

ADDISABABA UNIVERSITY
GRADUATE SCHOOL OF JOURNALISM AND COMMUNICATION

**A CONTENT ANALYSIS ON EBC “WUBETACHIN ”
ENTERTAINMENT TV PROGRAM IN PROMOTING
ETHIOPIAN CULTURE**

By

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This is to certify that the thesis prepared by Addialem Legesse, A **CONTENT ANALYSIS ON EBC “WUBETACHIN” ENTERTAINMENT TV PROGRAM IN PROMOTING ETHIOPIAN CULTURE**. Submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Journalism and Communication complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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Table of content

Contents	Page
Acknowledgments	I
Table of contents	II
List of tables, figures and appendices	V
Acronyms	VI
Abstract	VII

Chapter one

1. Introduction.....	1
1.1 Background of the study.....	2
1.2 Statement of the problem.....	4
1.3 Objective.....	5
1.3.1 General objective.....	5
1.3.2 Specific Objective.....	5
1.4 Research questions.....	5
1.5 Significance of the study.....	6
1.6 Scope of the study.....	6
1.7 Limitation of the study.....	6
1.8 Organization of the study.....	7

Chapter two

2. Literature review	8
2.1 Introduction.....	8
2.2 Defining culture.....	8
2.3 Element of culture.....	10
2.3.1 Symbols.....	10
2.3.2 Gestures.....	10
2.3.3 Language.....	11
2.3.4 Value and beliefs.....	11
2.3.5 Norms.....	11
2.3.6 Ideal culture.....	11
2.4 Characteristics of culture	12
2.5 Culture and society	14
2.6 Communication and culture.....	15
2.7 Media and culture.....	18

2.8 Cultural diversity and media.....	20
2.9 Music and Cultural Identity	23
2.10 Presenting on TV.....	23
2.11 Theoretical framework.....	24
2.11.1 Functionalist theory.....	24
2.11.2 Propaganda theory.....	25
2.12 Ethiopian culture and its identification.....	27
2.12.1 Symbolism.....	29
2.12.2 Religion.....	30
2.12.3 Ethnic groups.....	30
2.12.4 Music dance.....	31
2.12.5 Marriage in Ethiopia.....	31
2.13 Overview of EBC.....	34
3. Research methodology	36
3.1 Data collection tools.....	36
3.1.1 Quantitative Approach.....	36
3.1.2 Qualitative Approach.....	37
3.2 Sources of data.....	38
3.3 Sampling	38
3.4 Definition of variables.....	38
3.5 Data analysis and presentation.....	39
3.6 Ethical Consideration	40
4. Data presentation and analysis.....	41
4.1 Demographic data analysis.....	41
4.2 The respondents watching habit.....	43
4.3 Content of the program.....	48
4.3.1 Source of the program.....	48
4.3.2 Cultural areas presented by hosts.....	50
4.3.3 Cultural areas presented by the music clips.....	52
4.3.4 Frequency of appearance by ethnicity (hosts).....	55
4.3.5 Frequency of appearance by ethnicity (music clips).....	56
4.3.6 Setting of the program.....	57
4.3.7 Setting of the music.....	57
4.3.8 Originalities of music clips.....	58
4.3.9 Language used by artists.....	59
4.3.10 Language used by hosts.....	60
4.4 Presentation of the program	61

4.5 Challenges of the program.....	66
4.6 Opportunities of the program.....	70
5. Summary, conclusion and recommendation.....	73
5.1 Summary.....	73
5.2 Conclusion.....	74
5.3 Recommendations.....	75

Reference

Appendix

List of tables

Pages

Table 1, Gender of respondents.....41
Table 2, Strength of the program46
Table 3, Source of the pr.....49
Table 4, Format of invited mu.....62

List of Graphs

Graph 1, Age of respondents...42
Graph 2, Rate of the program.....45
Graph 3,Item of the program.....50
Graph 4,Cultural areas of the51
Graph 5,Cultural areas of the music clip.....52
Graph 6,Frequency of appearance by ethnicity (hosts).....53
Graph 7,Frequency of appearance by ethnicity (music clips).....55
Graph 8, Setting of the program.....56
Graph 9, Setting of the music clips.....57
Graph 10, Language used by artists.....59
Graph 11, Way of presentation.....64

List of Charts

Chart 1, Educational background.....45
Chart 2, Gaps listed by respondents.....46
Chart 3, Originality of the music.....58
Chart 4, Duration of the program.....61
Chart 5, Creativity of hosts.....65

Diagram 1- Characteristics of Culture.....12

List of appendixes

Appendix I Questionnaire

Appendix II In-depth interview questions (for some informants)

Appendix III List of key informants by code, title, sex, educational background and experience

Appendix IV Coding sheet

Acronyms

EBC Ethiopian Broadcasting Corporation

EPDRF Ethiopian People's Democratic Revolutionary Front

SNNP the Southern Nations Nationalities and Peoples

UNDP United Nations Development Program

UNESCO The United Nations Educational, Scientific and Cultural Organization is a specialized agency of the United Nations

Abstract

Our daily life is highly related with the media. People have trust on the media because it has the power to hold attention and plays a vital role in shaping personality, values and beliefs. Especially television since it is a medium with lots of choices. Sports, music, news, culture and soon. In Ethiopia the cultural knowledge of the various nations, nationalities and peoples of Ethiopia have been limited to respective localities. As far as my knowledge not a single study was made on this issue and the role of media in promoting this cultural diversity. So, this study was conducted to explore the role of EBC in promoting Ethiopian culture, by analyzing “wubetachin” cultural (musical) show. The main objectives were as to find out basic cultural areas in which the program tries to meet, Assess the challenges and opportunities of “wubetachin” entertainment program in promoting Ethiopian culture and, evaluate the implication of the program in promoting cultural diversity. It was guided by three basic research questions and Functionalist and Propaganda theory were applied. To get the appropriate data, both qualitative and quantitative approaches were employed in the study. Quantitative data were collected from 85 randomly distributed questionnaires and content analysis of twelve randomly selected programs. For the qualitative data 9 key informants were selected. Two editors, two program producers, 4 artists from the cultural music industry and one person from the national cultural center were interviewed. Collected data were analyzed in terms of frequency and percentage. The findings of the study show that the attempt EBC “wubetachin” program make to promote Ethiopian culture is encouraging. However, the way the program was done is somewhat shallow in different perspectives. Recommendations were also made based on the conclusions drawn from the findings that strong emphasis should be given to the program in order to solve the challenges and produce an outstanding program which can bring a better understanding of Ethiopian culture.

Chapter One

1. Introduction

Different researches show Ethiopia is a country with a long history and diverse culture (Briggs, 1998). But when we look at most of the books and studies conducted about the country, they are written by foreigners. In Ethiopian history and culture, it is not customary to talk about one's self. Many Ethiopian heroes have passed away without saying anything about themselves. Even though the number of television channels in Ethiopia have increased significantly over the last decade the habit of expressing one's self and promoting our culture using media has yet to develop. This is one of the reasons why we have not been able to use our diversity and differences for development. Rather than documenting and preserving our culture we transfer it orally from generation to generation leaving it open for critique and change. (Author and journalist Mamo Wudineh Documentary broadcasted on EBC Sunday entertainment March, 2012)

So as a journalist in EBC the researcher decided to critically analyze "Wubetachin" entertainment program broadcast on EBC since the show is the only show that focuses on culture. The music invited by the hosts shows music in different languages, different way of life, norms and values. The role of the hosts is not only inviting music but to travel to different places of Ethiopia and stay in the places they travel for more than a week and show the audience cultural ceremonies they have witnessed. Their dressing, cultural food, the way they resolve conflict and other things the society gives value to.

Generally, this study attempts to show the role of EBC as a national media in promoting Ethiopian culture. How "Wubetachin"() helps the cultural music industry? The researcher raised this question because it has been observed that many artists are producing more music clips that display culture after EBC established this show. It also examines how regional states are using this channel and program to express themselves to the rest of Ethiopia.

Sometimes when people watch cultural music clips that are broadcast on the media they say it does not represent them or their culture. So the study uses a questionnaire to find out audiences' attitude towards "Wubetachin" as cultural music is one part of the program. In this study critical content analysis will be carried out on twelve sample programs that have been broadcasted.

1.1 Background of the study

When we think about communication the first thing that comes to our mind is the role it plays in people's lives. It is like a bridge between societies. People use communication consciously or unconsciously to share their culture and way of life. Because of its behavior many scholars in the field of communications and cultural studies take communication as an element of culture, it has often been said that communication and culture are inseparable. As Smith (1966), wrote in his preface to *Communication and Culture*, culture is a code we learn and share, and learning and sharing require communication. Communication requires coding and symbols that must be learned and shared. Keesing as quoted in Brumann(1999), explained Culture as it refers to learned and accumulated experience. A culture refers to those socially transmitted patterns for behavior characteristic of a particular social group.

From the inconsistent behavior of the field scholars have defined and redefined culture, communication and media and the interplay among them. Our daily life is highly related with the media. People have trust on the media because it has the power to hold attention and plays a vital role in shaping personality, values and beliefs. Especially television since it is a medium with lots of choices. The most obvious power of television in modern society relates to its ability to capture and retain attention. In effect, television removes the viewer's consciousness from the immediate social and physical environment - and often for highly extended periods of time.(McDonald, 2004:70).

Television has also contributed to fostering what some call "hyper-reality," a sense that the reality of television seems to be more real to viewers than actual reality.

The media as McDonald(2004), noted are effective tools to shape our world views. He argues that, "Our images and knowledge of social reality are formed and shaped by the images and information that the media delivers to us".

Its unfailing daily flow of audiovisual content penetrates virtually every media platform all over the world. Amongst the extensive content of television production is arts and culture programming. (Song, 2014: 6)

The same thing is observed in Ethiopia. At present, there are more than two television stations in Ethiopia but Ethiopian Broadcasting Corporation (EBC) is a pioneer in promoting those clips and praising the culture of nations and nationalities of Ethiopia.

Now a day's Ethiopian singers are interested in making different cultural songs in different languages which show the Ethiopian society's way of life. A number of musical clips have been made by different singers mainly in the last two decades. According to the Ministry of Culture and Tourism around 800 cultural musical clips have been produced in the past 5 years. These clips focus on the culture of nations, nationalities and people of Ethiopia.

"Wubetachin" is a weekly entertainment show broadcast on Ethiopian Broadcasting Corporation. The format of the program has two dimensions. The first one is presenting to the audience different music clips which are mainly cultural music. In between these musical clips the host describes the origin of the music, its meaning in Amharic and the special features of the nation's way of life, food, traditional dance, styles of housing, wedding, conflict resolutions (. . .) and the like. This is done by traveling to different places of the country and staying with the people for a while so that they can witness their life style, attitude, norms, and values.

The program aims at passing on the cultural values of the Ethiopian nations, nationalities and people to the new generation. In addition the program targets to preserve culture.

The researcher has worked for more than five years as a program producer and a host on "wubetachin"() weekly entertainment program. From experience, the researcher feels research should be conducted on how television entertainment programs portray culture. After EBC established this popular TV program "Wubetachin"() , the researcher has observed the interest singers have showed in exploring different cultures of Ethiopia, the readiness of regional states to sponsor cultural music clips and the society's hospitality when program hosts travel to produce the program.

1.2 Statement of the Problem

The importance and influence of communication on human behavior are dramatically underscored by Keetn ,she writes; "Communication is powerful: It brings companions to our side or scatters our rivals, reassures or alerts children, and forges consensus or battle lines between us.(keetn,2013)

Hall points out, "Culture is communication and communication is culture." Hall(1976), Put into slightly different words, when looking at communication and culture it is hard to decide which

the voice is and which is the echo. The reason for the duality is that you “learn” your culture via communication, while at the same time communication is a reflection of your culture. (Samovar, 2009: 22)

Krekovic, as quoted in Mebrahten (2011), contends that the mass media should serve as agents of change for the social betterment by raising public awareness.

Indeed, it is now possible to see how new ways of creating and distributing symbols have made it possible throughout history for people to change existing cultural practices, and through these changes in the way people socialize to transform societies(: 35).

Ethiopian culture is multiethnic, multilingual and multifaceted, and reflects diversity in culture and respect for traditional customs. According to Tedla.E (1995), such cultural experiences and heritages are found and encoded in various forms symbols, rituals, design, artifacts, music, dance, proverbs, riddles, poetry, architecture, technology, science and oral traditions.

However, for various purposes documenting, analyzing and utilizing such cultural heritages is not easy. Many cultures in Ethiopia have been transmitted from generation to generation almost entirely orally. Because of its character culture is continuously changing each generation adds something of its own before passing it on (Tedla.E, 1995)

In addition to this those people, outside of the given society who shares the same culture, have very limited knowledge about the culture of others within a given country, Ethiopia. As a result, the cultural knowledge of the various nations, nationalities and peoples of Ethiopia have been limited to respective localities. EBC by giving a special emphasis on the role of those clips in developing and diffusing culture has established a program called **“Wubetachin”** .

Even though it has been a decade since “wubetachin” started, there is no clear or research based fact about the role of this program in promoting the Ethiopian culture. Different studies have been conducted about cultural values in advertisement, modern music clips and local films but as far as the researchers knowledge no single study has tried to show the role of entertainment TV program like “wubetachin”() has in promoting culture. Mebrahten (2011) conducted a study on portrayal of culture on Tigray TV with the intention of showing how the media portrays Ashensda Festival. The researcher tried to show how this annual cultural festival is portrayed.

However, this study focuses only on an annual festival transmitted on regional media. The researcher believes this thesis is not enough to show the role of media (TV) in promoting culture. Hence this study has been carried with the following objectives.

1.3 OBJECTIVE

1.3.1 .General objective

This research generally aims at exploring the role of EBC especially TV in promoting the diverse culture of Ethiopia by making critical analysis on “wubetachin”/ entertainment TV program.

1.3.2 Specific objective

Under the above mentioned general objective, the study attempts to:

- 1) Find out basic cultural areas in which the program tries to meet.
- 2) understand the challenges and opportunities of “wubetachin” entertainment program in promoting Ethiopian culture.
- 3) find out the implication of the program in promoting cultural diversity.

1.4 Research Question

1. What basic cultural areas the program tries to meet?
2. What are the challenges and opportunities of **EBC “Wubetachin”** entertainment program in promoting Ethiopian culture?
3. What implications does the program have in promoting cultural diversity?

1.5 Significance of the study

The primary beneficiary of this study will be the Ethiopian Broadcasting Corporation (EBC) as the forwarded findings and recommendations will help identify the strong and weak sides of the program and make necessary adjustments accordingly.

It will also initiate EBC to make further studies about its programs including “Wubetachin” related to audience satisfaction.

The Ministry of Culture and Tourism are also other beneficiaries of the study since it can assist them on how to use the mass-media for cultural development and preservation. The other importance of this media and cultural study is its potential as a bench mark and reference for further studies that will be made on media, culture, and media and cultural studies. The society at large will also benefit from the enquiry in the long run as the development of culture also means the development of society.

1.6 Scope of the Study

Due to the extremely broad nature of culture and the wide range of mass media, this media and cultural study is confined only to the EBC's weekly musical program called '**Wubetachin**' which shows different cultural values and norms of different places of Ethiopia mainly through musical clips and hosts performance. However, it should be clear that by different local and international television medium those cultural music clips are entertained and put its influence on the audience attitude. For the purpose of the study the researcher has randomly taken 12 programs that have been broadcast in 2008E.C (one quarter, three months).The focus of this study is to analyze EBC's weekly musical show called "**Wubetachin**". This study tries to find out how the program promotes culture and cultural diversity and also look at the frequency in which each ethnic group's music is transmitted and the cultural aspects of the music invited in the program. It is not the aim of this study to look at the qualities of the music clips in detail.

1.7 Limitation of the study

Although the research has reached its aims, there were some unavoidable limitations. Firstly, because of the time and place limit, this research was conducted only on small size of population on the questionnaires. Second, some respondents in the illiterate category may have difficulty in understanding the questionnaires. However the research conductor helped them to express what they feel about the program. Finally, because of the broadness of the nation and nationalities of Ethiopia it was difficult to name all the ethnic groups on the coding process so they were represented in their regions.

1.8 Organization of the Study

The content of this thesis is divided into five chapters. The first chapter presents a general background of the study, statement of the problem, objective of the study, research questions, significance, scope and limitation of the study and Organization of the study.

Chapter two mainly deals with the theoretical frameworks. Issues related to methodology, general procedure and techniques used in collecting research data are presented in the third chapter. This chapter also provides justifications for why the researcher chose mixed method.

Chapter four deals with data analysis, presentation and discussion of findings. The concern of the study and all the research questions are answered in this part. The final chapter, chapter five presents the summary, conclusions and recommendation of the study.

Chapter Two

2. Literature review

2.1 Introductions

Today more attention is given to cultural values and cultural diversity. Knowing a particular society's cultural values helps to have a good communication in every aspect of the world, As Jandt (2010), People living in the globalized world learn that freedom of speech, freedom of expression, pluralism, cultural and linguistic diversity and tolerance towards other views and value systems have turned into the new norms of society. By giving emphasis to this area the mass media plays a significant role in creating awareness. Especially television, as it is a medium of social communication it shows different cultural values to its audience and has the power to shape people's attitude towards other.

To use this power many television stations like EBC create a specific cultural program that makes the audience to entertain and have awareness about the different culture. As Sadokhin (2010), the importance of a specific type of program in the promoting process, the strength of the relationships between television viewing and perceptions of social reality and opinions, and the impact of television programming on a diverse audience, one should not underestimate the role of television and other media in modern life. With this regard, this chapter shows the relation between culture and society, culture, and communication also how culture and the media are interrelated. We will start by defining what culture is and end up with the overview of EBC.

