



Addis Ababa University
College of social science
Center for Africa and Asian studies

The role of African film to promote African culture: The Case of Ethiopian Film

Addis Tesfa

A Thesis Submitted to
Center for Africa and Asian Studies

Presented in Partial Fulfillment of the Requirements for
The Degree of Master of Art in Africa and Asian studies
Specialization on African intellectual History and cultural studies

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This is to certify that the thesis prepared by Addis Tesfa entitled The role of African film to promote African culture the Case of Ethiopian Film and submitted in fulfillment of the requirements for the Master of art Degree in African Study (African intellectual history and cultural study) complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by the Examining Committee:

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ABSTRACT:

African films have presently been made available by content providers to diverse individuals both home and in the diaspora due to the availability of several new media platforms supported by technology. Due to globalization and the exponential rate at which those in the emerging world are embracing western cultures, anxieties have been raised as to the future of African cultural heritage. Ethiopia is one of the few African countries with a lengthy filmmaking history. Ethiopian filmmaking dates back to the 1930s. For a long time, however, its development was stalled. In Ethiopian film production consequently, this study examined the role of African films in promoting African culture in the case of Ethiopian movie. The research applies the qualitative research methodology, The Focus Group Discussion, (FGD) interview with Film professionals and academic expert qualitative data collection method was adopted involving. Findings revealed that to some extent, the Ethiopian films are used to promote Ethiopian culture but they do not fully portray the original Ethiopian culture due to cultural hybridization. Furthermore, findings showed that most films are haphazardly produced abandoning the original Ethiopian contents. However, it was concluded that as much as these films are initially targeted towards promoting and portraying Ethiopian African cultures, they defeat the whole spirit by marrying different cultures. The study therefore recommended that priority should be given to local contents as this will make the Ethiopian culture appear vital and important. Conclusively, the study also recommended that the government should facilitate fund for local films ,should support the film makers by giving theme training and opening film schools ,the filmmakers also must conduct thorough research and read extensively about the their local culture if they must get it right.

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.

Abbreviations and acronyms

BBC British Broadcasting Corporation

CNN Cable news network

EBC Ethiopian Broadcasting Corporation

EBS Ethiopian broadcast services

EFA Ethiopian Film Association

EFPA Ethiopian film Producers Association

EPRDF Ethiopian people revolutionary democratic front

ETV Ethiopian television

FESPACO: The Pan African Film and Television Festival of Ouagadougou (Festival Panafric in du Cinéma et de la Télévision de Ouagadougou or FESPACO)

MCTCID Ministry of Culture and Tourism's Culture Industry Development and Cooperation

SPSS Statistical Package for Social Sciences

UN United Nations

UNICEF United Nations international children emergency fund

VCD: Video Compact Disk

VCR: Video Cassette Recorder

VHS: Video Home Service

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Chapter One

1. Introduction

1.1. Research Background

Globalization has opened the doors to the explosion and exchange of culture locally and internationally and films have been one of such tools to the spread of these cultural values. The cultural heritage of any nation represents the history and legacy of the nation's values and artifacts transmitted from one generation to another for cultural longevity. These values comprise arts, customs, festivals, sacred or worship places, values, clothing, ways of eating, architecture, spiritual and political structures (Hasibuan, K.Isal, N.C., Ahmad, & Selviandro, 2011; Onyima, 2016).

History reveals that oral and written traditions were the main forms of conserving culture for the next generation in human societies (Baecker, 1997; Johnson, 2013). Onyima (2016) states these ancient cultural preservation techniques as a "body of information" encompassing of a people's history, experiences, cultural background and environment at a certain time, mentally reserved and conveyed verbally in form of traditional proverbs, tales; performances comprise song and dance, riddles, incantations, praise songs, poems amongst other means. In latest times, these bodies of information have since been packaged and preserved for forthcoming generations in documentaries, films, books, songs, and digital experiences.

