IMPACT OF WESTERN FILMSAND SATELLITE TELEVISION ON THE SOCIO-CULTURAL CONDITIONOF AFRICA: THE CASE IN ETHIOPIA

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Abstract

The main objective of the study is to assess the impact of western films and on the socio cultural condition of Ethiopian Youths. Teenagers are vital segment of the society in African cultures. The attitude and way of life of the youngsters in African societies have been terribly influenced by vulnerability to western movies.The researcher used a longitudinal study using a questionnaire tools for the purposively selected locales.The study applied qualitative and quantitative research methods.The findings of this study indicated the potential impact of foreign media content and popular cultural products on teen age groups

Keywords:Western films, satellite television, socio-cultural condition, KANA TV, teenagers, African society

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Introduction

The significance of the mass communications in the socio-political,cultural and monetary development of the human society can't be over-underlined. In this 21st Century the world depends to a great extent on the media for news on each part of human undertaking. The press inform, engage, sharpen, influence, prepare and instruct individuals about phenomenon in their condition and in other faraway areas for so as to full fill human development and engagement. Thus, the media are involved in the teaching of norms and values which may not all enhance good social development. As such, there are certain and negative impacts of mass media on the human culture. Globalization is frequently depicted as an approach to build the assorted diversity and the lavishness of culture by offering articulation to the assortment of information flowing in the media.

Technological development roles in a society has long been an interesting and a vital scholarly sueintellectual sue for both the scholastics and researchers. The influence of technological development is changing the present world very rapidly. Changes are occurring in all circles of life and at last altering the social and cultural conviction frameworks. Technology has made the likelihood and possibility of worldwide culture. The web, satellite and cable and satellite TV have cleared away the purported national cultural limits For this simple reason, it has become very easy for people to get attracted to televised programs and by so doing become addicted. As indicated by Babaleye (2012) the TV captivatingly affects viewers with the end goal that they, particularly the young people would need to emulate their heroes on TV by trying to do what such characters do on the television screen.

Technology can confidently be said to have brought a lot in terms of Western civilization and culture into Africa. The old African cultural customs have paved way for outside methods for getting things done. As contended by Mimiko (2010), the social texture was totally crushed and another hybridized type of culture of brutality was embedded. For example, customary African systems of compromise was obliterated, the African equitable process was severely evacuated and supplanted by the tyrant imperialism;another gathering of elites was made, sustained, and weaned on the holy place of viciousness and expansionism outfitted with structures of the cutting edge state to supplant the loved customary African administration establishments, while

oppressing the majority to the administration of western democratic principles. One could construe that when westernized values were brought to Africa, the concealed motivation of western mutation was hung on essentially in light of materialistic interests.

Cinema, culture and communication are inseparable, and mass communication is a particularly powerful, evasive and complex form of communication. Since culture canrestrict and share or free and join together, it offers us interminable chances to utilize communication for good-in the event that we do as such.

James Carey(1975)noted:

As we have examinedat each new progress in communication technology as opportunities for political and economics, we have dedicatedthem, almost exclusively, to government and trade.We have hardly seen them as opportunities to expand (our) powers to learn and exchange ideas and experience.(pp.20-21).

In the above quote, what does the word 'we' refers?'We' are everyone intricate in actualizing and maintaining the culture that defines us.We are the people involved in mass media and film industries and the people who compose their audiences. Further Baran (2014) disclosed thatcollectivelyeverybody can allow mass communication not only to occur but also to contribute to the creation and maintenance of culture.

At this age of globalization, where communication has come of unprecedented importance, the mass media are becoming instruments of cultural development. They serve not merely as tools of promoting culture but also as conduits of transmission of the social heritage for they communicate values,norms,andstylesacrossepoch and amongst individuals.

As indicated by Krug (2006), the socio-cultural and belongings of the interceded communications have been clearer and more celebrated and additionally debilitating.As a result, media representation has a very high potential impact, positive and/or negative, both on the represented issue and the target audiences.

LiteratureReview

The rise of the notion of globalization idea in the period between the last half of the nineteenth Century and the underlying long periods of the twentieth Century (1850-1914) with its across the board entrenchment in a large portion of the nations of the world with changed degrees and measurements likewise learn trustworthiness to this study.

Obviously, cinemas and mass communication overwhelmingly are not bye-products of globalization but rather the fact of the matter is, it gives another hue and occasioned a change in outlook in the media world in terms of conceptualization process and the general practice. Globalization as well influences conspicuously on the socio-economy, political, academic and cultural life of several nations of the globe.