2.2 Defining Culture

From its nature and different usage of the term, Culture is vague and difficult term to define. According to the United Nations Educational, Scientific and Cultural Organization UNESCO(2002), culture is describes as

The set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.

Edward Taylor British anthropologist ,was the first to define culture in a scientific way in his book primitive culture (1871).He defines it as everything people have, thinks, does and shares as a member of one community.

Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society (Taylor 1871;23).

Linton (1945), share the idea of Taylor, that culture is the sum totals of knowledge, attitudes and all activities that take place in a particular society. According to many anthropologists, culture can be defined as the set of learned behaviors and beliefs that characterize a group of people.

Culture is also viewed as all pervasive and something that is likely to affect everyone. “No matter how hard man tries, it is impossible for him to divest himself of his own culture.” (Hall, 1996 cited in Mueller, 1987: 51) These are not the only definitions given to the term culture, many scholars in different discipline try to define and redefine it in their way and experience. But all share the idea of culture and human beings are inseparable.

On the other hand , McQuail(2005), defined culture as a process, but it can also refer to some shared attribute of a human group/such as their physical environment, tools, religion, customs, and practices, or their whole way of life. Culture also can refer to texts and symbolic artifacts that are encoded with particular meanings by and for people with particular cultural identifications. Gudykunst(2003:260),takes another dimension to define culture.

“Culture is a historically transmitted pattern of meaning embodied in symbols, a system of inherited conceptions expressed in symbolic form by means of which men and women communicate, perpetuate and develop their knowledge about and attitude toward life.”

According to Woodward (2013), here are many elements and aspects of culture. However, each can be categorized as either material or nonmaterial culture. Material culture (tangible) includes all the physical things that people create and attach meaning to. Clothing, food, tools, and architecture are examples of material culture that most people would think of. Natural objects and materials (rock, dirt, trees, etc.) aren't considered to be part of material culture. However, how people view natural objects and how they use them are.

Nonmaterial culture includes creations and abstract ideas that are not embodied in physical objects. In other words, any intangible products created and shared between the members of a culture over time are aspects of their nonmaterial culture. Social roles, rules, ethics, and beliefs are just some examples. All of them are crucial guides for members of a culture to use to know how to behave in their society and interpret the world (Woodward, 2013).

2.3 Elements of culture

There are different types of culture across the world and each has its own uniqueness and beauty. However, all culture share common elements. According to Macionis (2005), culture is the way of thinking, the way of acting, and the material objects that together form people's way of life. He listed five common components of Culture. The major elements of culture are Symbol, Language, Values and beliefs, Norms, Ideal Culture and Real culture.

2.3.1 Symbols

Sociologists take symbol as one of the elements of culture. It is type of non-verbal communication. 'A historically transmitted pattern of meaning embodied in a symbols, a system of inherited conceptions expressed in symbolic form by means which men communicate' (Geertz ,1973: 89).

2.3.2 Gestures

A gesture refers to movements of hands, arms, or other parts of the body. However, the same gesture can mean one thing in one society and something quite different in other society. Leslie White in 'The Evolution of Culture'(1959), states that all peoples in all times and places have possessed, but no other species has developed culture.

According to White and other anthropologists, the reason for this is the specific ability of humans to use symbols, to create and to live in a symbolic world different from the world of nature and the worlds that other animals may create for themselves.

2.3.3 Language

Language is highly related with culture, many scholars believe that learning a new language means learning a new culture. In his book 'the relation of language and culture ' Hoijer explains how society, culture and language are related. Human beings do not live in the objective world alone or alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. (Hoijer ,1953:558)

2.3.4 Values and beliefs

In any society there are things that are taken as standers of what are acceptable or unacceptable, right or wrong. These standards reflect the belief of that society and the things that the society gives value. Values culturally defined standards of desirability, goodness, beauty and many other things that serve as broad guidelines for social living. Beliefs: Specific statements that people hold to be true. (Gbotokuma, 1996).

2.3.5 Norms

Are informal rules that decide how someone must act as a member of a particular society. As social beings, individuals learn when and where it is appropriate to say certain things, to use certain things, to use certain words, to discuss certain topics, or wear certain clothes, and when it is not. (Oyeneye and Shoremi, 1985).

2.3.6 Ideal culture and real culture

Are concepts used by social scientists to study the differences between the values expressed by culture and the behaviors of the members of the culture. Ideal culture refers to the shared values that are accepted and expressed by a culture or its public norms and values. Real culture refers to the action, behavior, and practice of those who reside within the Culture (Macionis ,2005).

2.4 Characteristics of culture

Many scholars define culture from different perspective, but most of the definitions show that culture is shared and transmitted. (Ralph Linton 1940, T.Schwartz 1992, Spencer-oatey 2008), Where ever it is located, all culture shares some characteristics. McQuail (2005:113), characterizes culture as: 'collectively formed and held', 'open to symbolic expression', 'ordered and differently valued', 'systematically patterned', 'dynamic and changing', 'spatially located and communicable overtime and space'. Other qualities of culture are: transmissive and cumulative and; social and gratifying (Shoremi, 1999: 97).

Diagram 1- *Characteristics of Culture*



Source; Googleplex Welcome Sign.jpg

Culture is **learned**, it is through formal and informal ways that culture can be transmitted across generation. Culture is not biological. According to Hoebel(1975), Culture is the sum total of integrated learned behavior patterns which are characteristics of the member of the society and which is therefore not the result of biological inheritance.

Culture is **shared**, Matsumoto (1996), Culture is the set of attitude, values, beliefs, and behavior shared by a group of people, but different for each individual, communicated from one generation to the next.' By seeing this characteristic of culture will also find out how culture is **social** because people share culture with the other member of their society. It is shared within the social group and develops through social interaction. Macionis (2003), argues that culture belongs to a single community and not to a single human being. Culture is shared by at least two or more people. 'For an idea, a thing, or a behavior to be considered cultural, it must be shared by some type of social group or society'.

Culture is **Dynamic**; by its nature culture is responsive to the changing condition of the physical world. Culture changes through developments in technology, political beliefs, and religious ideas.

This is a characteristic of culture that stems from its cumulative quality. No culture is ever in a permanent state. It is constantly changing because new ideas and new techniques are added and old ways are constantly modified and discarded. This is because of the rapid changes that occur which may be introduced from within or without. (Oyeneye and Shoremi, 1985: 3).

Hofstede (1984), simply defined culture as

“A collective programming of the mind which distinguishes the members of one category of people from another” and clarified that “mind” stands not only for thinking and feeling but also for acting. Values provide limits and act as effective guide for individual action and behavior”.

In other words, culture provides group members with beliefs and values channeling individuals into an assortment of possible behaviors (Triandis, 1994). The adaptation of these shared values and assumptions by the younger generation through learning and socialization means that culture has a stable element, although this fact does not justify a perception of culture as a static element. Cultural orientations within a certain group of people usually adjust to significant changes in physical, political, or economic environments.

Culture is **Symbolic** Shoremi(1999), states that culture began when man as an articulate symbol using primate began. Because of its symbolic character, culture is easily and readily transmitted from one human organism to another . Culture is therefore, a symbolic, continuous, cumulative and progress process. However, various definitions have been postulated by scholars in Sociology.

Culture is the Products of Behavior; we as a member of a particular society are shaped by our culture. Everything we do, think, and the way of our life is the result of the society that we are living in. Culture affects perception, and perceptions drive behavior. Thus, the culture we belong to has a direct impact on our behavior. Moreover, our environment, which has cultural influences, shapes our behavior (Shoremi,1999).Culture learning are the products of behavior. As the person behaves, there occur changes in him. He acquires the ability to swim, to feel hatred toward someone, or to sympathize with someone. They have grown out of his previous behaviors. (Samoksha, 2016).

2.5 Culture and Society

A Society is always made of persons and their groupings. As a human being, everybody has a place where he/she is born. Within that place, there will be group of people having and sharing their own value, norms, and attitude. We can't think mankind without culture or identity. Culture fulfills our needs and represents the entire achievements of mankind (Taylor, 1891).Culture exists only in a society and society cannot exist apart from culture.

All human beings have culture and their culture reflect who they are and their ideas, what they think, and what they believe. The culture of a person influences every aspect of their life. Therefore it makes sense that many people base their beliefs or impressions of others on the culture that they come from (UNESCO, 2009).

Many sociologists believe that each person is born into a social and cultural setting family, community, social class, language, religion and eventually develops many social connections. The characteristics of a child's social setting affect how he or she learns to think and behave, by means of instruction, rewards, and punishment.(Ferraro 1998, Macionis 2003, *Herbert Spencer*1884 ,and *Emile Durkheim*1893).

Durkheim's keen discussion of the collective consciousness showed the ways in which social interactions and relationships and ultimately society influence the individual's attitudes, ideas, and sentiments.

He also argues traditional cultures experienced a high level of social and moral integration, there was little individuation, and most behaviors were governed by social norms, which were usually embodied in religion (Durkheim, 1893). Culture determines the identity of a human group in the same way that personality determines the identity of an individual. (Parsons, 1937, 1951) believed that it is the structure of society which determines roles and norms, and the cultural system which determines the ultimate values of ends.

Culture in the sociological field is analyzed as the ways of thinking and describing the ways of acting, and the material objects that together shape a people's way of life. For, George Simmel (2010), culture referred to "the cultivation of individuals through the agency of external forms which have been objectified in the course of history".

David Émile Durkheim, French Sociologist, held the belief that culture has many relationships to society which include:

- Logical- Power over individuals belongs to certain cultural categories, and beliefs such as God.
- Functional- Certain rite and myths create and build up social order by having more people create strong beliefs. The greater the number of people who believe strongly in these myths more will the social order be strengthened.
- Historical- Culture had its origins in society, and from those experiences came evolution into things such as classification systems (Durkheim, 1893).

2.6 Communication and Culture

Many define communication as a product, as a medium, or as a process. According to Fiske (1990), even if communication is a daily routine, defining communication is not an easy task. The endless definition of communication makes the concept harder to comprehend.

Communication defined as interpersonal information exchange of individuals; it could be a television program and the hairstyle of a person, etc.

The traditional way of communication in oral traditions is using verbal messages that are reported statements from the past to the present generation. It has more physical contact. This way of communication is replaced by early methods like telephone, telegraph, and letters.

Both modern and traditional means of communication have certain common elements that together help define the communication process (Fiske, 1990). In communication, there must be individuals who are involved in the dissemination of the message and at the same time receiving the message in order to make it lively and effective.

In communication things are done simultaneously (sending and receiving] if we were just receivers, we would be no more than receptacles for signals from others, never having an opportunity to let anyone know how we were being affected, if we were just senders, we would simply emit signals without ever stopping to consider whom, if anyone is being affected. But, if we were able to achieve our goals of communicating it simply signifies that there is an effective communication between the sender and the receiver at the same level (Lasswell, 1948)

As cited in (Madzingira ,2001)Mass communication inculcate into the people, even most of which are illiterate, patterns of behavior likely to help them become active protagonists in different processes of social and economic change (Lihamba, 1992). The relationship between culture and communication, in all its forms, is tightly interwoven and interlinked. We can see that communication enables the spread and reiteration of culture.

Cross-cultural Communication is the ability to communicate across cultures in a way that is not limited by social, physical, economic or religious barriers. It seeks to initiate or maintain contact with individuals or groups of varying cultural backgrounds (McCroskey et al., 2006).

Both communications and the media propagate the values and schemas of a culture through the *repeated* interaction and exchange enabled by the communications process. Perhaps, the most

general and essential attribute of culture is communication, since cultures could not develop, survive, extend and generally succeed without communication” (McQuail 2005:113).

Every aspect of global communication is influenced by cultural differences. Even the choice of medium used to communicate may have cultural overtones. For example, it has been noted that industrialized nations rely heavily on electronic technology and emphasize written messages over oral or face-to-face communication (Castells, 2000).

The Culture concept/term can be approached from many perspectives. Culture influences the whole spectrum of communication: beyond its linguistic influence, it influences our movements, our conception and use of time, and it directs our ways of seeing and expecting, our feelings and even our naming of such feelings (McQuail, 2005).

As many anthropologists argue that culture and established areas of communication refer to the process of exchanging information, usually via a common system of symbols. Human beings have evolved a universal capacity to conceive of the world symbolically, to teach and learn such symbols socially, and to transform the world (and ourselves) based on such symbols. (Geertz, 1973)

It is not so much that individuals set out to create a culture when they interact in relationships, groups, organizations, or societies, but rather that cultures are a natural by-product of social interaction. In a sense, cultures are the “residue” of social communication. Without communication and communication media, it would be impossible to preserve and pass along cultural characteristics from one place and time to another (Kazimoto, 2010).

Edward T. Hall (1976), believed that the variations of world cultures could be captured on a continuum of high and low context. According to Hall (1991), people in high context cultures generally emphasize the context of communication much more than those in low context culture.

A low context culture is one in which things are fully (though concisely) spelled out. Things are made explicit, and there is considerable dependence on what is actually said or written. A high context culture is one in which the communicators assume a great deal of commonality of knowledge and views so that less is spelled out explicitly and much more is implicit or

communicated in indirect ways. In a low context culture, more responsibility is placed on the listener to keep up their knowledge base and remain plugged into informal networks. The general terms "high context" and "low context" are used to describe broad-brush cultural differences between societies.

2.7 Media and culture



Source: <https://jayasreesown.wordpress.com/>

Mass media newspapers, magazines, comic books, radio, video games, movies, and especially television present a very different form of socialization than any other because they offer no opportunity for interaction. Mass media play a great role in modern culture. They play a strategic role in reinforcing dominant social norms and values that legitimize the social system. Nothing has influenced the lives of modern men as the mass media have (Dominick, 2013).

Media contribute to a transformation in the cultural and social values of the masses. Media bring about a transformation in the attitudes and beliefs of the people. The persuasive nature of the content presented over media influences the thoughts and behavior of the general public. It helps in molding ideas and attitudes (Jandt, 2004).

Research has revealed that media are responsible for influencing a major part of our daily life (Griswold, 2004). Some of the main functions of mass media are to provide the general public with news, help people socialize by getting them accustomed with a country's customs, including its politics, culture, and forms of entertainment, allowing political leaders to have a public forum to share their ideas and to hold other journalists and public leaders accountable for their actions.

Media help in bringing the true facts and information of the world in front of our eyes. If there were no media, then there was life but without any information and knowledge(ibid)

Broadcasting remains an important medium, an influential way of reaching large audiences at the same time. However its dominance is fading in some countries as the multiplicity of technologies make possible access to audiovisual content through a variety of means. Access is also available in many different environments (Baran, 2002).

Newcomb and Hirsch (1984), argue that television is a heterogeneous medium where many visions, representations, and values, sometimes contradictory, are possible, and that the essence of television is no other than being a mirror of society. There exists a large body of research that suggests that television has an important impact on people's attitudes, beliefs, and values (Gerbner, Gross, Morgan, & Signorelli, 1980). The relations between media and society have material, political and normative or socio-cultural dimensions.

Television is an important tool for most people, young or old, as today most information are delivered to the public via this technology. It can now be assessed easily via cables or satellite, which could provide consumers with every type of information that they need, either for work, leisure, interest, and so forth. With the emergent of this media and the production of various programs, television has caught the attention of most people. Comparable to other media, television is the most accessible media to most people (Newcomb and Hirsch, 1984).

Television programs, films, websites, video games, and compact discs are created through human activity and therefore reflect and further extend the cultural perspectives of their creators. They come to take on a life of their own, quite distinct and separate from their creators, as they are transmitted and shared around the increasingly global community. Scholars in the field of sociology call this mediated culture, where media reflects and creates the culture. Stuart Hall described the central role of media in constructing social knowledge and producing consensus through the process of "actively ruling in and ruling out certain realities" (Hall, 1994).

Entertainment is a kind of performance that provides pleasure to people. Mass media fulfill this function by providing amusement and assist in reducing tension to large degree. These days; media have comprised information and education in the entertaining programs. The fusion of

entertainment and information is called infotainment. Similarly, the inclusion of education in entertaining programs is regarded as edutainment (Everette, E.et.al 2014).

Entertainment content may shed light on reality, represent the human experience, and have its origins in real life, but entertainment is usually not designed to convey actual events (Shoemaker& D. Reese 1996).

In Ethiopia, 60% of the population of more than 91.5 million including local community is reached through television broadcast with both positive and negative impacts (Mekonen, 2016).Certainly televisions are justified agents of cultural promotions. Those at the receiving end are poor developing countries in Africa including Ethiopia.

The cultural policy of the Federal Democratic Republic of Ethiopia urges the mass media to strive for the development of all cultures of the country. In its article 9(2) for instance, states:

Educational programs reflecting the various cultures of the country shall be transmitted by the mass media institutions in order to promote the cultural knowledge of the peoples of Ethiopia.

As the editorial policy of EBC the entertainment programs of EBC are entertainingly informative and educative, with messages reflecting and strengthening the good personality of citizens, particularly the youth. With this criterion the study will find out how “Wubetachin” is working on messages in entertainment.

2.8 Cultural diversity and media

According to Benhabib (2002), cultures permit varying degrees of differentiation between the moral, which concerns what is right or just for all, the ethical, which concerns what is appropriate for us insofar as we are members of a specific collectivity with its unique tradition and history, and the evaluative, which concerns what we individually or collectively hold to be valuable (Benhabib ,2002:40). Culturally plural societies are those in which a number of different cultural or ethnic groups reside together within a shared political and social framework (Brooks, 2002).

In every culture, there are basic standards for social interaction such as personal space distance, eye contact, the amount of body language displayed in public, negotiating style, etc.

There is no widely accepted definition of diversity. Most people would agree that diversity refers to differences between individuals, but there is disagreement concerning which different attributes should be included within the scope of the concept. Some differences between individuals are more or less indisputable these include race, gender, and disability, age (Patrickson, 2001:2).

