from the newspapers and social media, which connect to live updates and webcasts with a few clicks of the mouse. In this globalized world, no one can avoid this media flooded environment. While the audience is watching, hearing and reading all information from these sources, the public needs and questions the quality, fairness, and diversity of the information, which shapes the public understanding of the world and its issues. It is clear that if the societies are living in a democratic nation and society, it is obviously expected that the media brought to the audience independent, fair, accurate and capable of presenting a wide range of ideas and viewpoints about a given issue.

Today there are various challenges and opportunities for the audience from diverse media outlets. Fake news in every direction, the quality, inaccurate and unfair information can be taken as a challenge for the media and the consumer as well (Abida Eijaz, 2011). From the various media outlet, television has a significant role over the last many decades in different countries as the most used, most valued, and most widely shared source of news. Television medium is becoming one of the oldest media instruments which still bring an impact on the audience by its various versions of approaches. The traditional television formats, including evening bulletins and 24-hour news channels, still serve large audiences in many western countries. In the civilized world as well as in developing countries can create a large impact on the audience by its different

content format of the station. Even if television medium history is not more than hundred years as a whole and half a century ago in our country, in particular, it is believed to be brought many technologies, knowledge, and experience for the people (Cushion, 2011:122).

In the Ethiopian context, television has gone a lot of metamorphosis in format and style. Recently, EBC made reform in its content format and style. The purpose of content reform is to better serve public interest and democracy, and to better protect citizens' rights to communication and information are taking place across the country. Ethiopian television is the only public media at the federal level that is transmitting information since its establishment in 1964. It is foundational for the media industry as well as to the country's socioeconomic and political sphere. Even though it has a half century history, it has been engaged in changing its approaches, presentation style, and various dimensions to satisfy the audience, government, and political party's interest. Taking into consideration all the drawbacks it has gone through and global situation, expansion of the media and frequent request from the public forced the Ethiopian Broadcasting Corporation to make content and format reform, change in presentation style and to establish weekly scheduled and expected news programs, talk shows, debates and discussion programs since early 2018 (EBC Content & Format Document, 2018).

2.8. Theoretical Framework of the Study

2.8.1. Agenda Setting and Framing Theory

2.8.1.1. Agenda Setting

Any communicative text, either informative or persuasive, requires narrative structures to organize its discourse. In the case of the media, news stories appear to be systematized, based on narrative conventions that offer an explanation about who is doing what, and with what purpose. Tuchman (1978) describes news as a window whose frame limits the perception of reality, by limiting the perception of different realities and focusing on a specific piece of it. As a result of these processes, some aspects of the reality perceived through the news will be more prominent than others (A Ardèvol-Abreu 2015). From this approach, framing can be defined as a process in which some aspects of reality are selected, and given greater emphasis or importance, so that the problem is defined, its causes are diagnosed, moral judgments are suggested and appropriate solutions and actions are proposed (Entman, 1993 in A Ardèvol-Abreu 2015).

Agenda setting is founded on story selection as a determinant of public perceptions of issue importance and, indirectly through priming, evaluations of political leaders. Framing focuses not on which topics or issues are selected for coverage by the news media, but instead on the particular ways those issues are presented” (Price, Tewksbury and Powers 1997: 184 in A Ardèvol-Abreu 2015). For the agenda-setting theory, the central issue is not the way a particular event is reported, but the amount of attention given to the event or its attributes by the media and the time individuals have been exposed to the coverage of the event. For framing theory, on the other hand, the key aspect is the way the news topic or event is described, as well as the interpretive schema that has been activated to process it (A Ardèvol-Abreu 2015).

According to the book Mac Combs and Donald Shaw in (1972) stated Agenda setting is a theory on what the public thinks about what was set by the media. Agenda setting theory was first introduced by Dr. Maxwell McCombs and Dr. Donald Shaw in 1972. This theory states that the news plays an integral part in the shaping of political realities. The amount of time spent on an issue and the information relayed in a news story, along with the story's position, determines how much a reader/listener learns and the amount of importance placed on the issue. The agenda setting theory of McCombs and Shaw states that when the media reflect on the views of a candidate during a campaign, they are also shaping and determining the issues of importance. This can ultimately set the agenda for a political campaign. Dearing & Rogers (1996) on their part describes agenda is a set of issues communicated in a hierarchy of importance at any point in time. Agenda-setting addresses the ongoing competition among issues to gain the attention of media professionals, the public and policy elites. The current study investigates who and how agenda is set for EBC Negen Zare show.

2.8.1.2. Framing Theory

Media study is primarily concerned on the information content and flows. The way information is transferred to their readers/listeners comes through various forms of communication, all of which are framed to meet the goals of the providing sources. The role of framing comes here in. It describes the way media portray stories, issues, events or how to tell the stories for audiences’/readers’ consumption. A number of prominent scholars in the evolution of framing theory, including Entman (1993) define the concept; framing, as a process of selecting some aspect of a perceived reality and make them more salient in a communicating text in order to

promote a particular problem definition, causal interpretation, and moral evaluation. Robert Entman, one of the founders and father of framing, defined the term as, the process of culling a few elements of perceived reality and assembling a narrative that highlights connections among them to promote a particular interpretation. In his view, framing is a process which implies, first and foremost, selection and salience. The verb ‘to frame’ is thus defined as: to select some aspects of a perceived reality and make them more salient in a communicative text.

Media framing accordingly points to the way in which issues are selected and accentuated in and by the media. Entman further elaborated the term as: fully developed frames typically perform four functions: problem definition, causal analysis, moral judgment, and remedy promotion (Entman, 2004). Framing works to shape and alter audience members’ interpretations and preferences through priming. That is, frames introduce or raise the salience or apparent importance of certain ideas, activating schemas that encourage target audiences to think, feel, and decide in a particular way (Entman, 2007). Framing theory aims to identify schemes in which individuals perceive the world.

Frames help us to interpret and reconstruct reality. The experimental work of Kahneman and Tversky (1979, 1984) was the first to demonstrate how different presentations of essentially the same information can have an impact on people’s choices. They found that individuals were inclined to take risks when “losses” are highlighted. But when the same information is presented in terms of “gains,” individuals shy away from risks. Kahneman (2003) uses the “determinants and consequences” of accessibility to explain prospect theory, framing effects, and heuristic processes. Kahneman’s approach to framing has been called the “equivalency” framing effect (Druckman, 2001), in that it examines the influence of different but logically equivalent messages. In this approach, all factual and stylistic elements are comparable so that the pure influence of the frame can be observed. The “equivalency” approach draws extensively on the experiments of risk–gains research (Kahneman & Tversky, 1979).

The “emphasis” (Druckman, 2001) approach to framing effects demonstrates that accentuating certain considerations in a message can influence individuals to focus on those particular considerations. Scholars in this approach maintain that it is not always possible to manipulate a frame without changing some of the facts. It is not always possible to present a situation in different but equivalent ways. Instead, emphasis framing effects refer to situations where, by

emphasizing a subset of “potentially relevant considerations,” individuals are led to focus on those considerations in the decision making process (Druckman, 2001). Framing effects violate “invariance,” the assumption that preferences are not affected by variations in arbitrary aspects of the issue. Examples such as the Asian disease problem suggest that individuals can be affected by variations in irrelevant features of options and that framing effects challenge citizen competency.

2.8.2. Uses and Gratification Theory

Utility Theory, often known as the “Uses and Gratifications Approach”, offers another way of explaining why people expose themselves to some communications and not others (the preferred channels/programs); why they perceive a fraction of these to which they are exposed and why they remember –correctly or incorrectly-- only some of these (effects on lingo). Blumler and Katz’s Uses and Gratification Theory suggest that media users play an active role in choosing and using media. Users take an active part in the communication process and are goal-oriented in their media usage. Theorists say that media users seek out source that best fulfills their needs. Uses and Gratifications Theory assumes that users have alternate choices to satisfy their needs (Griffin, 2000). Focus of this theory is that viewers attend, perceive and remember information that is pleasurable or that will in some way help satisfy their needs. Therefore, this research probed into which EBC Negen Zare show is preferred by the targeted audience and which of their needs of the youth in Addis Ababa.

The idea of this study was to look for reasons for the evident appeal of media and various types of contents by asking the audience what they think, feel and appreciate on the basis of their personal media usage. The approach was described as a “functional orientation” which could account for the appeal of “escapist” media content. It was named simple functions of media as providing relaxation, stimulating the imagination, providing vicarious interactions and providing a common ground for social intercourse. Variation in motives for attending to media was also studied as variables in effect research (Mcquail, 2003).

Uses and Gratifications Theory takes a more humanistic approach to looking at the media usage. Blumler and Katz believe that there is not merely one way that the populace uses media. Instead, they believe there are as many reasons for using media as there are media users. According to the theory, media consumers have a free will to decide how they will use the media and how it will

affect them. Blumler and Katz believe that media consumers can choose the influence media has on them as well as the idea that users choose media alternatives merely as a mean. Uses and Gratifications Theory is the optimist's view of media. The theory takes out the possibility that media can have an unconscious influence on our lives and how we view the world. The idea that we simply use media to satisfy a given need does not seem to fully recognize the power of media in today's society. This theory was adopted for the current study to investigate youth audiences uses, satisfactions and dissatisfaction of EBC Negen Zare show.

2.8.3. Reception Analysis

Reception studies or analysis is audience-centered theory proposed by Stuart Hall. It focuses on how different audience members make sense of specific message and what factors leads them to such meaning. For Livingstone (2007, p. 6) "The term audience reception is a more general one, focusing on interpretative processes, and locating these within the context of the domestic, cultural, discursive and motivational processes which both precede and follow viewing."

Morley cited in Michelle (2007) stated that audience reception is potentially an active and selective process. Thus, audiences are not passive and homogeneous in their interpretation of meaning as they negotiate meanings based on their cultural texts within specific social, cultural, and discursive contexts. Whereas different people from different place could at times make divergent interpretations of the "same" cultural text reflecting that they are particular from their group members in their own social, cultural, political beliefs. This proves that audiences are heterogeneous in their meaning making and cannot be grouped in to variety of social category.

However, Morley (2006) opposes his own findings on the above statement based on a nationwide data done by Sujeong Kim and state that the decoding of the groups in his project were more structured than he originally claimed and audiences can be socially categorized (class, gender or race) and that will make a difference on their interpretation of media text. Furthermore, *ibid* (2006) referring Dominique Pasquier (2003) argues that the "'indifferent audience' is also the significance of the varieties of 'disengaged' or 'ironic' audience responses to media materials may be one of the key issues for contemporary audience research.