Articulating this point, Bello (2010) contends:

...globalization substantially and philosophically intents at globalizing the world in all comprehendiblesequel like-cultural, economic, political, educational etc. Notably,nonetheless, homogenization of cultural relations worldwide has been a crucial element in the course of globalizing and this assuredly has enhanced the lots of humanity since its birth but each nation of the world has had to face a great deal of challenges most especially the developing countries.

Additionally, "unfortunately, the instance of African nations and other underdeveloped countries of the world are very annoying. The cultural frame of these nations have endured an apparently hopeless harm even with globalization. The press and what is called the new media - radio, TV, PC, daily paper, magazines, books, charge sheets, silver screen, accounts, films, internets and so forth, have all subject matter and production crumbled the social and cultural assists of Africans. Characterized as "the process of escalation of financial, political, social and social relations crosswise over universal limits, globalization chiefly goes for the consummate homogenization of political and financial hypothesis across the world, it is similarly gone for making worldwide being available worldwide at the world stage or global platform. It considers the flourishing breakdown of exchange boundaries and the expanding mix of world market" (Fafowora, 1998, p.5). Even better, globalization is likewise observed "as a development which is methodically rebuilding intelligent stage among countries by separating barriers in the field of culture, business, communication and a few different fields of undertakings" (Ohuabunwa, 1999, p.

20).Vitally, researchers have observationally demonstrated that most films bid to the feelings of its viewers and at last influence their perspective. In light of the developing feelings of young people because of the beginning of adolescence, movies can have a colossal impact. In an investigation of retention rate of film details between various age groups, Rosen (1979) investigated that "the two youngsters and grown-ups recollect best material that has a high emotional appeal, that is easily understood, and that is concerned with the movie's plot." The material that young people will candidly identify with varies from grown-ups and youngsters, as well as from adolescents to adolescents.

Teenagers are well on the way to end up candidly put and intrigued by the circumstances that relate to their changing perspectives of the world and developing status in the public eye.These issues include identity formation, high school graduation, and college, moving away from home, driving, and parental relationships. The level of emotional association on teenagers as a whole feel with the film's subject can influence parts of his or her psychosocial development. In Ethiopian culture, the circumstance is very disturbing in that, young people's states of mind, considerations and general practices are extensively impacted by western movies and worse still, locally produced films and western films which are transmitted by satellite television channels are mostly anchored on western illustration substantiate western films thereby championing western values in Ethiopian society.This is hardly to mean that films are completely adverse. Films show teenagers interactions and experiences which they may have encountered or will encounter later in their development. Whereas the wrong films mayprovide the teenagers amiss ideas, watching such kind of movies do not account in acquiring intelligence.

Movies play an important role in teenager's lives, and open up windows on a better world, at least on a world that questions the status quo. Films bestowyouthsa mental spacein having an exposure todistinct parts of the world they may never be able to have in their own lives. A teenager living in a small town may have little or no interactions with different ethnicities, but through films, they are able to view a different part of the world. Also, by viewing foreign situations in a film, teenagers are able to apply these situations to their own lives using their evolving formal operational thought.

Youngsters learn affability, to be sure, they learn benevolence, thought, and the various temperance basic to great social connections through association with adoring grown-ups and through grown-up regulated movies. Television viewing by centering a teenager's consideration upon an indifferent screen, radically decreases his connection with other genuine individuals. One of the arraignments that ongoing exploration has brought against TV-seeing is that it produces young people who are impeded by poor social abilities.

Beyond the historical development of media and cinema in Ethiopia, the next portion under this study clearly depicts how Ethiopians are being influenced by the western cultures and how teenagers in the country are also culturally,socially and educationally affected by the western films which are dispatched by satellitetelevisionmovie channels.

Glimpse on Ethiopian media history

Ethiopia has been marked having a long history of three thousand years At different circumstances, its governors and rulers had assumed their parts in molding the topographical, social, historical, religious and so on parts of the nation. Thus the vast majority of the present state of affairs today is, all things considered, the heritage of our previous history. That is why the growth and development of film production and practice go back and forth for the past hundred years. As a matter of fact the film art and technology had been introduced to Ethiopian almost as equal as to Europeans, but still the industry is in its infant stage as the result many of the viewers are fond of watching western movies.