However, as globalization and modernization continue to invade societies and communities with the aid of digital technology, several aspects of the African culture including its social institutions are on the verge of extinction. Mimicking other cultures, rather than acceptance and celebrating our cultural histories can lead to the loss of our cultural values systems (Onyima, 2016). The inherent threats are fatal to the cultural existence of a society as the dearth of cultural values will ultimately lead to the extinction of society and destruction of cultural values, a major component of what distinguishes other nations, communities and societies as of others.

Already, there is a threat to indigenous language (Dalton, 2016)s in Africa with the adoption of English French and other colonizer language as the first language of the country, indigenous African language are on the decline, and are no longer compulsory subjects in Most of African secondary school syllabuses (Ani, 2012; Olajoke & Oluwapelumi, 2018). While cultural dress forms are evident during events such as wedding ceremonies festivals and costumes in Africa, most corporate institutions have adopted the westernized dress code for workers (Olaoye & Bello, 2016), suits and dresses have been embraced despite the humid weather conditions in the continent.

Apart from government policies and actions, entertainment has been used in altering and framing insights about social issues (Tsebee, 2011). Films such as *Malcolm X*, *Selma* and *The Help* take you on a trip down the past to discover topics of racism. Others such as *King of Boys* and *Moana* explore 21st-century movements such as feminism and women enablement, while *Bend It like Beckham* and *Up North* explore cultural differences and compromises. This paper explores how films in specific can be used as tools of cultural promotion and preservation. the African specially Nigerian film industry, Nollywood is pulling its weight with historical Film like *Saworoide*, '76 and *Invasion 1897* which explore key historical moments in Nigeria (Dalton, 2016; Olaiya, 2020; Omoera, 2015).

This study explores the role that the film industry can play in the promotion of culture in Africa case of Ethiopia; The Ethiopia's diverse cultures underpin the competitive advantage of its film industry when it appeals to the different cultural audiences (Dupont and Augros 2013). Conversely, film as both an artwork and an aspect of human culture is crucial in the promotion and preservation of culture because it can help it transfer from one generation to the next. Because through film audiences generally recognize and identify themselves as members of a collective, the promotion of culture through films is necessary for social cohesion and nation building. Furthermore, film and culture provide an opportunity for economic development (Hadisi and Snowball 2016; Kolisi and Ncwadi 2017).

A seven-dimensional movie show simulator launched in Addis Ababa, Ethiopia's capital city, in 2012, around 115 years after the first effort to create a theater in the country . Between the establishment of these imaginative exhibition spaces and the establishment of these magical exhibition spaces, the country's cinematic history has witnessed a lengthy and complicated past. Ethiopia, in fact, has been a location for a wide range of cinematic experiences, despite receiving little scholarly attention and deserving of the same level of attention as other major worldwide cinematic settings. Despite recent scholarship praising the success of the video film industries in Nigeria and Ghana, there has been no systematic investigation on the industry's recent rise.

Ethiopia is a compelling case study, not only because of the rapidly expanding size of its potential internal market, but also because European languages are not commonly spoken in Ethiopia, unlike the rest of Africa. As a result, while Nollywood benefits worldwide from English's global strength and stature (Adejumobi 2002), the Nollywood phenomenon has mostly escaped Ethiopia. Instead, the local Amharic-language film industry has recently expanded to meet the growing demand for locally produced and understandable films, which has mostly occurred in Addis Ababa.

When it comes to film culture, Ethiopia is a unique case study when compared to other African countries that have selected a "direct to VCD" distribution methodology. Cinemas continue to play an important role in Ethiopian society, with commercial Amharic films preferring theatrical releases at the fifty-odd cinemas that dot Addis Ababa and other Ethiopian cities. Moving beyond assumptions of

cinema as a "universal language," to explorations of cinema as a hybridized site of distinct global and local exchanges and meanings

When it comes to popular African films in Africa, one must look beyond known and internationally recognized cineastes like as Ousmane Sembene, Gaston Kaboré, Souleymane Cisse, Djibril Diop Mambety, Med Hondo, Haile Gerima, and Jean-Pierre Bekolo (to name only a few). Instead, the recent phenomenon of flourishing indigenous video film industries in Ghana and Nigeria, and more recently (in the last 25 years or so) in Ethiopia, must be recognized for their quick growth and unrivaled popularity inside their own countries and diaspora populations. Despite a lot of recent study praising the success of the video film industries in Nigeria and Ghana, there hasn't been any systematic investigation on Ethiopia's recent rise.