Cultural diversity (also known as multiculturalism) is a group of diverse individuals from different cultures or societies. Usually, cultural diversity takes into account language, religion; race Cultural diversity is more than the fact of cultural difference. It is values which recognize that differences in human societies are parts of systems and relationships.

Cultural diversity is the value through which differences are mutually related and reciprocally supportive. (UNESCO 2002:16)

As Rosado (2006), writes multiculturalism is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society.

The coinage of the specific concept of cultural pluralism is attributed to Kallen (1982), who proposed it as a transcendent solution to the problems of assimilation arising in the 1910-20s. Since then it has been proposed as a policy solution to multiculturalism by international bodies and government policy analysts who link it directly with the pursuit of the democratic ideal. Intercultural dialogue can be seen as both a precondition to, and a sustaining feature of, cultural pluralism. Indeed, it could be suggested that pluralism has to be based on the practice of dialogue given that intercultural dialogue is the active encounter with others across difference.

Issues around the concept of cultural diversity in the broadcasting media need to be studied closely and then evaluated in the light of the ever-increasing globalization of audiovisual content and its reception.

Broadcasting remains an important medium, an influential way of reaching large audiences at the same time. However, its dominance is fading in some countries as the multiplicity of technologies make possible access to audiovisual content through a variety of means. Access is also available in many different environments (Baran, 2002).

It has successfully countered ethnic and regional challenges. So this study will critically look at the contents of “Wubetachin” to find out the extent of the program by taking diversification (frequency of appearance by ethnicity) as criteria for evaluation.

As EBC editorial police explains program should be entertaining all cultural differences equally. “The contents of the transmissions of EBC shall ensure the equality of Ethiopian languages, gender, age, culture, and religion. All shall reflect multinationals and the values of all the nations, nationalities and peoples of the country impartially”

So for this research the researcher set diversification as criteria for the content analysis. Once media workers become engaged with a story that involves aspects of cultural and/or racial difference, a fair approach is to ensure that the story is pursued with the same thoroughness that would be used to investigate report and produce any other story. With this regard EBC formulate guideline so that the program flow goes in consistent way. According to Douglas(1994), television program format is the entire body of knowledge that has been gathered through the production process, which enables a television company in a particular territory to reproduce the success of a program that was originally made elsewhere in the world. Rodrigue(1999), share this ideas of Douglas that

A TV program format is a recipe which allows television concepts and ideas to travel without being stopped by either geographical or linguistic boundaries. To achieve this, the recipe comes with a whole range of ingredients making it possible for producers throughout the world to locally produce a television program based on a foreign format, and to present it as a local television show perfectly adapted to their respective countries and cultures.

Cooper (2009), writes the strategy of trying to retain viewer’s loyalty by way of long running series and horizontal or strip programming (same program each day at the same time) is one of the favorite weapons in the armory of programmers.

2.9 Music and cultural identity

Music is part of culture, and culture is what people create in their social group, tribe or race.

Oliver Sacks (in his book *Musicophilia*) 2007 explain that, “We humans are a musical species no less than a linguistic one. We integrate all of these and ‘construct’ music in our minds using many different parts of the brain. And to this largely unconscious structural appreciation of music is added an often intense and profound emotional reaction to music.” He then quotes Schopenhauer who said

“The inexpressible depth of music... easy to understand and yet so inexplicable, is due to the fact that it reproduces all of the emotions of our innermost being, but entirely without reality and remote from its pain. Music expresses only the quintessence of life and of its events, never these themselves.”

In one way or music has influence on our identity. Especially in Africa music is related to everything what people do. African music is a cultural activity which reveals a group of people organizing and involving themselves with their own communal relationships - a participant-observer's comment, so to speak, on the processes of living together. The aesthetic point of the exercise is not to reflect a reality which stands behind it but to ritualize a reality that is within it (Chernoff, 1991).

The experience of identity describes both a social process, a form of interaction, and an aesthetic process; as Simon argues, it is the 'aesthetic rather than organizational/contextual aspects of performance' that 'betray a continuity between the social, the group, and the individual' (Firth, 1996).

As Firth (1996), Music constructs our sense of identity through the direct experiences it offers of the body, time and sociability, experiences which enable us to place ourselves in imaginative cultural narratives. Such a fusion of imaginative fantasy and bodily practice marks also the integration of aesthetics and ethics.

2.10 Presenting on TV

“Information, knowledge, and culture are central to human freedom and human development. How they are produced and exchanged in our society critically affects the way we see the state of the world as it is and might be; who decides the questions; and how we, as societies and polities,

come to understand what can and ought to be done”. To transfer this message to the audience media channels use different ways of presentation.(Benkler,2006: 1).

Television presentation refers to the way in which television station present themselves between programs. It has become increasingly important in the recent multichannel television environment for television stations to create an attractive and distinct on-air appearance, through the various elements that form the 'television presentation' umbrella.(ibid)

A TV host presents performances, guests, news, sports, music, or commercials in a television program. Depending on his or her area of specialty, a TV host can lead shows on a variety of topics, provide commentary, interview guests, as well as host game shows and shopping programs. A TV host may also select program content and make promotional appearances in public or private events. (ibid)

As Trewin(2003:43),say presentation is how professionals perform in media. These professionals need to be intellectually brilliant, journalistically unsurpassed and capable of displaying these talents on TV or Radio. You look must always be suitable for the show the company image, the location and your own comfort. One significant way in which media journalists can enhance the practice of journalism is to contribute to an understanding of how content and presentation affect the audience (ibid).

2.11 Theoretical Frameworks

Theories are formulated to explain, predict, and understand phenomena and, in many cases, to challenge and extend existing knowledge within the limits of critical bounding assumptions. The theoretical framework is the structure that can hold or support a theory of a research study. It provides for a particular perspective, or lens, through which to examine a topic. (Mc Quail, 2000:167).

Many theories are available in media and cultural studies. However, the researcher believed that functionalist and Propaganda theories are more applicable for this research **A content analysis on EBC Wubetachin() entertainment program.**

2.11.1 Functionalist Theory

Functionalist sociologist Wright (1974), viewed the media as serving various needs of the society such as, for cohesion, cultural continuity, social control, and for a large circulation of public

information of all kinds. The functionalist perspective emphasizes the interconnectedness of society by focusing on how each part influences and is influenced by other parts. When we come to media and functionalism, there are things media to do like Correlation, Surveillance, transmission, entertainment, and mobilization. From this approach cultural transmission function means that the media reflects the society's beliefs, values, and norms. Media also entertain us in our free time and provides an escape from everyday life(Dominick, 2013).

According to functionalism, an institution only exists because it serves a vital role in the functioning of society. If it no longer serves a role, an institution will die away. Mass media make our world smaller. People gather in groups to watch, they talk about what they see, and they share the sense that they are watching something special (Schudson, 1986).

Mass media are a pervasive part of our lives (Dominick, 2013). Furthermore, there are few types of function of mass media in society such as surveillance, interpretation, linkage, transmission of values, TV &socialization and last but not list entertainment.

Mass media's entertainment function, according to McQuail (2008:97), quoting Mendelssohn (1966), " may be part of the transmitted culture but it has another aspect that of providing individual reward, relaxation and reduction of tension, which makes it easier for people to cope with real life problems and for societies to avoid breakdown. As Franklin (2009),states the media can fulfill their interpretative function in various ways different media often employ different perspective on the world, as can easily gauged from their contents. Interpretative function of media according him help the public make sense of what is going on.

2.11.2 Propaganda Theory

There are different versions and explanations and is not easy to define Propaganda. Propaganda has plenty explanations and different techniques and many characteristic. Propaganda, in the most neutral sense, means to disseminate or promote particular ideas. Propaganda has been studied in history, journalism, political science, sociology, and psychology, as well as from an interdisciplinary perspective. Where there is a communication channel, there is also a potential propaganda medium. (Pratkanis &Aronson 2001).

In locating the ideology, the analyst looks for a set of beliefs, values, attitudes, and behaviors, as well as for ways of perceiving and thinking that are agreed on to the point that they constitute a set of norms for a society that dictate what is desirable and what should be done. (Herman and Chomsky, 1988)

As Qualter (1962), Television, by its visual nature, is vulnerable to misuse as a propaganda medium because it places a premium on using only material with great visual interest to broadcast. The use of “talking heads” to provide expert analysis is only relied on as a last resort when visual support is inadequate.

The Propaganda model of media control was introduced by Edward. This theory states how propaganda works in a mass media. The model tries to understand how the population is manipulated, and how the social, economic, political attitudes are fashioned in the minds of people through propaganda (Herman and Chomsky, 1988:306). In modern society, the persuasive power of the mass media is well known. Governments, corporations, nonprofit organizations, and political campaigns rely on both new and old media to create messages and to send them to the general public (Miller, 2005).

According to Qualter (1962), the source of propaganda is likely to be an institution or organization, with the propagandist as its leader or agent. Sometimes, there will be complete openness about the identity of the organization behind the propaganda; sometimes it is necessary to conceal the identity to achieve the goals set by the institution.

As Ethiopian constitution states on Article 91 Government shall have the duty to promote, on the basis of equality, respect of fundamental democratic rights and human dignity, to preserve and to enrich cultures and traditions that are compatible with democratic norms and the provisions of this Constitution and when we see EBC's Moto, it shows how the corporation is ready to work on diversity of culture in Ethiopia by giving voice to the voiceless (Voice of Diversity and Renaissance). As EBC is state owned media almost all the time it is the mouth of the government. So the researcher believes “wubetachin” is one of the tools that are created to fulfill the propaganda of the EPDRF regarding to cultural diversity.

2.12 Ethiopian Culture and its Identification

The name "Ethiopia" derives from the Greek ethio, meaning "burned" and pia, meaning "face": the land of burned-faced peoples. Aeschylus described Ethiopia as a "land far off, a nation of black men." Homer depicted Ethiopians as pious and favored by the gods. These conceptions of Ethiopia were geographically vague (Amsalu, 1997). Ethiopia is a nation with different language and culture.

In 1991 Ethiopia established an ethnic federal system that gave full recognition to ethnic autonomy while maintaining the unity of the state.

The regional states that formed the federation in 1991 were: 1. Tigray; 2. Afar; 3. Amhara; 4. Oromia; 5. Somali; 6. Benishangul-Gumuz; 7-11 Southern Nations, Nationalities, and Peoples (a "voluntary" merger of 5 regions); 12. Gambella; 13. Harari; and 14. Addis Ababa. Later, Dire Dawa was made a federal city-state.

As Adane (2012), states culture is the sum total of the society's characteristics including its language ,history, oral tradition, housing, instruments of production, food preparation, eating habit, costumes, ornament, aesthetic values ,appreciation beliefs and religious practices. It's also related to ceremonies related to birth, wedding, and death.

Culture is a wide concept in the context of cultures of the various nation and nationalities and peoples of Ethiopia .the above definition could be used to incorporate their varied social, economic, political, administrative, moral, religious and psychological conditions (Adane ,2012).

Ethiopian culture is related to everything. With the culture, religion, and the nature itself.(G/medihin,1984:65).One of the botanical divisions of the earth. As Ethiopia are richly varied and unique natural resources. The physical configuration of the country has had a profound influence on the history and culture of the people.

Like the Coptic calendar, the Ethiopian calendar has twelve months of 30 days each plus five or six epagomenal days which comprise a thirteenth month.

Geographically Ethiopia is an ancient landlocked country with a large and diverse geography of highly land plateaus rising from 5,000 to 10,000 feet elevation. Ethiopia is the only country in the world that has never been conquered by any nation. The name of the founder according to the

most reliable records was Cush (Rogers, 1936:19). In Ethiopia slavery goes back to the most ancient times. It was also sanctioned by Mosaic Law with Ethiopia still uses.

Ethiopia has an area of from 350,000 to 450,000 square miles. It is bordered, for the greater part by desert, where the temperature reaches in place 150 degrees in the shade. Ethiopia is the most mountains region in Africa. Because Ethiopia is so close to the equator the sun always rises at the same time every day. Ethiopia is the origin of coffee. Coffee ceremony integral part of their social and cultural life an invitation to attend a coffee ceremony is considered a more of friendship or respect and is an excellent example of Ethiopian hospitality. It is the most important social gathering in many villages. (Rogers, 1936).

Ethiopia is one of the six countries of biodiversity in the world with several topographies, climatic conditions and various ethnic cultures. Ethiopia is endowed with a diverse biological resource including about 6,500 species of higher plants, with approximately 12% endemic, hence making it one of the six plant biodiversity- rich regions . Of these, more than 62.5% of the forest area is found in the southwest region of Ethiopia.

Ethiopians are very concerned about their health but believe outside sources including the sun and spirits, are responsible for illness. Dr. Richard Hodes, a practicing physician in Ethiopia wrote "health is state equilibrium within the body and between the body and the outside. (Gray, 2012)

Agriculture has been the mainstay of the Ethiopian people as a major source of employment revenue and export raining Obviously agriculture has to fulfill some major purposes in Ethiopia's Economic development: to feed a fast growing population of finance its own growth and structural change (Blema,A, 2014) . Ethiopia is the 10th largest country in Africa and its agrarian economy dependent on livestock subsistence agriculture (Gray, 2012).Over 85 percent of Ethiopians exports have been from the agricultural sector Ethiopia is among the top three countries in both the production and export of honey. One of the traditional Ethiopian drinks, tejj is made from honey (G/medihin, 1984:61).

2.12.1 Symbolism

The monarchy, known as the Solomonic dynasty, has been a prominent national symbol. The imperial flag consists of horizontal stripes of green, gold, and red with a lion in the foreground holding a staff. On the head of the staff is an Ethiopian Orthodox cross with the imperial flag waving from it. The lion is the Lion of Judah, one of the many imperial titles signifying descent from King Solomon. The cross symbolizes the strength and reliance of the monarchy on the Ethiopian Orthodox Church, the dominant religion for the last sixteen hundred years. (Pankhurst, 1990). However, the Axumite Empire eventually declined as a result of the spread of Islam, resulting in a loss of control over the Red Sea as well as a depletion of natural resources in the region that left the environment unable to support the population. The political center shifted southward to the mountains of Lasta (now Lalibela). Around 1150, a new dynasty arose in the mountains of Lasta. (Pankhurst, 1990).

Marcus Garvey spoke of viewing God through the spectacles of Ethiopia and often quoted Psalm 68:31, "Ethiopia shall stretch her hands unto God." From Garvey's teachings, the Rastafarian movement emerged in Jamaica in the 1930s. The name "Rastafari" is derived from Emperor Haile Selassie, whose precoronation name was RasTafariMakonnen. "Ras" is both a princely and a military title meaning "head" in Amharic. There is a population of Rastafarians living in the town of Shashamane, which was part of a land grant given to the Ethiopian World Federation by Emperor Haile Selassie in return for support during the Italian occupation during World War II (Haile, 1993).

2.12.2 Ethnic groups

The Oromo, Amhara, and Tigreans make up more than three-quarters of the population, but there are more than 80 different ethnic groups within Ethiopia. The two main elements in Ethiopia's uniquely rich ethnic cultural heritage are the Cushitic speaking people, traditionally entered in the lowlands and the Semitic-speaking peoples of the highlands who derived from a fusion of local Cushitic stock with South Arabian immigrants the first millennium B.C(Adane,2012).

2.12.3 Religion

Paganism was the first Ethiopian Religion as it was around the world. Some belief in different natural phenomena such as the sun, the moon, the sky, mountain, river, tree and animal (Adane, 2012) Christianity did not come to Ethiopia as a result of outside influence but become the official state religion in 356 CE after King Ezana was introduced to it. The greatest event of Ezana's life and rule was the conversion to Christianity which now became the state religion in Ethiopia.

The Ethiopian Orthodox Church is the only established church that has rejected the doctrine of Pauline Christianity, which states that the Old Testament lost its binding force after the coming of Jesus. The Old Testament focus of the Ethiopian Orthodox Church includes dietary laws similar to the kosher tradition, circumcision after the eighth day of birth, and a Saturday Sabbath.

Within the Orthodox Church, there are several categories of clergy, including priests, deacons, monks, and lay-priests. It was estimated in the 1960s that between 10 and 20 percent of all adult Amhara and Tigrean men were priests. These figures are much less extraordinary when one considers that at that time there were 17,000 to 18,000 churches in the Amhara and Tigrean regions in the north-central highlands (Pankhurst, 1990). As Adane (2012), The Ethiopian Orthodox Church lays claim to the original Ark of the Covenant, and replicas (called tabotat) are housed in a central sanctuary in all churches; it is the tabot that consecrates a church.

The Roman Catholic Church in Ethiopia is part of the world wide Roman Catholic church. It is especially close to the Ethiopian Orthodox church. Whose doctrine and liturgical tradition she shares. Around the year 341 A.D, Saint Frumenty's (AbuneSalama kesati Berhan) was consecrated the first Bishop of Ethiopia by the great Saint Athanasius Patriarch of Alexandria.

The first European Protestant mission which reached Ethiopia was the church mission society (CMS) which began working in northern Ethiopia in 1850. As Aksum was the cradle of Ethiopian Christianity. What is less known is that Aksum has an important place in early history or the other important world religions including Islam. Islam Religion started in Ethiopia in 615 when Prophet Mohammad the founder of the religion sent small groups of his followers to Aksum. (Adane ,2012)

2.12.4 Music (dance drama)

Ethiopian songs and the traditional tunes have caught the imagination of the masses. Similarly, folk dance program on the television are becoming increasingly popular (Gray, 2012). Some believes that music was introduced to Ethiopia by the queen of Sheba. On her return from her visit to King Solomon. It is how ever believed that music and poetry of Ethiopia are entirely the products of the Christian church. Her cultural activities were centered on the church and her religion music and dance assumed on austere and pious mode (Ethiopian music, 1968).