Cinema was popularized in Ethiopia just three years after the world's first film at any point was anticipated in Paris in December 28, 1895 by the Louis Lumiere siblings. Following this huge verifiable minute the main film screening in Ethiopia happened amid Emperor Minilik II rule at the royal residence. Berhanu (2003) in an article showed up in 'Annalesd'Ethiopie ', a French diary on Ethiopia, he composed that in 1898, a Frenchman from Algeria brought one of the main true to life antiquities to Ethiopia, and sold it to the Italian pastor Ciccodicola, who introduced it to Emperor Menilek of Ethiopia as a blessing Arefayine(2006).

Film conveyed to the majority of African nations following the foot stapes of their colonizers. As per Chris Prouty, Ethiopia and Eritrea are one of the more recorded nations in the African continent. The main Ethiopian motion picture au de Menilek was made in 1909 by a French man, Charles Martel.The history of cinema quite different from the rest of Africa in many aspects most of African countries literature, theater and cinema is a colonial history which was introduced through colonial imposition, Ethiopia was acquainted to cinema through the characteristic course as different offices of modernization-railway, postal, modernschooling,and telephone phone so forth were advanced in the nation. King Minilik II is attributed to the acquaintance of film to Ethiopia. (Arefayine, 2006, p.53).

Aside from presentation of the film technology and screening, Arefayine, in his article brings up the most imperative dynamic stage in the historical backdrop of Ethiopian film. The first film known to be created in Ethiopia was a short 16mm black-and-white film, delivered by a specific tidal on the event of Empress Zewditu's crowning liturgy day in 1917 (Arefayine,2009 P,44).

After the Ethiopian People's Republic Democratic Front (EPRDF) overthrew the dictatorial military regime in the country in 1991, there was almost no film production appeared for a decade. Thus, in January 1999 the government absolutelylicentious the prior more productive Ethiopian film corporation by decree No.151/1999.After the disintegration of Ethiopian Film Corporation portion of individuals of EFC in this manner framed the Ethiopian film Association that is presently named Ethiopian Film Production Association (AFPA).. This time because of the coming of video innovation the video films became prominent on the planet and a few of the African nations like the Nigerians Nolly wood lift and surge the film world in countless productions. On the other perspective, Ethiopian film industry is battling with the earliest and the present socio-political dilemma.

Even though, the number of produced films are too few from the perspective of the colossal socio-cultural legacy of the nation, there is really a striking progress in the film production segment of Ethiopia over the last recent three decades Leykun(1997). As per to him, the film industry in Ethiopia has picked up energy in 1985 when films started to be delivered in Amharic dialect (Leykun, 1997, p.49).

Television inEthiopia

The TV stays a standout amongst the most vital medium worldwide for dispatching information and giving amusement. It is one of the best endowments of gadgets designing to humanity. Despite the fact that the historical backdrop of TV broadcasting in different parts of the world is generally known (Europe: In the year 1936, North America: In the year 1939), very little thought is known about the African experience.

Ethiopian Television (ETV) was founded in 1964, amid the season of Emperor Haileselassie, with the specialized help of the British firm, Thomson. ETV was at first settled to feature the Organization of African Unity (OAU) founding heads of state assembly in Addis Ababa in that same year.Color TV was presented in 1982 by the military government with a specific end goal to honor the establishing of the Workers' Party of Ethiopia (WPE). Since its foundation, ETV has stayed in the hands of government, with its activities and substance controlled by government. Despite the cinema industry which is being directed and performed by the Ethiopians' IS booming and skyrocketing in the nation, it seemed to be dominated by westerns films channeled via the satellite television

Many of the country's television channels are using entertainment as their main programs.Films, music, sport are transmitting primarily by the affiliated and independent media channels. However, a number of youngviewers are fond of watching the western films dispatched by the so called 'KANA'satellite television channel. This satellite television channel is the newly emerged TV channel in the history of Ethiopian independent media.

'KANA' television started broadcasting on Nile Sat on frequency 12226 and aims to entertain audiences with original local content and popular foreign series dubbed in the local dialect Amharic. Kana TV is an Ethiopian general diversion, free- to-air, satellite TV station conveying global standard programming to the Ethiopian populace. They communicate solely in Amharic dialect to guarantee that the projects have the broadest pertinence. Kana TV is joint wander between Moby Group and a group of business people in Ethiopia.

The local channel is Be Media, an outright Ethiopian owned and maintained entity squired by ZeresenayBerhaneMehari as the GM and is KANA'S TV exclusive media production organization. Afghanistan based Moby Group is the specialized and working accomplice. Be Media is an elite local production accomplice to Kana Television – this implies Be Media helps produce for and pitches to KANA TV. When it launches, KANA TV will have an offering mix of 70% dubbed content and 30% locally produced original content aired every day.