Ethiopia is a unique instance that merits consideration, not only because of the rapidly expanding size of its potential domestic market, but also because, unlike the rest of Africa, Ethiopian languages were not colonially institutionalized. As a result, whereas Nollywood benefits from the global force and position of English, Ethiopia remains relatively unaffected by the phenomena and unexplored by the developing study on African video film experiences. Rather, the local Amharic language film industry has recently expanded to meet the demand for locally produced and understandable films.

Because the Ethiopian context is less accessible to outsiders for linguistic, cultural, and historical reasons, the Ethiopian experience is overlooked within the rapidly growing scholarship dedicated to African film and media studies. European and American scholars have traditionally focused on Anglophone and Francophone contexts. In contrast, due to a historical paucity of film studies taught at academic institutions in Addis Ababa and elsewhere in Ethiopia, there are just a few studies or publications from within the country that reference cinema in Ethiopia.

According to Lindiwe Dovey, the popularity of developing video film businesses across Africa, as well as their hold on the imaginations of a varied range of African contexts, has "brought about something of an impasse in African cinema studies, which has historically focused on "African Cinema." African film reviewers frequently mock these commercially oriented digital video films, accusing them of being of poor technical and aesthetic quality, advocating immoral content, and noting their commercial goals as compromising the integrity of "serious" African art.

Both amateur practicing film/video professionals and academics have polarized opinions on these two types of filmmaking. African video filmmakers argue that offering people the tales they want is crucial to their financial success and popularity. As a result, the generic romantic comedy formula has recently dominated television screens, particularly in Ethiopia. African filmmakers have traditionally shunned Hollywood-style genres, purposefully creating their cinema in opposition to the perceived endemic racism of such films, which are seen as disconnected from African realities and goals. As a

result, filmmakers, as well as certain cinema critics and historians, have chosen a controversial and frequently combative attitude.

My research on the role of African film to promote African culture the case of Ethiopian films will highlight the myriad of social and cultural influences the Film are built upon, with the Ethiopian experience of cinema offering a unique case in Sub-Saharan Africa, vastly different from the scholarship that has focused too exclusively on Nollywood.

1.2. Statement of the Problem

Film has tremendous power to disseminate information, educate people, persuade and change people's behavior in society, and it also plays an important role in promoting and preserving culture.

There is a saying that "HOLLOOWD makes America great than American foreign policy and ambassadors." This statement demonstrated how the film has a powerful impact on any promotional and dissemination of information; if people from all corners meet in one cafe, they have a common ground to have a dialog about American film. Film has no boundaries, and we can reach out to every human being on the planet. Its nature transforms the film into the most powerful form of communication.

Film is an effective medium for transmitting various ideologies and preserving cultural values. Films have been used in the Western world to strategically position foreign culture and sell it subtly on a global scale to other countries that eventually adopt western cultural values.

According to scholars, there are various film styles and cultures that are classified geographically in different world areas, including the hollowed, Bollywood, and Nollywood. It is well known that The Hollywood and Bollywood have a significant impact on the promotion of American and Indian (west and Asian) culture to the world, respectively.

Despite the fact that films are practiced and produced in every African country, Noolywood (Nigeria film) has come to represent Africa in the world, and the Noolwood film industry has become one of the African film industries that have been shown all over the world, BUT there are still many constraints.