Consequently, it might be highly essential to also look at audiences in their social category not only by their social status but also, their race, age or gender. Moreover it can be argued that

audiences' decoding/positioning not only bounded to Hall's three positioning rather audiences can be indifferent to the message without being resistant as one form of reception. For this specific research, active audience reception analysis is the foundation. Accordingly, the researcher tried to understand and interpret the data collected based on Stuart Hall encoding and decoding theory and the researcher used the theory to position the youth audience's response towards EBC Negen Zare show.

2.9. Literature Review of Audience Reception Analysis

Once we understand theories of audience reception and the study of audience interpretation, it's vital to explore and understand audience reception in Ethiopia. In Ethiopia, understanding and studying audiences' interpretation is at a very young stage. However, the field has acquired some very helpful studies. A student at AAU conducted audience reception on radio messages that discourage early marriage in west Gojjam, Mecha district employing mixed method research. The study finding showed that audiences have positive reaction with the preferred meaning. Yet his findings showed that the audiences' understanding to the term early marriage found to be different from the intended message. The study has revealed that demographic backgrounds as; age, religion and literacy are factors for the varied responses and interpretations that are found.

Tereza (2007) further approves the findings from above study on 'Kalkidan' Amharic magazine female reader's reception analysis. This research was conducted to explore how female audiences respond to the magazine. The study employed qualitative methodology and has gone through the content of the magazine. It utilizes theoretical framework of audience reception. On the literature review she categorized audience reception approach into three; uses and gratification approach, structural approach and behavioral approach. It further discussed that gender differences are associated with different preferences and satisfactions. Yet it emphasized that meaning could be shared among different gender lines. According to this study age, education and marital status affect the interpretations and reception of the audiences.

Related with the above researches; Eskedar(2007) and Tibebe(2006) studied audience interpretation of TV messages promoting Anti-Retroviral Therapy (ART) and a reception analysis of how youth make sense of HIV/AIDS messages of 'Yibekal' radio program respectively. Their findings elicited that there are misinterpretations and partial understanding of media messages due to lack of complete information, contradictory messages. Factors such as

use of media habits by audiences are found to be factors affecting audiences' interpretations. Moreover, Frehiwot (2007) studied television talk show audiences of 'Shai Buna' and her findings proved that interpretations of audiences with similar factors as age, gender or social background in a lived contexts reception differs by another single and unique factor.

Recently, there are records of audience reception analysis of TV talk show or programs conducted by students of journalism and communication as part of the requirements for Masters of Arts degree. Kalkidan, (2017), for example, made a study on audience Reception of "Tenawo Bebetwo" Television Program from the perspective of Kombolcha town community. Also, Abel (2005) also conducted research on Audience Satisfaction of Television Evening Amharic Programs in which the study showed the level of satisfaction with ETV's evening Amharic programs. Selamait (2019) conducted research on audience reception analysis of LTV show among Addis Ababa city audience. Added to these, Rahwa (2011) studied the effects of satellite television on youth in Addis Ababa comparing heavy and light viewers. As a final example, Bethelhem (2018) did a research on audience reception analysis of Amharic commercials aired on EBC.

Chapter Three

3. Research Methodology

3.1 Introduction

This chapter explains and argues for the methodology of the study adopted for the current study. It begins with description of the research design preferred to guide the study. This section describes and argues for the appropriateness of the design. This is followed by descriptions of the study media house and the nature of the selected TV show. Then, the chapter explains the data sources and the sampling techniques preferred. Next, the instruments of data collection are described. This is followed by procedure and techniques of data analysis. Finally, ethical issues considered in the study are briefed.

3.2 Research Design: Audience Research

Audience research in its classic form is devoted to finding out more about who is listening, watching, or reading at the end of the line. That line traditionally has been mass media communication via channels such as television, radio, or printed newspapers/magazines. Today, with the advent of digitally mediated communication, audiences can be defined as any group of people receiving, forwarding, and/or sharing entertainment or information content by technical means. The definition of media has changed, too. The monopoly of the incumbent media has been broken, new players have entered the scene.

Relevant information is provided by a myriad of sources nowadays. However, despite several attempts at redefining the media user as a “prosumer” or “co-creator” (van Dijck, 2009), some authors speaking of “the former audience” (Gillmor, 2004) or “the people formerly known as the “audience”, media audiences have not become extinct. Even in digital contexts, not everyone takes on the role of a producer and there is a tendency to consume media contents rather than co-produce them, whether it be via video or streaming websites or via social networks (DW Akademie 2017).

Audience research can be used as a means of maximizing the effectiveness of public advocacy campaigns, and of improving and enhancing education and information for effective democracy and good government. Audience research is a means of providing essential information to aid the creative process of program making. It can be used as a means of maximizing the efficient and

cost-effective use of limited resources. And it can be used to test if the objectives of any educational or information campaign have been successful (Mytton p. 19-20).

The current study used audience research to discover information about our audiences: who they are, their access and exposure and their consumption patterns. It also used audience research to gather information about level of satisfaction/dissatisfaction and perceptions, their levels of success and the potential cross-over between their audiences and our own. On the other hand, audience research helps this study manage TV programs more effectively and obtain information to plan shows and promotions – prioritize relevant and quality contents. Again, audience research helps us understand current audiences and identify potential new audiences – analyze past behavior or predict future behavior (Arts Victoria and the Australia Council 2005).

The study, therefore, takes audience research as its design which generated quantitative and qualitative data from youth audience at Addis Ababa City. The quantitative component of the survey also has qualitative items. The quantitative survey relies on gathering large, random samples of individuals from across a variety of presumably important contextual factors (i.e. demographic categories, access and exposure to the show, extent of reception, etc). Gathering such a participant pool hopefully gives the researcher a representative sample, thereby allowing the researcher to generalize or extend any findings to the larger population. Being able to generalize, and indeed make any claims regarding the findings, is dependent upon the use of a range of statistical tests to describe, confirm or refute the researcher's questions or objectives regarding youth audience reception of the study show. The qualitative items of the survey provide opportunities for the youth to respond to the items in their own words.

This survey research was supported with key informant interview with the staff of EBC Negen Zare show to generate in-depth data about the show. In qualitative research for communication and media studies, we see the focus not so driven by the goal of prediction but the desire for understanding some phenomenon -- reasons for why it exists and explaining the unknown processes behind it, whether the phenomenon is as common as a mother-child interaction or as unique as a despot's attempt to subjugate a people. It is often the case that the qualitative study was focused on a small group of cases. This approach then calls for more in-depth data collection and analysis and also seeks to either explain or account for any deviance from what would be expected of the phenomenon from the quantitative survey. The audience survey, therefore, takes

pragmatic view to audience research by integrating the survey with key informant interview to generate data that would help to meet the research questions/objectives stated.

3.3 Description of Study Media House and the Target Show

3.3.1 EBC Talk Shows

To EBC Content and Format Document (2018) Ethiopian television news channel talk show program are designed to make the public actively participate in the programs, entertain various opinions, attitudes and promote diversification and sharing of ideas and experiences. These weekly scheduled talk show programs have their own brand name, objectives, content and scope, production mechanisms, presentation style, and defined formats. Each talk show programs has its own presenter or host, director and technique crew members. The talk show program production needs to consider not only the guest and the participants but also the audience in terms of language usage, simple presentation, ethical and professional attention.

The topic of each talk show program has to be selected thoroughly to make the issue an agenda by making depth research and investigation. In one talk show program, only one main topic/content is advised to entertain, which needs analysis, debate, and discussion. To make a simple way of communication with the audience; it should be convincing and need to grasp the attention for the issue to meet the objective of the talk show. As to the analysis of the study, the Ethiopian television talk show programs have the characteristics of question and answer, explanation, debate, and discussion to show the reality, to clear and expose to new things and ideas to the audience.

EBC under the news program, there are talk show programs, which are arranged based on the issue they entertain, for instance, political and governance issues related talk show, social and health related talk shows and the other is all rounded talk show programs.. The programs are categorized into four types from these three programs are one to many: yegna geday (our topic/concern), min yeteyeq (your questions) and yelebona wiker (the inner voice). Four programs are one to few: ETV mederek (ETV platform/the stage), enderese (the parliament) , negen zere (the future today) and derib jegenaa (dual Hero). A single program is one to one namely birtu weg (hard talk) and the other two programs are phones: tenawo bebetow (your health at your home) and kasema (the pillar).

3.3.2 The Target Show: Negen Zare Show

Currently, Ethiopian Broadcasting Corporation (EBC) is airing Negen Zare youth show, formerly named lewetatoch, as a format of a talk show, but without studio audience. Negen Zare deals with social, economic and political issues. Negen Zare is a program focused on youth, which is one of the talk show programs that is broadcasting on ETV news channel every week. As indicated in EBC Content and format Document (2018), the program has the target of all youth groups, whose age is between 15 and 34. In Ethiopia, around 70% of the population is considered to be youth (World Bank Report, 2016). This is the main reason to design a program to address youth political, economic and social activities and responsibilities. In this youth talk show program youth are expected to discuss and debate on their own concerned issues by themselves. The show has the objective of promoting youth social, political and economic engagement in all activities of the country and to share their best experience to others to enable and encourage women to empower both in political and economic arenas.

For the program, best experienced and well known high profile youth are invited to share their experience in the program. Program contents are framed and focused on youth peculiar contribution and experience and their challenges in their family, in the community in higher education institutions, in society, and in government and non- governmental organizations. Academicians, political leaders, students, and experts from sports and entertainment are invited. Well known job creators, researchers, promoters, investors, and others are also invited to share their economic, social-cultural and political roles in the country. The program has its own identity background, intro, producers and editors and its own weekly schedule and its duration time are thirty minutes per week.

Negen Zare show makes use of one to one and one to few styles of talk show. The first type of talk show is the one host and one guest talk show program. The program has the focus of all issues, which means no boundary in treatment of issues and presents in the form of investigative nature with forty minutes duration. The program may focus on the issues of countrywide or national issues, current affairs issues of maladministration of institutions like corruption and other agenda set by the stations, which are specifically investigated by reporters, institutions, editors' annual plan of the government and issues raised by the society. In the show, after the issue is selected and well researched, questions and facts are on the table for discussion among

the team members. This enables the issue to be enriched and to make the program more debatable and point out facts that contribute to accountability of the show.

Most questions have to be supported by facts and data, and the presenter needs to be well prepared. Sometimes, the preparation is also evaluated and discussed with the editor-in-chief. To avoid redundancy and to make the program attractive time is limited for the host and the guest on one issue two and three minutes respectively as a standard.

3.4 Data Sources and Sampling

EBC Negen Zare show was purposely chosen. As a former staff member, the researcher owns a lot of experience regarding the show. As a former host of the show, she used to get feedback from the public who are concerned with improving the quality and relevance of this youth show. Census sampling was employed to recruit interview informants from EBC Negen Zare show. All staff members of the show participated in the interview. The informants were composed of program producers, editor-in-chief, hosts and crew members.