 In the next two years, Kana aims to reverse this ratio to 70% locally produced content. Regarding what the viewers will watch it will offer bestowed content from around the globe that has not been seen before in Ethiopia. From its focus groups it found that potential watchers were at that point watching Turkish and Arabic shows "and not understanding a ton of it.

ZeresenayBerhaneMehari one of the co-founders of KANA reported to various media that the 24/7 TV channel has hired close to 100 staff of which 60 are actors who are all recent certified students in the department of theatrical arts from universities in Ethiopia. These performing artists have been prepared in all aspects of their activity prerequisites, both locally and abroad, in voice acting, coordinating, sound account, and in addition sound and video editing.

Around 90% of KANA'S film output is global programs, from any semblance of South korea, Turkey and south America translated and imitated in to Amharic-the most widely used language of Ethiopia-a need with 80% lingos the nation over. Following many years of dreary Ethiopian state-owned TV, when KANA propelled in 2016, viewers were excited – it measured a 40-half prime time piece of the pie of Ethiopia's evaluated 4 million TV households.

In fact, most Ethiopians are not in juxtaposition to use the open doors that go with the international schooling. Henceforth, ta number of KANA's audience watch its shows like viewers anyplace for a stimulation or for and escape from the everyday routine.

Afghanistan – based Moby Group is the worldwide accomplice backing KANA TV, and it is accustomed to managing challenges and rising media enivironment.it is established TOLO as Afghanistan's network in the wake of the Taliban shutting down the media.

As (Baran,2014, p.14)stated movies like books are a culturally special medium, an important medium. In this sense the movie-audience relation has more in common with that of books than with that of television.Just as people buy books,they buy movie tickets.Becausethe audience is in the reality the genuine consumer, control rests with it in film more than it does in broadcast. However, the current situation in Ethiopia is totally changed because of the immense influence of western satellite television film channels which exclusively broadcast Western series/short movies in the whole day to the country's society.The number of people who were previously watching the local made films decreased and many of the cinema house are being suffered by shortage of viewers/audiences and their incomes are also decreased in an alarming rate. Beyond the scarcity of viewers in watching Ethiopian made cinemas ,some have decried that KANA'S foreign soap operas is primarily responsible for corrupting the nation's societal and cultural milieu. Hence,the notion of an invasion of foreign culture and of cultural domination is reflected via by this satellite television film channel.This shows that the involvement of cultural imperialism in the values,customs,and unique culture of the country.

Statement of the Problem

Mulling over about the impacts of movies can be traced back to the 1920s. Around then, the most punctual composed social logical research or examination concerning the effect of these impacts started in the Western nations. It was proposed at concentrate the harmful effects of movies on social orders. The development of this medium as a typical mass amusement and information source amid the 1950s experienced comparable worries about potential damages, particularly regarding young audiences (Gunter, 1994).

These days, numerous worries have been raised about the sorts of values, cultures and attitudes that might be instilled by introduction to specific sorts of media contents, especially enculturation and violence in movies (Kubey and Larson, 2005, p 178).

For better or worse,today's movie audience is increasing in an alarming rate. Many of the viewers who are being addicted in watching the western-based movies are the young generations particularly the teenager groups what becomes of film as an important (Baran, 2014, p.134). This

depicts many of the Ethiopian youths have been spending a lot of time in watchingeither series or short westernmovies in the satellitetelevisionchannels every day.

However, a number of elitesblaming the movies which are transmitted by this channel as a chronic one which affects children's and the other familymembers in the household. The channelis making the youths to be affected the western cultures and make them to change their entire life hood activities in the schooling and in the home. As the film is translated from foreign languages to the local Amharic language in which a large part of the country's population have spoken,many youths seem to be affected and encircled with cultural imperialism.

So far Internationals researchers have done studies on about violent film has been whether or not it promotes aggressive behavior among viewers most especially the young ones Evra(1990).

Yet, no research has been carried out on theimpact of western films and Satellite Television on the Socio-cultural Condition of Ethiopian youths. Moreover, the researcher understands that Western television programs and their impact on the cultural values of Ethiopian teenagershave been observed to be a heftyissue. Several Ethiopianteenagers tend to impersonate thewestern cultures exclusively American and European cultures and values.Surprisingly, theteenagerspretty knows all the film character names and called each other as if they are the actress/actress on the film portrayed in KANA satellite television channel. Besides, the Ethiopian youths appear to see everything Western in a positive light, and superior to that of African or Ethiopian cultures, norms and values. This study therefore seeks to examine impact of western films and Satellite Television on the Socio-cultural Condition of Ethiopian youths.