Folk music in Ethiopia is as old as the land Ethiopia has four musical scales called Tizita, Anchi-hoya, ambasal, bati. As agriculture is the main occupation of Ethiopian people hence their folk-culture is interwoven with and influenced by the land. Folk music of tribal and agricultural Origen has been digested through the countries and absorbed into the totality of Ethiopian culture (Bekele, 1987).

2.12.5 Marriage in Ethiopia

Marriage has been arranged and celebrated differently in various parts of Ethiopia. Social, Economic status, religion ethnic background most important elements for almost all societies in Ethiopia. Traditional marriage customs vary by ethnic group, although many customs are transethnic. Arranged marriages are the norm, although this practice is becoming much less common, especially in urban areas. The presentation of a dowry from the male's family to the female's family is common. The amount is not fixed and varies with the wealth of the families. The dowry may include livestock, money, or other socially valued items (UNDP, 2016).

Adane (2012), States four kinds of marriage arrangement. However The Constitution of 1995 recognizes the right of individuals to form a family with their own free and full consent. There is marriage arrangement often arranged by parents of the bride and groom with a great deal of negotiation. Parents investigate five generations among bride and groom families to establish there is no blood line. Before the ceremony is arranged agreements between the two families will be done. A mediator is sent to would-be bride's parents. Parents of bride impose conditions mediator takes message to groom's parents. Preparations proceed if conditions are met. Engagement date is set Wedding date is set upon agreement of both sides.

Abduction/ raping ; Abducting young girls for marriage is a tradition as arcane as it is common place in this corner of the Horn of Africa where male dominance and a strong stigma against the victims most often allow the perpetrators to go unpunished. The United Nations Children's Fund, UNICEF, estimates that more than 70 percent of marriages in Ethiopia are by abduction.

-The Willingness of the couple; this kind of marriage become common in modern Ethiopia. Both decide to have a life together and let know their parents.

-Entry in which case the girl goes to the house of the boy without his knowledge.

The ideal marriageable age has been reduced gradually through time. Some writers agreed the marriageable age in the 1960 s and before that were 20-22 for males and 15-16 for females. However since the early 1970 the marriageable was gradually reduced and now is reaching 15-18 for males and 9-13 for females. Adane (2012), Though Ethiopia criminalized such abductions and raised the marriageable age to 18 in 2004; this law has not been well implemented.

Classes and Castes. There are four major social groups. At the top are high-ranking lineages, followed by low-ranking lineages. Caste groups, which are endogamous, with group membership ascribed by birth and membership associated with concepts of pollution, constitute the third social stratum. Slaves and the descendants of slaves are the lowest social group. This four-tier system is traditional; the contemporary social organization is dynamic, especially in urban areas. In urban society, the division of labor determines social class

Symbols of Social Stratification. Symbols of social stratification in rural areas include the amount of grain and cattle a person possesses. While the symbols of wealth in urban areas are different, it is still these symbols which index high social status. Wealth is the chief criterion for social stratification, but the amount of education, the neighborhood in which one lives, and the job one holds are also symbols of high or low status. Automobiles are difficult to obtain, and the ownership of a car is a symbol of wealth and high status. Adane (2012)

There are many different types of social welfare programs in different parts of the country; these programs have religious, political, familial, or other bases for their formation. Two of the most prevalent are the iddi rand debo systems. An iddir is an association that provides financial

assistance and other forms of aid for people in the same neighborhood or occupation and between friends or kin. (Ibid)

The most widespread social welfare association in rural areas is the debo. If a farmer is having difficulty tending his fields, he may invite his neighbors to help on a specific date. In return, the farmer must provide food and drink for the day and contribute his labor when others in the same debo require help. The debo is not restricted to agriculture but is also prevalent in housing construction (Haile, 1993).

Domestic Unit. The basic family structure is much larger than the typical Western nuclear unit. The oldest male is usually the head of the household and is in charge of decision making. Men, usually having the primary income, control the family economically and distribute money. Women are in charge of domestic life and have significantly more contact with the children. The father is seen as an authority figure (ibid). Ethiopian families typically have several children due to the high rate of infant mortality. Which the 2012 C/A world fact book estimate a rate of 75.29 deaths per 1.000 birth (Grey, 2012).

Children are socially required to care for their parents, and so there are often three to four generations in a household. With the advent of urban living, however, this pattern is changing, and children often live far from their families and have a much harder time supporting them. Urbanites have a responsibility to send money to their families in rural areas and often try their best to relocate their families to the cities (UNDP, 2016).

Higher Education. Children who do well in elementary school go on to secondary school. It is felt that missionary schools are superior to government schools. Fees are required for missionary schools, although they are reduced considerably for religious adherents. University is free, but admission is extremely competitive. Every secondary student takes a standardized examination to get into college. The acceptance rate is approximately 20 percent of all the individuals who take the tests. There is a quota for the various departments, and only a certain number of individuals are enrolled in their desired majors. The criterion is the grades of first-year students; those with the highest marks get the first choice. In 1999, enrollment at Addis Ababa University was approximately 21,000 students.

Rituals and Holy Places. The majority of celebrations are religious in nature. The major Christian holidays include Christmas on 7 January, Epiphany (celebrating the baptism of Jesus) on 19 January, Good Friday and Easter (in late April), and Meskel (the finding of the true cross) on 17 September. Muslim holidays include Ramadan, Id Al Adha (Arafa) on 15 March, and the birthday of Muhammad on 14 June. During all religious holidays, adherents go to their respective places of worship. Many Christian holidays are also state holidays (Briggs, 1998)

2.13 Overview of Ethiopian Broadcasting Corporation(EBC)

According to the book released by EBC for the 50th anniversary, Ethiopia for the first time learned the concept of Television in an exhibition held during king Haileselassie's coronation ceremony. The exhibition was prepared to show the achievements made during the king's reign, especially after the Italian aggression at around Old Airport (Bisrate Gabriel) part of the exhibition was a TV show presented by the British Broadcasting Corporation(BBC).(2007E.C p.72) Before 1957 E.C many unsuccessful efforts were made to establish TV service in Ethiopia.

EBC started broadcasting in 1964, with the assistance of the British firm, Thomson, after the then Organization of African Unity (OAU) was headquartered in Addis Ababa. Known as ETV for several decades, the Corporation dropped its old name, Ethiopian Radio & Television Agency (ERTA), when it was reestablished in 2014.

At the early days of the TV station there were few employees four producers and seven technicians. Because of this the station was forced to transmit eighty percent foreign films. Indigenous programs gradually improved and the eighty percent air time covered by foreign went on a decreasing scale. In 1991the station had four mediums, namely Amharic, English, Tigrigna, and Oromiffa languages and its transmission expanded to include several towns. In 1999 E.C ETV launched second channel and in 2003 E.C the third channel.

By creating many programs the channels give service for the audiences. "Wubetachin" is one of the programs established in 1998 E.C. Hibir Ethiopia was the first name given to the program, the name shows the unity of those diversified ethnic groups. The program has two segments

- ❖ Program hosts will go through different places in Ethiopia and show their culture
- ❖ Hosts invite music that is cultural and with different language.

Chapter Three

3. Research methodology

In this chapter, the methods, tools of data gathering, sampling techniques and procedures that were employed to achieve the purpose of the study were discussed. According to Rajasekar (2013), research methodology is a science of studying how research is to be carried out. The main purpose of this study is to make content analysis on “wubetachin” entertainment program in promoting Ethiopian culture.

The study followed mixed method (Quantitative and Qualitative approach) in it is about taking a close, often critical, look at the program with different aspects.

3.1 Data Collection Tools

The researcher employed the qualitative and quantitative data collection techniques in mixed approach to gather the required information.

The results provide mutual confirmation we can be sure that our results are valid. Within this context, quantitative and qualitative approaches are usually seen as different ways of studying the same phenomenon and able to answer the same research questions (Bryman, 1988).

These various notions share the conception that qualitative and quantitative methods should be viewed as complementary rather than as substitutable.

Using quantitative methods, it is possible to give precise and testable expression to qualitative ideas (Yeasmin & Ferdousour, 2012). In this research the quantitative as a major research method accompanied by a qualitative one.

3.1.1 Quantitative Approach

Quantitative research focuses on gathering numerical data and generalizing it across groups of people or to explain a particular phenomenon (Yeasmin & Ferdousour, 2012).

In addition, according to Cohen (1980), quantitative research is defined as social research that employs empirical methods and empirical statements. By using quantitative content analysis the researcher tried to categorize some elements on the 12 randomly selected programs.

To fulfill the objective of this study the researcher employed Questionnaires. This kind of research uses scientific sampling and questionnaire design to measure characteristics of the population with statistical precision. It seeks to provide answers to such questions as "How many people feel a certain way?" and "How often do they do a certain behavior?" (ibid).90 questionnaires were distributed in Amhara (Bahirdar), Oromiya (Sululta), Tigray(Mekele), Southern nation, nationality and people (Hawasa) , and Afar regions. The researcher believes these regions are representative. More than four regional state culture and tourism office helped by making audiences to fill questionnaires.

Media content is the basis of media impact: It is, for the most part, open and accessible for study the most obvious part of the mass communication process unlike the behind-the-scenes decisions made by producers, writers, and editors and the behaviors of media consumers. (Shoemaker & Reese, 1996).According to Holsti (1968), content analysis is "any technique for making inferences by systematically and objectively identifying specified characteristics of messages." So , the researcher found quantitative content analysis more relevant to this study.

As the aim of this study is to analyze EBC “wubetachin” entertainment program the first thing that was done here was to collect and preview randomly selected twelve programs broadcasted in 2008 (September ,November and February) in order to define the terms of the analysis and the categories.

There is always the possibility that content analysis might lack depth. In order to substantiate the study and obtain information and details that quantitative analysis alone could not provide, it was combined with qualitative research method.

3.1.2 Qualitative Approach

Qualitative methods are typically more flexible that is, they allow greater spontaneity and adaptation of the interaction between the researcher and the study participant. For example, qualitative methods ask mostly “open-ended” questions that are not necessarily worded in exactly the same way with each participant.

Qualitative sampling is described as purposive (or purposeful) when it aims to select appropriate information sources to explore meanings (Rice and Ezzy's, 1999:14) identification of appropriate participants, being those who can best inform the study.

The qualitative methods helped the researcher to understand the meaning of the numbers produced by the quantitative content analysis. In-depth interview is one of qualitative data collection method used by the researcher. According to Wisker (2001), the use of interview is highly desirable for obtaining information based on emotions, feelings, experiences, sensitive issues, and, insider experience, privileged insights and experiences. To these regard key informants were selected intentionally. Program producers and Editors are selected because of the relation they have with the research topic. Artists from the cultural music industry were chosen as a musician and as a member of particular ethnic groups to express their feeling about the program.

The major forms of qualitative interviews are semi and unstructured interviews. In semi structured type of interview interviewer is interested in the context and content of the interview, how the interviewee understands the topic(s) under discussion and what they want to convey. In the unstructured interview the researcher clearly has aims for the research and a topic of study, but the importance of the method is to allow the interviewee to talk from their own perspective using their own frame of reference and ideas and meanings that are familiar to them (Edwards and Holland, 2013). To fulfill the aim of this research the researcher used semi structured type of interview and open-ended questions. Follow up question also helped the researcher to find out their overall understanding of the issue of culture and media. With open-ended questions, participants are free to respond in their own words, and these responses tend to be more complex than simply "yes" or "no" (Bernard, 1995: 208). Generally, the interview questions arose from the major findings of the research.

3.2 Sources of data

Data from primary and secondary data sources were used in this study. The secondary sources are reviewed from different relevant documents related with the study and available with EBC comment line and other sources. For the primary source 9 key informants were selected and 90 questionnaires were distributed.

3.3 Sampling

According to Patton (2002), a sample is a sub set of the population that is taken to be representative of the entire population. Under the umbrella of the qualitative research paradigm, simple random sampling technique will be used to select the population. Since there is no identified group of audience, simple random sampling technique helps to recognize a representative sample of the population (Anderson, 1998).

On the other hand , nine in-depth interviews are conducted with Key informants: Two selected editors and two program producers from Ethiopian Broadcasting Corporation.

In addition PR from federal culture and tourism office and four artists (who are working on culture) were interviewed. The in-depth interviews within a limited sample size help to avoid bias. Furthermore, the variation of the data facilitated the process of drawing more information for analysis.

The time frame for this research is three month (September, November, and February).These months are selected randomly. As “Wubetachin” is weekly entertainment show the study focuses on twelve programs that are broadcasted in 2008 E.C. The researcher believed the time frame and number of program selected are representative and valid.

3.4 Definitions of variables and categories

Most variables and categories used in the content analysis have been defined with real examples taken from the gathered data.

Duration- represent the time given to the program.

Source-refers to different organization ‘publication, music clips which can be used us source of the program.

Item- refers how the content of the program is done. It’s planed or event based.

Cultural area- represents the theme of the program (presented by hosts) and the music clips invited.

Setting- indicates the place and time where the program (music clip) is presented.

Language- means the language used by the singers to promote different Ethiopian nation nationalities culture. Also refers the language used by the hosts.

Level of appearance by Ethnicity- represents the program diversity. Means does the program give enough and equal time to all ethnic groups or not.

Presenting according to the format has different categories in it. Creativity, Reality show, way of inviting music and so on.

3.5 Data Analysis and presentation

In data analysis and presentation part the researcher tries to describe media contents based on program type and duration. The quantitative data analysis was properly organized, coded and summarized through Statistical Package for social Science (SPSS).The collected data which are helpful for the research were organized in to valuable and appropriate categories. In order to reduce subjectivity in coding, and to ensure consistency of results, a coding Scheme/ sheet was prepared along with operational definitions and examples with specific criteria for classifying the content of the commercial

Unobtrusive observation was also used to monitor some of the aired programs. This method ascertained the correspondence of transmitted program with the guides. Minor monitoring of aired programs was randomly selected and the findings complemented qualitative findings. Recommendations are made towards improving the standards of television programming content.

3.6 Ethical Consideration

Research ethics deals primarily with the interaction between researchers and the people they study. Ethical considerations play a role in all research studies and all researchers must be aware of and attend to the ethical considerations related to their studies. Therefore the researcher will have communicated with all respondents. The purpose of the study will be made clear and understandable for all participants. Any communication with the respondents will be

accomplished at their voluntary agreement without harming and threatening the personal and institutional wellbeing.

Chapter four

4. Data presentation and analysis

This chapter describes the analysis of data followed by a discussion of the research findings. The findings relate to the research questions that guide the study. As stated in earlier chapters the aim of this study is to critically analyze “Wubetachin” entertainment program’s contribution in promoting the diverse culture of Ethiopia. Twelve sample programs broadcast from Sep, Nov, and Feb 2008 E.C were coded. Additional data were gathered through in-depth interviews and questionnaires. Interviews were very helpful in answering questions about the data collected through quantitative approach. To fulfill the main objective of this study the following research questions have been answered.

1. What basic cultural areas do the program tries to meet?
2. What are the challenges and opportunities of **EBC “Wubetachin”/** entertainment program in promoting Ethiopian culture?
3. What implications does the program have in promoting cultural diversity?

4.1 Demographic Data Analysis

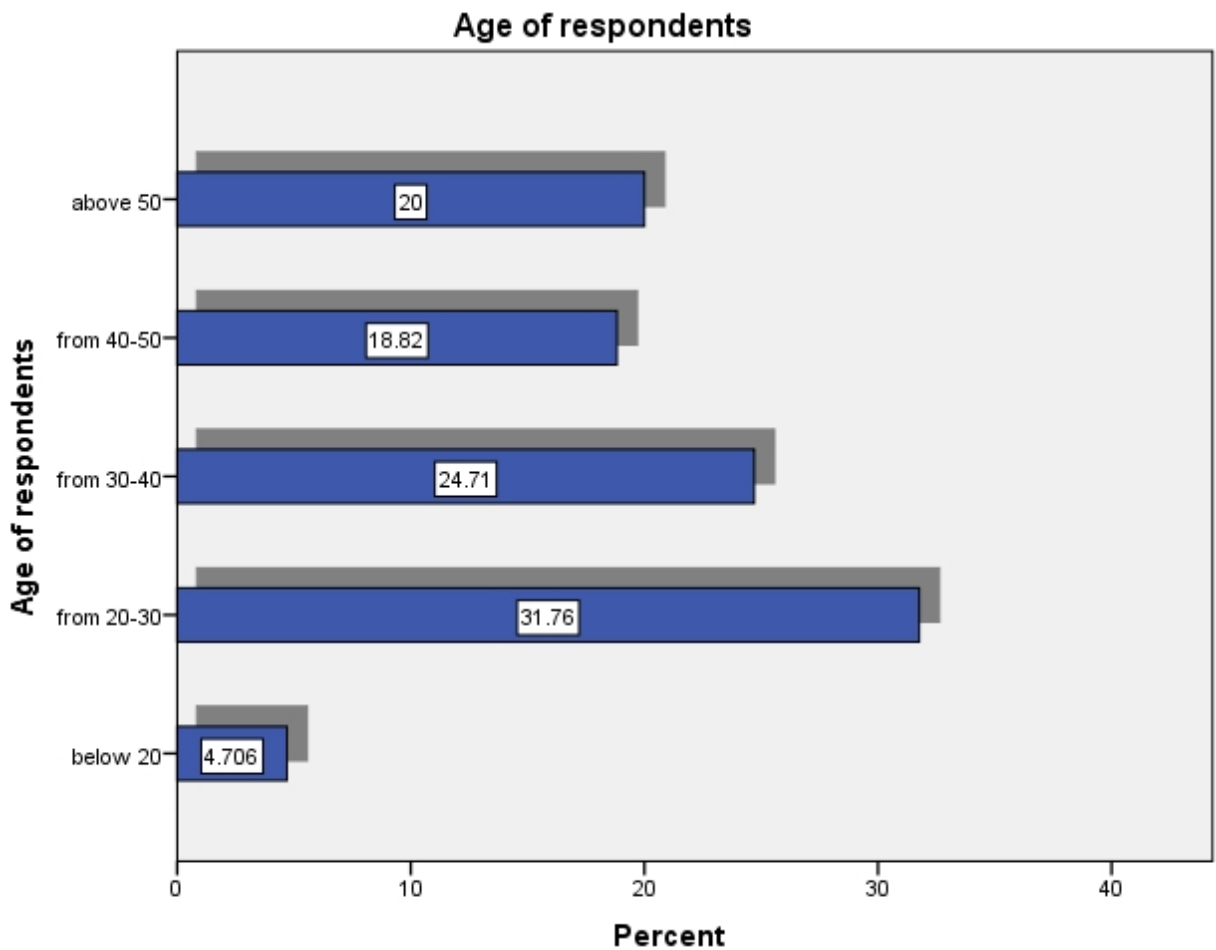
Although it was not part of the purpose of the study, this set of data has been used with the intention of describing demographic variables of the sample and assessing any influence on the research findings.