For the survey, ten informants from ten secondary schools in Addis Ababa city administration were selected using quota sampling techniques. Quota sampling is a type of non-probability sampling which mostly used in opinion surveys of preferences and attitude. Therefore, it helped the researcher to get relevant data concerning the attitudes of the audiences on the nature of the show. This type of sampling is very convenient and is relatively inexpensive (Kothari, 2004:59). This technique guarantees the inclusion in the sample of diverse elements as they occur in the population. Thus, to generate the data, attempts were made to identify appropriate informants who can best respond to the survey form. The allocations of the sample sizes for each school were ten. The researcher administered the survey form to 100 informants who watch EBC Negen Zare show.

3.5 Instruments of Data Collection

5.5.1. Survey Format

A survey format is a set of standardized items often called questions, which follow a fixed scheme in order to collect data about one or more specific topics. This instrument is helpful in this study to investigate the responses of questionnaire as perceived by the youth audiences or consumers of EBC Negen Zare show on the major themes represented in the measuring scales.

The survey format is mainly a structured technique for collecting primary data. It's a technique in which the youth are asked to answer the same set of items. Among the advantages of this research tool is if administered effectively it helps the researcher to gather massive amount of data at a relatively little cost and it enables to obtain data about people's attitudes, values, experiences, and past behavior.

Obviously, the survey format has its own inadequacies. For instance, it does not provide the researcher the opportunity to follow up ideas and clarify issues which is one of the main strengths of interviews. also describe the limitation of questionnaires' with regards to the expected outcome, which might for example highlights trends or attitudes, but fail to explain the underlying reasons for the outcome (Saunders et. al., 2001) Another limitation of the survey form can be found in the structure of the method itself. Fixed-choice questionnaires generally assume an un-stated general knowledge of the topic being investigated, and force the respondent to answer questions that he or she might be ignorant of, have a different understanding of based on personal perception ,or which are influenced by exogenous factors such as education, culture, age or societal status. A questionnaire has no means of correcting this: the outcome might thus be slightly biased at best, or plainly misleading.

To overcome these challenged, the prepared survey format was made up of closed and open ended items. The quantitative part of the survey format was structured based on four points Likert's scale measurement that measure levels of frequency or agreement to the items. Respondents were requested to state their level of agreement with a series of perception statements. Each degree of agreement or disagreement was given a value of predetermined scale. A set of Likert items would be summed to provide a total score on the given scale. The qualitative component demanded the respondents to provide short answers to the questions.

The survey form is composed of five parts. The first part deals with the demographic information about the respondents. It demands to provide personal data about their grade level, age and gender. The second part demand them to rate their access and level of exposure to Negen Zare show. The third part requires them to evaluate the relevance and the quality of the show. This part has items which mainly inquire information about the contents of the show in helping the youth understand adolescent behavior, peer pressure, campus life, study skills, time management and drug abuses and related challenges. The forth part deals with youth's level of satisfaction to

the program. This part consists of items related to the attractiveness of the show to the youth, the agenda/topics, pedagogical nature, moderation style, clarity of language and convenience of time of broadcasting.

The last section is made up of open ended questions which are designed to get more elaborated answers of the participants on the items. There are three items that require the youth to evaluate the strength/weakness of the show and comment what should be done to improve the show and attract more audience. Since most of the respondents are Amharic language speakers, to minimize language constraints, Amharic version of the survey format was used for data collection. The researcher then collected the completed survey form and made the data ready for analysis.

3.5.2. Key Informants Interview

Key informants interview was used for the purpose that it can help the study comprehend insights of EBC Negen Zare show staff which includes: editor-in-chief, program producers, hosts and show crew. Such interviews are held to explore perceptions, experiences and feelings of respondents Kothari (2004:110). Key informants interviews are often held with program producers who have been in the television industry for long years. Therefore, the researcher believed that their insight would be helpful to further analyze the study under investigation. According to Gray (2004:214) Interviewing is the powerful way of helping people to make explicit things that have hitherto been implicit-to articulate their tacit perceptions, feelings and understandings. Interviews are the method used most frequently for generating in-depth personal accounts, understanding the personal context and exploring issues in depth and detail.

Key informants interviews help respondents articulate their own answers in their own terms, giving thus answers that are richer and more sensitive insights based on their experiences. Participants of this interview would reflect on the strength and weakness of the show as they are the key players in broadcasting the show. Such interviews are perhaps the most widely used method in qualitative research and as their key feature is their ability to provide an undiluted focus on the individual. The most important advantage of such interview is the wealth of detail that it provides (Wimmer & Joseph, 2006:135).

Similarly, to Miller and John interviews can thus lead to the development of new ideas and hypotheses and throw up new dimensions to be studied. Interestingly, a semi-structured interview guide has been employed for the reason that it helps to raise questions that came in to existence during the actual interview. Wimmer and Joseph (2006) assert that semi structured interviews seek to promote an active, open-ended dialogue where the interviewer controls the discussion by referring to an interview guide that sets out the issues to be covered during the exchange.

Key informants interview with semi-structured format allows for probing of perceptions and experiences where it is desirable for interviews to further explain their responses. Such probing may also allow for the diversion of the interview in to new pathways which, while not originally considered as part of the interview, help towards meeting the research objectives (Gray, 2004:217). The interview items were prepared so as to elicit interpretative information which can support the findings obtained from the survey form of the study.

The key informants interview guideline used for this study is composed of demographic information and interview items. The demographic section requires the respondents to respond to their gender, age, qualification, area of specialization, position at EBC and year of experience in the same and at Zaren Nege show. The interview items demand them to respond to the major themes of the study namely youth's access, exposure and reception of the show. It also asks interviewees to explain the rationale of the show and how the program set and prioritize agenda. They are also asked to reflect on format, style, pictures and language used in the show. The respondents are expected to evaluate the quality and relevance of the show to the youth added to their evaluation of age appropriateness of the show. The interview guide also asks the respondents if EBC has professional advisory board in the area of development psychology. They are also asked if EBC has a mechanism to collect feedback from the youth audience.

3.6 Procedure and Techniques of Data Analysis

Data was generated from both the survey form and key informants interview was saved on the personal computer of the researcher, verified and made ready for analysis. The data obtained from the data gathering techniques were analyzed using the theoretical foundations discussed in chapter two so as to shed light on the research objectives. Then it was analyzed based on appropriate quantitative and qualitative data analysis techniques. Quantitative data that was

collected using the survey form were analyzed by using SPSS package. Descriptive statistical techniques (frequency, Mean and Standard Deviation) were used to analyze quantitative findings and relevant technique was used to calculate the reliability of the scale.

Qualitative data collected from the interview and qualitative component of the survey form were integrated and made ready for analysis after translating the Amharic version of the survey to English. The data collected was thematically analyzed. Every effort was made to identify and bring to light interesting findings and recurring themes in the qualitative data and relating these back to the theoretical issues and concepts reviewed and linking them to the research objectives of this report. The qualitative data were presented in a descriptive form and quotations were used whenever necessary in order to further strengthen the major findings of the study. Finally, the quantitative and the qualitative findings were triangulated and integrated for presentation and discussion.

3.7 Ethical Considerations

While conducting research there are ethics to be followed. Principles of research ethics demand researchers to avoid harming participants involved in the process by respecting and taking into account their privacy. The ethics require that research should be based on informed consent (the study's participants have agreed to partake on the basis of information given to them by the researchers). They also require the research not to invading their privacy and not deceiving them about the research's purpose and intentions

With regard to informed consent, all participants were aware of the purpose of the study. All of them were also told that they have every right to withdraw from the research in any circumstance. Moreover, the recording was also made with their due consent and knowledge. Regarding right to privacy, informants were not asked their names and they are coded in the research report. Regarding ethical consideration in qualitative research, literature stated that because the objects of inquiry in interviewing are human beings, researchers must take extreme care to avoid any harm to them.

Chapter Four

4. Results and Discussion

4.1. Introduction

This chapter is devoted to presentation of data, results and discussion of findings. This means that data from the youth survey form and verbatim from the interview with EBC Negen Zare shows are presented interactively the former followed by the later. After the quantitative data are presented they are analyzed and discussed using descriptive statistics namely mean and standard deviations. Discussion of the quantitative findings is followed by analysis of the qualitative data from the interview using thematic analysis. Five themes/variables evolved from both the quantitative and qualitative data. First, reliability of the survey form and demographic profiles of the research participants was presented and analyzed. Second, results for youth audience access and exposure to *Negen Zare* show are discussed. Third, findings for the theme relevance and quality of the Show are also explained. This theme includes: rationale and effectiveness, agenda setting and priority, format, style language use and age appropriateness of the show. Then, results for youth audience satisfaction/dissatisfaction of the show are discussed. Finally, the chapter ends with explaining findings for the final theme, strength and weakness of *Negen Zare* show.

4.2. Demographic Information of Respondents and Reliability of the Youth Survey Form

4.2.1. Reliability and Demographic Information of the Youth Audience

As a research requirement, it is imperative to calculate the reliability of the measuring scale in this case youth audience reception survey questionnaire. The scale which includes youth access and level of exposure (N= 10), relevance and quality of the show (N= 13) and youth satisfaction/dissatisfaction (N= 7) to the same was measured to be highly reliable as the Cronbach Alpha (0.920) for the 30 items in sum. Therefore, it is a reliable tool to make use of and continue further analysis of the instrument. See the table below for details.

Table 1: Reliability of the Youth Audience Reception Survey Form

Cronbach's Alpha	Number of Items
0.920	30

4.2.2. Demographic Profile of the Youth Audience

It is also relevant to report the demographic profile of the youth informants who completed the audience survey form. The table below summarizes the profile of the youth in terms of gender, age and youth high school grade level.

Table 2: Youth Respondents Demographic Information

Demographics	Label	Frequency	Percentage
Gender	Male	30	40
	Female	45	60
	Total	75	100
Age	16	4	3.3
	17	16	21.3
	18	21	28
	19	22	29.3
	20	6	8
	21	2	2.7
	22	2	2.7
	23	1	1.3
	25	1	1.3
	Total	75	100
Grade level	Grade 12	41	54.7
	Grade 11	34	45.3
	Total	75	100

As the above table shows 40% of the respondents were male and 60% of them were female respondents. Age wise, majority of them are 17, 18 and 19 years old which means 21.3%, 28% and 29.3% respectively. Insignificant number of them are older than 19 and age 16 as the table

depicts. In terms of school grade level attended, most of them were grade 12 students (54.7%) and the rest of them were grade 11 students (45.3%). Therefore, the informants were from various demographics which would help to see the perceptions of informants from diverse groups.