Thus, asthe researcher have been living with the societies and come across the impact of the satellitetelevision films on youths, he isinitiated to investigate the problem under the study.

Theoretical Framework

This study is based on Cultural Imperialism Theory propounded by Herbert Schiller in 1973. The theory postulates that:

-Western nation dominates the media around the world which in turn has a powerful effect on the Third World cultures by imposing on them western values and thereby destroying their native cultures,

-Humans react to what they see on television because there is nothing else to compare it to besides their own lives, typically depicted as not as much as what it ought to be.

Theory is esteem impartial and objective. It does not matter what beliefs the people of the Third World may already hold, the television programs from the Western World will communicate the same message and influence them in the same way (Anaeto, Onabajo&Osifeso, 2008). This theory is relevant to this study because it explains why and how Africans consume mass media messages from the Western nations.

Another philosophyhat discovers articulation in this investigation is tied down based on cultivation theory and social dominion or cultural imperialism. cultivation theory is a social hypothesis also called cultivation analysis that was flourished based on analyzing the long haul impacts of TV on American crowds all things considered. Actualized by George Gerbner and Larry Gross of the University of Pennsylvania, cultivation theory got from a few huge scale inquire about ventures as a component of a general research venture titled "social Indicators". The motivation behind the Cultural Indicators Project was to recognize and track the "cultivated" impacts of TV on viewers.

TV cultivates from early stages the very predispositions and inclinations that used to be gained from other essential sources the repetitive motive of TV's mass produced messages and pictures frames the standard of an emblematic domain" (Gerbner et al, 1980, pp.17-18). All things considered, Gerbner et al set that:

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Cultivation theory in its most essential frame, at that point, recommends that presentation to TV, after some time, quietly "cultivates" watchers view of the real world. This development can have an effect even on light watchers of TV, in light of the fact that the effect on heavy viewers affects

our whole culture. TV is a medium of the socialization of a great many people into institutionalized parts and practices. Its capacity is in a word, enculturation" (Ibid, p. 175)

Interestingly, Gerbner, Goss, Morgan &Signorielh (1980), further note that "television is unique in the history of media, it does not require literacy, mobility or great expense and it brings a uniform set of images into every home. Since it is pervasive, nonselective and different in the content it has turned into a focal power in molding modern culture. New ages have been raised with TV as the essential storyteller in their lives and it helps shape and records for "the cultivation of shared conceptions of reality among generally differing publics".

With this fundamental foundation, get the job done it to unequivocally build up that exposure to TV by Ethiopian young people with exceptional reference to western movies is a lee way to enculturation into western values. Simple is the reason, it is observed in Ethiopia and some parts of Africa that media contents are largely dominated by foreign fares and the so-called local contents are produced based on western patterns or models. In this way, it compactly demonstrates in view of the essential push of cultivation theory that there is high propensity for Ethiopian young people to get assimilated or submerged into foreign cultures due to the excessive exposure to western films.

Research Questions
The study answered these pertinent questions in order to fulfill the overall goal.
-Do western satellite televisionfilm channel shape the attitudes, the socio-cultural integration the teenagers in Ethiopia?
-Do Ethiopian teenagers accept and practice western cultures exposed to through the satellite television channel films at the expense of Ethiopian cultures?
-To what extent doEthiopian teenagers resist foreign or western cultures exposed to through western films?

Methodology
The researcher used a survey data gathering method with the use of questionnaire as research tool. He designed the questionnaire by putting into consideration the focus of the study as well as

the research questions. Frequency counts and percentages were used to analyze data.The study focused three two big cities of Ethiopia including the capital.I.e.Bahirdar,Dessie and Addis Ababa were the locale of the study.As the capital-Addis Ababa is the city where all ethnic groups in the country are adequately represented and, as it is the commercial nerve center of the country and where all forms of modernization or civilization are rooted; whereas since Amharic language-the lingua franca of the country is predominantly spoken and as the western satellite film entitled-KANA is broadcasted by this medium hence, researcher obliged to choose these metropolitan cities.Moreover, in his pilot study the researcher has got many of the youths in these cities were addicted in watching the western films via this channel.

Consequently, 200 (two hundred), 100(hundred),and 100(hundred) totally 400(four hundred) secondary school students within the age bracket of 13-19 were selected from Addis Ababa,Bahirdar and Dessie cities respectively. Out of the 400copies of questionnaire, 396 were returned out of which 388 were completed and statistically convenient yielding a response rate of 95.0%.