	Frequency	Percent	Valid Percent	Cumulative Percent
male	58	68.2	68.2	68.2
Valid female	27	31.8	31.8	100.0
Total	85	100.0	100.0	

Table 1; Gender of respondents

Out of 90 randomly distributed questionnaires 85 questionnaires which means 94.4 percent of them were collected and are valid for analysis. Both males and females have taken part in filling out the questionnaires. The male respondents account for 58 of the respondents which is 68.2 % of the total number of respondents.

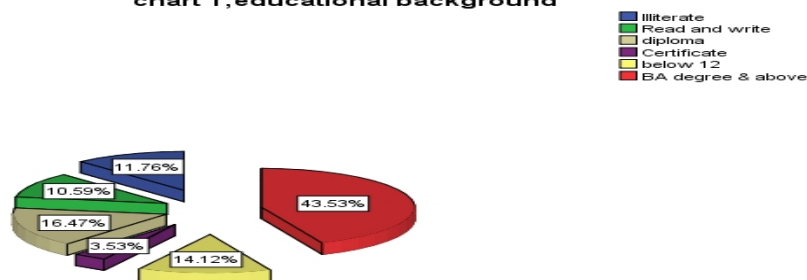
Female respondents are 27 in number which means 31.8 Percent of the total participants. There is a critical difference between male and female respondents. This might be due to cultural influences which projects men as the ones knowledgeable and able to hold and voice views and women to be silent observers. Male is decision maker so most of the time female will avoid themselves from such things (commenting what they see, discussing about an issue).



Graph 1; age of respondents

When we look at the age distribution of respondents most of the large respondents found between the ages of 20-30 accounts for 31.8 percent. The age group between 30- 40 accounts for 24.7%. Respondents who are above the age 50 are 17 which are 20 percent and those under 20 are 4 which is 4.7 in percent. This implies that the age groups of the survey are representative. As culture is the issue of all it is valid for the research to have representative from each age group.

chart 1 ; educational background



Regarding educational background of the respondents, those who have a first degree and above hold the largest number at 37 which is 43.5% of total respondents.

The 2nd largest numbers of respondents are people with a diploma 14 in number which are 16.5 in percent. 11.8 percent of respondents found under the categories of illiterate. Who are below 12 counts 14.1%. 10.6 don't take formal education but can read and write. Respondents with certificate counts 3.5. It is believed that culture is the issue of every one educated to the illiterate so, during the survey respondents who are illiterate were helped by survey conductor to fill the questionnaires.

4.2 The Respondents watching habit

The relationship between culture and communication, in all its forms, is tightly interwoven. Comparable to other media, television is the most accessible media to most people (Newcomb and Hirsch, 1983). On taking the survey it was found that almost 94.4 % of respondents watch television and with the exception of 5.6 % since they depend on other media. From the response to the questionnaire it was found that 61 respondents (71.8%) watch “Wubetachin” program. Out of the 61 who watch “Wubetachin” 45 (73.7%) of respondents watch the program sometimes, Only 8 (13.1%) watch “wubetachin” weekly and 4 respondents (6.6%) watch once a

month .The same to this 4 (6.6%) responded they can't rate the frequency in which they watch the show.

Respondents who have never watched the program hold the second largest number at 24 (28.2%).13 (54.2%) don't watch the program because they don't even know it exists. 8 (33.3%) state the time of transmission of the program as a reason for not watching it. 3 respondents (12.5%) don't have TV at all.

During the survey, all respondents who watch TV were asked to explain the role of media especially TV in promoting Ethiopian culture in general and "Wubetachin" in particular. Almost all express the role in their way of understanding. One respondent aged 24 explained

"For me, TV is a dynamic medium so it is a good means to show different cultures because it presents everything backed with visuals and sound. We can see the people of different cultures talking about their culture and performing it. "(Responses of survey)

Another respondent aged 50 shares this idea

"We cannot be everywhere at a time but media can. We can see various things, different culture of Ethiopia in the comforts of our home. You I can even see something new about my own culture, I am from Tigray but that doesn't mean I know every bit of the culture in Tigray". (Responses of survey)

And scholars like Baran (2002), supports this idea of Broadcasting remains an important medium, an influential way of reaching large audiences at the same time.

The same question was asked to the key informants and all agree with respondents of the questionnaires. In terms of the role of media (TV) in promoting culture many said Mass media especially TV is significant in transmitting cultural messages and plays an influential role in shaping culture.

As Seble PR from National cultural center explained

I believe media plays a vital role in promoting culture even more than the people practicing that culture. It reaches large audiences and connects people.

Media has irreplaceable role in presenting original culture.” (Personal interview may 12, 2017)

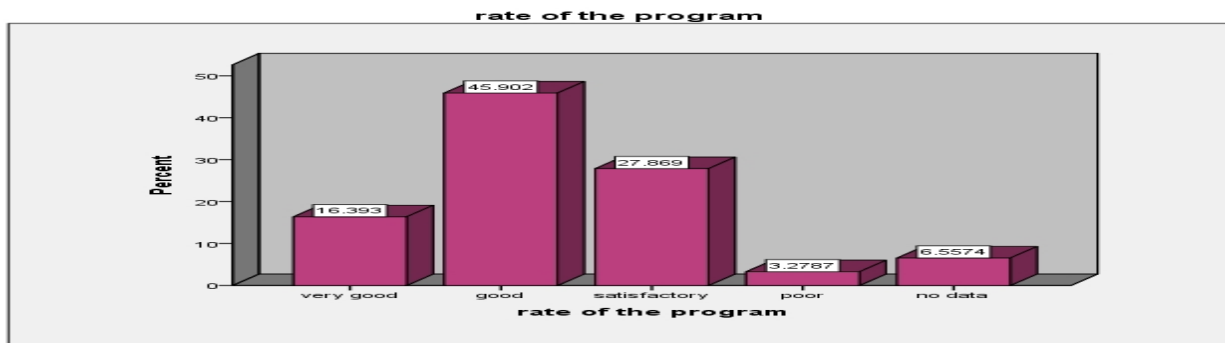
As one of the key informant Mekdes Tilahun(Program producer) argued that broadcasting media specially radio and TV are dominant medium in Ethiopia.

“In my opinion media has responsibility to show different cultures of nations, nationalities, and peoples’ of Ethiopia. Because more than 85 percent of people depend on the media especially radio and TV to get information and insight in to cultures unknown to them” (Personal interview may 6, 2017).

The other key informant Yishak chutulo editor of the program shares this idea.

In a country like Ethiopia the only means to communicate is through the media especially the broadcast media. We don’t have enough access to the internet and social media like other countries (Personal interview may 9, 2017).

The respondents were asked to rate the program “Wubetachin” as per their satisfaction level and how they think of EBC’s effort to promote it



Graph 2; Rate of the program

According to the graph 2, the majority of the respondents agree that the rate of the program is good (45.9%).17 of them which 27.9 percent rate the program as satisfactory. 10respondents which are 16.4 % rate it as very good.4 respondents 6.6% skip the question.2 respondents (3.3%) rate the program poor. While rating “Wubetachin” all respondents were given a chance to write

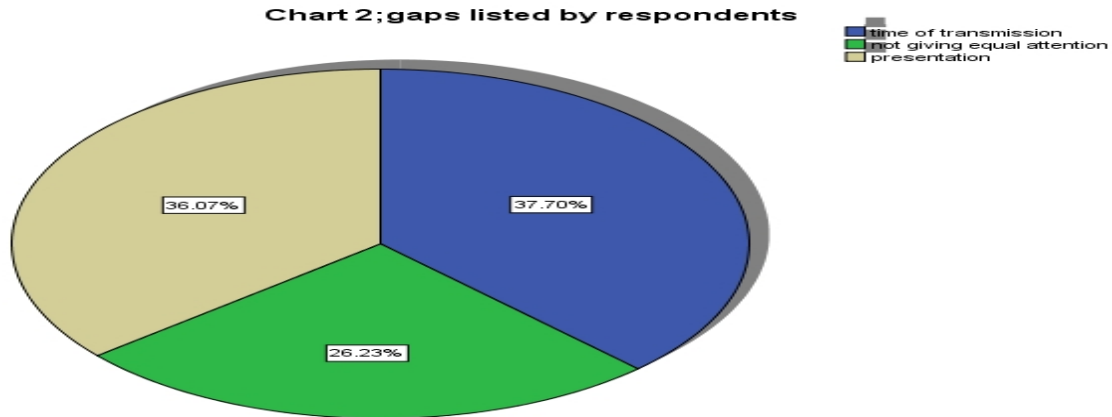
why they rated the program this way. By listing the strengths and the weaknesses of the program respondents have tried to clearly state their reason.

Strength	No of respondents	%
showing new things	7	11.5
going through different places	18	29.5
focusing on culture	29	47.5
entertainment	7	11.5
Total	61	100.0

Table 2; Strengths of the program (according to respondents)

Shown in the table the largest number of respondents which is 29, 47.5% mentioned the program's focus on culture of Ethiopia as its strengths. The 18 number of respondents (29.5%) also mentioned the program's travels to different areas as strength.

According to respondents it's hard for audiences to travel through different places of Ethiopia so the fact that they and their children can watch the different regions and unique cultures of Ethiopia from home makes it valuable. 7 of the respondents 11.5% mentioned showing new things as the strength of the program. The same number of respondents also mentioned the entertainment ability of the program as strength.



According to chart 2; Time of transmission was mentioned as the biggest weakness of the program by the largest number of respondents which are 23 in number and account for 37.7%. 3 respondents have explained this issue very well.

As “wubetachin” is a cultural show its target audiences are the new generation and elders. It is broadcast at 4; 30 which is the time most of the target audiences go to sleep. (Response from survey)

Others responded that, 50-40 minute is not enough for cultural programs. Two respondents strongly emphasized the duration of the program as weakness.

“In this day and age globalization is a challenge so it's the media's responsibility especially EBC's, in being the national media to create awareness in the new generation but 50 minutes is not enough to do this. “Wubetachin” should think about this and give enough time and attention to culture. Considering what new media is doing and what EBC is doing. (Response from survey)

As discussed in chapter two one significant way in which media journalists can enhance the practice of journalism is to contribute to an understanding of how content and presentation affect the audience (Trewin, 2003). However, 22 respondents meaning 36.1% mentioned gaps in presentation as weakness. Respondents expressed presentation gap in their own way.

Some of the respondents stated various presentation gaps as follow

- Similar contents will be presented without explaining what makes it different from other ethnic groups.
- Some of the hosts are not impressive.
- The Same ethnic group will get time for two weeks and more at times.

- Some of the music shown are not representative, they do not show the original culture.
- Some host present without having enough knowledge and information. They mispronounce names and words and this might offend people from certain ethnic groups.
- Too much music is broadcast/ presented.
- Sometimes hosts will just stand in some places and tell the audience the title of the music to be shown. This is done in other programs too and we expect and would like to see something new from a cultural show.

16 respondents 26.2% stated the difference in time and frequency given to nations and nationalities as weakness of “Wubetachin” weekly show.

4.3 Content of the program

Jandt (2004), argues that the persuasive nature of the content presented over media influences the thoughts and behavior of the general public. It helps in molding ideas and attitude. So in this part, the content of the program will be analyzed from different perspectives. How program producer get information, the cultural areas of the program in general, the challenges and opportunities of the program, the program’s treatment of diversification.

4.3.1 Sources of the program

Source of the program represents institution and publication that the program is based on. As discussed in Chapter Two, sources are defined as information providers as members or representatives of organized and unorganized interest groups, and yet larger sectors of nation and society (Gans, 2004). As the format of EBC states sources can be gained from different bodies.

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- (Sources of the program are regional states, The society, Musician, Federal and regional culture and tourism offices, People from Theater who are engaged with culture, and EBC’s archive).

	Frequency	Percent	Valid Percent	Cumulative Percent
Music clips	3	25.0	25.0	25.0
Government organization	3	25.0	25.0	50.0
Valid Publication	5	41.7	41.7	91.7
Journalist observation	1	8.3	8.3	100.0
Total	12	100.0	100.0	

Table 3; Source of the program

As the above table show 41.7% of the program is dependent on information gathered from publication and 25 % from music clips. Which means when artists are working on different ethnic groups which are new to the public, program producers will be eager to work on them. Governmental organizations are used equally as music clips as a source. As Servaes and Jakobson (2004:141), point out sources can be authorities or institutions from which journalists get information for their story. “Wubetachin” give less attention to journalist observation it is 8.3% out of the total program.

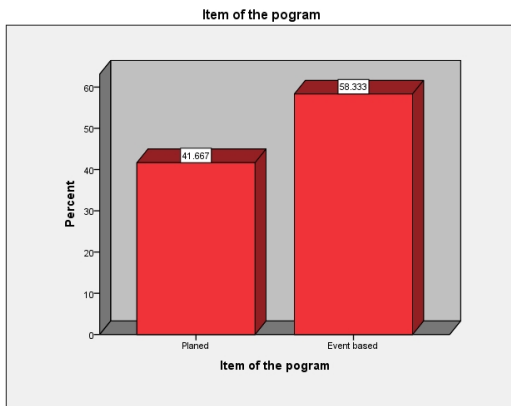
As Mekdes and Netsanet (producers of wubetachin) explain sources of the program vary according to the reporter’s interest.

Mekdes Tilahun

Usually sources of information are books that are published by Authority for research and Conservation of Cultural Heritage. Sometimes I ask culture and tourism office to send me detail information about the ethnic groups I want to work on (Personal interview may 6, 2017).

As Netsanet (program producer)

“Wubetachin” is a musical show so we use different cultural music as sources for our programs. Many singers have the motivation to promote their culture; they provide us with full information about the culture of that society.”(Personal interview may 6, 2017)



Graph 3; item of the program

When we see the item of the program 58.3 % of the total programs were event based. And only 41.7% were planned, which means the producers and editors will wait for other organization to invite them. The invitation usually comes from regional culture and tourism office. We can mention Irrecha and nations, nationalities, and people’s day as examples. Raya Kobos, Tigray, and Gedieo cultural festival organized by the regional states can be raised as examples of event based program. (These were broadcast from in the time between of September-the End of November).41.7 % of the program was planned. Issues are presented to the editorial members and all will comment on how it should be done finally, the editor will decide and shape the program. From 41.7% of the planed programs 3 of them are done without the format. They don’t represent any ethnic group. As key informants explained they produce this kind of program for the sake of filling the air time. This shows that, the program producers are working on their own just the way they need not what the program and audience need.

4.3.2 Cultural areas presented by program hosts

Cultural Communication is the ability to communicate across cultures in a way that is not limited by social, physical, economic or religious barriers. It seeks to initiate or maintain contact with individuals or groups of varying cultural backgrounds (McCroskey et al., 2006). This idea of McCroskey et al. is the aim of “wubetachin” boldly written on the guidelines of the program.

From the total program broadcasted, the largest count shows mixed culture which accounts for 66.7%. 25% tangible /material/ culture and 8.3% intangible /non- material/.



Graph 4 cultural area presented by the program

According to graph 4, more than half of the programs try to show mixed culture. Which means presenting the dressing, eating culture, good values and different culture of a certain region or country blending them in one program (40-50 min). This makes the depth of the program questionable. Different societies have their own way of dressing, starting from little babies to the elders and this has its own meaning and cultural background. The same applies to food and other aspects of cultures. But rather than showing these cultural aspects clearly, the program mix them together. Most of the time this happens because most of the broadcasted programs are based on events organized by other institutions. As event organizers need to impose their propaganda on the program, they force the producer to tell only the message they want.

Netsanet explained that

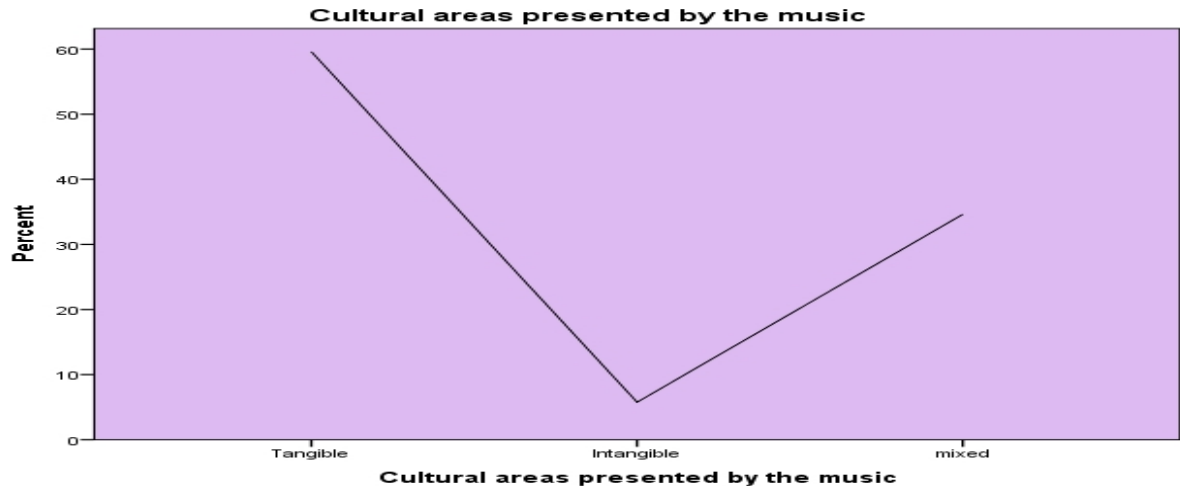
It's wrong but we are still doing it. For example, when we go to Gambela there are 5 huge ethnic groups. We can cover their cultural dressing in one program, cultural food in another so that we are able to give enough information using the time we have. But what we are witnessing now is the presentation of the different aspects of culture in one program, for that matter; it's out of the format. When we are working on festivals they won't give us a chance to dig more cultural areas. So we will be limited. (Personal interview may 2017).