African film makers are producing films for the local and global market in a variety of genres and styles. But The Product Has Still Different Problems .Scholars attributes various reasons for the lower quality of African films. Lack of film education, limited access to technology, and a lack of film production culture are among the main reasons for the lack of high-quality African films. In addition to production quality, researchers questioned African filmmakers about their commitment to incorporating African content into their films.

When we talk about African films, it is assumed that Nigerian films are the ones that represent Africa in the world. This demonstrated that African film makers from other African countries can still produce and distribute films that represent African culture to the rest of the world.

Ethiopia is one of the few African countries with a long filmmaking history. Ethiopian filmmaking dates back to the 1930s.

Ethiopia is a country where different cultural manifestations are present with their uniqueness. This uniqueness of its cultures is not oftentimes well represented in the films. Supporting this in Africa context clearly captured the global conditions that have contributed to the underdevelopment of African films: African films are foreigners in their own countries (Sama, 1996).

Filmmakers in Ethiopia is not highly focus on the power of films in making cultural preservation that acknowledges the contributions, values, and beliefs of a people in a society. The preservation express through promoting the community, by making more tangible recognition of diversity and place, by creating opportunities for education and experiencing of contemporary and traditional culture. Some of the films lack flavor of being an Ethiopian rather transfer western culture and ideology as their priority. So the growth of Ethiopian films need to be researched in order to forward scientific breakthrough to make its growth follows the country culture and ways of living.

There are only finger counted research projects conducted on some technical and social aspects of films in Ethiopia. For instance Kindeneh Tamene (2014) conducted a research on the Ethiopian film history. This study explained the development of films context starting from its initial time in Ethiopia up to now. The study finding justified that film industry is the most beneficiary sector to introduce people's identity, social, economic, and cultural background of the country. In addition, it must get recognition from the government and the community as well. Dilalew Million's (2008) undertook a research on the reception of Bollywood films by Ethiopian youth. His finding elaborated that some cultural similarities between two countries incorporated in films is one of the reasons for the youth to spend their time on watching Indian films. Other study was conducted by Eskinder Hailu (2008) on the image of female characters on selected political films. The finding of this research showed

that the relation between female characters in our films and the actual female life condition in our country is incongruous. Ridwan Berihs (2011) examined the popularity of local films in Addis Ababa. On his finding local films were very influential on making audience direct participant on the idea of film.

They can put their life in the place of the characters since there is similar cultural background and language. In addition audiences were eager to watch local films than Hollywood and Bollywood films.

As the researchers mention most of the studies, which have been conducted so far contributed their own roles on the contribution of films in social, economic, political and gender aspects. Additionally from other research results, it is possible to say that most of local researches conducted on films did emphasis on the technical part of films which means focus on film elements like character, setting, light, costume and so on. Thus, this research work aimed at narrowing the research gap in the study of Ethiopian films for there was not a single study which saw the cultural analysis of films from the point of cultural preservation.

Aware of the above explained facts, there is a research gap that needs further investigation i.e exploring how preserving Ethiopian culture in Ethiopian films keeping tradition and innovation on balance.

More specifically, the questions that this study attempts to probe into are:

- A. How Film play a Roll on Promotion of Culture?
- B. How Ethiopian Film Promote Ethiopia Culture?
- C. How the film makers Motivates in Filming and Representation of Culture in Ethiopian?
- D. Why current film Are not Using Film to Promote Ethiopia Culture?

1.3. Research Objectives

Main objective:

The study's main Objectives are to discover the role of film in promoting, communicating, and protecting African/cultural heritage in the case of Ethiopian film,

Specific Objectives:

1. To establish what is out there (in terms of film contents), how they came about, and why we haven't yet arrived at the ideal by:

Establishing among producers;

A. The motivations in filming and representation of culture in Ethiopian;

b. The film genre believed or preferred to represent culture in the country and reason(s);

c. The media for distribution and reason(s); and

d. Identifying the reasons why current filmmaking isn't succeeding through the application of cultural concepts;

2. To look into the reactions and development of possible scenarios that the filming industry can have when it comes to the culture sector.