Added to the youth informants, seven current and former staff of *Negen Zare* show participated in the current study for in-depth interview as key informants. The former staffs of *Lewetatoch* show are still employees of EBC but transferred to other programs but are relevant informants for the study. The current staff of the show worked for EBC in various programs and shows. The table below summarizes the demographic information of the research participants for the qualitative component of the study.

4.2.3. Demographic Profile of EBC *Negen Zare* Staff

The table below summarizes the profile of *Negen Zare* staff who participated in the research.

Table 3: Demographic Profile of In-depth Interview Participants

Interviewee	Gender	Age	Position	Qualification	Specialty	Experience at EBC
1	F	35	Current producer	BA	Journalism	5 years at EBC and 2 years <i>Negen Zare</i>
2	M	37	Current Producer	BA	Journalism	2 years at EBC and 10 months <i>Negen Zare</i>
3	F	26	Current Producer	BA	Journalism	5 years at EBC and <i>Negen Zare</i>
4	M	30	Former Producer	MA	Journalism	7 years at EBC
5	F	28	Former Producer and host	MA	Journalism & Psychology	7 years at EBC
6	M	40	Former Editor	MA	Journalism	10 years at EBC
7	M	35	Former Producer	BA	Journalism	13 years at EBC

As can be seen in the above table, gender wise three of the interviewees are female and four of them are male. The show fairly represents gender in its staff profile. Most of staff is above thirty years old except two of them which mean that the program is produced and hosted by non-youth staff. The interviewees are composed of current and former producers and hosts of the show. All

of them own a graduate degree in Journalism. Interestingly, only one producer and host of the show has additional MA in Social Psychology. It is vital if the program staff profile has professionals in Developmental Psychology or advisory board in this area to audit age appropriateness of the contents and stories of the show to the youth audience.

4.3. Youth Audience Access and Exposure to *Negen Zare* Show

One of the variables represented on the survey form is youth audiences' access and level of exposure to *Negen Zare* show. Access and exposure refer to television, social media, Facebook and You Tube in particular and internet facilities in general. The scale, which is made up of ten items, requires them to respond to their access and exposure to *Negen Zare* show they have watched. As a result, they rated the frequency of their familiarity with the show using the scales: **not applicable (0), never (1), sometimes (2), frequently (3), and to most frequently (4)**. Descriptive statistics mean and standard deviation (SD) were used to analyse their responses. The table below presents the findings of the study with respect to youth access and exposure.

Table 4: Descriptive Statistics of Youth Audience Access and Level of Exposure

Items and the Variable Access and Level of Exposure	N	Mean	SD
I watch <i>Negen Zare</i> talk show on Television	75	2.4000	.75337
I follow <i>Negen Zare</i> talk show on Facebook	75	.9067	.64038
I watch <i>Negen Zare</i> talk show on You Tube	75	1.1067	.83137
I comment <i>Negen Zare</i> talk show Facebook	75	.8267	.68524
I comment <i>Negen Zare</i> talk show on You Tube	75	1.0267	.78797
I call to EBC <i>Negen Zare</i> talk show to participate	75	.9867	.68760
I enjoy watching <i>Negen Zare</i> talk show on Television.	75	1.8800	.91474
I am a fan of <i>Negen Zare</i> on the internet through social media such as Facebook and You Tube.	75	1.1600	.80606
I am interested to watch success stories of the youth hosted on the show.	75	2.5200	.81141
Watching personal stories of model youth, who successfully complete university education, hosted on the show	75	2.9333	.79412
Access and Level of Exposure (Aggregate value)	75	1.5740	.44769

As reported in the table above, the youth audiences sometimes watched *Negen Zare* show as the aggregate mean value shows ($M=1.574$, $SD= 0.447$). This means that in general the youth are not fan of the show. Item 1, *I watch Negen Zare talk show on Television*, the youth responded that they watched the show frequently ($M= 2.400$, $SD= .75337$). This is perhaps they have

access to television at home. However, it was reported that the youth in Addis did not watch or follow the show on social media such as Facebook and You Tube. For example, their response to item 2, *I follow Negen Zare talk show on Facebook*, was rated as never ($M= 0.9067$, $SD= .64038$). The same is true for the youth following the show on You Tube. They rated *I watch Negen Zare talk show on You Tube* as never ($M= 1.1067$, $SD= .83137$). As a result, the youth in Addis did not follow, interact, comment and participate on the social media outlets posted by EBC Negen Zare show as their responses to items included in the above table. All in all, it is clear to say that the in school youth are not attracted by the show on the social media. Added to this, they do not frequently watch the show on television as well for various reasons.

Interview with EBC Negen Zare explains the situation further. *Negen Zare* show is accessible on TV and social media. Almost all the informants of the interview reported that EBC has its own free phone lines for feedbacks and added to that the program producers receive informal comments on the show from people who watched the show. Also, after the show is uploaded on YouTube the staff can rate the show from the number of views it got and the comments on it. They upload the show on Youtube after our program is aired on TV. They rate the show this way by evaluating the number of views and the *likes*. The comments are taken as another means to rate the show. In short, In terms of channel and broadcast time it's more appropriate and accessible to all. But in terms of content it needs more hard work and audience assessment research.

However, it is difficult to determine the exposure rate of this program because no qualitative or quantitative research has been conducted. Other than the wide coverage of the station, there is no scientific mechanism to measure the viewing preference of the young audience. From all ETV programs which are uploaded on the station's official website and Youtube channel *Negen Zare* got small number of viewers since most of the young viewers are active on social media outlets. This can be an indicator of the programs acceptance. In sum, the show is accessible to the youth on air and social media despite the station does not have a system to monitor youth level of exposure on Youtube. Verbatim below reports this fact.

From the programs which are uploaded on the stations official website and you tube channel Negen Zare got small number of viewers and we do not have organized mechanism of following up youth audience exposure on social media. (Interview 7)

4.4. Relevance and Quality of *Negen Zare* Show

The second variable addressed on the survey form is youth audiences' rating of the relevance and quality of *Negen Zare* show to them. The scale required them to evaluate the relevance and the quality of the show. The scale has thirteen items which mainly inquire information about the contents of the show in helping the youth understand adolescent behavior, peer pressure, campus life, study skills, time management and drug abuses and related challenges. The scale was designed to identify **their agreement/disagreement** regarding the **relevance** and the **quality** of the contents of *Negen Zare* show they have been watching. The youth rated the items using the options: **not applicable (0), strongly disagree (1), disagree (2), agree (3) and strongly agree (4)**. Descriptive statistics mean and standard deviation (SD) were used to analyse their responses. The table below presents the findings for the current theme.

Table 5: Descriptive Statistics of Relevance and Quality of Negen Zare Show

Items and the Variable Relevance and Quality	N	Mean	SD
It helps me to understand youth behavior in general.	75	2.1200	1.10233
It educates me on how should manage my daily school life.	75	2.3200	.94669
It helps me good life skills out of school.	75	2.5067	.89100
It provides me credible information about study in university.	75	2.9333	.79412
It helps me to know social life on campus.	75	2.9333	.96329
It entertains me as well.	75	2.3067	1.05232
It helps me to understand study skills	75	2.8933	.92376
It creates better awareness about challenges of peer pressure	75	2.1733	1.14341
It teaches me about things I don't know about adolescent behavior	75	1.9733	1.05232
I acquire lesson on how I should manage my time in school.	75	2.6933	1.02632
It teaches me how to overcome challenges in life and be successful	74	2.8514	.91685
It teaches me the bad effects of drugs and substance abuse..	75	2.2667	1.23391
It educates me on how to protect myself from unsafe sex.	75	1.9867	1.23566
Relevance and Quality (Aggregate value)	75	2.4572	.69996

As the aggregate mean value ($M= 2.4572$, $SD= .69996$) shows the youth audiences disagree that the show is relevant and has a good quality. They also disagree that the show helped them to understand youth behavior ($M= 2.1200$, $SD= 1.10233$).They also disagree that the program educates them on how to deal with their daily life ($M= 2.3200$, $SD=.94669$). As the mean value depicts ($M= 2.5067$, $SD= .89100$) the show did not provide good life skills out of school.

However, they agree ($M=2.9333$, $SD=.94669$) that the show provides them credible information about study in university. They also agree ($M= 2.9333$, $SD=.96329$) the show helps them to know social life on campus. They reported that the show helped them to understand study skills ($M=2.8933$, $SD= .92376$). They fairly agree ($M=2.8514$, $SD= .91685$). But they declined that the show entertains them ($M= 2.3067$, $SD= 1.05232$). Similarly, the youth disagree with the items related to the show teaching the youth on challenges of peer pressure, adolescent behavior, time management, substance abuse and unsafe sex. See the mean values indicated in the above table. Interview with EBC Negen Zare show staff further explain the findings related to the nature, relevance and quality of the show as discussed below.

4.4.1. Rationale and Effectiveness of *Negen Zare* Show

Almost all of the respondents agree on the objectives of the show. They explained that the objective or goal of *Negen Zare* show is mainly based on the vision and objectives of FDRE National Youth Policy in general; which includes policy issues like youth, democracy and good governance, economic development, education and training, culture, sports, and recreation, youth health and related issues. Generally, the aim of the show is educating and entertaining the youth so that they are productive in all aspects or dimensions of their life. Verbatim from the interview are cited below.

The rational of Negen Zare show is to create a better youth tomorrow we must work hard today. The show tries to raise various good practices for the youth to learn from. It is believed that if we presented good ideas today we will be able to see a better youth tomorrow. The route we take today should be positive which can take us to a better tomorrow. (Interviewee 2)

Its objective is building a new generation for the Nation. This means creating a generation from ideas and experiences. To say a program package has achieved its goal, it should be studied and judged by taking into consideration the diversity of the youth and the contents of the program The show focuses on producing a program that creates a responsible youth who will be the care taker of the Nation. (Interviewee 4)

The goal of Negen Zare show is based on the assumption of educating and entertaining the youth and above all letting them to get their own media platform to discuss any issue which appeals them. This show is mainly concerned about engaging Ethiopian youngsters to take part in the country's social, psychological and political issues and this goal mainly gave the pave/ the way of their future endeavor and makes them responsible citizens. (Interview 5)

However, respondents are divided regarding the effectiveness of the show. Some of them argue that the main purpose of the show is to educate and inform the youth on various issues but equally the show was intended to entertain. The absence of balance between the two makes the goal unachievable. Others question the appeal and success of the show in reaching the target audience. They say it is unappealing and most of the target audience doesn't watch the show. Even if the target audience of the show are young people, since its format is a talk show it has reduced the number of young people watching the show. Still others strongly argue that the show did not achieve its goal while others demand a research to answer the question of effectiveness. Below are examples of their responses.

