

**ADDIS ABABA UNIVERSITY GRADUATE SCHOOL OF
JOURNALISM AND COMMUNICATION**

**ANALYSIS OF CULTURAL DOCUMENTARY FILM,
A FOCUSED STUDY ON HAGERE PROGRAM
WALTA TELEVISION**

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**Presented In Partial Fulfillment of the Requirements for the
Degree of Master of Arts in Journalism and Communication**

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This is to certify that thesis prepared by Abebe Dessale, ANALISIS OF CULTURAL DOCUMENTARY FILM, A FOCUSED STUDY ON HAGERE PROGRAM WALTA TELEVISION. Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Journalism and Communication compiles with regulation of the university and meets the accepted standards with respect to originality and quality.

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Abstract

This study was conducted to explore and purpose to gain a better understanding making and providing documentary films, by analyzing the documentary films of “Hagere program”. The main objectives of the study were to find out better understanding producing and providing documentary film, by assessing the challenges, weakness and opportunities of “Hagere Program” which is mainly focused on cultural and tourism issues of documentary. It was guided by three basic questionnaires and Agenda setting and development communication with related reviewed literature. Both quantitative and qualitative approaches were employed to get relevant data for the study. Quantitative data were collected from 321 residents of Addis Ababa to get the concepts, attitudes and opinion towards the program of Haagere, Walta tv. The data collectors used “walk pattern” within five interval household in the selected five sub cities. The respondent from the household members were selected randomly. For the qualitative data two key informants from the program coordinator were selected, while nine journalist of the program were participated in two focus group discussion. The quantitative data collected through questionnaire were coded and analyzed using the Statistical Package for Social sciences (SPSS) version 16 software. Analysis and interpretation of the data were also presented using SPSS tools mainly the frequency distribution, percentage and cross tabulation as these were believed to serve statistical purpose of the study. The qualitative data analyzed thematically and interpreted with the findings of the quantitative results. The findings of the research have indicated that the perception of audiences on Hagere Program’s documentary film are generally, seen as optimistic, however, in most variables the audiences have measured the program in satisfactory and good level. A very short time given for the production, lack of felid research before capturing, limited resource and technology and shortage of training has been found as major internal challenges of the program. Customers intervene during production taken as major findings from external challenge. In order to solve the challenges and problems in addition providing better understanding of documentary film production recommendation have been drew.

CHAPTER ONE

1.1. Background of the research

We are living in an increasingly mediated society and the rate of change in the media environment. In this day, in Ethiopia there are some alternative Television channels that the audiences may select according their relevance. As Gunter (2000), there are media products which are designed to bring about change in people's behavior. Many studies have shown that the actual effect of these is very minimal: the best we can hope for is that they contribute to a gradual shift in cultural patterns.

A documentary can be defined as an important genre that is situated “somewhere between art, entertainment, and journalism,” that serve the audience’s need for factual information, informed learning, and entertainment, (Nicolas 2007). A documentary film is a movie that attempts to document reality. Even though the scenes are carefully chosen and arranged, usually thought editing after filming, they are not scripted and the people in the move are not typically actors. Basically, documentary is about sharing our own useful experience with others. It might seem as a usual experience to us, but for some people from another part of the world would find them as something new and interesting. The documentary film should have thus standards before presenting. The standard documentary videos have been used as a powerful tool both for social and political change with remarkable success.

“Documentary is an important reality shaping communication, because of its claims to truth. Documentaries are always grounded in real life, and make a claim to tell us something worth knowing about it, Aufderheide (2007). It is obvious that documentary films focus on real life and include footage of events as they happened. As Bill (2007), Documentary film, motion picture that shapes and interprets factual material for purpose of education or entertainment. A documentary film contributed significantly to the development of realism. When we watch the existed local documentary, it lacks thus standards. In Ethiopia, there is some media station that provides documentary films.

Walta Television is a private channel operated by Walta media and communication corporate. It is one of channels in Ethiopia to be officially licensed by the Ethiopian Broadcasting Authority. Before the launch of its own channel, Walta mostly provided its locally produced news and documentaries for the national broadcaster EBC TV (formerly ETV). It is also one of the few private channels to be available on the Ethiopia-based satellite platform Ethiosat.

Some people agree that, the documentary film that provided by Walta TV contributed cultural and political advantage to the public. But it is not proved by research yet. In reality, the documentary film should have the expected standards. The researcher feels to study to come up with a better understanding producing and presenting documentary film on the program. This research will investigate the challenges, weakness and strengthen of contents of WaltaTV Documentary film on the program.

In general the analysis of existed content plays an important role improving in shaping and changing the traditional experiences. Whatever title contributed by the station, the standard should be consider. This research also investigates the challenges and influences on the production of the documentary, Walta TV. To developing high better understanding making and presenting documentary film production conducting research on the challenges and influences of the content is basic for media station.

1.2.Statement of the problem

“The documentary film, is motion picture that shapes and interprets factual material for the purposes of education or entertainment,” Bill(2007). Documentary, therefore, is an artistic expression and product as well as reflection of the truth. Documentary as entertainment or art form: cultural context and production of documentary, contemporary documentary genres as communication and advocacy, and documentary influence and impact, which includes both media effects and grassroots community engagement. Across genres of documentary as communication, legal and ethical challenges are crucial, given the centrality of both arenas to production, distribution, and audience reception of artistic reflections of real life. M. Chandra, (2009)

The documentary as a communication must have documentary values to draw the attention of the audience and also make money. The documentary has to be based on real life, truth and influences the audience attention.

In contrast, the documentary which provided in the local television stations, especially Walta TV, seems realities are neglected or misrepresented. On the other hand documentary film making and practice are not critically analysis. For the purpose solving challenges and weakness of the program to draw the attention of the audience on the aspect of reality, the content of the documentary “Hagere Program” must be investigated. As we know there is different alternative TV channel now a day relatively the past year. In addition, to be competent and first selected channel the channel should have conduct the research and know the feedback of the audience in addition.

The research attempts to answer the following basic questions

- What are the ethical challenges that documentary filmmakers, producers face?
- What are the weaknesses or strengths of contents of documentary film of the Program”?
- What are challenges of making documentary film? According Walta TV Hagere program.
- How can media management and editorial policy contribute on the content development of documentary?
- Do journalists have internal or external freedom? What challenges they face doing standard documentary film.

1.3. General objective of the research

The main objective of this research will be examine the documentary film of Walta TV “Hagere Program” to provide standards and purpose to gain a better understanding making and providing documentary film.

In this view, the main challenges (influences, lack of budget, knowledge, training, media management...) that affects on the production and presenting of the documentary which provide by Walta TV “Hagere Program” will be consider, in order to put a better understanding among the staff, filmmakers.

The acceptance of the program by the audience also will assess in order to determine future for the development of documentary.

1.4. Specific objective of the research

The specific objectives of the research stated as follow.

1. To assess the weaknesses and strengths of the content of the documentary film of Walta TV.
2. To assess outside influences /challenges on the content of the documentary film broadcast on the program.
3. To promote high journalistic understanding of making and producing documentary film.
4. To evaluate the contribution of management and editorial policy on the content of the documentary.
5. To review whether journalists have freedom internally or externally and know how freedom of journalists has influences on making documentary film.

6. To understand the audience responses whether they accept or reject the content of “Hagere program” documentary and what it means. To know how they accept or reject to measure and put the standards.

1.5. Significance of the research

In order to improve the standards of documentary film Walta TV “Hagere Program” this research will have advantages. This research investigates the content of Walta TV documentary and will suggest the relevant standards of documentary film to Walta media and communication corporate. It will also play an important role to change the traditional culture for making documentary film, Walta TV. It suggests how to pass challenges during making and providing documentary films. The station also knows the audience responses and use to address the interest of the audience based on standards. It is obvious that the same understanding among the journalist will provide quality on the content of documentary and it will have a purpose improving coordination and cooperation on the standardization activities

1.6. The scope of the research

The study will focus only on “Hagere program” documentary films of Walta Television. In this study, the residents of Addis Ababa (audiences) out of 10 sub city in five randomly selected sub cities were selected for this study. The participants, journalist, were purposely selected from the station’s documentary production department.

1.7. Limitation of the research

Lack of previous research in the area was a challenge of this study. Another potential limitation of this study was on part of finance. The study has taken place in five sub city only. It could have been better if the researcher had moved nationwide. It is also one of the few private channels to be available on the Ethiopia-based satellite platform in recent time. It was difficult to differentiate documentary film which provided by Walta using the national broadcast EBC for audiences.

CHAPTER TWO

LITRATURE REVIEW

2.1 Documentary Film

As Nichols (2007), a documentary film tells a story about real life, with claims to truthfulness. How to do that honestly, in good faith, is a never ending discussion, with many answers. Documentary is define and redefined over the course of time, both by makers and by viewers. Viewers certainly shape the meaning of any documentary, by combining our own knowledge of and interest in the world with how the filmmaker shows it to us. Audience expectations are also built on prior experience; viewers expect not to be tricked and lied to.

Aufderheide (2007), the truthfulness, accuracy, and trustworthiness of documentaries are important to us all because we value them precisely and uniquely for these qualities. The importance of documentaries is thus linked to a notion of the public as a social phenomenon. Documentary is an important reality-shaping communication, because of its claims to truth. Documentaries are always grounded in real life, and make a claim to tell us something worth knowing about it.

In documentary film sound (ambient sound, soundtrack music, special sound effects, dialogue, narration); images (material shot on location, historical images captured in photographs, video, or objects); special effects in audio And video, including animation; and pacing (length of scenes, number of cuts, script or storytelling structure). Filmmakers choose the way they want to structure a story—which characters to develop for viewers, whose stories to focus on, how to resolve the storytelling.

Producers have many choices to make about each of the elements. For instance, a single shot may be framed differently and carry a different meaning depending on the frame: a close-up of a father grieving may say something quite different from a wide shot of the same scene showing the entire room; a decision to let the ambient sound of the funeral dominate the soundtrack will mean something different than a swelling soundtrack.

Since there is nothing natural about the representation of reality in documentary, documentary filmmakers are acutely aware that all their choices shape the meaning they choose. All

documentary conventions—that is, habits or cliché’s in the formal choices of expression—arise from the need to convince viewers of the authenticity of what they are being told.

Tsadik (2003) suggests that, documentary production a persuasive art, aimed at persuading the audience to watch, persuading them to do something in a particular way. Persuading to buy something wither it is an idea or a product. Therefore research plays a vital role in coming up with programs that are interesting to watch. Through research the producer develop his program idea with a subject that appeals not only for the target audience, but also for the viewer at large.

Documentary work may require lights, and directors may ask their subjects for retakes; documentaries usually require sophisticated editing; documentarians add sound effects and sound tracks.

A shared convention of most documentaries is the narrative structure. They are stories, they have beginnings, middles, and ends; they invest viewers in their characters, they take viewers on emotional journeys.

Bill Nicholas discussed in his book, introduction to documentary, the three common sense assumptions about documentary,

- “ • About reality
- About real people
- Tell stories about what really happened.”

2.1.1 Documentaries are about reality; they’re about something that actually happened.

As Bill (2007), Documentary film speaks about situations and events involving real people (social actors) who present themselves to us as themselves in stories that convey a plausible proposal about, or perspective on, the lives, situations, and events portrayed. The distinct point of view of the filmmaker shapes this story into a way of seeing the historical world directly rather than into a fictional allegory.

Documentary is a movie about real life. And that is precisely the problem; documentaries are about real life; they are not real life. They are not even windows onto real life. They are portraits of real life, using real life as their raw material, constructed by artists and technicians who make myriad decisions about what story to tell to whom, and for what purpose.

He argued it is a movie that does its best to represent real life and that doesn't manipulate it. And yet, there is no way to make a film without manipulating the information. Selection of topic, editing, mixing sound are all manipulations.

It also suggested by Aufderheide (2007), that documentary is an important reality shaping communication, because of its claims to truth. Documentaries are always grounded in real life, and make a claim to tell us something worth knowing about it.