Meseret Atalaye argues that this happens because of the time given to research.

Because we have to deliver programs every week we can't even stay there and work after the festival is done. so most of the time we focus on clothing, eating culture and music. We work on them by mixing. We do not try to make in-depth program by making researches. (Personal interview may 9, 2017).

The other category tangible (material culture) accounts for 25. As discussed in Chapter 2 Material culture (tangible) includes all the physical things that people create and attach meaning to. Clothing, food, tools, and architecture are examples of material culture that most people would think of (Woodward, 2013). For example, there are programs which show Kunama's housing style in different tribes of Kunama. The host gets enough time to tell about different construction materials used to build houses and different ways of construction.

Nonmaterial culture includes creations and abstract ideas that are not embodied in physical objects. In other words, intangible products created and shared between the members of a culture over time are aspects of their nonmaterial culture. Social roles, rules, ethics, and beliefs are just some examples As Good values of Ethiopia, hosts tried to show Argoba's cultural conflict resolution methods in one program. (Broadcasted in November) in this show, we clearly see good values like how people respect their elders, how Ethiopian (Argoba) people greet each other and so on.



4.3.3 Cultural areas presented by music clips

As “wubetachin” is an entertainment program it presents not only facts as an educational program does but also tries to entertain the audience through music. These days media comprise information and education in entertaining programs.

The fusion of entertainment and information is called infotainment.(Everette, E.et.al 2014). Music is one package of “wubetachin” by presenting music the program tries to show different cultures.Music is part of culture, and culture is what people create in their social group, and tribe. Oliver Sacks (in his book Musicophilia) 2007explains that “We humans are a musical species no less than a linguistic one.

59.6% of the music presented shows tangible /material culture. The music especially focuses on traditional dancing and clothing, 18 of them (34.6%) show mixed things (material and non material) 5.8% focus on intangible (non material culture) which means good values and other beliefs and attitudes.

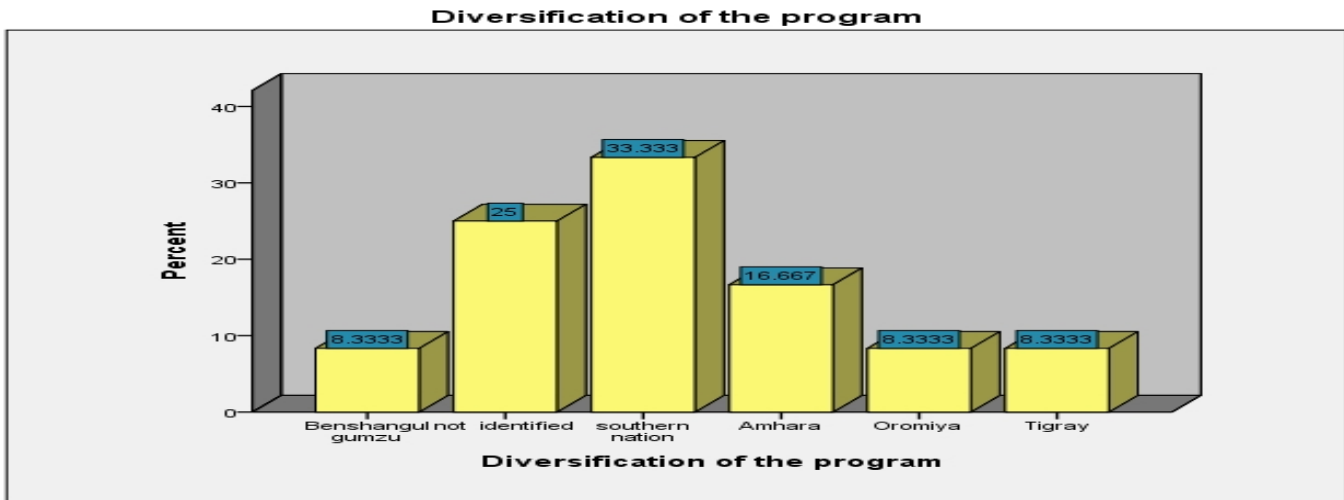
As Tesfaye Taye (Artist) argues that, showing big performances like wedding ceremonies and conflict resolution in one song is financially difficult.

Artist Nuraddis Seaid shares tesfayes idea of cost of song;

We always think of different cultures but it's costly. For example, If I want to work on Raya kobo's conflict resolution it has its own three steps zewold ,mezare and wonze. It's like first class court... higher court. But I can't do it by myself because it takes time and money (Personal interview may 2017).

According to Haile(1993), the most widespread social welfare association in rural areas of Ethiopia is the debo. So when we see the overall of the program debo, and other values like edir, and ekub we find that they are ignored.

4.3.4 Frequency of appearance by Ethnicity (within the program)



Graph 6 Frequency of appearance by Ethnicity (within the program)

Cultural diversity is the value through which differences are mutually related and reciprocally supportive (UNESCO, 2002; 16). Culturally plural societies are those in which a number of different cultural or ethnic groups reside together within a shared political and social framework (Brooks, 2002).

Ethiopia is a country with diverse culture. As EBC’s editorial policy explains programs should entertain this cultural diversity and all differences equally. “The contents of the transmissions of EBC shall ensure the equality of Ethiopian languages, gender, age, culture, and religion. All shall reflect multinationals and the values of all the nations, nationalities and peoples of the country impartially” (2008; 138.)

According to the graph 6, 33.3 % of “wubetachin” program was made in the Southern region (SNNP). There are more than 56 nations , nationalities and people in the southern region but the program only focuses on not more than 6 or 7 of them (Welayta, Gamo, Gurage, Sidama, Gedeo, Silte and so on) the rest are not given enough coverage.

Almost the entire key informants share the idea that “wubetachin” focuses only on few ethnic groups even though that is not the aim of the program. From these evaluated quarterly programs it seems that only few, easily accessible places (regions) and ethnic groups are getting the chance to promote their culture. Where are Afar, Somalia, Diredewa ,Harari and so on? Only 5 regions are promoted in the evaluated programs.

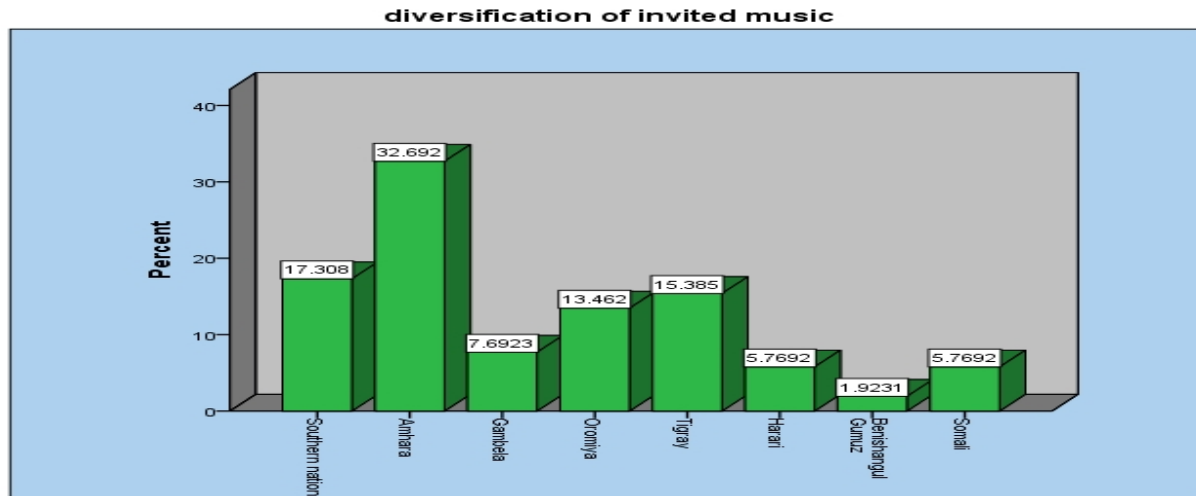
25% of the program is in the not identified category. That means all programs listed in this category don’t show or represent any nations, nationalities, and people of Ethiopia. The hosts are just filmed standing and presenting cultural music. 16.7 % of the program focuses on the Amhara region and the nations in Amhara. Benishangul gumuz, Oromiya and Tigray are given equal coverage 8.3%.

According to Yishak (editor of the program)

This kind of program was the first format of “Hibir Ethiopia” the former name of “wubetachin”, when “Hibir Ethiopia” was broadcast hosts presented music and mentioned a few things about only the meaning of the music. Editorial members and format reform committee changed the format because thought the previous format was not good way to promote Ethiopian culture, despite the change of the format the programs that are made now look more or less like the programs made in the previous format(Personal interview may 9,2017).

4.3.5 Frequency of appearance by Ethnicity (presented by the music clips)

As Frith (1991), Music constructs our sense of identity through the direct experiences.. Compared to the program made by hosts (program producers work as hosts too) music clips are better in showing different ethnic groups at least eight regions and their ethnicity gets a better chance to be represented on the media.

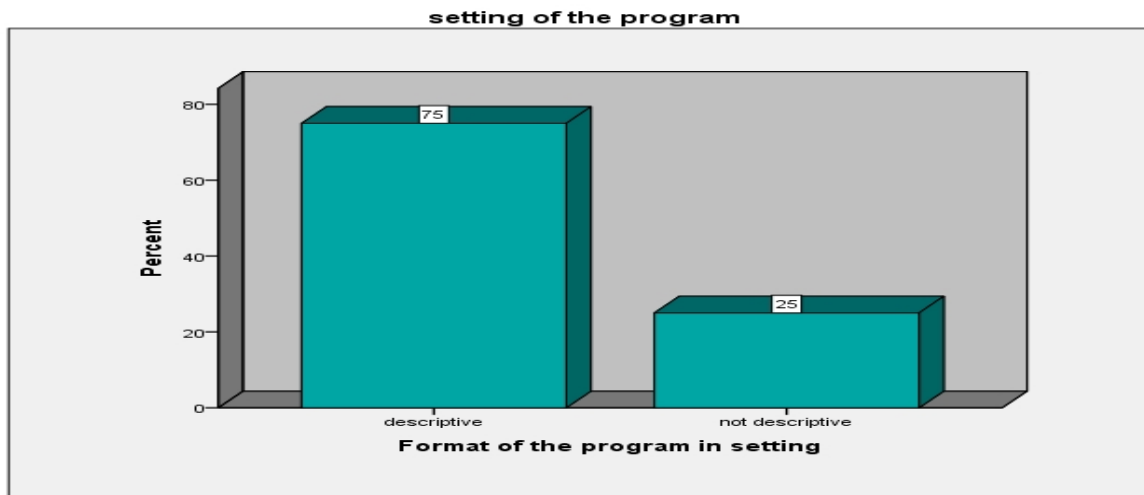


Graph 7 Frequency of appearance by Ethnicity (on music clips)

As the content analysis indicates, from the invited music 32.7% focus on the Amhara region and its nationalities. From the 12 programs taken as a sample 5 of them presented 2 Amhara songs in one program. The southern nations and nationalities (SNNP) received 17.3 % coverage, as mentioned above most of the programs focus only on few ethnic groups. . 15.4% programs show Tigray culture, especial attention is given to tigris and Kunama culture. But not to Erob culture. According to the informants this happens because of the readiness of program hosts (producers). Most of the time they chose music because they found it easily in the archive. Also they will not check back the previous programs and the invited music. With this process the same music will get chance to be invited consecutively for weeks. This implies that producers of the program didn't notice how they are privileging some ethnic groups and ignoring some.

Oromiya has the largest population in Ethiopia (Adane, 2012). But only 13.5 % of the time is given to promote the oromiyian culture. Gambela got 7.7% from the music presented. Harari and Somali got equal coverage (5.7%). In the music presented Benishangul gumuz got 1.9% coverage.

Generally, from the 12 programs broadcasted the hosts' performance focus only on 5 regions and ethnic groups within them. Benishangul, Southern nation, Amhara, Oromiya, and Tigray. From the 9 regions and 2 administrative city. When we see the music presented at least 8 regions are presented (Southern nations, Amhara, Oromiya, Tigray, Harari, Benishangul Gumuz, and Somalia).



Graph 8 setting of the program

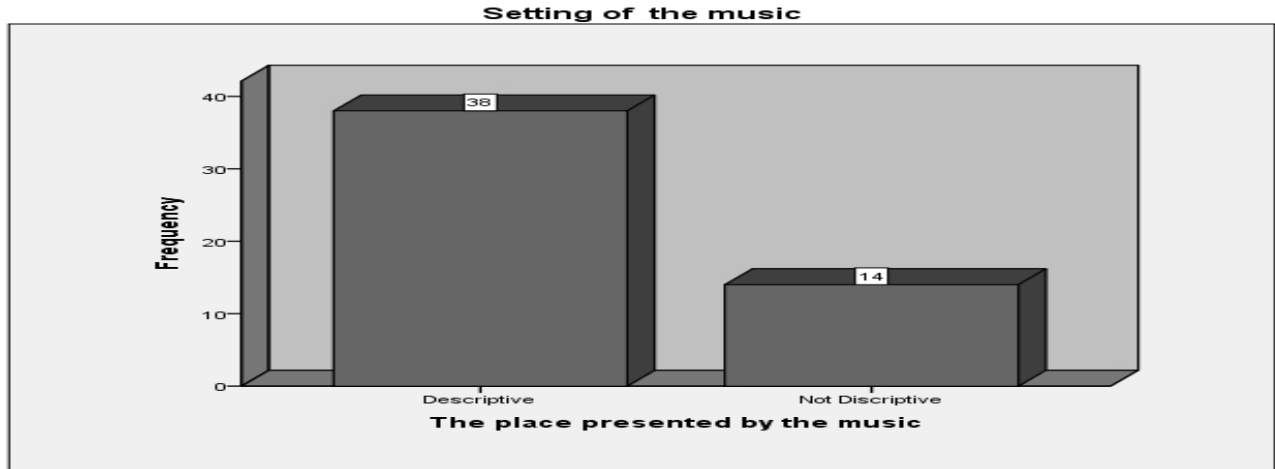
4.3.6 Setting of the program (Hosts' performance)

75% of the program is descriptive meaning hosts travel to different regions and produce the program. For example: - from the sample programs taken one program broadcaston September 24, E.C Shows the Irrecha traditional festival. The Host attendedthe ceremony. The setting in which the program was made expresses things about the Oromo culture and festival.

From the total program, 25% of it is categorized as non descriptive, which means the program is not done according to the format. For example, twoprograms broadcast on October 9 and 23 were filmed somewhere in AddisAbaba. It is done by standing in front of a tree and buildings which cannot represent any nationalities (ethnic groups). The program producers and editors state this happens because of the little attention given to the program.

4.3.7 Setting of the music clips presented

From 52 music presented on the program 38 (73.1 %) are descriptive. Artist's presented different cultures traveling to through different places.



Graph 9 ; setting of the program

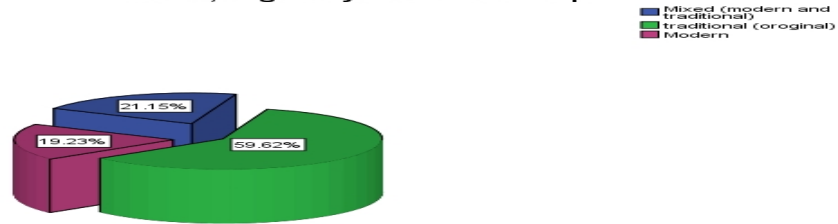
As Tadesse Mekete (singer) states artists are trying to work on the culture and care to keep the original culture in the works that are presented to the public. Not losing their popular bases.

This day's regional culture and tourism bureaus are working on promoting their culture, they are funding and facilitating things for artists to go to regions and make their works incorporate their culture. This really initiates us to do more (personal interview May 24, 2017).

Fourteen music which accounts for 26.9% is categorized into non descriptive list. From the 14 music presented some of them do not express the culture of the regions enough; a song played by Amsale Mitike about Gonder is a case in point. She sings about the hero's of Gondor and the tourist attraction places while she is standing on a peak which cannot describe where she is exactly standing.

As Alex yilef said, producing a clip in a place which is not descriptive is really cheating. We are cheating the audience. If we show projecting Sululta Mountain as Gonder or Gojam then it is not fair.

chart 2; Originality of the music clips



4.3.8 Originality of the music clips

59.6% of the music presented in the program is performed based on the original culture of different ethnic groups. This shows how artists who work to incorporate culture in their work pay attention to traditional (original) culture.