3. To develop recommendations outlining the film industry's role in promoting culture and heritage on the continent.

1.4 Research question

A. How Film play a Roll on Promotion of Culture?

B. How Ethiopian Film Promote Ethiopia Culture?

C. How the film makers Motivates in Filming and Representation of Culture in Ethiopian?

D. Why current film Are not Using Film to Promote Ethiopia Culture?

1.5. Significant of the research

The aim of this study is to assess the role of film to promotion Ethiopian culture, everyone assumed that any research has conducted for the sake of solving problem and contributing a

lot. At the same time the studies were also used for different bodies serving as input for their research and for their job.

This study is of great relevance to the society, it will serve as an eye opener to the stakeholders in the Ethiopia film industry on the benefits of showcasing rich and indigenous culture in its truest form without adoptions of foreign plots, themes and story lines that may not necessarily project the nation in a good light. In another vein, policy makers will find this study helpful in formulating policies and programs to promote proactive film production that propagates our cultural values and heritages. Again, this study will also serve as a wakeup call to the film producers in the country to live up to its expectation in terms of quality cultural content production and projection of the nation's image. Above all, this study will aid scholarship to improve the Ethiopian film industry, Society and the world at large.

1.6. Scope of the Study

The scope of this study is limited to Ethiopian film production, the focus of the study is how Ethiopian film promoted Ethiopian culture to the world. Because of the title and its range Duration of study covers all Ethiopian film which the research participants watched, in the addition to this the study's Scope is to:

- Look into how cultural concepts can be packaged as part of filming in Africa, particularly Ethiopia;
- Examine and assess how culturally relevant productions can promote cultural aspects in the country;
- Work with filmmakers to identify the reasons why filmmaking isn't succeeding due to the use of cultural concepts;
- Examines the reactions and development of possible scenarios that the filming industry can elicit when focusing on culture and heritage;
- Develop recommendations describing the role of the film industry in promoting culture on the continent.

1.7. Limitations of the study

The study has its own limitations and short comings. Some of the major factors which contribute to the limitations of the study are:

- It is very difficult to get respondents within short period of time, since the film maker is travelling to field frequently. Therefore, the in-depth interview was conducted after several attempts.
- The study was conducted only on Single media (Ethiopia Radio), mainly because of time constraints. The researcher is also so busy because of frequent field travel and the study was researched during night time while working a day. Therefore, it is one of a challenging time for the researcher.
- Due to its wide ranginess it was very difficult to identifies and mere different research participants with different cultural background
- There was also a budget limitation
- Due to known Global problem of Covid -19 pandemic, it is difficult to interview some of the respondents. Three film maker and tow academic experts are replaced by others due to their fear and they are tested covid 19 positives when they have an appointment for in depth interview. In general, despite the abovementioned short comings and limitations the study was conducted as much as possible.

1.8. Organization of the Study

Chapter one has presented the background, statement of the problem, objective of the study, research questions, significance of the study, scope of the study, and limitations of the study. Chapter two contains the review of related literature. The research design and methods and procedures used to gather data for the study are presented in chapter three. The results of analyses and findings to emerge from the study are presented in chapter four. Chapter five contains a summary of the study, conclusions drawn from the findings, and recommendations.

Chapter Two

2. Review of the Literature

2.1. Conceptualizing Film and Culture

2.1.1. Film

Films that we consume through the mass media, such as television, CD-ROM/DVD, mobile devices, and other forms of mass media, with or without an internet connection, designed to reach large segments of the population, are referred to as films (Hill 2012; Schmitz 2012). Caldwell (2011) defines film as "a series of small still photographs that the camera takes at the rate of twenty-four photographs per second, and which then pass through the projector lens to give the illusion that figures on the screen are actually moving" from a technical standpoint. Although the term is often used in broad terms when discussing and analyzing all aspects of film and filmmaking (Caldwell 2011).