2.1.2 Documentaries are about real people

As Bill (2007), A documentary film tells a story about real life, with claims to truthfulness. How to do that honestly, in good faith, is a never ending discussion, with many answers. Documentary is define and redefined over the course of time, both by makers and by viewers. Viewers certainly shape the meaning of any documentary, by combining our own knowledge of and interest in the world with how the filmmaker shows it to us. Audience expectations are also built on prior experience; viewers expect not to be tricked and lied to. We expect to be told things about the real world, things that are true.

“Documentaries are about real people who do not play or perform roles.” Instead, they “play” or present themselves.

2.1.3 Documentaries tell stories about what happens in the real world.

Bill (2007) suggests that, we do expect that a documentary will be a fair and honest representation of somebody's experience of reality. It implies that documentary should be a true world story, even if the film makers dramatize to show the events what happened.

Even, documentary needs intensive editing to represent real world. As Aufderheide (2007), documentary work may require lights, and directors may ask their subjects for retakes; documentary usually requires sophisticated editing; documentaries add sound effects and sound tracks. A shared convention of most documentary is the narrative structure. They are stories they have beginnings, middles, and ends; they invest viewers in their character.

2.2 Characteristics of Documentary film

Characteristics documentaries have in common that are distinct from other film types (specially, from the fiction film) can be thought of in terms of: 1) subject 2) purpose, point of view,

approach: 3) forms: 4) production methods: 5) the sort of experiences they offer audiences. (BestyA.McLane , 2012)

As for subjects, what they are about – documentaries focus on something other than the general human condition involving individual human actions and relationships, the province of narrative fiction and drama. Generally, documentaries are about something specific and factual and concern public matters rather than private ones. The people, place, and events in them are actual and usually contemporary.

The second aspect – purpose/point of view – is what the filmmakers are trying to say about the subject of their films. They record social and cultural phenomena they consider significantly in order to inform us about these people, event, place, institutions and problems. In so doing, documentary filmmakers intend to increase our understanding of, our interest in, and perhaps our sympathy for their subject. They may hope that through this means of informal education they will enable us live our lives a little more fully and intelligently. At any rate the purpose or approach of the makers of most documentary films is to record and interpret the actuality in front of the camera and microphone in order to inform and/or persuade us to hold some attitude or take some action in relation to their subjects.

Third, the form of film is the formative process, including the filmmakers' original conception, the sight and sounds selected for use, and the structures in to which they are fitted. Documentaries, whether scripted in advance or confined to recorded spontaneous action, are derived from and limited to actuality. Documentary filmmakers confine themselves to extracting and arranging from what already exists rather than making up content. They may recreate what they have observed but they do not create totally out of imagination as creators of stories can do. Through documentaries may follow a chronological line and include in their films, they do not employ plot or character development as standard means of organization as do fiction filmmakers. The form of documentary is mainly determined by subject, purpose and approach.

Forth, production method and technique refer to the ways images are shot the sound recorded, and the two edited together. One basic requirement of documentary is use of nonactors (“real people”, who “play themselves”) rather than actors (who are cast, costumed, and made up to play “roles”). The other basic requirement is shooting on location (rather than on sound stages or studio backlots). In documentaries no set are constructed. Lighting is usually what exists at the

location, supplemented only when necessary to achieve adequate exposure, not for atmosphere or mood.

Finally, the audience experiences documentary filmmakers seek to provide in generally twofold: an aesthetic experience of some sort, on the one hand, and an effect on attitudes, possibly leading to action, on the other. Through much beauty exists in documentary film, it tends to be more functionally sparse, and austere than the beauties offered in fictional films. Also documentary filmmaking offers more that could be described as professional skill than as personal style: communication rather than expiration is what the film maker is usually after. Consequently, the audience is responding not so much to the artist (who keeps under cover) as the subject matter of the film (and the artist's more or less covert statements about it). Generally, the best way to understand and appreciate the intentions of documentaries is to accept the criterion of roman poet Horace that art should both please and instruct. John Grierson stated that in documentary, art is the byproduct of a job work done.

Documentary films are different from other media because the force driving the most dedicated documentarians has always been, and remains a deep desire to shed light in on the very issue people, place and processes that make the world so complex.

2.3 Ethical Issues of Documentary film making

Documentary film producers need to have a sense of the ethical questions that will affect their production work. According to Beattie (2004), Ethics and form Ethical issues have been as critical as aesthetic ones in the formal choices of documentarians. A good-faith relationship between maker and viewer is essential. Filmmakers can facilitate that by being clear to them why they are using the techniques that they do, and striving for formal choices that honor the reality they want to share.

As Bill (2007), Filmmakers' formal choices all make persuasive claims to the viewer about the accuracy, good faith, and reasonableness of the filmmaker. The fact that filmmakers have a wide variety of choices in representing reality is a reminder that there is no transparent representation of reality. No one can solve these ethical dilemmas by eschewing choice in expression, and no formal choices are wrong in themselves. Professional film makers should articulate standards.

“Many documentarians have struggle truthfully about – and to – power. They have often seen themselves as public actors, speaking not only to audiences but to other members of public that needs to know in order to act”, Aufderheide (2007).

The producers should develop a range of conventions to communicate authority, accessibility, balance, accuracy, and significance. They usually used an interviewer/host who could register both authority and accessibility. One ongoing question is that of how much simulation of reality is acceptable. Sometimes, because of the low budgets offered by cable programmers that filmmakers struggled to produce compelling storytelling for Television audiences used to high production values.

2.4 Why study audiences, professionals?

According to Gunter (2000), audience research puts human experience at the centre of our enquiry. Researching audiences for media and culture allows the media institution to investigate the social uses of the media. By looking at how texts are received, they can able to understand the impacts, influences and effects of the media. Audience research also allows them to examine what people get out of the media, what people like (and don't like) and why.

“It is essential for TV programs to know their audiences as carefully and deeply as possible in order to produce and broadcast successfully TV programs for them. It is customary to use surveys to explore not only audience’s needs, interests and favorite programs, but also their opinion and attitudes towards the program. (<http://www//nova.edu>)

A typical survey helps producers to collect information from people through a “questionnaire” consisting of questions or items related to the topic of interest. However, this way is useful as long as they restrict their knowledge of people to the percent of viewers, the title of audience’s favorite programs and things like that, or as long as they want to measure people’s attitudes by requesting them to rate a scale.”

Bill (2007) also suggests that, the filmmakers/ producers should question “How should we treat the people we film?” is a question that reminds them of the various ways in which filmmakers can choose to represent others. How should we relate to one another and how much can the presence of a camera change the rules of the game? Very different forms of alliance can take

shape between the three-fold interaction among (1) filmmakers, (2) subjects or social actors, and (3) audiences or viewers.

He also noted that, the filmmakers must find a way to activate our sense of ourselves both as the one to whom the filmmaker speaks (about someone or something else) and as members of a group or collectivity, an audience for whom this topic bears importance. The emphasis may shift from convincing the audience of a particular point of view or approach to a problem to the representation of a personal, clearly subjective view of things. The emphasis shifts from persuasion to expression. What gets expressed is the filmmaker's own personal perspective and unique view of things.

It is obvious we live in an increasingly mediated society and the rate of change in the media environment. In this day, in Ethiopia there are some alternative Television channels that the audiences may select according their relevance.

As Gunter (2000), there are media products which are designed to bring about change in people's behavior. Many studies have shown that the actual effect of these is very minimal: the best we can hope for is that they contribute to a gradual shift in cultural patterns.

2.5 Theoretical frameworks

2.5.1. Development Communication Theory

The main idea behind development communication theory is media for development of people in a nation or to help the target population. Communication seeks to serve the people without manipulation and encourage genuine response.

Communication is to develop critical consciousness which can be about self-responsibility, social conscience and self-determination for right judgments and for social communication. The theory was used for social change.

Explanation of Development Communication Theory

Development used to be taken as bridging the disparity between the so-called 1st world and the 3rd world countries before the 20th century. Development was believed to be the process which made the third world countries follow the first world countries/ western countries, which were considered to be fully developed.

The under-developed countries had to follow their kind of political and economic systems, like heavy industries, capital intensive technology, etc. All other countries had to replicate a single form of development process which was practiced in some specific countries.

Thus, development was linked with Westernization. Development communication was at first based on the developmental theory of westernization but later had its own basis in the developmental theory of modernization (1950s).

The theory focused on passive audience which was not participatory. This gave the notion that development was being, like the developed countries, one way influence. After that, the aspect of feedback was added.

Then, communication was said to be horizontal. Today, development communication is about working for local development and creating opportunities. Its objective is to uplift the quality of life of people not only economically but also socially, culturally, politically, etc. by using the tools of development communication.

2.5.2 Agenda setting theory

The power of the new media to set a nation's agenda to focus public attention on a few key public is an immense and well documented influence, McCombs, M (2003).

Agenda-setting theory refers to how the media's coverage determines which issues becomes the focus of public attention. This theory of mass communication was formally introduced by Maxwell McCombs and Donald Shaw, (1972) two professors who documented a significant

correlation between issues citizens of Chapel Hill, N.C., thought were important and stories presented by the local and national media. Though it's impossible to measure the extent of the media's influence on public opinion, agenda-setting theory has still proven valuable in understanding how mass media affects the way people view reality.

Agenda setting theory says that because of newspaper, television and other news media, people are aware or not aware, pay attention to or neglected, play up or downgraded specific features of the public scene. People tend to include or exclude from their cognitions what the media include or exclude from their content. People also tend to assign an importance to what they include that closely resembles the emphasis given to events, issues, and person by the mass media.

As Scheufele (2000), agenda – setting and priming the nation of attitude accessibility. Mass media has power of to increase level of important assigned to issues by audiences.

Agenda setting doesn't necessarily tell people how they should think or feel about certain issues, but rather what issues they should think about. The more a story or issue is publicized in the media, the more prominently it is stored in people's memories. Then when people are asked to list the most important issues of the day, they are likely to respond by naming the top stories covered in the local or national news. Dozens of studies also testify to the political, legal, social and economic effects of agenda setting.

2.6. Walta Media and Communication Corporate

Walta Media and Communication corporate is a private media and communication company licensed on different mission. The company mainly focused on media industry. It is also work in research and public relation activities in the country.

2..6.1. Walta Television

Walta TV is a private channel operated by Walta media and communication corporate. It is one of channels in Ethiopia to be officially licensed by the Ethiopian Broadcasting Authority. Before the launch of its own channel, Walta mostly provided its locally produced news and documentaries for the national broadcaster EBC TV (formerly ETV). It is also one of the few private channels to be available on the Ethiopia-based satellite platform Ethiosat.

2.6.2. Hagere Program

“Hagere Program” is a weekly Television program which is being broadcast on Walta Television, privately owned Media Company. The program aim at providing and messaging the cultural values of Ethiopian nation and nationalities and people to the audiences of nationwide. In addition the program works to promote and preserve the cultural values of the country by documenting after production.

The program’s documentary films mainly focused on cultural and tourism aspects, presents like the people ways of life, styles of housing, weeding, dressing, traditional dances, food, traditional conflict resolution...and tourism areas of the country also covered.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3. Methodology

The research design employed both in quantitative and qualitative approaches. Data was collected from both primary and secondary sources. The quantitative method was selected as a major research method.

3.1 Quantitative research method

In this study, the quantitative method was used to collect data from the primary sources (audiences). The selection of the method has been done based on the objective of the research. As Kotahari (2004), Quantitative research is used to quantify the problem by way of generating numerical data or data that can be transformed into usable statistics. It used in this study to quantify the attitude, opinion, suggestion of the audiences on the program which is broadcasted on Walta television. The researcher has applied paper data collection method with face to face interview. Using quantitative approach the researcher tried gather the attitude, opinion of the audiences on the program's contents of documentary films.

3.1.1 Quantitative data collection tools and sample

To fulfill the objective of the study the researcher employed questionnaire, consists of 14 close ended questions.