For the question which says, " Do you think the show achieved its goal ? " , even if this question must be answered by a thorough research , according to me the show has to do a lot more to achieve its goals . Even if I believe the show has created a positive impact on its youth viewers, there is a lot more to do. (Interview 2)

When we come to its achievement of these goals and objectives, I can say partially NO. Because there still observable gaps in achieving those goals and objectives mentioned in the policy document which is political, economic, social, health, entertainment and related. So, as long as these things are part and parcel of the youth issues I can say that the show have still gaps in achieving those goals or it has to redefine its own goals again and again. (Interview 6)

I don't believe it has achieved its intended target. But we try our best to present a good quality production. (Interview 3)

But the various ideas raised have not achieved their goal due to emergence of new mediums like social media which took the attention of the youth and the current political situation of the country. It has to diversify its workforce, issues, ideas and experiences to achieve its intended goal. I feel it is lacking in technique, presentation and systemic support. (Interview 4)

4.4.2. Agenda setting and priority

The other important question raised was who set agenda for the show and how contents and stories are prioritized and framed. It was mentioned the agenda was set and prioritized from top down and does not involve the target youth audience and professionals in youth developmental psychology. *Negen Zare* show mainly set agenda for the audience based on different aspects. It is set based on government led agendas from ministry of youth and sport, innovation education, entrepreneurship and health programs requiring the participation of youngsters. It is set based on

current affairs which require the media coverage concerning the youth. They might be local or international issues. The agendas of *Negen Zare* are set monthly. These agendas are set by taking into consideration the current state of the country. An extract from the interview is cited below as an example.

We set our agenda first by giving emphasis to its timeliness and its relation to the youth. Other than that we try to incorporate ideas that we believe will shape and change the youth. In addition, we plan to present entertaining and educating ideas. We collect information from social media, books, from stories presented on mass media, from different community members and our own observation. We prioritize the timeliness of the ideas and the needs of the youth.(Interview 3)

4.4.3 Relevance and quality of the Show

Asked about the quality and relevance of the show all of the informants agree on importance of the show to the Ethiopian youth audience despite various problems to secure the quality of the program. They reported that the content is selected carefully and well-articulated but the major problem comes from lack of making the program relevant to the youth as issues that are relevant for youth overall development must be included. It was also mentioned that they evaluate the relevance of the stories of the show by raising the topics in their weekly meeting with team members and through the discussions they make with content editors. Among the challenges to the relevance and quality of the program reported is cited below.

They seldom incorporate the interest and experiences of the youth. But for the past three years, it is heavily influenced by the political atmosphere of the country. Most of the programs are presented in a studio through a discussion format, so it is difficult to evaluate its quality. It relies on the knowledge, oratory and experience of the guests. It reflects a reactive approach. (Interview 4)

4.4.4. Format, style language Use

Format wise, it was reported that, *Negen Zare* show is not selected keeping the target audience in mind. So this makes it boring to the young viewers. The style of the show is almost identical with other shows in the station or in other stations. The show lacks visual variety. Similar pictures are observed in most part of the show. It was also mentioned that language usage of the show lacks the power to attract young viewers. It also lacks lively, short, sharp messages or language usage . Compared with the previous ‘lewotatoch’ youth program it was observed longer

sound bites, complex ideas to understand, and multiple message delivery at one time. Further is reported in the verbatim below.

Since Negen Zare targets the youth it would have been more efficient if it used hybrid formats rather than relying on discussion format only. I will say its format is weak considering it doesn't follow magazine and segmentation approach. It is scary to address the youth, according to audience categorization who gets fed up easily, with a discussion format. Rather it is being semi-professional. The presentation, including performance and movement is, boring. The language use is not appropriate for the youth. It is conventional and it even has words frequented by cadres. (Interview 4)

4.4.5. Age Appropriateness of the Show

Regarding auditing age appropriateness of the contents of the show and having professional advisory board in youth psychology all informants reported that the show does not have any. As mentioned the show doesn't have professional advisors on age issues even if it is incorporated in the theoretical format. There is no advisory board for the show. None of the TV programs or the shows have professional advisory member. The show doesn't have checklist for age appropriateness. The verbatim below witnesses the same.

According to my knowledge it doesn't have professional advisors from psychology. It doesn't have an evaluation checklist on age appropriateness. (Interview 2)

It doesn't have advisors. It doesn't have a checklist but we informally discuss on it. Most of the time we will discuss on it after the production is finalized. (Interview 3)

Interestingly, most of the informants reported that the show does not have a clear set of criteria to recruit guests for the show. There are no written criteria to invite appropriate guests to the show. It only takes place through common understanding of the producers agreeing the skill, character or knowledge of the invitee. Rather than having clear set of criteria for the show generally youth appropriate guests are selected by the producer or the editor in accordance with the subject area. Others reported that somehow, in some situations, there is criteria of invitation which considers the age and work of the individual guest. But sometimes it does not work and have not a clear set up.

4.5. Youth Audience Satisfaction/Dissatisfaction of *Negen Zare* Show

Youth audiences level of satisfaction is the other variable considered in the survey form. This part consists of seven items related to the attractiveness of the show to the youth, the agenda/topics, pedagogical nature, moderation style, clarity of language and convenience of time of broadcasting. The scale demanded the youth to rate the level of their **satisfaction or dissatisfaction** of *Negen Zare* talk show. They rated the items using the options: **not applicable (0), strongly disagree (1), disagree (2), agree (3) and strongly agree (4)**. Descriptive statistics mean and standard deviation (SD) were used to analyse their responses. The table below presents the findings of the study with respect to youth audiences' rating of their level of satisfaction/dissatisfaction of *Negen Zare* show of EBC.

Table 6: Descriptive Statistics of Youth Audience Satisfaction/Dissatisfaction

Items and the Variable Satisfaction/ Dissatisfaction Level	N	Mean	SD
The pictures presented in the show are interesting and educative.	74	2.5541	.89354
I am happy about how the moderators entertain the youth.	74	2.2703	1.02432
I am happy because the time the show is on air is convenient to me.	74	2.7162	.85240
I am encouraged to watch it as the language of the show is clear to me	74	2.7027	.82312
I am satisfied with the topics of the show as they are relevant to me.	74	2.6081	.80780
I am satisfied with the quality of the show with respect to presentation.	74	2.2838	.86832
I am motivated by the stories of the successful youth hosted.	74	2.6757	.82939
Satisfaction/ Dissatisfaction (Aggregate value)	74	2.5443	.66745

As the aggregate mean value ($M=2.5443$, $SD= .66745$) shows the youth was fairly satisfied with the show. With respect to pictures presented in the show, they were fairly satisfied ($M= 2.5541$, $SD= .89354$) in terms of its educative and interesting nature. They were also fairly satisfied ($M=2.7162$, $SD=.85240$) with time the show is on air is convenient to me. Again, they reported that they were fairly satisfied ($M=2.7027$, $SD= .82312$) the clarity of the language used in the show. Similarly, they were fairly satisfied ($M= 2.6081$, $SD= .80780$) with the topics or agenda set by the show. They were fairly satisfied ($M= 2.6757$, $SD= .80780$) with the stories of the successful youth hosted. On the other hand the youth were dissatisfied ($M= 2.2703$, $SD= 1.02432$) with moderators entertain the youth. Also, they were dissatisfied ($M= 2.2838$, $SD=.86832$) with the quality of the show with respect to presentation. Interview with EBC *Negen Zare* show further develops the satisfaction/dissatisfaction of the youth audience below.

Regarding audience satisfaction/dissatisfaction, EBC Negen Zare show does not have systematic mechanism to evaluate and improve the quality and relevance of the show to the youth as reported by the interviewees. There is no direct way of receiving feedbacks. The show gets feedbacks through the company's SMS line and the comments on the episodes uploaded on its social media pages. There is no specific free call number or address to collect feedback only for the show but with other programs at the stations viewers may call and give their feedback free of charge. In short, there is no organized way of collecting and researching on feedback from the youth. Therefore, it makes it difficult to know the satisfaction level of the audience. Here are exemplar extract from the interview.

The feedback mechanism is not as such strong and flexible. But there are phone calls, SMS texts and personal and professional feedbacks. The regular comments are that it lacks entertainment, which is either short movies, drams and timely/recently released music. (Interview 6)

As of my knowledge there is no means of formal way of accessing feedback to the show. We mainly get feedback, YouTube comments and direct comment we get from audiences informally (Interview 5)

We evaluate our show traditionally by seeing the likes and comments on Youtube . Most of the comments we get is to make the show more entertaining. (Interview 3)

4.6. Strength and Weakness of Negen Zare Show

Interview with EBC Negen Zare show staff reported a number of strength and weakness of the show. It was mentioned that the show brings well researched content; presenters know the subject matter and choose appropriate guests, messages, role models, and experts on the show. The show has enabled young people to express themselves on the show. The ideas raised on the show are suitable for the youth. It also invites professional youth on the show and enabling the youth to express their ideas. It was discussed that the show presents relevant topics to educate the youth. Its previous magazine format and inviting professional youth are taken as positive aspects of the show. Below are verbatim from the interview.

We invite the youth we believe can share their positive experiences and educate, most of the time we try to present current issues and we present the interest of the youth. (Interview 3)

For me the strength is that it is magazine format and assesses all aspects of issues relevant to the youth. Inviting model youth and professionals is the good nature of the show. (Interview 6)

On other hand, a number of issues were raised as weaknesses of the show. First, the talk show part of it is longer and time allocated for other productions is not sufficient. This has its effect on the appeal of the show. Most of the time is allocated for the studio talk show. Second, It doesn't seem it took into consideration the interest of the youth. Third, the format should be changed from a discussion to a magazine. It needs to have different sections in the program package. It can include discussion, interview, performance and mini-documentary. If this is done and the presentation is changed to a proactive form the show can be improved. Particularly if the company helped in content, form, on spot treatment and to maintain its standard it is possible to make it better since the country belongs to the youth. Forth, there is a gap between the audiences and content, less quality in content and creativity and the format which is currently active is not appropriate to the youth. It was also said because it's mostly studio based its lacks visual elements. It lacks music and entertainment performance. On the previous show music and sport were the integral part of the show. A comprehensive comment is given by one of the interviewee and is cited below.