FINDINGS

Demographic Information

Essentially, the demographic information from the respondents outline a few insights on gender, age, class and side interests. As a result, the respondents are relatively more of the female respondents, who constitute 62.8% of the respondents while the male counterpart is 37.2%. The study showed a good mix of age bracket between the students as they were grouped in the age intervals of 10-15 and 16-19 years with the former sharing 34.4% while the latter has 65.6% of the respondents. Of the respondents, 72.5% constitute those in senior class while those in junior class make 27.5%. As such, it may be said that the opinion expressed by the respondents in the questionnaire could well reflect the attitudes and perception of the adolescent age in different secondary schools in Ethiopia. Subsequent upon this, the pastimes or hobbies of the respondents were partitioned in purposively in to reading, swimming, watching movies and playing games. Those that affection watching films constitute the biggest extent with 40.6%, trailed by those that don't set aside their opportunity for playing games with 27.6%whereasreading came next with 22.9% and swimming appeared last with 8.9%.

RQ1:Regarding Western filmsinfluence inteenagers attitudes and socio-cultural integration	FRQ	%	RQ:2Acceptance as well as practice of western cultures due to the exposure of the western films at the expense of Ethiopian cultures	FRQ	%	RQ.3The degree in which teenagers resist the western cultures reflected by their films	FRQ	%
Strongly Agree(5)	152	39.2	Strongly agree(5)	167	43	Highest degree(5)	21	5.4
Agree(4)	118	30.4	Agree(4)	126	32.5	Higher degree(4)	35	9
Neutral(3)	66	17	Neutral(3)	56	14.4	High degree(3)	55	14.2
Disagree(2)	32	8.2	Disagree(2)	19	4.9	Low degree(2)	198	51
Strongly disagree(1)	20	5.1	Strongly disagree(1)	20	5.1	Lack resistance(1)	79	20.4
Total	**388**	**100**	**Total**	**388**	**100**	**Total**	**388**	**100**

NB.The aboveresult is calculated from the respondents ofthe three biggest metropolitan cities of Ethiopia

From the above table it is possible to deduce that western films in influencing the attitudes and socio-cultural integration of Ethiopian teenagers with 69.6% (270) of the respondents confirmed its influence is so crucial. Besides, the investigation exhibited that 75.5% (293) respondents believed that accepting and practicing the western cultural through the films in the expense of the country's culture is immense. Moreover, the study indicated that teenagersresistance to cope up the influence of the western cultures coming by the western films which they are watching is too little and they were not able to resist the contents of the foreign films as71.4% (277) asserted their refusal istoo little.

Conclusion

Unlike other African countries, the advent and development of cinema in Ethiopia as such is not directly associated with European colonization. The struggle by European to win diplomatic relation with Ethiopian monarchies, and the emergence of capitalist system were rather decisive factors for the development of screen media in the time of imperial majesty. However, this days westerns films channeled by satellite television have a number of viewers, particularly the youths are addicted in watching those movies .unlike the home-made cinema.

This empiricalresearch provides a good deal of information on the impact of western films and Satellite Television on the Socio-cultural Condition of Ethiopian youths on the case of a newly aired western SatelliteTelevision channel.

Although the researcher cannot generalize from a few samples to the whole teenagers who are watching the western satellite television film in Ethiopia, the findings of this study, however, it indicated the potential impact of western films on the teenagers which seems to havereached a stage that could affect all the youth's attitude and socio-cultural integration, foreign media contents and popular cultural and consuming foreign cultural products.

As to the results found, the majority of the samples studied spend their leisure time watching films and satellite televisions. Basically, they watch for the purpose of information andentertainment. But it is observed that western satellite television affect their cultural as well as social interaction as they spend much of their leisure time enjoying on it.

Another factor investigated through this research was a cultural practice that was dealing with language, dressing, hair styles and some other practices. Children who watch satellite television experience greater degree of effects on their cultural practices. They imitate different styles and appearances of satellite television characters which are different from the nation's people culture, tradition and way of life.

Thee adverse matter is that the greater part of the parents these days urge their children to watch western or remote movies with next to zero esteem. They should bear in mind that they are not

only doing harm to these younger generation, the society at large is going to suffer adversely from it. Parents ought to shorten and checkmate their kids on the kind of western movies to be viewed on the TV or through CDs and DVDs. They also ought to teach their kids on any film watched to help bring out exercises from such film for the amelioration of the general public at large.

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