3.1.1.1. Sources of data and analysis

For this study the residents of Addis Ababa has been the preliminary sources of quantitative data. Questionnaire was used to gather the accurate concepts, attitudes and opinion of the audiences of the program. The quantitative data was analyzed using SPSS version 16 software. And the researcher triangulated the data using cross tabulation, a tool that allows you compare the relationship between the variables.

3.1.1.2. Sample Design

The researcher used scientific sampling method and questioner to measure the characteristics of population with statistical precision. The researcher used the probability sampling design method. As Kothari (2004), under probability sampling design every item of the universe has an equal chance of inclusion in the sample. It is, so a lottery method in which individual units is picked up from the whole group not deliberately but some mechanical process. The systematic random sampling method was employed during data collection to give equal chance to the families of the population. Thus, the data collectors used walk pattern approach with the interval of five houses holds. To collect the data from each house holds three data collectors have been participated voluntarily after they have took training how to collect the data and approach each families member being selected as respondent.

In this study, the respondents were selected from the residents of Addis Ababa out of 10 sub city five randomly selected sub cities were selected for this study. The sampling methodology was based on multi stage random sample design to ensure full representation of the city and key demographic groups. The basic sampling unit was 18 years and above from the selected families. The following statistical selection method was used to determine the sample size.

Sample Size Allocation

A standard sample size calculation formula have been utilized to arrive at sufficient representative sample size and to scientifically justify for audience research. The minimum sample size may, therefore, be determined using the following formula.

$$n_{srs} = \frac{DEFF * N * \hat{p}_{srs} * \hat{q}_{srs}}{\frac{d^2}{Z^2} (N - 1) + \hat{p}_{srs} \hat{q}_{srs}}$$

Where

- n_{srs} = Sample Size for Simple Random Sampling

- DEFF = Design Effect resulted from the difference of implementing simple random sampling and two stage cluster sample design
- N =Total Projected Household Size as of 2018 who have TV set
- p_{srs} = Estimated Proportion of Picking a Choice among HH who have TV set
- q_{srs} =Estimated Proportion of Picking a Choice among HH who does not have TV set
- d = Desired level of absolute precision
- Z = Z Score is the standard deviation

In order to get a sample size sufficiently large to guarantee an accurate prediction, DEFF which is the design effect due to implementing stratified sample design and it is 1% and “p” is assumed to be 0.6. Choosing a 90% confidence interval, the value of Z is 1.645. So the minimum sample size required for the survey based on the above sample size calculation assumption will be.

$$n_{srs} = 326$$

This means 326 households must be sampled. Nevertheless, we could adjust the sample to 321 and then allocate those samples for the identified 5 sub cities as study sit based on their household size registered proportionally.

Table1. Projected Addis Abeba Number of Household with TV (according to Ethiopian Central Statics agency)

Region	All Housing Units	Has TV	Has No TV	Allocated Sample
ADDIS ABABA CITY ADMINISTRATION	788,428	438,709	349,719	321
AKAKI KALITY-SUB CITY	57,338	24,081	33,257	44
GULELE-SUB CITY	72,494	39,256	33,238	72
LIDETA-SUB CITY	55,593	34,651	20,942	64
KIRKOS-SUB CITY	65,918	42,729	23,190	78
ADDIS KETEMA-SUB CITY	61,463	34,396	27,067	63

3.2 Qualitative research method

Qualitative approach also was used to gather the required information from the professionals of Walta television. Qualitative research allows the research to investigate the meaning that people attribute to their behavior, action, and interaction with others, Wimmer and Dominick(2003). Among the data collection techniques with in the qualitative research approach, this study employs in-depth interview and focus group discussion (FGD).

3.2.1. Qualitative data collection tools and samples

The researcher tried to generate relevant information from the professionals using focus group discussion and key informant interviews.

3.2.1.1. Focus group discussion (FGD)

In focus group discussion, the researcher engaged two small groups of professionals of the interests of the research topic. Focus group discussion is the most used qualitative method. Its purpose is to obtain detail information of concepts, perceptions and ideas of a group. As According to Wimmer and Dominic (2003), focus group allows researchers to collect preliminary information about a topic or phenomenon.

The researcher deliberately brings together a small number of subjects to discuss the topic of the interest. The group members were shared the same characteristics. The people possess certain characteristics and recruited to share a quality of characteristics of interest to the research .Wimmer and Dominic (2003).

The participants, journalist, were purposely selected from the station's documentary production department. It was randomly selected each members of the groups from the department randomly. As it mention first, the data was collected from two groups. Each focus group discussion was composed of four and five journalists.

Background information

The majority of participants of the groups have first degree educational background. Only one participant was second degree holder in journalism and communication. Three of them were female, the other six were male.

The researcher, moderator, allowed the groups to discuss the group freely and relaxed way. The discussion were recorded and noted without interrupting them.

3.2.1.2 .In-depth interview

The researcher conducted two individual in-depth interviews with purposively selected from media managers of Hagera Program, Walta Television. The station documentary film production director and the production manager of Walta Television were purposively selected. This was used to gather detail information about the program's content of Hgere Programs' documentary film. It was also planned to triangulate and validate the data of the quantitative study and FGD result. Both of the interviewees were first degree holder in journalism and communication.

3.2.1.3 Data Analysis

The researcher analyzed the recorded material after the discussion and interview had been conducted. The discussion and interviews result were analyzed using their own words. The concept, ideas and attitudes were using thematic analysis method. Thematic analysis refers to coding refers categorize segment of qualitative data into meaningful (significant) themes. It aims to understand and know the data.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

This chapter describes the analysis of data followed by discussion of the research findings. The findings are related to the research questions (open ended and closed ended) that guide the study.

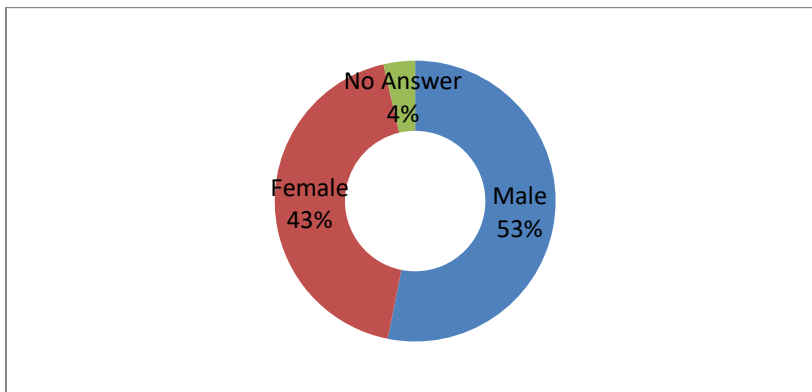
4.1 Demographic Profiles

The participants of the quantitative study profiles were recorded by its sex, age group, educational background, marital status and their access of satellite dish. It has discussed as follows.

Gender balance

In this research the total sample size was 321 populations. Among these 303 respondents were participated and reported to the given questionnaires. As the researcher tried to keep the gender balance, it has not significant difference between male and female respondents ratio. More than half of respondents were male. It has 53.1 percent representation. The females' representation was 43.2 percent.

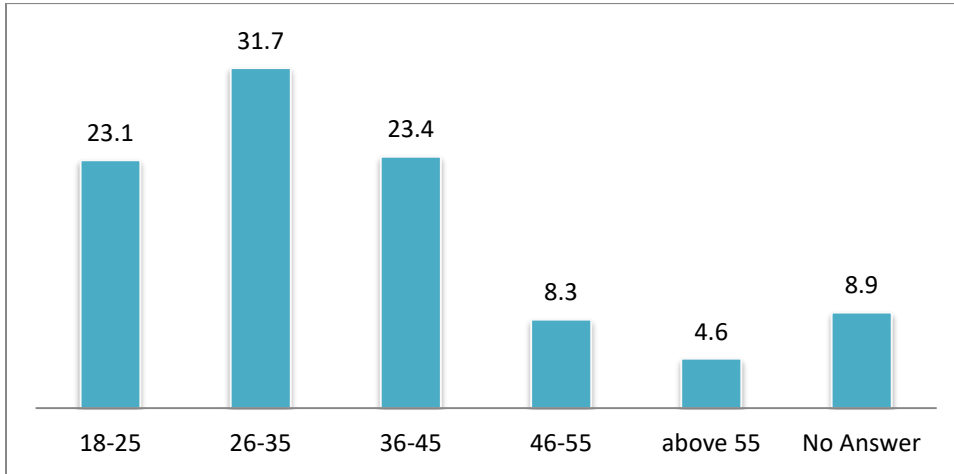
Chart1. Respondents gender balance



Age group

As it has mentioned in the methodology chapter, the respondents of this research were above 18 years old. Most of the respondents were young age group. Of these 31.7 percent are between 26-35 years and 23.1 percent respondents were between 18-25 years age group. The age group and gender balances were representative.

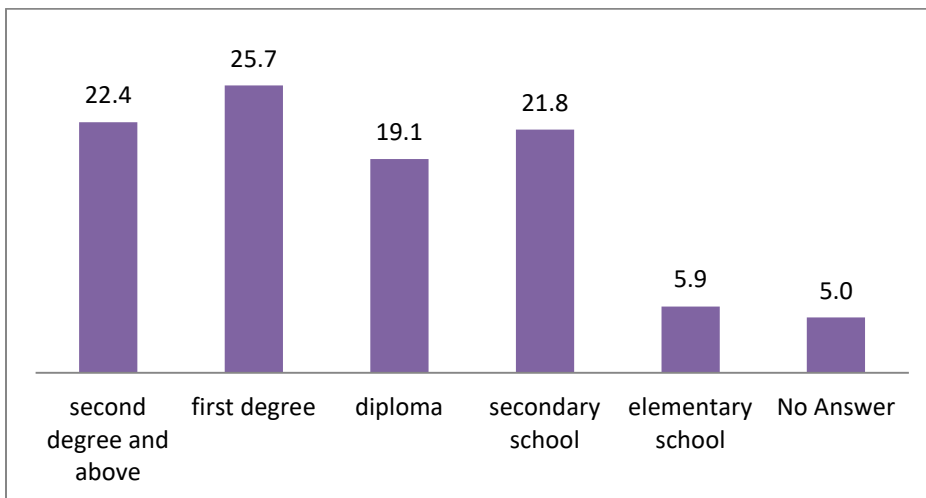
Chart2. Age groups in percent



Educational background

Nearly half of respondents have attended higher education level. Of these 25.7 percent respondents are qualified first degree, whereas 22.4 percent are qualified first degrees. About 19.1 percent of the respondents are qualified diploma level. The other 21.8 percent of the respondents have attended secondary school level. Only 5.7 percent were attended primary school level.

Chart3. Educational backgrounds of the respondent



Maternal status

The researcher tried to know the respondents maternal status in this study. Among the respondents of this research a large proportion (49.2) percent were married. About 104 respondent (34.3) percent are single. Only 7.9 percent respondents answer as they are divorced.

Table2. Maternal status the respondent

	Frequency	Percent
Married	149	49.2
Unmarried	104	34.3
Divorce	24	7.9
No Answer	26	8.6
Total	303	100

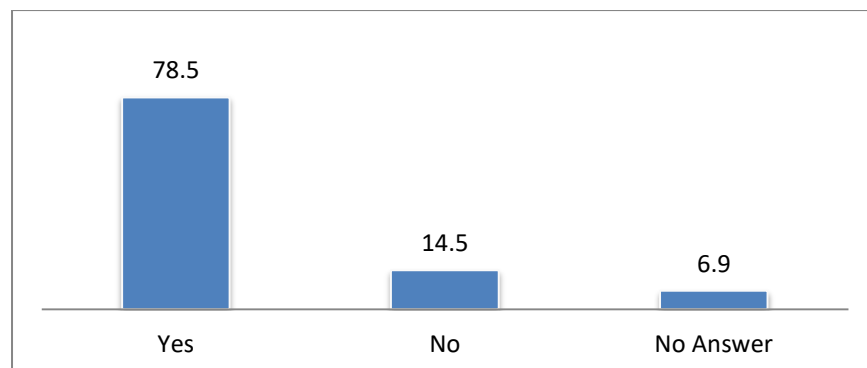
4.2. Background information for qualitative participants

The majority of participants of the groups have first degree educational background. Only one participant was second degree holder in journalism and communication. Three of them were female, the other six were male. Both of the interviewees were first degree holder in journalism and communication. They are the coordinator of the program.