It lacks cultural and regional inclusiveness. .considerable amount of 'negen zare's' show are made at the station and most of the gusts are from the capital. on the previous youth show youth and youth issues from various regions and cultures were the integral the program. The show lacks varity of producers and presenters .even if it is a weekly program with 40 minutes span adequate number of stuff have not been allocated compare to the previous 'le wetatoch ' show . The program seldom includes issues that could interest most youth and sometimes young viewers Balance between the time allocated for the program and the Varity of the content is not maintained. With the 40 minute span multiple segments could be presented. (Interview 7)

Finally, qualitative component of the youth audience survey and interview participants suggested mechanisms to improve *Negen Zare* show. Below is a summary of the most commonly mentioned comments

1. The program needs to address issues that matters a lot for the youth all over the Ethiopia. To make this happen adequate number of staff should be enrolled to the team. So that the content is delivered from all the cultures and youths from different economic, social and professional background are included.
2. The previous youth program entertainment should be an integral part of the current show.
3. Social media presence is a must to reach the youth. For this rather than doing lengthy program, short attractive program segments should be included.
4. Lengthy interviews and long sound bites should be avoided.
5. The style, language and presentation should be catchy and vibrant presentations need to be faster, paced and arousing.
6. What is the expectation of the youth from the show? This vital question must be answered by audience research.
7. Lessons should be learned from the former youth program 'le wotatoch' on how the program played crucial role in shaping the values and beliefs of the young viewers particularly in the area of education and carrier aspiration.

Chapter Five

5. Summary of Findings, Conclusions and Recommendations

5.1. Introduction

This chapter attempts to summarize the intentions of the current study and its theoretical orientation and methodological procedure followed. It also briefs the main findings of the study. Based on the summary of the findings, conclusions and recommendations are outlined.

5.2. Summary

The central purpose of this study was to investigate Addis Ababa in school youth audience reception of *Negen Zare* show aired by Ethiopian Broadcasting Corporation (EBC). More specifically, it explored the youth's access, exposure and consumption of the show. It also aimed at assessing the youth's perceptions, expectations, ratings and satisfactions/dissatisfaction of the talk show added to their reflections on the relevance and quality of the contents of the program.

To meet the purpose of the study, the following research questions were outlined to guide the research work. These are:

1. How do Addis Ababa City school youth access (TV, You Tube or other social media) *Negen Zare* talk show?
2. What is the level of the youth's exposure to the talk show?
3. How do the youth rate the relevance and quality of the show?
4. How do the youth evaluate the strength and weakness of the talk show?
5. Are the youth satisfied/dissatisfied with the contents of the show?

Relevant theoretical frameworks in audience reception survey were used for the study. The adopted theoretical frameworks include agenda setting and framing theory, uses and gratification theory and reception analysis. The key themes in this investigation include: youth access, exposure, perceptions, expectations, satisfaction/dissatisfaction and evaluation of the talk show.

Comprehensive quantitative survey was employed to generate data from the youth as it was difficult to conduct in-depth face to face interview with them during the current Covid-19 era. In-depth interview was held with the talk show producers, editors and hosts to supplement and triangulate findings. The data was collected between April and December 2020. Below is the list of the major findings of the study.

1. The youth audiences sometimes watched *Negen Zare* show as the aggregate mean value shows. This means that in general the youth are not fan of the show.
2. The youth in Addis did not follow, interact, comment and participate on the social media outlets posted by EBC *Negen Zare* show.
3. All in all, it is clear to say that the in school youth are not attracted by the show on the social media. Added to this, they do not frequently watch the show on television as well for various reasons.
4. The youth audiences disagree that the show is relevant and has a good quality. They also disagree that the show helped them to understand youth behavior.
5. The youth disagree with the items related to the show teaching the youth on challenges of peer pressure, adolescent behavior, time management, substance abuse and unsafe sex.
6. The objective or goal of *Negen Zare* show is mainly based on the vision and objectives of FDRE National Youth Policy in general; which includes policy issues like youth, democracy and good governance, economic development, education and training, culture, sports, and recreation, youth health and related issues. Generally, the aim of the show is educating and entertaining the youth so that they are productive in all aspects or dimensions of their life.
7. The agenda was set and prioritized from top down and does not involve the target youth audience and professionals in youth developmental psychology. the show doesn't have professional advisors on age issues even if it is incorporated in the theoretical format. There is no advisory board for the show. None of the TV programs or the shows have professional advisory member. The show doesn't have checklist for age appropriateness. The language used on the show was clear to the audience.
8. EBC *Negen Zare* show does not have systematic mechanism to evaluate and improve the quality and relevance of the show to the youth. There is no specific free call number or

address to collect feedback only for the show but with other programs at the stations viewers may call and give their feedback free of charge. In short, there is no organized way of collecting and researching on feedback from the youth. Therefore, it makes it difficult to know the satisfaction level of the audience..

9. The show brings well researched content; presenters know the subject matter and choose appropriate guests, messages, role models, and experts on the show. The show has enabled young people to express themselves on the show. The ideas raised on the show are suitable for the youth. It also invites professional youth on the show and enabling the youth to express their ideas.
10. A number of issues were raised as weaknesses of the show. The show is longer and time allocated for other productions is not sufficient. This has its effect on the appeal of the show. It doesn't take into consideration the interest of the youth.
11. Also, there is a gap between the audiences and content, less quality in content and creativity and the format which is currently active is not appropriate to the youth. It was also said because it's mostly studio based it lacks visual elements. It lacks music and entertainment performance on the previous show music and sport were the integral part of the show.

5.3. Conclusions

Conclusions are made based on the findings of the study and are listed below.

1. Negen Zare show is devoted to educating and entertaining the youth. Even though, its intention is to these efforts, it set agenda and make priority top-down and seem to avoid participation of professionals in psychology and sociology. It also declines to engage the youth in its program production. The language used in the show is clear to the audience.
2. The youth audience in Addis Ababa can access Negen Zare show through Television and EBC social media namely Facebook and You Tube. However, schooled youth in Addis often decline to watch and follow the show for various reasons. The level of youth exposure to the show is very minimal.
3. The relevance and quality of the show was disputed. The rationale of the show was rated vital but it was difficult for EBC to measure its effectiveness. The style of the show was discussion but was suggested to change to magazine format and include lived experience

documentary to make the show appealing to the youth. The youth audience fairly agrees with the relevance and quality of the show.

4. The youth was fairly satisfied with the show. With respect to pictures presented in the show, they were fairly satisfied in terms of its educative and interesting nature. They were also fairly satisfied with time the show is on air is convenient to them. Again, they were fairly satisfied the clarity of the language used in the show. Similarly, they were fairly satisfied with the topics or agenda set by the show. They were fairly satisfied with the stories of the successful youth hosted.
5. The youth were dissatisfied with moderators entertain the youth. Also, they were dissatisfied with the quality of the show with respect to presentation. However, EBC does not have mechanism to follow up the satisfaction or dissatisfaction of its youth audience.

5.4. Recommendations

Based on the findings and conclusions the following recommendations are provided.

1. The format should be changed from a discussion to a magazine. It needs to have different sections in the program package. It can include discussion, interview, performance and mini-documentary. If this is done and the presentation is changed to a proactive form the show can be improved. Particularly if the company helped in content, form, on spot treatment and to maintain its standard it is possible to make it better since the country belongs to the youth.
2. The program needs to address issues that matters a lot for the youth all over the Ethiopia. To make this happen adequate number of staff should be enrolled to the team. So that the content is delivered from all the cultures and youths from different economic, social and professional background are included.
3. The style, language and presentation should be catchy and vibrant presentations need to be faster, paced and arousing. Lengthy interviews and long sound bites should be avoided. Social media presence is a must to reach the youth. For this rather than doing lengthy program, short attractive program segments should be included.
4. The previous youth program entertainment should be an integral part of the current show. Lessons should be learned from the former youth program 'le wotatoch' on how the

program played crucial role in shaping the values and beliefs of the young viewers particularly in the area of education and carrier aspiration.

5. The show needs professional advisory board to audit age appropriateness of the contents of the show. It also needs to participate the youth in agenda setting and priority making process.
6. EBC *Negen Zare* show needs to carry out youth audience satisfaction level of the audience. It needs to regularly collect feedback from the audience in systematic and organized manner.
7. As *Negen Zare* show is mainly produced for youth audience, it is a must to consider who is going to take part in the overall activities of the program so as to achieve its mission. Thus, it is advisable to hire talented and competent professionals. Apart from this, the management of the organization should provide journalists with both long and short term training, and thereby upgrading them with relevant knowledge and skills
8. Finally, the program producers of *Negen Zare* show should always look into the feedback, which come from different audiences, and frequently evaluate the program status so as to mitigate the gap identifying both its weakness and strength. Or else they would rather conduct a further research in order to know more about how the audience perceives the program.

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Appendices

Appendix I: Youth Audience Survey Form

Addis Ababa University

School of Journalism and Communication

Survey Form on Youth Audience Reception of *Negan Zare* Talk Show (EBC)

Dear Student

This survey form /questionnaire is part of the requirements for Masters of Arts degree research project being undertaken at Addis Ababa University. The project aims at understanding your analysis of the contents, relevance, quality, strength, weakness and evaluation of *Negen Zare* talk show broadcasted on Ethiopian Broadcasting Corporation (EBC). **Please reject this questionnaire if you do not watch the show.**

The information you provide will be kept confidential and will be used for this research purpose ONLY. You are not required to give your name. If you have questions, suggestions or concerns on how to complete the questionnaire or return, you can contact the researcher (0911 812414)

Thank you very much for your participation.

Section 1: Demographic Data

Answer the following questions which demand personal information about you in line with the required specific instructions.

1. Write your school name _____
2. Provide your grade level _____
3. Circle your gender.

A. Male

B. Female

4. Provide your age _____

INSTRUCTION 1: ACCESS AND LEVEL OF EXPOSURE

The following scale requires you to respond to your access and exposure to *Negen Zare* talk show you have watched. Please rate the frequency of your familiarity with the talk show using the scales: **not applicable (0), never (1), sometimes (2), frequently (3), to most frequently (4)**. Mark **X** to show the frequency of your watching the show on the space provided.

No	Items	0	1	2	3	4
1	I watch <i>Negen Zare</i> talk show on Television					
2	I follow <i>Negen Zare</i> talk show on Facebook					
3	I watch <i>Negen Zare</i> talk show on You Tube					
4	I comment <i>Negen Zare</i> talk show Facebook					
5	I comment <i>Negen Zare</i> talk show on You Tube					
6	I call to EBC <i>Negen Zare</i> talk show to participate					
7	I enjoy watching <i>Negen Zare</i> talk show on Television.					
8	I am a fan of <i>Negen Zare</i> on the internet through social media such as Facebook and You Tube.					
9	I am interested to watch success stories of the youth hosted on the show.					
10	Watching personal stories of model youth, who successfully complete university education, hosted on the show					

INSTRUCTION 2: RELEVANCE AND QUALITY OF THE SHOW

This part is designed to identify **your agreement/disagreement** regarding the **relevance** and the **quality** of the contents of Negen Zare talk show you are watching. Please rate the items below using the options: **not applicable (0), strongly disagree (1), disagree (2), agree (3) to strongly agree (4)**. Tick **X** to show the level of your agreement to justify your decision on the space provided.