According to Alex Yilef (cultural music composer)

"Culture is sensitive. When you work on culture you have to be careful not to misrepresent and offend members of those ethnic groups" (Personal interview may 24, 2017)

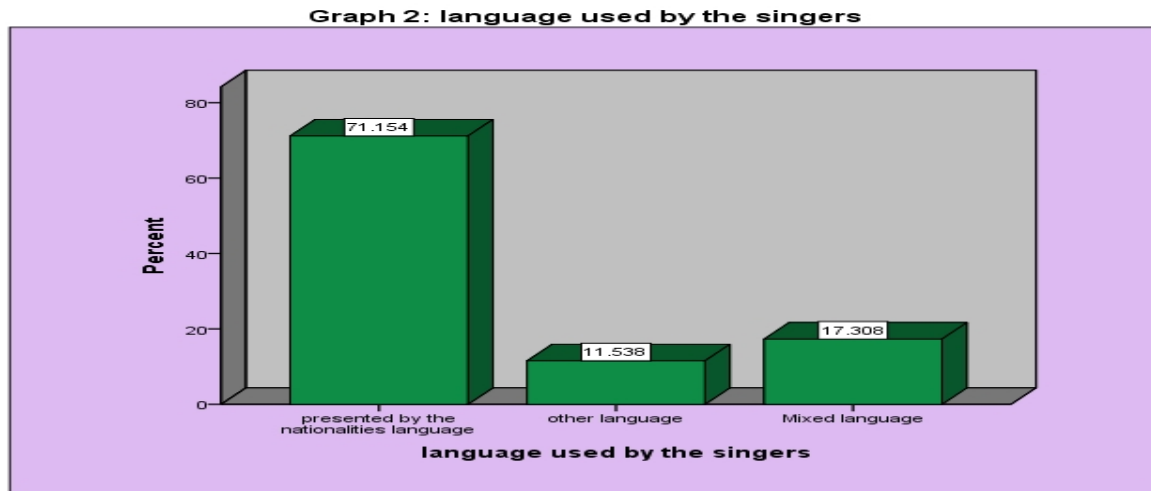
Mixed (Traditional and modern performances together) account for 21.2%. The music shows original cultural performance mixed with modern performances. For example, some clips show cultural dresses and some cultural materials but show them with modern dance and music.

19.2% show modern culture. Only the language is traditional but all the other things presented on the clip are modern and not representative of any ethnic groups.

According to Tesfaye Taye (Artist) this makes the practitioners of certain cultures question about if what is presented is the original culture.

"Sometimes people ask why some artists mix their culture with modern things. They say this does not represent us; this is not our cultural dance, cloth and so on. So we will try to work on the original culture even though it is challenging. I strongly oppose mixing modern culture with the original (traditional) culture (Personal interview may 24, 2017).

Even though the format of the program does not allow the presenting of modern music 19.2% of the music presented in modern way.



Graph 10; language used by Artists

4.3.9 Appropriateness of language

Human beings do not live in the objective world alone or alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. (Hoijer ,1953:558) .According to Graph 10, 71.2% of the songs were played (present) in their own language (the ethnic group's language).

In this study, it was observed that 17.3% of the total music is in the mixed category (half of them are mixed with Amharic) and 11.5 % out of the total are presented by Amharic language.

To raise examples of songs presented Gedeo Southern (SNNP) song (Abrham Belayneh), Agew song (Dina Anteneh), Harari song (Hamelmal Abate), Somali song (Marta Getachew) were played in Amharic and were broadcast many times.

According to Tadesse Mekete this is one way to connect people in different ethnic groups.

I played different songs typically traditional which show various ethnic groups culture. Sometimes I use mixed language and sometimes Amharic. I do this because when you sing about Konta people only using their language, few understand what you are saying but when you mix it you will create a connection, all will easily understand it (Personal interview may 24, 2017).

Tesfaye Taye and Nureaddis agree with Tadesse

Many ask the meaning of the music we play in different local languages not spoken by many. We can't tell the meaning to everybody but when we mix it with Amharic plenty will understand what we are saying. This way we can easily promote different cultures (Personal interview may 24, 2017).

On the questionnaire all were asked to rate the language of the program hosts. (9)14.8% rated is as very clear. (25)40.9%as clear, (9) 14.8% as not clear and (18) 29.5%as satisfactory. As the data shows 40.9% is the largest number from the total, so we can say the language hosts use is somewhat clear and understandable. However, some words are repeatedly used.

;(You are watching “wubetachin”, now we are in kafa, here I have a guest who will explain the cultural food, stay with us.)

This sentence was observed in the beginning of almost all programs. This kind of repetition makes audiences bored.

4.4 Presentation of “wubetachin”

As discussed on chapter 2 Douglas (2008), describe a television program format as the entire body of knowledge that has been gathered through the production process, which enables a television company in a particular territory to reproduce the success of a program. The format of “Wubetachin” states program duration should be 50 min and 10 min is for advertisement.

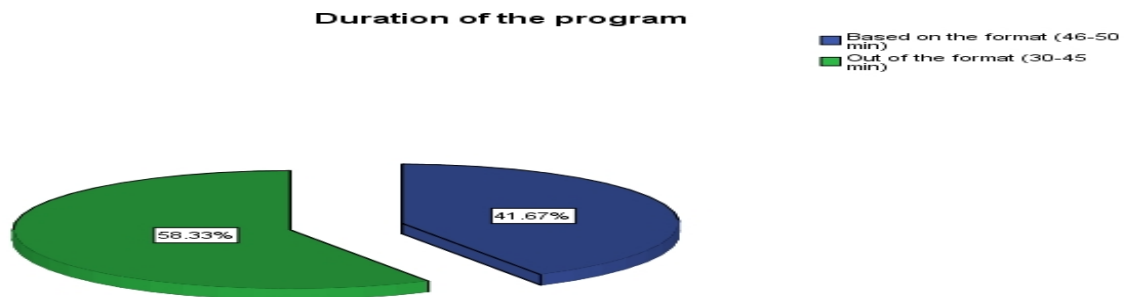


Chart 4 ; program duration

When we see what being done practically we find 58.3% of the program is not done according to the format which means most producers delivered a program (within 30-45 min) time range. 41.7 % is based on the format. As the researcher observed, program duration varies according to the information that hosts get. If they have enough information about the content of the program they are presenting they try to make a 50 minute program.

The other thing stated by the format is the number of music and the way they are presented. Only five to six number of music should be presented but only 58.3% is done correctly 41.7% is not done according to the format.

A TV program format is a recipe which allows television concepts and ideas to travel without being stopped by either geographical or linguistic boundaries, (Rodrigue, 1999). However, “Wubetachin” TV show’s format was being changed by program producers and editors. According to the format, music should be invited by people from different ethnic groups, for example, if hosts are presenting wollo's culture different people from that society should invite the music of that ethnic group and other neighbor ethnic groups.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
people inviting music of other ethnic groups(neighboring)	1	8.3	8.3	8.3
music invited by hosts	11	91.7	91.7	100.0
Total	12	100.0	100.0	

Table 4; Format of the music invitation

As table 4, shows from the twelve programs that were randomly selected, only one 8.3% follows the format. Only on the program produced about the Irrecha festival, different people were inviting different cultural music clips.91.7% of the program is not made according to the format (Hosts invite music).

From the eleven programs more than half of them invited music in the wrong way, without telling the title of the music, who played it and who the singer is .They only mentioned that they were going to present the audience music.

As producers and editors explained this happens because of the time given to one program. Sometime after hosts mention that they will show a particular music on the continuity they don't find it in the archive so they just presents any kind of music they want.

Mekdes Tilahun

"If I am doing a program about Gedio's culture, I first try to present music from Gedio as much as possible, other music will be invited randomly".

According to Netsanet's observation it is difficult to make people from one ethnic group to invite other ethnic group's music. Sometimes they don't know the language and sometimes they are not willing to invite music from ethnic groups other than their own.

I believe the problem is not on the way we are doing it but on the format itself. The program format is not like a bible, what I mean a format can be amended if it found to be inapplicable. (Personal interview May 6, 2017)

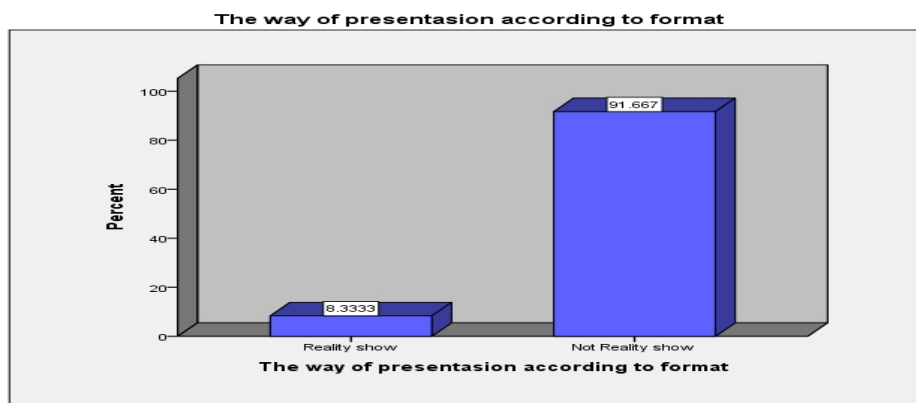
As Editor of the program Meseret explains the relation between the format and its practice is different.

I become an editor after the format of the program was set. I have a question on this area myself. Why do we invite music from other ethnic groups while we are talking about another ethnic group? (Personal interview May 9, 2017)

This shows that even the program producers and editors are working without having conciseness on the program format set to guide the program.

As the personal interviews and the data from content analysis show, consistency is a huge problem in most of the broadcasted programs. As it is discussed in the literature part Cooper (2009), writes the strategy of trying to retain viewer's loyalty by way of long running series and horizontal or strip programming (same program each day at the same time) is one of the favorite weapons in the armory of programmers. As the program chosen for the analysis show the way of presentation, duration and number of music and the way they are presented doesn't have consistency. Even programs may be cancelled according to the bosses order.

58.3% of the program has lack of clear information. 41.7% of the program hosts have better information about what they are doing. During the research, it was observed that not having enough information and not making a good research on the program they were presenting has affected the confidence of the hosts. Hosts who have enough information seem more flexible and confident than those who don't have enough information. Lack of concentration, repeating words, requiring the interviewee to tell everything, losing eye contact with the audience were some of the problems observed on the hosts who didn't have enough information. As many media scholars such as McQuail (2008) for example, recommend the media should play their interpretative function particularly when dealing with cultural matters. Not having enough information about the cultural values of the ethnic groups makes the program "Wubetachin" fail to achieve the interpretative function of the media.



Graph 11 ; Way of presentation

The other side of the format states how the program should be done. It should be done as reality TV show everything should be seen as real life.

As J.Trewin (2003), presentation is how professionals perform in media. The program host should involve him/herself in the society and act the way they act, live the life they live. But 91.7 % of the program doesn't have at least some elements of Reality TV show. As Reiss and Wiltz (2004) ,explain reality television allows audiences to laugh, cry, and live vicariously through so-called every day, ordinary people who have opportunities to experience things that, until the moment they are broadcast, most people only dream about. However, what is observed in the

analysis is the program didn't give space to the audience to express their feeling (Only interview, continuity, and music).

According to Frisby C. (2003) "Entertainment needs are met through reality television because these shows allow people to make comparisons with media images comparisons that ultimately help them feel better about themselves and their personal circumstances. However, From the twelve programs only one program (8.3 %) can be raised as an example, The show was broadcast in October; in the program the host is standing in front of the camera the girls from the society (Awi) help her dress in the ethnic group's cultural cloth. She played the song with them danced as they danced and so on.

In the continuity the host did different things which express the Awi culture. In contrast to the Awi region's program the Kafa program broadcast on (October 2, 2008 E.C) shows the host just standing and listening to an expert explaining about the culture. Her role was not significant just inviting music between his speeches. As it is discussed earlier this also shows how "wubetachin" didn't play an interpretative role of media.

The same thing is observed on "Yeme" tourist attraction site program. The host wore "Yeme's" traditional cloth which is good she then introduces the place she is in and invites an expert to talk about the culture. The host is then seen inviting music which is only the second time she engaged with the audience. This makes the program formal and boring.

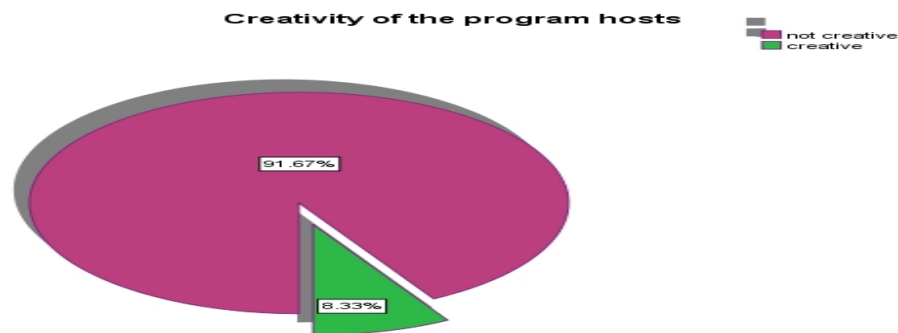


Chart 5 ; creativity of hosts

Television presentation refers to the way in which television stations present themselves between programs. It has become increasingly important in the recent multichannel television environment for television stations to create an attractive and distinct on-air appearance, through the various elements that form the 'television presentation' umbrella. The role of the hosts is irreplaceable in creating an effective program. However, when we see "wubetachin" 91.7 % of the hosting performance is not creative. As stated earlier they only repeat words "This is "Wubetachin" we are in Gambela. Gambela is 780 kilometers far from Addis Ababa. This is a cloth worn by women and so on.

According to Netsanet (program producer) almost all of the hosts perform the same way because there is not enough time to bring new ideas and to be creative. Only interviewees will talk and the hosts' continuity will be limited.

Mass media's entertainment function, according to McQuail (2008:97) quoting Mendelssohn (1966), " may be part of the transmitted culture but it has another aspect that of providing individual reward, relaxation and reduction of tension, which makes it easier for people to cope with real life problems and for societies to avoid breakdown. As observed on the analysis repeating words and some irrelevant things used in the program will affect the entertainment function of the media. The survey result implied that only 11.5 or only 7 respondents list entertaining as the strength of the program. This means "Wubetachin" looks more educational than entertainment program.

4.5 Challenges of the program

In the content analysis part some of the practices have been observed generally. In this part the other research question which is the key challenges of the program will be answered.

Time of transmission

The program airs on Tuesday night after the 4'oclock news. It could be transmitted any time between 4:20-5:00 news. If the news needs more time the program is pushed to 4:45 or 50.

yishak chutulo(Editor)

"If there are programs that are considered to be more important by the bosses "Wubetachin" will be

canceled .Their decision will not even consider the audiences". (Personal interview may 9,2017)

4; 30 is a time almost all people go to bed. The format states that the target audiences of the program are audiences of all ages. But the transmission time is not suitable for audiences especially the young.

(Families, teenagers to elders , and all members of a society in different statues will be the target audiences of “wubetachin”)

As Oyeneye and Shoremi (1985),no culture is ever in a permanent state. It is constantly changing because new ideas and new techniques are added and old ways are constantly modified and discarded. This is because of the rapid changes that occur which may be introduced from within or outside. To keep the original culture and pass it onto generations the program should meet its target audience. However, when we see “wubetachin” it’s the reverse.

As Mekdes Tilahun argues producing a program like “wubetachin” is challenging because EBC is not working as a bridge to connect audiences with the program.

It is painful to work on a program knowing that only few are watching. As a producer of the program it is really discouraging. It’s not only audiences that don’t watch it but also editorial members. No one dares to comment or say something about the program in editorial meetings (Personal interview may 6,2017).

Meseret Atalay shares mekdes idea that time of transmission is challenge to the program.

Time of transmission is a huge problem as we know most Ethiopians live in rural areas and don't have TV so they have to go to their neighbors to watch television. If "Wubetachin" is broadcast late how can it fulfill its target? We tried to contact who is in charge but no solutions at all (Personal interview may 9, 2017).

Composer Alex Yilef and Tadesse Mekete(singer) share Meseret’s idea. As stated earlier 37.7% of the questioner’s respondents also raised time of transmission as a major challenge. On the other hand, Seble (PR in national cultural center) says it’s not only the duration that is not enough but also

the general time given to culture.

“Wubetachin” is a weekly program 45-50 minute is not enough to culture. We are owners of thousands of cultural diversity all cannot be presented by weekly program within this short time given to the program. I strongly argue not only time to be transmitted but the duration too. (Personal interview may 12, 2017).

Attention given to the program

Because of the attention given to "Wubetachin" in the corporation, producers and editors face many problems.

- Budget
- lack of research
- Human resource
- Training
- The format

The problem listed above is interrelated. Because of budget problems reporters do not try to make research based programs. As the findings of the content analysis show lack of enough research affects the creativity and way of presentation.

Programs are produced somewhere in Addis by inviting music only, just to fill the air time, sometimes when one producer brings different outputs from one ethnic group, the program is broadcast for two consecutive weeks without consideration of privileging one nation and nationality.

Netsanet argued that the corporation facility make them suffer.

We have to beg for more than an hour for a car or other facilities to make research. It's though as if we are working for our personal benefit. Most of the time we pay from our own pocket which is not fair and discouraging (Personal interview may 6, 2017).

Yishak chutulo has a similar idea

"We send journalists to different regions to work on a variety of nations and

nationalities but we force them to make 4 or 5 programs within a week. Because we don't have enough budget and human resource we focus on quantity, not quality." (Personal interview may 9,2017)

The other challenge of the program is lack of human resource; The producers are not more than 3 in number. These producers are expected to deliver a 50 minute program every week by going through different ethnic groups. But as it is observed due to personal reasons like maternity leave most of the time only two producers are available, this affects the quality of the program in every aspect.

Mekdes states every producer has multi task. Program producers are expected to be a host, director, researcher and video editor too. The only thing they don't do is the camera man's job.