4.3. Access to TV set

The researcher first tried to know either the respondents have Television set or not. Based on the questionnaire presented most of the respondent from the selected family members reported as they have Television set. About 79 percent of the respondents have TV sets in their house. Only 14 percent were answer that they have not TV set in their house.

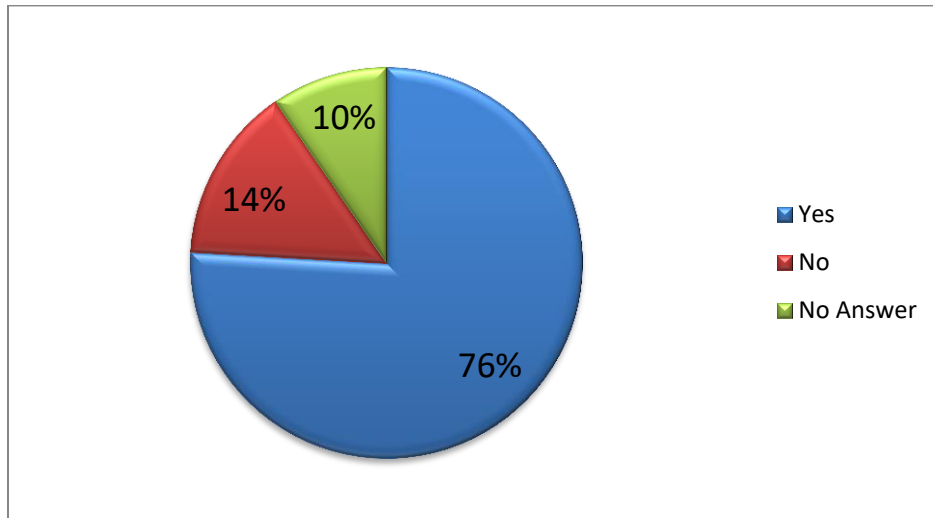
Chart4. Access to Television set



4.4 Access to TV satellite dish

More than three fourth of respondents, or 76 percent have access to television working by satellite dish. It was a good opportunities for the research. Only 44 respondents have not access to television. The other 10 percent of the respondents were not gave answer for this question.

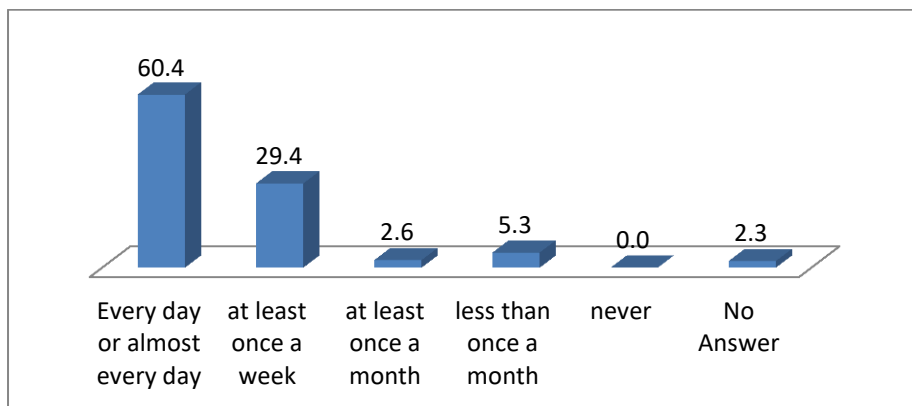
Chart5. Access to TV set working with satellite dish



4.5. Television watching experiences

In this study the researcher first tried to know how often the respondents have experiences of watching a television. Based on this, a majority, (60.4) percent of the respondents have experiences of watching television every day or almost every day. Next to this 29.4 of the respondents have experiences of watching television at least a week.

Chart6. How often do you usually watch television program?



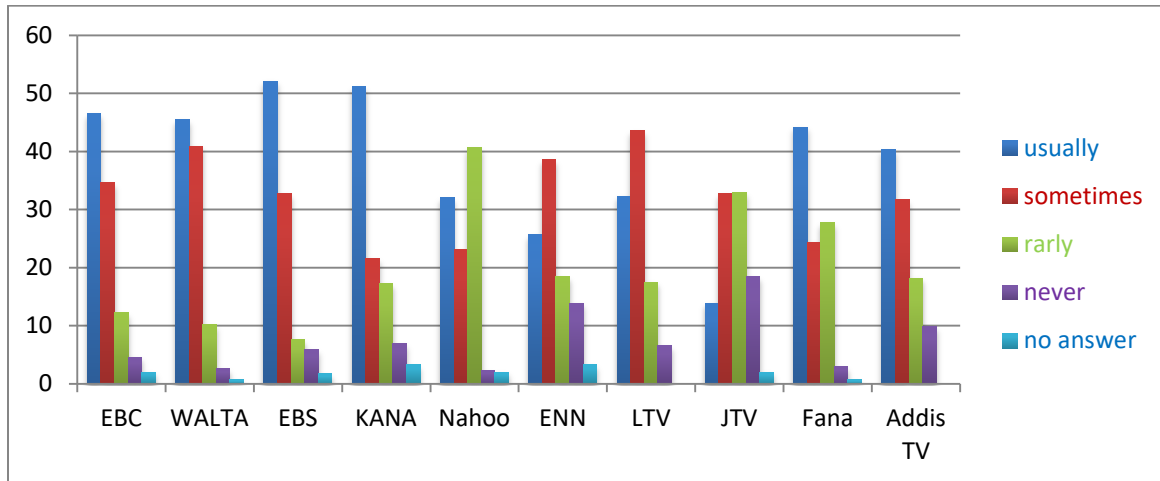
Out of 173 of respondents, who reported as they have experiences of watching Television program every day or almost every day, male respondents were large in number. From those who reported that they have less than once a month female respondents were grater in number than male.

Table3. Experiences of watching television in sex

Sex	every day or almost every day		at least once a week		at least once a month		less than once a month		No Answer		Total
	Frequency	percent	frequency	percent	Frequency	percent	frequency	percent	frequency	Percent	
Male	102	63.4	55	34.2	0	0.0	3	1.9	1	0.6	161
Female	71	54.2	34	26.0	8	6.1	13	9.9	5	3.8	131
No Answer	10	90.9	0	0.0	0	0.0	0	0.0	1	9.1	11
Total	183	60.4	89	29.4	8	2.6	16	5.3	7	2.3	303

More than half of respondents reported that they have experiences of watching EBS and KANA Television station among others. About 52.1 percent respondents reported that they have watch EBS Television station usually, while 51.2 percent of respondent watch usually KANA Television station. EBS Television station comes at 3rd place by 46.5 percent of respondents report. On the other hand 45.5 percent of respondents reported as they watch WALTA Television usually. Based on the respondents report EBS Television is 1st favorite Television station among others. For further information see the chart

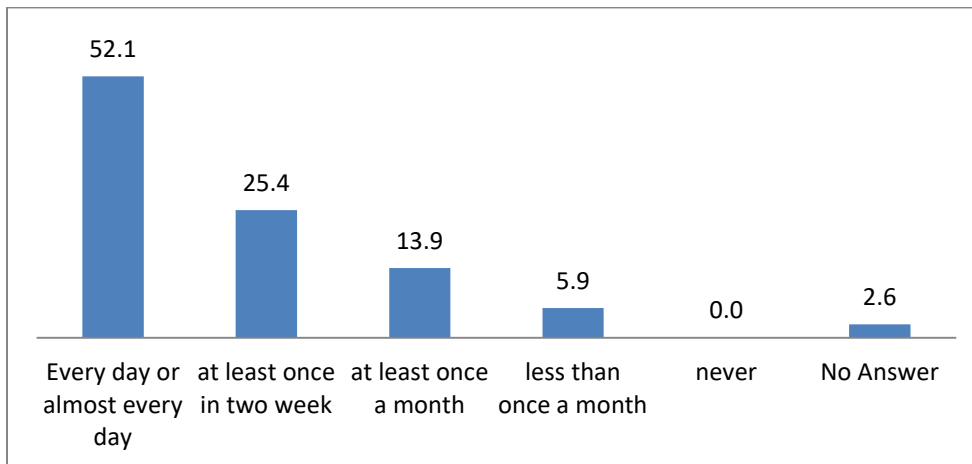
Chart7. Which station do you watch frequently?



Among 303 respondents, over half of respondents (52.1) percent have been watching Walta television programs every day or almost every day. The other 29.4 percent have been watching Walta television programs at least once a week.

Even though it was not the purpose of the study, knowing the experiences of the respondents television watching have given importance to the study validity.

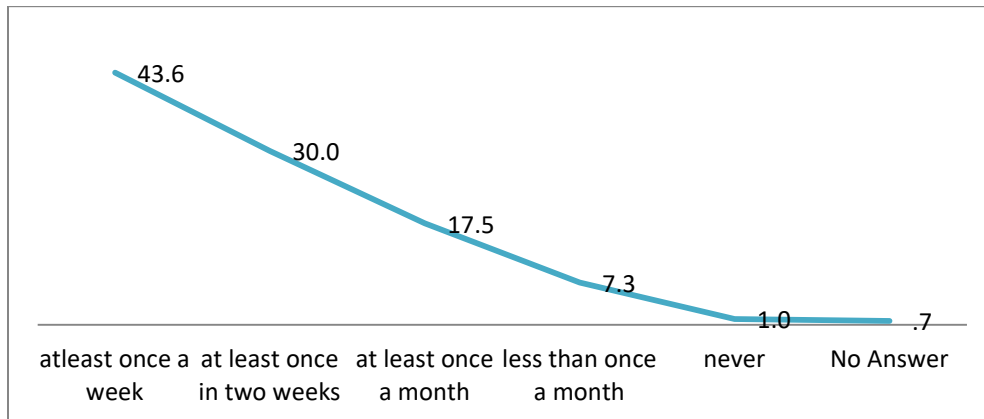
Chart8. How often do you usually watch Walta television program?



As the chart below demonstrates, most of the respondents watch “Hagere program” documentary films. From the response to the questioner it was found that 132 (43.6) percent of the respondents watch “Hagere program” at least once a week, 90 (31) percent of the respondents watch at least once in two weeks and 53 (17.5) percent of the respondents watch at least once a month. Only 22

respondents (7.3) percent watch the program less than a month. This implies that most of the respondents might know Hagere program’s documentary film. Mean that they would have responded the questioner based on information.

Chart9. How often do you watch Hagere program?



From those who reported as they have experiences of watching “Hagere Program” at least once in a week those who are the age above 55 and 36-45 were greater in number respectively. About 10 respondents who are the age 26-35 were reported as they have experiences of less than a month. For further information see the table.