N	Items	0	1	2	3	4
1	It helps me to understand youth behaviour in general.					
2	It educates me on how should manage my daily school life.					
3	It helps me good life skills out of school.					
4	It provides me credible information about study in university.					
5	It helps me to know social life on campus.					
6	It helps me to understand study skills					
7	It creates better awareness about challenges of peer pressure					
8	It teaches me about things I don't know about adolescent behaviour					
9	I acquire lesson on how I should manage my time in school.					
10	It teaches me how to overcome challenges in life and be successful					
11	It teaches me the bad effects of drugs and substance abuse..					
12	It educates me on how to protect myself from unsafe sex.					
13	It entertains me as well.					

INSTRUCTION 3: SATISFACTION/DISSATISFACTION OF THE SHOW

This part asks you to rate the level of your **satisfaction or dissatisfaction** of Negen Zare talk show. Please rate the items below using the options: **not applicable (0), strongly disagree (1), disagree (2), agree (3) to strongly agree (4)**. Tick **X** to show the level of your agreement.

N	Items	0	1	2	3	4
1	I am motivated by the life stories of the successful youth hosted on the show.					
2	I am satisfied with the quality of the show with respect to presentation.					
3	I am satisfied with the topics/agenda of the show as they are relevant to me.					
4	I am encouraged to watch it as the language of the show is clear to me.					
5	I am happy because the time the show is on air is convenient to me.					
6	I am happy about how the moderators entertain the youth.					
7	The pictures presented in the show are interesting and educative.					

INSTRUCTION 4: OPEN ENDED ITEMS

Answer the following questions about *Negen Zare* talk show you are watching on EBC.

1. List down the strength/positive aspects of the show.
2. List down the weaknesses/negative aspects of the show.
3. What should be done to improve the show with respect to agenda/content, quality and accessibility to attract more youth?

**Appendix II: In-depth Interview with EBC *Negen Zare* Show Staff
Addis Ababa University**

School of Journalism and Communication

Individual In-depth Interview Guide with *Negen Zare* Talk Show (EBC) Staff

Demographic Profile

1. Gender _____
2. Age _____
3. Qualification _____
4. Area of specialization _____
5. Position/Responsibility _____
6. Year of experience at EBC and *Negen Zare* talk show _____

Interview Items

1. What is the rationale of *Negen Zare* talk show? Do you think the show achieved its goal?
2. How does *Negen Zare* talk show set agenda for the show to address the needs of the youth audience?
3. How does the show access information and select/prioritize contents and stories for it to attract and educate the youth audience?
4. How do you evaluate the relevance and quality of the contents of the show?
5. How do you assess the format, style, pictures and language used on the show?
6. Does the show have advisory board from professionals in youth or adolescents psychology?
7. Does the show have a checklist to evaluate age appropriateness of the contents and stories presented?
8. Does the show have a clear set of criteria to invite youth guests to be hosted on the show?
9. How do you rate youth audiences' level of exposure and access to the show?
10. Does the show have a mechanism to collect feedback on the youth's satisfaction/dissatisfaction of the show? What are the often mentioned comments by the youth?
11. To you, what are the strength and weakness of the show? What should be done to improve it to attract and educate the youth?
12. Do you have more to say about the show?

Appendix III: Verbatim Extracts of In-Depth Interview with ETV *Negen Zare* Show

Theme 1: Show Objectives and Perceived Effectiveness

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

Though the success or failure of *Negen Zare* show in achieving its goal will be determined through a research done by EBC , according to me one of the reasons *Negen Zare* show's format is a talk show is to make young people share their ideas and experience . Considering this goal, I believe the show has enabled many young people have shared their ideas on the show. But when we consider its appeal and its success in reaching the target audience, I would say it is unappealing and most of the target audience doesn't watch the show. Even if the target audience of the show are young people, since its format is a talk show it has reduced the number of young people watching the show.

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC,10 months Negen Zare

The rational of *Negen Zare* show is to create a better youth tomorrow we must work hard today. The show tries to raise various good practices for the youth to learn from. It is believed that if we presented good ideas today we will be able to see a better youth tomorrow. The route we take today should be positive which can take us to a better tomorrow. For the question which says " Do you think the show achieved its goal ? " , even if this question must be answered by a thorough research , according to me the show has to do a lot more to achieve its goals . Even if I believe the show has created a positive impact on its youth viewers, there is a lot more to do .

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

I don't believe it has achieved its intended target. But we try our best to present a good quality production.

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

Its objective is building a new generation for the Nation. This means creating a generation from ideas and experiences. To say a program package has achieved its goal, it should be studied and judged by taking into consideration the diversity of the youth and the contents of the program The show focuses on producing a program that creates a responsible youth who will be the care taker of the Nation. But the various ideas raised have not achieved their goal due to emergence

of new mediums like social media which took the attention of the youth and the current political situation of the country. It has to diversify its workforce, issues, ideas and experiences to achieve its intended goal. I feel it is lacking in technique, presentation and systemic support.

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

The goal of *Negen Zare* show is based on the assumption of educating and entertaining the youth and above all letting them to get their own media platform to discuss any issue which appeals them. This show is mainly concerned about engaging Ethiopian youngsters to take part in the country's social, psychological and political issues and this goal mainly gave the way of their future endeavor and makes them responsible citizens.

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

The objective or goal of the youth program/show is mainly based on the vision and objectives of FDRE National youth policy in general; which includes policy issues like youth, democracy and good governance, economic development, education and training, culture, sports, and recreation, youth health and related issues. Generally, the aim of the show is educating and entertaining the youth so that they are productive in all aspects or dimensions of their life. When we come to its achievement of these goals and objectives, I can say partially NO. Because there still observable gaps in achieving those goals and objectives mentioned in the policy document which is political, economic, social, health, entertainment and related. So, as long as these things are part and parcel of the youth issues I can say that the show have still gaps in achieving those goals or it has to redefine its own goals again and again.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

The main purpose of the show is to educate and inform the youth on various issues but equally the show was intended to entertain. The absence of balance between the two makes the goal unachievable.

Theme 2: Agenda Setting, Framing and Prioritizing Contents and Stories

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

The agendas of *Negen Zare* are set monthly. These agendas are set by taking into consideration the current state of the country, the season for instance charity works in the summer, summer breaks and reading habits and during an academic calendar it will plan an agenda in relation to education. In addition, the team will incorporate ideas it believes the youth shall discuss, consider or participate on . This is related with my answer on Number 2. Current affairs are given a priority.

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC, 10 months Negen Zare

Agendas are set from the producers' outlook and additional inputs from the editors and other producers. After various issues are selected, the team will discuss upon them on the weekly meeting .There will be more inputs from other colleagues on how to produce the issue best. Ideas will be put forward on the weekly editorial meeting. The job will start after this. So the agendas will be formulated from views, inputs and reading.

The producers will get information through multiple means. Most inputs are from interview. Various information will also be collected from the web. The contents will be chosen by giving due consideration for timeliness and importance (by considering the season) . Stories incorporated in the Show are selected by their potential to give educate the youth .

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

We set our agenda first by giving emphasis to its timeliness and its relation to the youth. Other than that we try to incorporate ideas that we believe will shape and change the youth. In addition, we plan to present entertaining and educating ideas. We collect information from social media, books, from stories presented on mass media, from different community members and our own observation. We prioritize the timeliness of the ideas and the needs of the youth.

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

A pilot survey must be done to know the needs of the youth or the program should be leading an agenda. To identify the needs of the youth, the input of EBC's research department is minimal

.So the plans and discussion points are based on the interests of the producers and editors. Either they will be ideas cascaded from the company's upper editorial body. These ideas are influenced by political agendas. Rather than identifying and addressing the interest of the seventy percent of the youth who live in the countryside, it focuses on cities and the interests of the city youth. The majority of the youth are from pastoralist or agrarian areas. I don't remember the dreams, life and experiences of these youth addressed on *Negen Zare*. There might be some programs which address them reluctantly. *Negen Zare's* content and idea choices are extracted from social media, current issues and national agendas .

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

Negen Zare show mainly set agenda for the audience based on different aspects. Based on the country's especially government led agendas which are ministry of youth and sport innovation education, entrepreneurship, health etc programs requiring the participation of the youngsters. We set agenda based on current affairs which require the media coverage concerning the youth. They might be local or international issues. The third one is based on feedback and suggestion we get from audience. We mainly access information based on the research we make which help us to get appropriate people to include to the program we are doing invite them to an interview and to prioritize contents we discuss with our team members in an editorial weekly.

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

The agenda setting practice depends on various options. Mainly the agenda setter has been the reporter or producer. But, the sources are either current events, calendars, timely planned activities or other options. The sources of information are current events which come through telephone, mail, personal connection and others through letters written from different entities.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

Often the producer (reporter) chooses the idea and the editor decides. The station's editorial meeting is also frequently give direction for all the programs including *Negen Zare* .regarding the pervious youth program 'lewotatoch' different stakeholder participated when there is a new agenda. Youth associations, governmental and no- governmental organizations were actively

participated to achieve the desired goal. The main source is the editorial meeting .the editor and the producers also decide and prioritize contents in accordance with the current trends with are observed in various media outlets including social media.

Theme 3: Relevance and Quality of the Show

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

I believe Negen Zare show is important since EBC is a National Media . My reason being since the majority of the country's population is the youth , addressing the youth is important . Having a show focusing on the youth on the National Media is important. A show which gives the youth an opportunity to learn from other youths with vast experience on various subjects , to share their ideas and encourage their efforts is essential . The show invites young people as its guest . These young people present ideas concerning the youth currently so I believe this is a good thing.

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC,10 months Negen Zare

The quality and relevance of the contents of the show is measured according to their capability to fulfill the requirements put in place for the productions of the Show. But quality and relevance of the productions might not be consistent. Due to multiple reasons consistency might not be maintained. But for me, I can say it is good generally speaking.

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

We strive to produce a quality production. But shortage of camera, studio etc hinder us from producing the needed quality . Let us just say we are just average .

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

They seldom incorporate the interest and experiences of the youth. But for the past three years it is heavily influenced by the political atmosphere of the country. Most of the programs are presented in a studio through a discussion format, so it is difficult to evaluate its quality. It relies on the knowledge, oratory and experience of the guests . It reflects a reactive approach.

If we evaluate the quality of the programs from the point of view of form , content and technique we will find that it is reliant on the capability of the team rather than editorial decisions .

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

We evaluate the relevance of the stories of the show by raising the topics in our weekly meeting with team members and through the discussions we make with our content editors.