The format of "wubetachin" on page 30 says program hosts and producer should be well trained and specialized in cultural aspects , however what is observed in EBC entertainment department is that most of the hosts work on the program because they got the chance not because they are trained.

/ /

(Program hosts will be journalists who are highly engaged with culture and who has musical background)

As Yishak explains "no one gives training to these hosts; they do it in their own way which is unprofessional".

The format (the program based) itself is another challenge of the program. According to key informants (journalists and editors), Most of the things written in the format are not clear, open for change and some of them are not applicable.

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(The mission of the program is to; promote the nation, nationalities and peoples of Ethiopia each other and to the other world and initiate the society to a better doings.)

To show the format's gap we can take these two lines, the purpose of the program is to promote different nations and nationalities culture to each other and to the world and also, to initiate the society to a better doing. As the quantitative analysis show to some extent the program tries to fulfill the target in giving attention to culture of some ethnic groups but not to all this may be raised as the gaps of the program. However, question will be raised on the second mission it is not clear at all. what are those better doings? In what way they will check this?

This document was amended and implemented on July 2006 E.C. Since then there no audience research that shows whether the program accomplished its purpose or not have been conducted. The researcher checked documents in EBC's feedback department to look for comments about the program but couldn't find a single one. This raises a question about how successful late night shows are, if "Wubetachin" program reaches all targeted audiences and in what way EBC can find out what is going on.

As Meseret explains

The corporation itself does not give emphasis to the program I am saying this because there is no research done about the program and its format." (Personal interview may 9,2017)

Netsanet agrees with Meseret

Most of the program producers including me don't have enough knowledge about the format, not even the editors. This results from two things one is our lack of motivation to know about it and the other is lack of discussion about how the format is written and it's practice (Personal interview may 6, 2017).

The other challenge of this program is outside pressure. According to Miller (2005), in modern society, the persuasive power of the mass media is well known. Governments, corporations, nonprofit organizations, and political campaigns rely on both new and old media to create messages and to send them to the general public. As the federal democratic republic of Ethiopian constitution states on Article 91 states that, Government shall have the duty to promote, on the basis of equality, respect of fundamental democratic rights and human dignity, to preserve and to enrich cultures and traditions that are compatible with democratic norms and the provisions of this Constitution.

When we see EBC's Motto, it shows how the corporation is ready to work on diversity of culture in Ethiopia by giving voice to the voiceless and to propagate the government's policy (Voice of

Diversity and Renaissance).

As EBC is state- owned media almost all the time it is the mouth of the government, this has affected the program in different ways. As the content analysis shows most of "Wubetachin" program depends on events organized by regional culture and tourism bureaus so this organizations are setting the agenda for the program.

4.6 Opportunities of the program

“Wubetachin” with all its gaps and challenges has some observable achievements. As cultural transmission function means that the media reflects our own beliefs, values, and norms. (Mc Quail, 2008). “Wubetachin” is a musical show which tries to reflect various cultural differences and their beauty. Newcomb and Hirsch (1983), argue that television is a heterogeneous medium where many visions, representations, and values, sometimes contradictory, are possible and that the essence of television is no other than being a mirror of society.

As Yishak clarifies when we are talking about the opportunity there are two sides. “This program gives emphasis to owners of different cultures and the cultural music industry (group).”

Mekdes Tilahun explains how people are ready and eager to promote themselves to the other world.

When we travel to different places we can clearly see how people in different ethnic groups are happy to say something about their culture. They are grateful for the chance they are given (personal interview may 6, 2009 E.C).

During the interview Seble PR in national cultural center discussed that “Wubetachin” is a good start.

In Ethiopia, the issue of culture was under influence in the past rulers. Now with the constitution, it's been given a better attention and freedom. “Wubetachin” is evidence of this freedom. We are working with different regional state cultural bureaus to promote the diversified culture of Ethiopia using “Wubetachin” as a channel (personal interview may 12, 2009 E.C).

As Netsanet interprets “Wubetachin” is a program which is dedicated to promoting culture.

I am saying this not as a program producer but as a member of the society, it's really wonderful to see my own culture and share it with everyone. It creates a sense of ownership. . This is the chance that “Wubetachin” creates by focusing

only on culture and culture (personal interview may 9, 2009 E.C).

Meseret Atalay shares their idea of Going through different places and giving a chance to audiences to tell about their way of life is one way of showing them that the media is with them and they are not forgotten.

The other beneficiaries of “Wubetachin” are people working on the cultural music industry. As stated earlier “Wubetachin” has two segments, one is the performance of the hosts the other is the cultural music invited. Even if there is no research-based data, as the daily registry shows many artists have become eager to work on culture after the program’s establishment. .

Tadese mekete (Singer)“Wubetachin initiates as to work on culture.” Tesfaye taye and Nuraddis share this idea.

“When we focus and work on cultural aspects we know that our music clips will be shown to the audience” (personal interview may 24, 2009 E.C).

Alex Yilef (composer) explains how the program helped him create new and original work for the audience.

When I see new things on “Wubetachin” I record it with my phone and try to study about that culture and apply it in my work. It is really helpful to me and my colleagues too (personal interview may 24, 2009 E.C).

Chapter five

5. Conclusion and recommendation

This chapter provides the summary and conclusion of the study followed by some possible recommendations. By employing mixed research methodology this study attempts to analyze the overall content of “Wubetachin”.

5.1 Summary

The predominant purpose of this study was to critically analyze “Wubetachin” TV program with regards to promoting the diverse culture of Ethiopia. This will help the researcher to some extent find out the role of media in promoting culture. To accomplish this goal it was necessary to reach to some prerequisites, determining what culture is and the relation between culture communication and the media. It becomes important to find related literature with this topic.

The next step was to decide the methodology and prepare questions helpful for data collection, in-depth interview, and quantitative content analysis. The survey was distributed randomly to different parts of Ethiopia in order to find out audiences’ perception of the program. All respondents were asked to rate the program and freely list their reasons.

Data were collected to address the research problem posed in the first chapter of this research. Questionnaires were distributed to Bahir-Dar, Mekele, Hawasa, Sululta and some areas of Addis Ababa and Afar. Two editors and program producers who have worked more than 5 years are key informants in the study. A Public Relations officer from national cultural center was interviewed because they are working with the regional state culture and tourism office to promote and preserve Ethiopian culture. Artists from cultural music industry also explained the opportunities and challenges of the program within the in-depth interview as musicians and as members of one ethnic

group.

Because of the broad nature of ethnicity in Ethiopia it is categorized into regions Amhara, Oromiya and so on. To represent all Ethnic groups found in each regional state.

Most importantly, the respondents and key informants were asked to give their overall attitude of the role of media in promoting culture.

Generally, with regards to culture, how the program entertains diversity, and what the opportunities and challenges of the program are discussed in the previous chapter. Based on the findings, the researchers come up with the following conclusions

5.2 Conclusion

From the analysis and in the interpretations so far made of the selected 12 programs the following conclusions are drawn. Analysis of personal interviews and survey show the program regardless of its gaps played a great role. (Focusing on culture is a good start). As results shows, the good thing about the program is the aim, promoting and preserving culture. However, Budget, and air time, human resource given to the program shows the little attention EBC gives to the program.

The program brings various opportunities to different ethnic groups who get the chance to be seen and also to the cultural music industry. The establishment of the program has encouraged many artists to work on cultural areas. However, it's difficult to say the program entertain cultural diversity impartially. Some are privileged and some are ignored. Based on the findings, more than half of the program was focused on things that can be found easily. Ethnic groups who are living in remote areas were ignored.

More effort is shown on the setting area. Hosts were trying to go through different places also most of the music clips invited was filmed on the right place which shows the real culture of a particular society. This makes the program more reliable.

According to the finding, more depth in the cultural area is observed in the music clips than the host's performance. The program focuses on similar things repeatedly, mainly on clothing, cultural

conflict, how they raise children, good values forgiving, charity, socialization, hospitality and, their thought of life are ignored.

This makes the corporation accountable because diversity is the Motto “Voice of Diversity and Renaissance” and a word used in each document in EBC including the editorial policy.

The result shows that consistency is huge problem observed. Consistency of program duration, number of music invited, the setting sometimes program will be produced on the spot sometimes in a place which is not descriptive or doesn't represents any ethnic group. As the finding show, overall the hosts are not doing a research based program. Based on the survey results 36.1 % of the respondents mentioned that the hosts are not attractive. They weren't trying to create new things and to perform as reality show hosts. As the finding shows there is no consensus between the editorial members about the format, and the way the program is going.

From the content analysis done using different categories, it is found that more than half of the programs broadcast on 2008(September, November, February) are event based and this implies that the program has become the mouth for other organizations (regional states).

Generally, the finding shows that EBC is making an effort in promoting Ethiopian culture. But there are gaps which really should get attention.

5.3 Recommendation

Based on the results of the findings and conclusions gathered, the researcher would like to recommend the following:

For the corporation

- All the challenges described on the previous chapter happen because of the less attention given by the corporation. So, EBC should work on branding the program. It makes spots about the program using its channels EBC 1, 2, 3 so that audiences give attention to it.
- Because of globalization, many countries like Ethiopia are facing identity crises with the new generation. To equip the generation with cultural knowledge the time of transmission should be arranged to fit the target audience.
- Training should be given to hosts rather than letting them work based on experience. It would be better to support the hosts' experience with professional knowledge and skill.

- EBC ought to work on solving the budget and other facilitative problems. It should also employ professional musicians who can evaluate cultural music clips.
- EBC is recommended to make programs with good quality and sell it to different organization to promote the culture and build a good image about Ethiopia. It also can be one way of income for the corporation.

Journalists are recommended

- To make the program research based, planned and done in a well organized way, to do so more professionals are needed.
- To make efforts on developing their hosting style and evolving the ability to be more creative.
- The editorial should make effort in order to gain a better understanding and awareness of the format and work on the betterment of the program.

For Program editors

- Editors will have influence over program decisions, though different Editors have different approaches. Clearly, as Editor of “wubetachin” they should fight for what they believe and solve the challenges (regardless of human resource, time and, budget) that producers are facing.
- As TV editors to guide program producers they also need a vivid imagination, artistic eye, and creative mindset. So they have to try to upgrade themselves in every aspect.
- All editorial members are recommended to share responsibility and feel as a team.

Federal and regional culture and tourism offices are recommended

- To work hand in hand with EBC to promote diverse culture of Ethiopia to the world.
- To help program producers by giving enough information about all ethnic groups in Ethiopia.
- By understanding the role media can play in promoting culture, they have to facilitate and create awareness to the society while program producers travel to different regions.

- Should make effort to use the channel for image building and branding Ethiopia by selling the programs to foreigners.

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Appendix 1

Questionnaire to be filled in by Audiences

Dear Respondent,

I am conducting a research on EBC “wubetachin” entertainment TV program in promoting Ethiopian culture. To fulfill the requirements of a Master of Arts (M.A.) Degree in Journalism and Communications. Thus your genuine and frank response will be decisive for the comprehensiveness of my study. You are, therefore, kindly requested to fill in the questionnaire honestly. The researcher would like to thank you in advance for your cooperation.

Please, put a tick of your choice and use blank spaces to make a list of your answers for those questions.

N.B. You don't need to write your name or that of your institution.

I. Background Information

1. What is your age?

Under 20 20 – 30 30 _ 40 40 _ 50 above 50

2. Gender Male Female

3. Educational Background

Illiterate

Read and write

Below 12

Diploma

Certificate

BA and above

4. How is your access to EBC

Excellent

very good

Good

poor

II. General Information

1. Do you watch EBC channel

Yes

I don't know

No

2. If your answer for Question 1 is "yes" How often do you watch "wubetachin"

Almost every week

Once a month

Sometimes

Any other

3. When did you start watching EBC "wubetachin" program?

From the beginning

- More than 7 years
- More than 6 years
- 4 years and above
- 2 years and above
- 1 year

Any other.....

4. Are you comfortable with the time and date which the program is broadcast?

- Yes No

5. If your answer for number four is “No” please write your reason.

.....

6. Which cultural areas do you think have got more coverage on “wubetachin” program?

- Material Non material mixed

7. How easily do you understand the language? /words used by the journalist and interviewees.

- Very clear
 Clear
 Not clear

Other.....

8. What features of the program interest you most and make the program particularly relevant to you?.....

.....

9. What do the program miss /or lack?

.....
.....
10. How much do you think has “wubetachin” TV program been helpful personally to you in learning about your culture and other culture?
.....
.....

11. How do you generally rate the program “wubetachin” in promoting Ethiopian culture?

Excellent Very good satisfactory poor

12. Please write your reason for rating the way you rate the program.

.....
.....
.....
.....

Appendix 2

In-depth Interview Guide for program producer and editor

Personal question /Biographical information

Name, codeAge..... Gender.....

Level of

education.....

1. How long you have been involved in the production of webetachinTV program
2. What are the source of information (fact) which you base your program?
3. How do you define culture (in general and form Ethiopian context)
4. What do you think the role of Media in promoting culture?

5. How do you explain the role of “Wubetachin” in promoting Ethiopian culture?
6. What cultural areas are the focus of “Wubetachin” ?
7. What are the criteria to choose those cultural areas? (diversity in content)
8. What are the criteria to choose the music clips?
9. Any challenges and opportunities of this program while production?
10. What do you think of the role of the producer in making the program reliable (reality show)
 - ❖ For the program editors 2 more questions will be added.
11. How do you try to solve the challenges of the program as editor?
12. How do you work to edit the program according to the program format?(I observe that even the time of the program vary some produce 25 min some more than 50).

Appendix 3

In-depth Interview Guide for artists from cultural music industry

Personal question /Biographical information

Name, codeAge..... Gender.....

Level of

education.....

- The access to EBC “wubetachin”.
- What do you think the role of media in promoting culture (specifically EBC “wubetachin”)
- Ideas about singing with mixed language
- Efforts to promote original culture
- Cultural areas they focus (The reason behind)
- Opportunities of the program.
- Things the program lack
- What do you think is the role you can play in this program.(because as you are contributing music clips which promotes different culture of Ethiopia)

Appendix 4

The interviews conducted took place May 2017

Code	Title	Gender	Educational level	Year of experience
Informant 1	Editor of the program	Male	BA	16 years
Informant 2	Editor of the program	Male	BA	16 years

Informant 3	Program producer	Female	BA	6 years
Informant 4	Program producer	Female	BA	2 years
Informant 5	Artist (singer)	Male		
Informant 6	Artist (singer)	Male		
Informant 7	Artist (singer)	Male		
Informant 8	composer	Male		

Appendix 5

content analysis on EBC “Wubetachin” entertainment program in promoting the diverse culture of Ethiopia.

Code book for content analysis

Aim of the research

Exploring the role of EBC in promoting the diverse culture of Ethiopia by making critical analysis on "wubetachin" entertainment TV program.

Research Questions

4. What are the basic cultural areas do the program tries to meet?
5. What are the challenges and opportunities of **EBC Wubetachin/** entertainment program in promoting Ethiopian culture?
6. What implications could the program has in promoting cultural diversity/pluralism?

Method

- Content analysis of (EBC) "wubetachin" entertainment program.
- The analysis focuses on the period from September - November 2009 E.C

Coder responsibility

Please read carefully the codebook, especially the code numbers, explanations and examples given for mostof the categories. Even if things seem obvious or lengthy, please take the time and have agood look at the definitions.

Criteria for the program to be analyzed

The study focuses on "**Wubetachin**" Entertainment twelve program that are broadcasted in EBC.

FORMAL CODINGS

1. Month

Broadcasting- 44 September

- 54 October

- 64 February

2. Item type (e.g. event like festivals)

74 Planed

84 Event based

3. Duration

17 Based on the format (45-50 min)

27 Out of the format (30-45min)

CONTENT CODINGS

4. Cultural areas of the program (This refers to the focus of the program which program hosts perform.)

100 Tangible(material)

200 Intangible (non material)

300 mixed (Tangible and intangible)

5.Potential (refers the ability of the program producer to show different nation and nationalities culture through entertainment.)

11 Lack of information

12 Well informed

13 No creativity

14 Creative

15 lack of confidence

16 Confidential

6. Program format

21 On the spot (For example if the program producer decides to work on Benishangul gumuz the producer should think of going to Gumuz and be on the spot. Suitable place)

31 Other places (without going through the place).

22 People inviting music of other nationalities

32 Hosts inviting music

23 Number of music invited of music invited according to the format (5 to 6)

33 Number of music invited without the format (less than 5)

24 Reality show (According to the format the program should be done in reality show form the host should live the life)

34 Not reality show

7. Sources of the program (This refers to where the story is emanated from)

47 Music clips

57 Government organizations

67 Publication

77 Journalist observations

8. Level of appearance by ethnicity (areas which the program tries to focus, each region has different nationalities)

35 Southern nations' nationalities and people

45 Amhara

55 Gambela

65 Oromiya

75 Tigray

85 Afar

95 Harari

105 Benishangul gumuz

110 Somali

115 Diredewa

120 Addisababa

125 not identified

9. Level of appearance by ethnicity (Diversification of invited music clips)

10 Southern nation nationalities and people

20 Amhara

30 Gambela

40 Oromiya

50 Tigray

60 Afar

70 Hararri

80 BenishangulGumuz

90 Somali

94 Diredewa

99 Addisababa

10. Focus area of the music invited (cultural areas)

28 Tangible

38 Intangible

49 mixed

11. Language of the music

58 Presented by the nation's language

68 Other language

78 Mixed languages

12. Them of the music (refers to the originality)

88 Traditional (original culture)

98 Modern

108 Mixed modern and traditional

13. Gender of respondents

Male 601

Female 602

14. Age of respondents

Below 20 603

From 20—30 604

From 30—40 605

From 40—50 606

Above 50 607

15. Educational background

Illiterate 608

Read and write 609

Diploma 610

Certificate 620

BA and above 630

Below 12 640