Table4. Frequency respondents watching the program in their age group

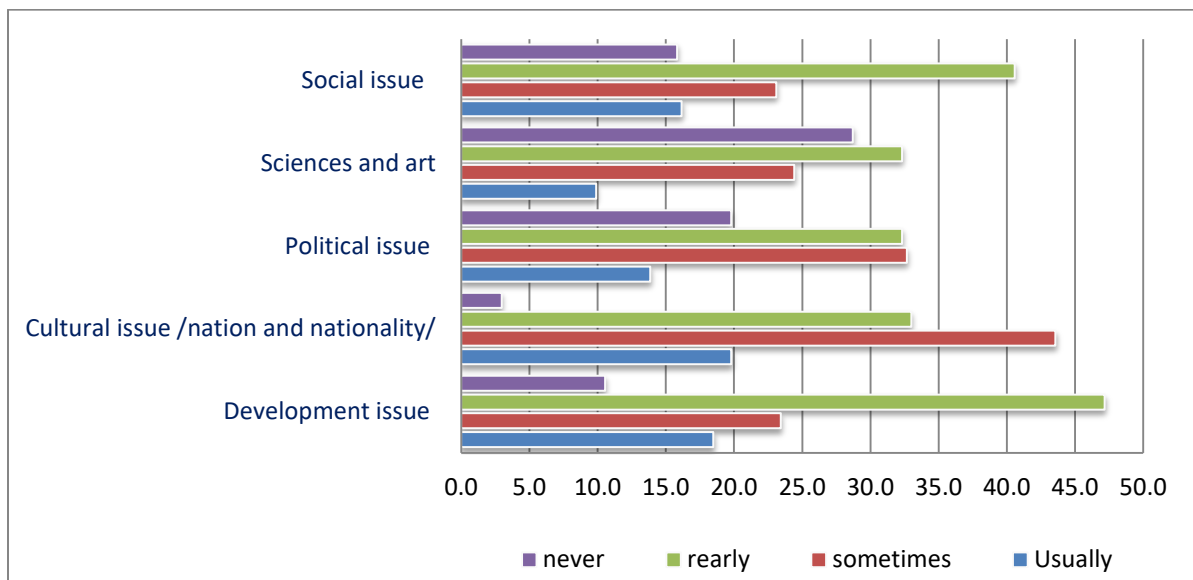
Age	No Answer		At least once a week		At least once in two week		at least once a month		Less than once a month		Never		Total
	frequency	percent	frequency	percent	frequency	percent	frequency	percent	frequency	percent	frequency	Percent	
18-25	0	0.0	33	47.1	24	34.3	9	12.9	4	5.7	0	0.0	70
26-35	1	1.0	44	45.8	17	17.7	21	21.9	10	10.4	3	3.1	96
36-45	0	0.0	39	54.9	20	28.2	5	7.0	7	9.9	0	0.0	71
46-55	1	4.0	5	20.0	8	32.0	11	44.0	0	0.0	0	0.0	25
above 55	0	0.0	9	64.3	2	14.3	2	14.3	1	7.1	0	0.0	14
nc	0	0.0	2	7.4	20	74.1	5	18.5	0	0.0	0	0.0	27
Total	2	0.7	132	43.6	91	30.0	53	17.5	22	7.3	3	1.0	303

4.5. Issue Preference by the audiences

The documentary films which have been broadcast on Walta Television consist of different issues of the country. It broadcasts social, political, developmental, and cultural, sometimes art and science. When people were asked the type of issues which broadcast on the program they have viewed, on average, 37.1 Of the respondents watch the above issues of documentary films rarely. On average, 29.4 percent of the respondents watch these issues sometimes, on average 15.6 watches usually. In different way the other average 15.6 percent of the respondents never watch the issues of the program.

The respondents answer to the questioner was found cultural and developmental issues of the program preference respectively. Most of the respondents 132 (43.6) watch cultural issues of the program sometimes, whereas 60(19.8) percent of the respondents watches it usually. Only 9 respondents were answer that they are not watch the cultural program. For further information see the chart.

Chart10. Types of documentary according audience preference rate in percent



4.6. Favorite Issues of the audience (types of documentary film)

In this study, the audiences were asked to rate types of documentary as per their satisfaction level. Among the specific issues of documentary film broadcast on Walta Television the most liked/favorite mentioned is cultural (nation and nationalities) issues. About 83.2 percent of the

respondents rate the cultural documentaries of Walta Television as excellent and very good. Of these 20.7 percent of the respondents rates as excellent. The most preference, cultural issues of documentary of the station is broadcast on “Hagere program”. The second most liked issues of the program by the audiences were developmental issues of the documentary film. Other 45.2 percent of the respondents rate the social issues of the documentary film which is broadcast on the station as very good. 11.4 percent also rate it as excellent. For further information see the following table.

Table5. Rating types of documentary according to the issue it raised

	Excellent	very good	Good	Satisfactory	Poor	no answer
Development issue	7.1	47.3	42.4	7.1	3.2	0.0
Cultural issue /nation and nationality/	20.7	62.5	33.1	2.8	1.6	0.0
Political issue	13.9	32.7	49.2	12.4	5.6	0.0
Sciences and art	5.9	23.8	46.9	20.6	7.0	1.7
Social issue	11.4	45.2	43.8	8.1	2.9	0.0

4.7. Essential elements of documentary film

Aufderheide (2007), suggests that documentary work may require lights, and directors may ask their subjects for retakes; documentary usually requires sophisticated editing; documentaries add sound effects and sound tracks. A shared convention of most documentary is the narrative structure. They are stories they have beginnings, middles, and ends; they invest viewers in their character.

Table6. The program’s evaluation based on its elements on the content

	excellent		very good		good		satisfactory		poor		No Answer	
	No.	Percent	No.	Percent	No.	Percent	No.	Percent	No.	Percent	No.	Percent
Level of language use	34	11.2	82	27.1	114	37.6	47	15.5	23	7.6	3	1.0
Presenter’s explanation	20	6.6	84	27.7	117	38.6	60	19.8	18	5.9	4	1.3
Topic idea	15	5.0	108	35.6	96	31.7	71	23.4	12	4.0	1	0.3
Narration	26	8.6	94	31.0	114	37.6	41	13.5	23	7.6	5	1.7
interviews sound	16	5.3	62	20.5	127	41.9	71	23.4	26	8.6	1	0.3
Pictures sound quality	37	12.2	66	21.8	101	33.3	76	25.1	21	6.9	2	0.7
Average		8.1		27.3		36.8		20.1		6.8		0.9

Large numbers of respondents believe that the language use of documentary films of Hager program as good. Over 37.6 percent agreed on it, while 27.1 rates it as very good. Only 7.6 percent rate its level of language use as poor.

Over one third of respondents (35.7) percent rates the topic ideas’ of the program as very good. The other 31.7 percent of respondents rate it as good.

The researcher also tried to know about the opinions of the audiences towards narration of the program. About (37.6) percent of the respondent believes that the narration of the program’s documentary films are good, while (31.0) percents says that it is very good.

According to most of the respondents, the sound, picture quality and interviews use of the program are good. About (41.9), (33.3) percent of respondents of the research believes that the interviews, picture and sound qualities of the documentary films are good. For further information see the above table.

As the program coordinator told that, most of the topic ideas or title of the documentary films of Hager program has been selected by based on the costumers’ interest and order. It was also said that the corporate by itself selects some of the film ideas following the current issues of the

season. “For example, the corporate selects culture of ‘Meskel’ festivity following the day which is celebrates.” The journalists of FGD participants also were agreed that most of the film ideas are based on the costumers’ strict order. Tsadik (2003) suggested that, if there is no clear agreement on the objectives, goals and purpose of a production it will be impossible to evaluate its success.”

As the group discussion, “It has direct influences on the content and realities of our documentary film production because of most of the films ideas have been selected without enough research and well plan. The journalists have not engaged during the film ideas selected. Sometimes, it is obvious that the market have given more attention without considering the ideas are right to do.”

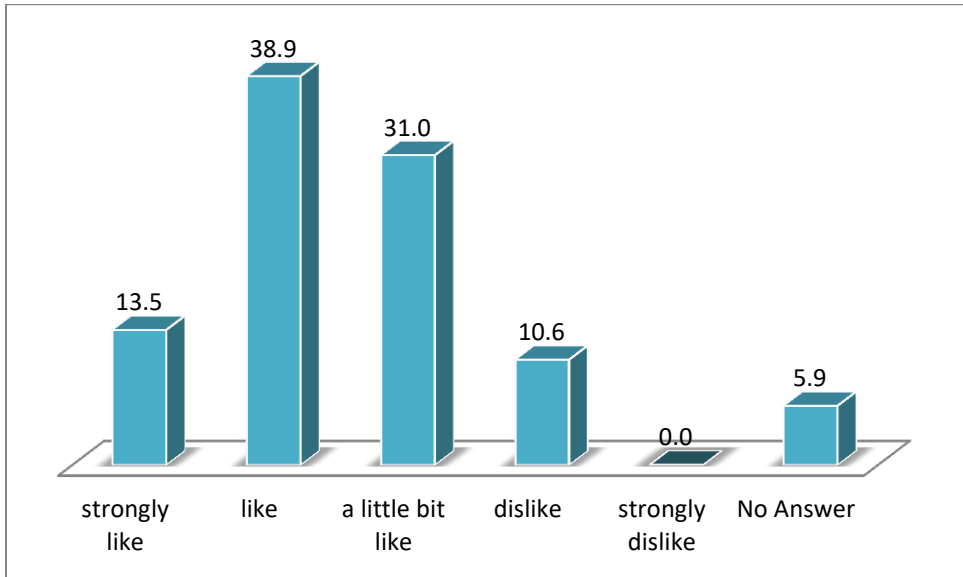
According to one of the participant, who encountered challenges during field work, “it was June, 2016, in Somale regional sate of Ethiopia, at a village of Afder to capture the animal life/Giraffes/ of the village based on the regional agreement and order: but the season was not right to capture the real life, because the animals were migrated to Kenya border, because of the season.”

As the group discussant, the program is challenged by the selection of topic ideas, which have been selected without the involvement of journalists’ suggestion. It was suggested that, the corporate have to do further research on the ideas/title which have given by the customer before starting the production.

4.8. Audiences’ Satisfaction on the program

According to chart 11 indicates the majority of respondents like a documentary film which is broadcast on the program, Walta Television. More than half of respondents (52.4) percent have given positive response to the program. Of these 13.5 percent of respondents strongly like the documentary films which is broadcast on the program. On the other hand 91 respondents which are 31.0 percent responded as they like a little bit. Only 32 respondents or 10.6 percent of the respondent rates the films as they dislike. In general most of the respondents like the films, but the respondents who have said a little bit like and dislike could not be seen as easy.

Chart11. How much do you like the program?



As the following tables demonstrate, the respondents who are in the age 26-35 are greater in number from those who gives less attention for the program. When the respondent’s age group increases its attention/like increases. See the table for further information.

Table7. Respondents’ perceptions on the program and by their age group

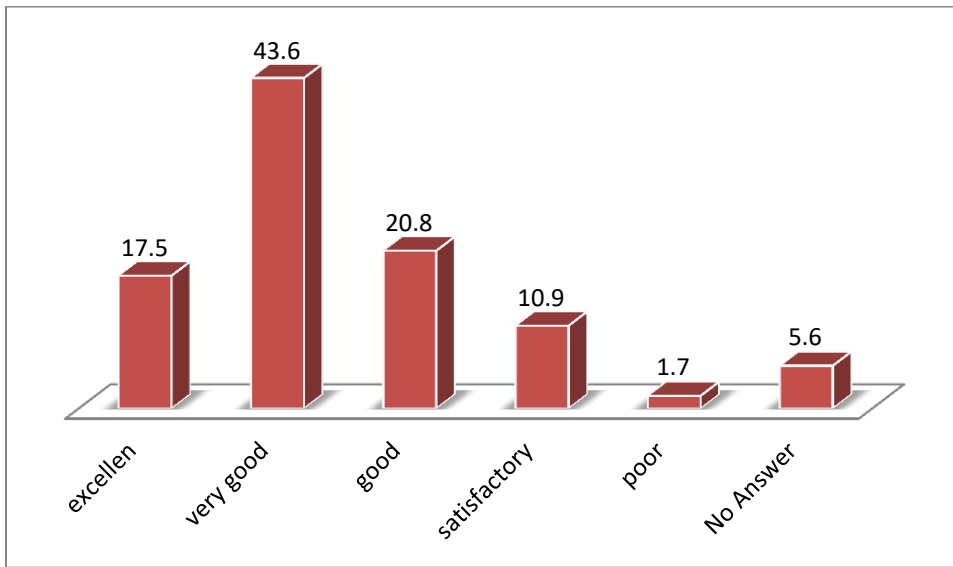
Age	No Answer		Strongly like		like		A little bit like		Strongly dislike		Total
	frequency	percent	frequency	percent	frequency	percent	frequency	percent	Frequency	Percent	
18-25	3	4.3	5	7.1	32	45.7	18	25.7	12	17.1	70
26-35	9	9.4	6	6.3	34	35.4	43	44.8	4	4.2	96
36-45	4	5.6	15	21.1	25	35.2	17	23.9	10	14.1	71
46-55	0	0.0	7	28.0	13	52.0	5	20.0	0	0.0	25
above 55	0	0.0	4	28.6	3	21.4	5	35.7	2	14.3	14
Nc	2	7.4	4	14.8	11	40.7	6	22.2	4	14.8	27
Total	18	5.9	41	13.5	118	38.9	94	31.0	32	10.6	303

And the majority of the respondents rate the documentary films which are broadcast on Hagera program as very good. Over 130 respondents or 43.6 percent have this stand. Next to this, 20.8 percent of the respondents rate it as good. Those who rate the films as excellent comes third place. 17.5 percent of the respondents rate it as excellent. Only 1.7 percent of the respondents

rate the program's production poor. Thus, the films which have been broadcast on Hagere program are good by audiences' attitude.