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

The contents are evaluated based on their values which mean their objective, message to the audience, their significance to the youth and the like.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

The content is selected carefully and well-articulated .the biggest limitation comes from lack of making the program relevant to the youth .issues that are relevant for youth overall development must be included .

Theme 4: Show Format, Style and Language Use

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

The program format has the necessary information on the style and way of producing the show. The language use needed on the show is not different from the Editorial Policy of the Company. Other than this the team will decide what to add and to omit .

The program format specifies what kind of ideas should be raised on the show. The show was a magazine format previously and was amended recently into a talk show. This makes it easier to choose ideas for presentation and focus

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC, 10 months Negen Zare

Negen Zare show format presents the current questions. The answer for the question “how much the youth will enjoy a show presented in a talk show format?” Might be arguable . However,

recently we are attempting to present a magazine format i.e. two or three productions plus a talk show. As it is commonly known changing a format accordingly is needed. Before I had raised questions on the format but now it is better. The language use of the Show is very good. It attempts to approach the youth appropriately.

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

When Negen Zare began two years ago its format was specified. We produce accordingly

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

Since Negen Zare targets the youth it would have been more efficient if it used hybrid formats rather than relying on discussion format only. I will say its format is weak considering it doesn't follow magazine and segmentation approach. It is scary to address the youth, according to audience categorization who gets fed up easily, with a discussion format. Rather it is being semi-professional. The presentation, including performance and movement is, boring. The language use is not appropriate for the youth. It is conventional and it even has words frequented by cadres.

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

The whole format style pictures and language of the show is most of the time influenced by subjectivity which is highly affected by the personal skill, knowledge and creativity of the journalist (reporter or producer) and editor of the program

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

It is a magazine format which covers various issues in different topics which is good. The pictures and languages used are mainly good but various based on individual qualities.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

Format wise 'Negen Zare show .' is not selected keeping the target audience in mind . So in my observation this makes boring to the young viewers. The style of the show is almost identical with other serious shows in the station or in other stations. The show lacks visual Variety .similar

pictures are observed in most part of the show. Similar to format style and pictures 'negen zare' language usage of the show lacks the power to attract young viewers. It also lacks lively, short, sharp messages or language usage. Compared with the previous 'le wotatoch' youth program I observed longer sound bites, complex ideas to understand, and multiple message delivery at one time.

Theme 5: Age Appropriateness of the Show and Professional advisory

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

It doesn't have professional advisory board from developmental psychology. The format states that the age limit of the show's viewers is 35. But the age of invited guests may differ depending on the subject in discussion.

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC, 10 months Negen Zare

According to my knowledge it doesn't have professional advisors from psychology. It doesn't have an evaluation checklist on age appropriateness.

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

It doesn't have advisors. It doesn't have a checklist but we informally discuss on it. Most of the time we will discuss on it after the production is finalized.

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

It doesn't have professional advisors on age issues even if it is incorporated in the theoretical format.

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

No, (I think in the history of the organization). No, but this is done by the initiation of the journalists through informal activities like giving advice to each other.

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

Not at all! That is one of the main challenges and limitations of the show.

Not at all! Age appropriateness of the content is one factor or limitations which need to be addressed.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

There is no advisory board for the show. None of the TV programs or the shows have professional advisory member. The show doesn't have checklist for age appropriateness.

Theme 6: Criteria for Inviting Guests for the Show

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

It doesn't have a clear cut criteria apart from the age mentioned above . However , the producers and the team decides which youth group or individuals to invite depending on the issue in discussion . Ideas that can be raised on the show are not clearly identified . It would be better if there are general requirements.

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC,10 months Negen Zare

It doesn't have an evaluation checklist .

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

We have clear set of criteria for our show . For instance the guests we invite on our show are in the age group of 18 – 35 years . But seldom we will change this rule according to the content of the program .

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

No response

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

There is no written criteria to invite appropriate guests to the show .it only take place through common understanding of the producers agreeing the skill, character or knowledge of the invitee

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

Yes and No. It's 50/50. Somehow, in some situations there is a criteria of invitation which considers the age and work of the individual guests. But sometimes it does not work and have not a clear set up.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

Rather than having clear set of criteria for the show generally youth appropriate guests are selected by the producer or the editor in accordance with the subject area.

Theme 7: Youth Audience Level of Access and Exposure

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

EBC has its own free phone lines for feedbacks. Other than that as a program producers we receive informal comments on the show from people who watched the show. After the show is uploaded on YouTube we can rate the show from the number of views it got and the comments on it. But we don't have a formal way of rating the show.

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC, 10 months Negen Zare

It has criteria. I believe the time allocated for the show has made it possible for the youth to watch the show. In addition to this the contents of the show are also appealing to the youth.

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

We upload our show on Youtube (Social Media) after our program is aired on TV. We rate our show this way by evaluating the number of views and the likes. The comments are also another means to rate our show.

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

No response

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

It mainly depends on availability of TV time suitability and content quality to attract the audience

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

In terms of channel and broadcast time it's more appropriate and accessible to all. But in terms of content it needs more hard work and audience assessment which mean youth need assessment.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

It's hard to determine the exposure rate of this program because no qualitative or quantitative research has been conducted. Other than the wide coverage of the station there is no scientific mechanism to measure the viewing preference of the young audience . From the programs which are uploaded on the stations official website and you tube channel 'negen zare' got small number of viewers ,since most of the young viewers are active on social media outlets this can be an indicator of the programs acceptance .

Theme 8: Youth Audience Satisfaction/Dissatisfaction of the Show

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

We don't have a mechanism to collect feedback by ourselves . The Corporation has a feedback department , they might have a mechanism to collect feedbacks .

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC,10 months Negen Zare

Until now there is no direct way of receiving feedbacks . We get the feedbacks through the company's SMS line and the comments on the episodes uploaded on our social media pages .

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

Yes . As I said above after the show is uploaded on social media we evaluate our show traditionally by seeing the likes and comments . Most of the comments we get is to make the show more entertaining .

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

No response

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

As of my knowledge there is no means of formal way of accessing feedback to the show. We mainly get feedback, YouTube comments and direct comment we get from audiences informally.

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

The feedback mechanism is not as such strong and flexible. But there are phone calls, SMS texts and personal and professional feedbacks. The regular comments are that it lacks entertainment, which is either short movies, dramas and timely/recently released music.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

There is no specific free call number or address to collect feedback only for the show but with other programs at the stations viewers may call and give their feedback free of charge.

Theme 9: Strength and Weakness of the Show

Interviewee 1: Current Producer, F, Reporter 3, 35, BA, 5 years EBC, 2 years show

The strength is it has enabled young people to express themselves on the show . The ideas raised on the show are suitable for the youth . The show is a weekly show . These are also among its strengths . The weakness of the show is the talk show part of it is longer and time allocated for other productions is not sufficient . This has its effect on the appeal of the show . Most of the time is allocated for the studio talk show .

Interviewee 2: Current Producer, Reporter, M, 37, BA, 2 years at EBC, 10 months Negen Zare

Strengths: inviting professional youth on the show and enabling the youth to express their ideas

Weakness : Its talk show nature . The time allocated for production is very brief . It doesn't seem it took into consideration the interest of the youth.

Interviewee 3: Current Producer, Reporter 3, F, 26, EBC and Negen Zare Show 5 years

Strengths: We invite the youth we believe can share their positive experiences and educate, most of the time we try to present current issues and we present the interest of the youth .

Weaknesses: Problems of studio and shortage of camera hinders us from producing our program according to our needs and the format .

Interviewee 4: Former Producer Lewotatoch, M, 30, MA Journalism, EBC 7 years

First the format should be changed from a discussion to a magazine . It needs to have different sections in the program package . It can include discussion , interview , performance and mini-documentary . If this is done and the presentation is changed to a proactive form the show can be improved . Particularly if the company helped in content , form , on spot treatment and to maintain its standard it is possible to make it better since the country belongs to the youth.

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

Strength: The concern of the journalists to meet the demand of the audience with less favorable and supportive environment, The effort to do a qualified show , The weekly based coverage **and** The diversified issues entertained.

Weakness: there is a big gap between the audiences and content, less quality in content and creativity **and** the format which is currently active is not appropriate to the youth

Interviewee 6: Former editor, M, 40, MA Journalism, EBC 10 years

For me the strength is that it is magazine format and assesses all aspects of issues relevant to the youth. The weaknesses are those points raised on question number 6, 7 and 8. In order to entertain, educate and empower the youth as indicated above, it needs advisory board from professionals, youth feedback or need assessment survey, needs identifying thematic areas or focuses and age appropriateness of topics raised.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

Strength of the show:_the show brings well researched content, presenters know the subject matter and choose the appropriate gusts, the messages, role models, and experts on the show are constructive and personally I observe all of them transmit positive social messages .

Weakness of the show: because it's mostly studio based its lacks visual elements. in this regard was successful because it have lots of visual elements, it lacks music and entertainment performance on the previous show music and sport were the integral part of the show.

It lacks cultural and regional inclusiveness. .considerable amount of ‘negen zare's’ show are made at the station and most of the gusts are from the capital. on the previous youth show youth and youth issues from various regions and cultures were the integral the program .

The show lacks Variety of producers and presenters .even if its a weekly program with 40 minutes span adequate number of stuff have not been allocated comapre to the previous 'le wetatoch ' show .

The program seldom includes issues that could interest most youth and sometimes young viewers

Balance between the time allocated for the program and the Variety of the content is not maintained. With the 40 minute span multiple segments could be presented.

Further Comments

Interview 5: Former Producer & host, F, Reporter 3, 28, MA Journalism & Social Psychology, 7 years

There should be a continuous training to journalist which adds their skill and knowledge, content, psychological youth issues, video editing or anything which can help them. Right now I suggest change of format and style of the show since I believe its not an appropriate one to the youth audience who have different options or varieties of chances.

Interviewee 7: Former Producer, M, 35, BA, Journalism, Current editor sport, EBC 13 years

Overall the program needs to address issues that matters a lot for the youth all over the Ethiopia. To make this happen adequate number of stuff should be enrolled to the team. So that the content is delivered from all the cultures and youths from different economic, social and professional background are included.

.as the previous r youth program entertainment should be integral part of the show.

.social media presence is a must to reach the youth. For this rather than doing lengthy program, short attractive program segments should be included.

-lengthy interviews and long sound bites should be avoided.

-the style, language and presentation should be catchy and vibrant presentation need to be more fast paced and arousing.

-what the expectation of the youth from the show? This is vital question must be answered by audience research.

.lessons should be learned from the former youth program 'lewotatoch' on how the program played crucial role in shaping the values and beliefs of the young viewers particularly in the area of education and carrier aspiration.