From who reported that they have experiences of watching the program at least once a week a relatively a larger number of rates the program as good. On the other hand, from those who said the programs are poor who are reported as they watch less a month is relatively greater in percent.

Chart12. Rating the program



The study asked the audiences of the participant to rate the programs' documentary films based on its balance, accuracy, realistic, truth, and how much they are educational?

On average, over one third of respondents (39.4) rate the documentary films which are broadcast on Hagere program as good. The other 35.3 percent of respondents rates it as satisfactory based on the given measurements. On average 13.1 percent of respondents rate the documentary films of Hager program as poor based on the given standards. Only 8.8 respondents say that the documentary films of Hagere program are very good.

In particular, over half of respondents 52.8 say the balance of the film are good enough. But 31.7 percent of the respondents rate that as satisfactory level. The accuracy level of the films is satisfactory based on the large number of respondents report. 37.6 percent of respondents rate the realty of the film at satisfactory level. The other 17.8 percent believe its realty is poor. Over 18

percent of respondent believe that the films which broadcast on Hager program a very good educational. For further information see the table below.

Table8. Values of the program

	very good	good	satisfactory	Poor	no answer
Balance	5.6	52.8	31.7	7.9	2.0
Accuracy	5.0	36.0	40.9	14.9	3.3
Realistic	6.3	35.3	37.6	17.8	3.0
Educational	18.2	35.3	31.4	10.2	5.0
Average	8.8	39.4	35.3	13.1	3.4

4.9. Media management role to the production of documentary

In case of Hager program the researcher found the role of media management at Walta media and communication supportive to the documentary film production relatively to other programs. The group members were said that the management gives especial focus to documentary film production relatively to other programs of the corporate. The coordinator was also agreed by the idea of the journalists. The coordinator of the program also said “Surprisingly, the managements always strive to available senior camera man, senior journalist and other relevant resources relatively the other programs of the corporate.” To produce a good documentary on time and within budget, managers must establish systems to coordinate people and technological tools. But the journalists were said that the managements’ weakness encountered when they select the topic ideas and set the time of the production.

4.10. System developed to increase the quality of the documentary

Audfderheid (2007), suggests that the producer should develop a range of conventions to communicate authority, accessibility, balance, accuracy, and significance. In case of the program the producers have structured system aimed as to increase qualities of the documentary films. It was seen as the strength of the program based on the research findings.

As the coordinator, first the assigned journalist get finalized the full documentary almost 90 percent ready to broadcast. Then the department journalists get evaluates the production and give comments to the producer, journalist. The journalist should try to include the given comments. After that the media management including selected journalists would make add their comments.

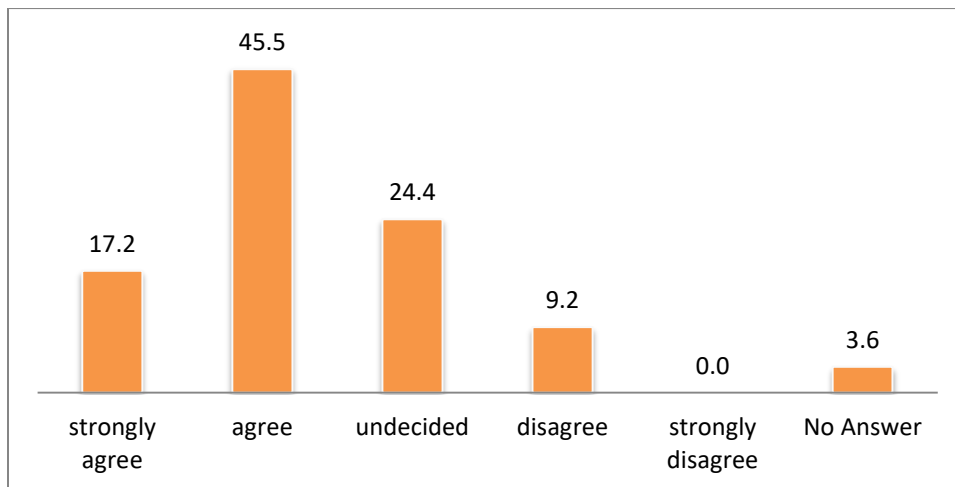
Then the producer /journalists included the comments. It will be ready to broadcast after the customer evaluated it. The system is seen as strengths of the program.

4.11. To what extent the films are based on truth

“Many documentarians have struggle truthfully about – and to – power. They have often seen themselves as public actors, speaking not only to audiences but to other members of public that needs to know in order to act”, Aufderheide (2007). In this study, the researcher has tried to know the audiences’ attitude about the programs’ truthfulness. It is obvious that the documentary film shows the truth of the world event.

Out of the respondents, most of (62.7) agree that the films which are broadcast on Hagere program, Walta television have been produced based on truth. Of these 17.2 percent agrees about it, strongly. But about nearly one fourth of the respondents were not sure about it. The other 9.2 percent of the respondent agree that the films are not produced based on truth.

Chart13. Truth value of documentary the case of the program



In ratio, large numbers of respondent who have second degree disagree about the truth values of the program. On the other hand those who reported as they have first degree reported as they couldn't decide about it. From those who have diploma educational background greater in ratio by disagree about it.

Table8. Respondents believes about the truth of the program by educational level

Education a Level	Strongly agree		agree		undecided		disagree		Strongly disagree		Total
	frequency	percent	frequency	Percent	frequency	percent	frequency	percent	Frequency	percent	
A second degree and above	4	5.9	14	20.6	19	27.9	24	35.3	7	10.3	68
first degree	7	9.0	10	12.8	38	48.7	21	26.9	2	2.6	78
diploma	0	0.0	13	22.4	19	32.8	13	22.4	13	22.4	58
secondary school	0	0.0	11	16.7	44	66.7	10	15.2	1	1.5	66
elementary and below	0	0.0	4	22.2	14	77.8	0	0.0	0	0.0	18
No Answer	0	0.0	0	0.0	4	26.7	6	40.0	5	33.3	15
Total	11	3.6	52	17.2	138	45.5	74	24.4	28	9.2	303

4.12. Presenting real life /real world

“Documentary is an important reality shaping communication, because of its claims to truth. Documentaries are always grounded in real life, and make a claim to tell us something worth knowing about it, Aufderheide (2007).

Over half of the respondents or 53.1 percent of the respondent agree that the documentary film which is broadcasts on Hagere program presents real life of the events. Especially, 10.9 percent of the respondents reported as strongly agree about it. In contrast, 10.6 percent of the respondents reported as the films are not present real life of the event. Only 2.0 percent were reported as they strongly disagree about it. But 20.5 percent of the respondents were not sure, weather the films broadcast on Hagere program, are based on real life or not.

Most of respondents who have higher education level believe that the program’s films are based on realities. From those who undecided about it those who reported as they have diploma level educational background are grater in ratio.

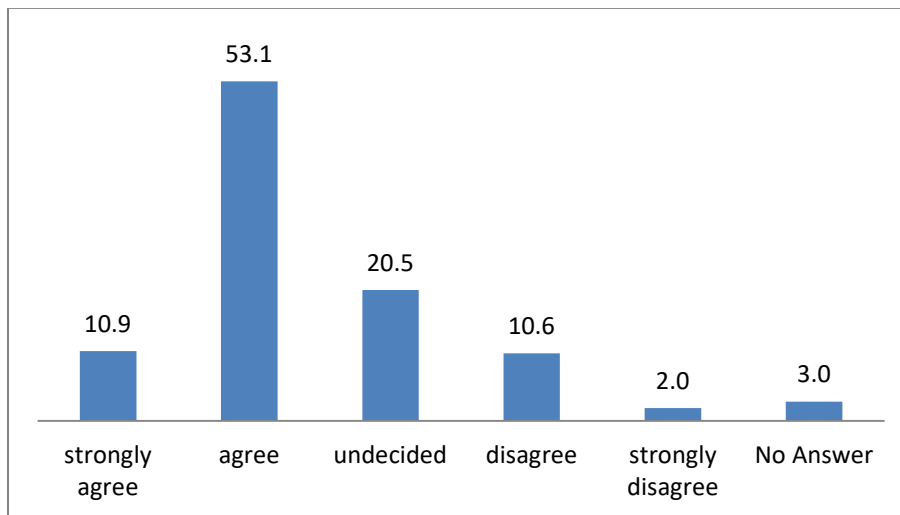
Table9. Respondents believe about the realities of the film by educational level

Educational Level	No Answer		Strongly agree		agree		undecided		disagree		Strongly disagree	
	frequency	percent	frequency	percent	frequency	percent	frequency	percent	frequency	Percent	frequency	Percent
A second degree and above	4	5.9	3	4.4	47	69.1	9	13.2	5	7.4	0	0.0
first degree	5	6.4	3	3.8	49	62.8	8	10.3	11	14.1	2	2.6
diploma	0	0.0	8	13.8	16	27.6	28	48.3	6	10.3	0	0.0
secondary school	0	0.0	13	19.7	36	54.5	9	13.6	4	6.1	4	6.1
elementary and below	0	0.0	4	22.2	12	66.7	2	11.1	0	0.0	0	0.0
No Answer	0	0.0	2	13.3	1	6.7	6	40.0	6	40.0	0	0.0
Total	9	3.0	33	10.9	161	53.1	62	20.5	32	10.6	6	2.0

As earlier noted, most of the documentary film being broadcasts on Hagere program produced based on the costumers’ interests. Although, the journalists of the program tried to cover the truth and what is reality on the ground, the costumer sometimes intervened not to capture the realities.

As one of the participant, example when you capture the culture show documentary film the customer need give focus only good side of the story; even if there is a bad culture have been included within that culture. It was also said that the right person to the film may not get interviewed because of the costumers’ intervene. “Sometimes they asks you to interview the president rather tourism and culture bureau for culture show film.”

Chart14. Respondents' perception about Realities of the documentary film



4.13. To what extent the journalists do their work based on planning

As Tsadik (2003), the producer clearly describes the proposed program. It should contain the basic program idea, the justification for its worthiness and audience appeal, the location to be covered, and other relevant information. Generally developing treatment plan will help to better organize the program, to be more specific about the production's goals and objectives and to communicate the concept to other production team members more effectively.

As earlier demonstrates, the journalists who works in the program sometimes engaged to produce the documentary, although it may not well researched the title or well organized idea. As the group members, most of the time journalists began to capture the films without shouting script.

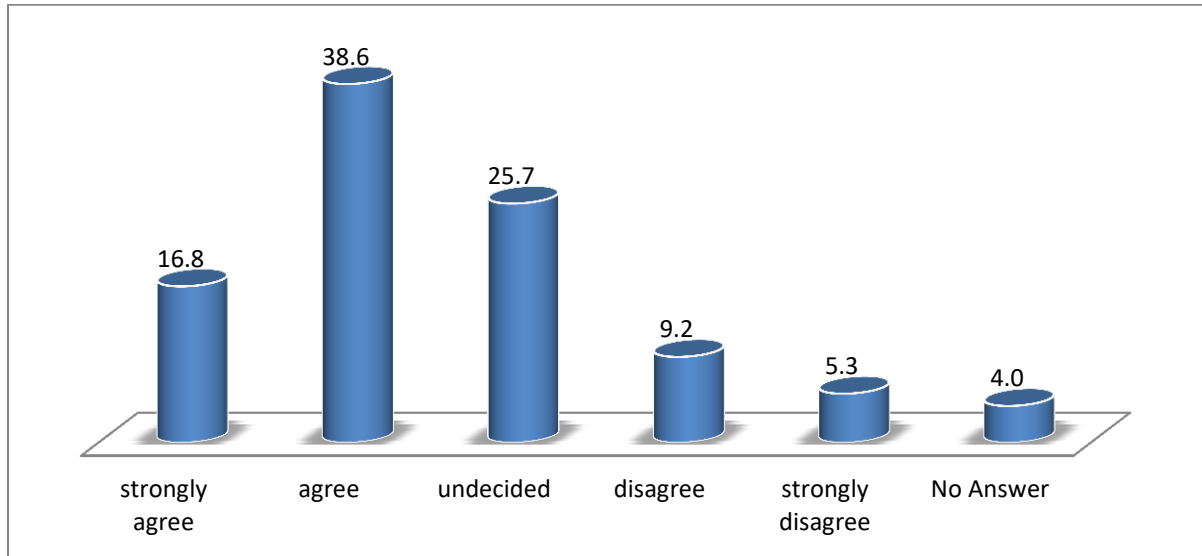
“Even if, shooting script were the culture of the program five years ago, today in the production the journalists try to do their work without preparing shooting scripts.” It was also said that the crew of the production starts the field work without discussion about the idea of the film.

As one participant from the group, “for instant, the camera person may have gone to field just like to bring some goods. It is not right way. It has highly impacts on the production. Sometimes the journalist, who has a responsibility as guide, also has not enough idea about it. So they began their work without discussion.

A good documentary film producer must plan and put the aim of the production. Based on this, the researcher tried to know about the audiences' attitude towards the program. Over half of the

respondents of the research or 53.4 percent of the respondents believe that the documentaries which have been broadcast on the program done by based on planning and research. Of these about 16.8 percent of the respondents strongly agree about it. But one fourth of the respondents reported that they can't decide about it.

Chart15. Planning and the program



4.14. Weakness of the program raised

“It is essential for TV programs to know their audiences as carefully and deeply as possible in order to produce and broadcast successfully TV programs for them. It is customary to use surveys to explore not only audience’s needs, interests and favorite programs, but also their opinion and attitudes towards the program.” (<http://www//nova.edu>)

A typical survey helps producers to collect information from people through a “questionnaire” consisting of questions or items related to the topic of interest. However, this way is useful as long as they restrict their knowledge of people to the percent of viewers, the title of audience’s favorite programs and things like that, or as long as they want to measure people’s attitudes by requesting them to rate a scale.

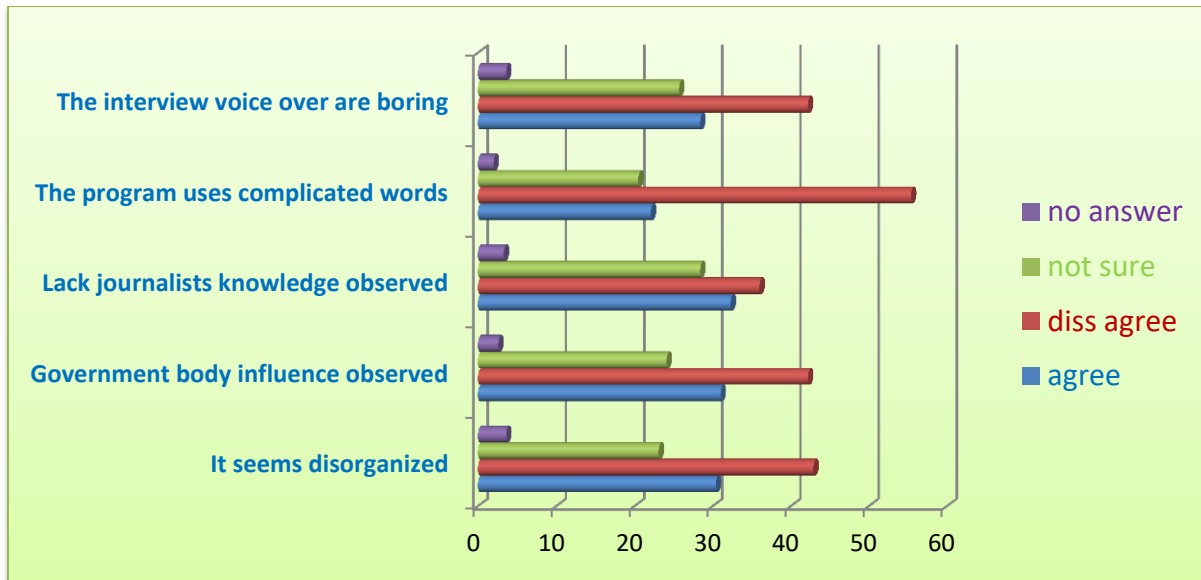
The following listed questions were organized from audiences have made about the program on telephone call selected by the researcher from the document. Here the researcher has tried to know the audiences opinions and attitude towards the program.

As seen in the following table, on average large proportion of respondents was not agreed with those who made a telephone call towards the program. In contrast, 28.8 percent of respondents agreed with the audiences’ negatively raised opinions on the program, while on average 24.4 percent of respondents reported that they were not sure about it.

The number of respondents who agreed on the statements of “Lack journalist’s knowledge observed, government body influence observed and it seems disorganized” in particular were above the average. Out of the respondents 32.3 percent agreed that lack of knowledge observed on the program, while 31 percent agreed on government influences observed and 30.4 percent of respondents agreed that they are disorganized.

About 55.4 percent respondents reported that are not agree the program uses complicated words.

Chart16. Weakness of the program according audiences’ opinion



4.15. Challenges facing in the production of documentary in case of the program

During the group discussion, the journalists raised in their line of production duty and verified their arguments to the questions/guide line presented to the group.

As the group members raised, the documentary films which broadcasted on the program being broadcasted passing through money challenges. The researcher tried to put internal and external challenges raised by the groups.

4.13.1. Internal challenges

4.13.1.1. Time constraints for the production of documentary

In case of the program, one of the major challenges raised by FGD members of the journalists was lack of enough time given to the production. As the journalists, time constraints are a very challenge on the production of documentary. “Although it is known it consumes much time for the production of a given documentary, you would enforce to do it in a very short time. It makes

the journalists to the production without enough research and plan. It has money impacts on the contents of our documentary. It is a very challenge the journalists has faced in the program.” As the program directors, it was agreed that lack of enough time is atypical challenge for the program. It was also said that the challenges come from both the customer and the producer.

“When you do the production in short time, you would miss the timeliness, truthfulness, and realities. We have experienced it in our documentaries. It has to keep giving enough time for the production of the documentary on the program.” The coordinator said.

4.13.1.2. Lack of research before recording, capturing

Tsadik (2003) suggests that, documentary production a persuasive art, aimed at persuading the audience to watch, persuading them to do something in a particular way. Persuading to buy something wither it is an idea or a product. Therefore research plays a vital role in coming up with programs that are interesting to watch. Through research the producer develop his program idea with a subject that appeals not only for the target audience, but also for the viewer at large.

To carry out its mission and produce standard documentary film, the programs are not operating using well plan and research as the group members said. It is also said that the field work (capturing and recording time) sometimes may not considering the right season. “For example you may wait harvesting season to record farmers’ success story telling documentary.” The program coordinator accepted that currently 90 percent of the program’s documentary films are not produced based on research. She adds it was not true before five years.

4.13.1.3. Lack of resource and technology

As Stubbs (2002), one of the producer’s most difficult and important job knows where to spend and where not to spend so the final product can possibly be accomplished given the limitation of the working budget. In the group discussion lack of resource (vehicle, camera, editing materials) was raised as challenges of the program.

“To solve budget, camera and vehicle limitation sometimes a journalist take responsibilities to work on two and more documentary production within one trip. You also expected to wait the editing materials; even the professionals. All those things affect the production of the program.”

4.13.2. External challenges

As earlier noted, most of the documentary films being broadcasts on the program produced based on the costumers' interests. Although, the journalists of the program tried to cover the truth and what is reality on the ground, the costumer sometimes intervened not to capture the realities.

As one of the participant, example when you capture the culture show documentary film the customer need give focus only good side of the story; even if there is a bad culture have been included within that culture. It was also said that the right person to the film may not get interviewed because of the costumers' intervene. "Sometimes they asks you to interview the president instead tourism and culture bureau for culture show film."

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

This chapter deals with a brief summary of the study and recommendation. The researcher has tried to summarize what the research has been all about; how it was undertaken and the major findings it come up with. Using mixed research methodology this study attempts the overall content analysis of Hagere Program.

5.1 Summary

The predominant purpose of this study was to examine and analyze the documentary film of “Hagere Program” for better understanding making and providing documentary films. The study was conducted on Walta Television Hagere Program’s documentary film using both quantitative and qualitative methods. Questionnaire, Focus group discussion and In-depth interview were employed as instrument for data collection.

A basic understanding of documentary film making and broadcasting is especially important for journalist or producers who/it engaged in the field of documentary film production. This why the producer, journalists have to provide documentaries which are based on real world, truth, accurate, balance and educational...to the audiences purpose for serving the public. Knowing the strength, weakness and challenges of Television program will help the producers, journalists to present accurate production and serve the people. It was conducted to provide better understanding making and providing by facilitating better way for the journalists, producers.

The questionnaires were distributed randomly in five sub cities of Addis Ababa in order to find out audiences perception of the program’s documentary film. The respondents were asked to put their overall opinion, attitude towards the program freely. Nine senior journalists in two groups were participated. Two coordinators (director of the program and head of the program) were key informant in the study.

The quantitative data collected through questionnaire were coded and analyzed using the Statistical Package for Social sciences (SPSS) version 16 software. Analysis and interpretation of the data were also presented using SPSS tools mainly the frequency distribution, percentage and cross tabulation as these were believed to serve statistical purpose of the study. The qualitative data analyzed thematically and interpreted with the findings of the quantitative results.

Regarding documentary films, what audiences' need, what documentary film should fulfill, and opportunities and challenges of film making and presenting are discussed in chapter four. The researcher put the conclusions based on the findings as follow.

5.2 Conclusion

Using the analysis and interpretation so far made the program's overall documentary films the following conclusion are drawn. The findings of the research have indicated that the perception of audiences on Hagera Program's documentary film are generally, seen as optimistic. In most variables the audiences have measured the program in satisfactory and good level. The result shows, the program have large audiences, even if the satisfaction levels of the audiences are still satisfactory.

The finding of the research also shows that the program has great opportunities to gather more audience, accordingly a large numbers of respondents used for this study report, as they like. Regarding the narration, language use level, interviews, picture and sound quality and its idea being developed, the respondents measured the program in satisfactory level. It shows that, however, most of the respondents reported as they like the program, as this research found from their given to questionnaire the audiences have complain on the contents of the films.

The report of the respondent used for this study also made the researcher to conclude that the documentary films of the program might have little values of balance, accuracy, and educational aspects. On the other hand it should taken as a good finding that majority of the respondents believed the program's documentary are based on real and truth. But, still there are audiences who believed that the films are not produced based on truth and real world. This shows that the program should give more attention about the films reality and truthfulness.

In the program there is structured system aimed as to increase qualities of the film. Every documentary film in the program must evaluated by journalists (Quality team members) before being broadcast. It has been found as the strength of the program.

The findings of the research have also indicated that the production of the program's documentary films passed through money internal and external challenges. Limitation of time for the production, lack felid research before capturing, limited resource and technology and shortage of training has been found as major internal challenges of the program. It has been

taken as direct influences on the films of “Hagere program” overall. Working with planning, preparing field research, and shooting scripts before production have been neglected on the program.

It is found external challenges to producers especially, to the journalist, the customers’ intervention during production. It is also found as a very challenge to the producers, journalist that most of the ideas of the film introduced by the customer without clear order/planning.

5.3 Recommendations

To produce and present proportional and accurate documentary film, the following recommendation based on the research findings are made.

Documentary films focused on culture, tourism of a nation can play an important role in the cultural development and promoting the culture of people, if it well organized and presented.

- The corporate should give attention to solve the challenges and weakness of the program which have been described on the previous chapter. It should develop the structure to follow and strengthen the program strategically. The program needs to have its own standards of making and presenting documentary films.
- To provide standard documentary films and have more audience, the program basically depends on planning. The corporate should agree with the customer based on clear topic ideas and aim of the program. And involving the journalists of the program during agreement takes place will help for further understanding about the topic. It makes the producer, journalists to have clear understanding what will be cover in the production.
- The journalists of the program should have treatment plan, shooting script. It could be useful to guide the production with the same understanding of the journalists and other concerned body. So based on this discussion with the crew should be held to have the same understanding before production. To assure this, training should be given to journalists of the program.
- As it mentioned in the previous chapter, the program has large audiences based on quantitative data. So, the researcher would recommend that the corporate should take it as best opportunities for future program and must consider quality of the program keeps its

audiences number. To produce and provide a good documentary the corporate management should have supportive role to the program.

- The corporate also should consider giving enough time for the production of the program. It also should focus for budget and other facilitative problem should be solving as much as possible. The journalists of the program must always strive to assure their documentary films of “Hagere program” are balance, accurate, educational. They also not get negotiate for the programs’ documentary films reality and truthfulness.

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Appendices

Questionnaire for the audiences

Dear respondents,

I am conducting research on analysis of documentary film on a case of Hagere program broadcast on Walta television, to fulfill the requirements of a Master of Arts (M.A) degree in journalism and communications. Your genuine response will be decisive for the comprehensiveness of my study. Therefore, you are kindly requested to respond the questionnaire honestly. No need of writing your name. I would like to thank you in advance for your cooperation.

Part one – Background information

1/ sex.....	2/ woreda.....	3/ sub city	4/ age.....
5/ Maternal status			
a/ married	b/ unmarried	c/ divorce	d/ widow
6/ Educational level			
a/ second degree and above	b/ first degree	c/ diploma	
d/ secondary school	e/ elementary and below		
7/ Do you have TV Set?			
a/ yes b/ no			
8/ Do you have TV working using Satellite Dish?			
a/ yes b/ no			

Part two – Questions

Please make tick or circle your appropriate answer in the following questions.

1. How often do you usually watch television program?
 A/ every day or almost everyday
 B/ at least once a week
 C/ at least once a month
 D/ less than once a month
 E/ never
2. How often do you watch the following TV station? Give your answer to all questions.

TV Stations	Usually	Sometimes	Rarely	never
EBC				
WALTA				

EBS				
KANA				
Nahoo				
ENN				
LTV				
JTV				
Fana				

3. How often do you usually watch Walta television program?

A/ every day or almost everyday

B/ at least once a week

C/ at least once a month

D/less than once a month

E/ never

4. How often do you usually watch Walta television “Hagere program”?

A/ at least once a week

B/ at least once in two weeks

C/ at least once a month

D/ less than once a month

E/ never

5. How often do you watch each of the following types of documentary film broadcast onHagere program?

R.no	Types of documentary	Usually	Sometimes	never
4.1	Development issue			
4.2	Cultural issue /nation and nationality/			
4.3	Political issue			
4.4	Sciences and art			
4.5	Social issue			

6. How influential is each of the following types of documentary film broadcast on Hagere program?

R.no	Types of documentary	Extremely influential	Very influential	Somewhat influential	Little influential	Not sure
5.1	Development issue					
5.2	Cultural issue /nation and nationality/					
5.3	Political issue					
5.4	Sciences and art					
5.5	Social issue					

7. How do you find the following aspects of Hagere program documentary films?

R.no		Excellent	Very good	Good	Satisfactory	Poor
6.1	Level of language use					
6.2	Presenter's explanation					
6.3	Topic idea					
6.4	Narration/ commentary/					
6.5	interviews sound					
6.6	Pictures sound quality					

8. How much do you like the documentary film broadcast by on Hagere program?

A/ strongly like B/ like C/ a little bit like D/dislike E/strongly dislike

9. How do you evaluate the documentary film broadcast on Hagere program?

A/ excellent B/ very good C/good D/satisfactory E/poor

10. Do you agree that the production of documentary films which is broadcast on Hagere program are based on truth?

A/Strongly agree B/ agree C/undecided D/ disagree E/ strongly disagree

11. Do you agree that the production of documentary films which is broadcast onHagere program are realistic/ naturalistic?

A/Strongly agree B/ agree C/undecided D/disagree E/strongly disagree

12. Do you agree that the documentary film broadcast on Hagere programare well organized / are based on research?

A/Strongly agree B/agree C/undecided D/disagree E/strongly disagree

13. The following list of statements people have made about Hagere program on telephone call? Do you agree on thus statement?

		Agree	disagree	Not sure
12.1	It seems disorganized			
12.2	Government body influence observed			
12.3	Lack journalists knowledge observed			
12.4	The program uses complicated words			
12.5	The interview voice over are boring			

14. How do you evaluate the documentary films broadcast on Hagere program based on the following?

R.no		Very good	Good	Satisfactory	poor
13.1	Balance				
13.2	Accuracy				
13.3	Realistic				
13.5	Educational				

THANKS FOR YOUR COOPORATION!!!

Guidelines for Focus Group Discussions (FGDs) for journalists of the program

Number of group member.....

Responsibility/title.....

1. How do you select your topic idea? Do you think your target audience? Problem observed? An idea that interests you and sharing the audience? Planned and budgeted from the customers?
ርዕሰ ጉዳይ እንዴት ትመርጡ ጥላችሁ
2. What are the major challenge encounters you experience during documentary film production?
በዶክመንታሪ ፊልም ዘግጅት ወቅት የሚገጥሙ ችግሮች ምን ድናቸው
3. What do you do to resist the challenges you encounter?
የሚገጥሙ ችግሮች በራሳችሁ ለመቆጣጠር ምን ጥረት ታደርጋላችሁ
4. Do you have shooting script?
ሹቲን ስክሪፕት አላችሁ ቅድመቀረጻ ጥናት ታደርጋላችሁ
5. Do you have filed research trends/ experience / before recording /production/?
6. What are the strength of the program? What are the weakness?
የሀገሪቱ ፕሮግራም ዶክመንታሪ ፊልሞች ጥንካሬያቸው የሚሆኑትን ይግለጹ ድክመቶችስ ምን ድናቸው
7. Do you think that your language use appropriate for documentary film production? Is it realistic? Why?
የቋንቋ አጠቃቀሞችሁ ተገቢነት ላይ ምን አስተያየት አላችሁ
8. Do you discuss (explain) the objective of the production with the camera crew before recording? What are the advantages?
በዶክመንታሪ ፊልም ዓላማ ጠቅላላ ይዘት ላይ ከፕሮዳክሽን ክፍሉ ጋር የሚደገቡትን ልምድ አላችሁ ምን ጥቅም አለውምስ ያሳጧል
9. What kinds of problem do you face during script writing? Why?
10. How do you explain the role of media management on your documentary film production? What would be the role of media management on the production of documentary film?

የ ሚዲያ ማኔጅሚንቱን ማኔ እንዴት ይገመገማል ምን ማህን አለበት

11. Discuss about influences /pressures /on the content of documentary production on “Hagere program” WaltaTv.

በደክማ ስራ ፊልም ምዝገባ ወቅት ያሉ ተጽዕኖች ምን ድርጅቶች

- Internal influences
- External influences

12. How did you get responses of the audience about your documentary films?

የተመልካቾችን አስተያየት እንዴት ታገኛላችሁ

13. What should be improved in the current reporting and documentary production on “Hagere program” Waltatv?

14. Are the documentary films which is broadcasted by Hagere program real/truth?

በሀገር ፕሮግራም ማኔላለፍ ዘጋቢ ፊልሞች ምን ያህል በእውነት ላይ የተመሰረቱ ናቸው በእውነት ታውዳለሁ ላይ የተመሰረቱ ናቸው

15. How could you evaluate the advantage of the documentary film which is broadcast by Hagere program?

የሀገር ፕሮግራም ደክማ ስራ ፊልሞች ምን ጥቅም እያስገኙ ነው ማለት ለምን ትኩረት አለባቸው

Guide for Individual In-depth Interview with a Coordinator of Walta Television ‘Hagere program’

Name:-----

Responsibility in the programs: _____

Work experience: _____

Part two: Questions on the programs and associated challenges

1. When Walta television started documentary film broadcasting as a program?
የሀገር ፊልም ፎካላይዥን ስራ ስለጀመረው ዓመት? በዋልታ ቴሌቪዥን በራዲዮና ልዩ ስር ለጀመረው ዓመት ዓ.ም. ስንት ነው?
2. Why is documentary film needed?
ዶክመንታሪ ፊልም ለምን ያስፈልጋል?
3. What are the aims of the Hagere programs?
በዋልታ ቴሌቪዥን የሀገር ፊልም ፎካላይዥን ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው?
4. How can enhance journalists’ contributions to documentary film production?
የጋዜጠኞችን የወጠ ጥላቻ ምን ዓይነት ወይም ምን ዓይነት ለብቁነት?
5. To what extent the station due attention to encounter challenges journalists face in the field?
በፊልም ፎካላይዥን ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው ትኩረት ለጋዜጠኞች ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው?
6. What are documentary filmmakers should know about when they join in the career?
የዶክመንታሪ ፊልም ፎካላይዥን ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው?
/በጋዜጠኞች ወይም ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው?
7. What are the main issue/topic of the documentary film? Is it political, social, or just informative piece
የዋልታ ቴሌቪዥን ዶክመንታሪ ፊልም ፎካላይዥን ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው?
8. To what extent the filmmakers in your station, have filed research trends/ experience / before recording /production/?
የዶክመንታሪ ፊልም ፎካላይዥን ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው የካህን ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው?
የቅድመ ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው ስራ ስራ ስለጀመረው ዓመት ዓ.ም. ስንት ነው?
9. What kinds of problem do you encounter on the documentary film, if you don’t conduct field research before recording?

ሀ/ በጣም እስማማለሁ ለ/ እስማማለሁ ሐ/ መወሰን አልችልም መ/ አልስማማም ሠ/ በጣም አልስማማም

12. ቀጥሎ የቀረቡት የሀገራዊ ፕሮግራም ላይ በስልጠናው ላይ የሚገኙት የተሰጡ አስተያየቶችና ናቸው?

እርስዎ በነዚህ አስተያየቶች ላይ ምን ያህል ይስማማሉ?

ተ.ቁ		እስማማለሁ	አልስማማም	ግንዛቤው የለኝም
13.1	የቅንጂት ጉድለት ይስተዋላል			
13.2	የመንግስት አካላት ጫና ያለ ይመስላል			
13.3	የጋዘጠኞች እውቀት ማነስ ይስተዋላል			
13.4	ፕሮግራሙ የተወሰነው ምንም ዓይነት ጥቅም አያሰጥም			
13.5	የቃለ መጠይቅ / ድምጽ አገባቡ አሰልጅነው			

13. በሀገራዊ ፕሮግራም የሚተላለፉ ደክመኝታሪ/

ዘጋቢ ፊልሞችን በሚከተሉት መስፈርቶች እንዴት ይመዘኛቸዋል?

ተ.ቁ		በጣም ጥሩ	ጥሩ	ደህና	ዝቅተኛ
17.1	ሚዛናዊነት				
17.2	ትክክለኛነት				
17.3	ተፈጥሮአዊ				
17.4	እውነታኝነት				
17.5	አስተማሪነት				

መረጃ በመስጠት ስለተባበሩኝ አመሰግናለሁ!!