Films are divided into genres (categories) based on their narrative similarities and/or the emotional response they elicit in viewers. There are action Film, comedy films, adventure films, crime and gangster films, drama films, science fiction films, horror films, and epic/historical films, among others. Filmmakers can use culture as a rich source of raw materials to make their films more appealing to society in general and cultural groups in particular (Dupont and Augros 2013).

Pre-colonial societies relied on the political and spiritual structures of their societies to preserve African culture, with oral traditions and physical artifacts being stored in royal palaces, sacred grooves, and human guardians. Traditional monarchs, chiefs, kings, priests, and families served as guardians of cultural heritage, passing down knowledge and skills to the next generation. Cultural activities such as beading, sculpting, and cloth weaving were passed down through the generations, with the younger generation being mentored by the older (Onyima, 2016). However, colonialism resulted in cultural dominance, with the west's language becoming the dominant language in Africa and Africans accepting Western ways of life (Agbanusi, 2017; Onyima, 2016).

The mass media played a role in the spread of these new cultures, and books and films were used to promote a new way of life. Even in the twenty-first century, when digital technology and globalization have turned the world into one large community with no borders, the mass media continues to play an important role. Films have been used to disseminate and preserve cultural histories and activities that are endangered (Maisuwong, 2012; Showkat, 2017; Weinstein, 2001). Films from Africa, for example, have already been released. Nollywood is known for exporting Nigerian stories around the world, but there is a need to tell more African stories that are culturally focused on the diversity and history of its citizens.

A close examination of the foreign film industry, such as Hollywood, reveals a constant effort to highlight positive aspects of their culture, cities, and ideologies through their storylines and imagery (Balabantaray, 2020; Enahora, 1989). These Western films' imagery and stories have shaped people's perceptions of their cities and way of life. The focus of this paper is on how film's audio-visual features can aid in the preservation and promotion of African culture.

2.1.2. The Role of Film in the Society promoting of culture in the era of globalization,

Films have evolved into a vehicle for cultural transmission. Audio-visual content is becoming more accessible to people all over the world, thanks to online streaming platforms like YouTube. While globalization brings people of all races together, there is a risk that Western cultural values will be emphasized as dominant and preferred. As a result, allowing feature film distribution and exhibition to Africans - the content of the majority of indigenous films still reflects foreign cultures rather than African - cultural values (Enahora, 1989). Cultural imperialism is on the rise, and Film are becoming global vehicles, as evidenced by the proliferation of western films that promote foreign cultures over African culture.

While western super-heroes such as Thor, Black Panther, Aqua Man, Wonder Woman, and Superman are well-known in Africa, African characters such as Sango, Oya, Mami Wata, Oduduwa, and Anubis appear to be undervalued and underappreciated. Filmmakers have a chance to promote such African stories both locally and internationally, as films are powerful tools that can promote a variety of ideologies within specific communities. Films can shape global awareness on cultural elements such as dressing and language as vehicles of communication, conveying stories and ideas to the audience (Sherak, 2011).

Films also serve as time capsules, allowing the audience to witness past events. For example, the Nigerian-produced film '76 is a historical fiction directed by Izu Ojukwu that dramatizes General Murtala Mohammed's assassination and a 1976 coup attempt. These films, in addition to history books, provide a visual perspective of Nigeria's political and social history in the 1970s, and can aid in the appreciation of Nigeria's political history (76 The Movie, 2015). The Ethiopian film Teza (directed by Haile Gerima) is about the Ethiopian communist revolution the film not only showed the political topic but also the socio economies problem of 1970 , there is also a film called Qurangaye (directed by Moges t) produced in Ethiopia that shows purely the Ethiopian indigenous judiciary system.

Films have also been used to inform others about world culture while dispelling cultural misconceptions and they have played a descriptive role in the examination of global societies and culture (Teutsch, 1995; Oza, 2021). Wedding Party, directed by Kemi Adetiba and released in 2016, is based on a wedding ceremony in Nigeria between two main ethnic groups, the Igbo and Yoruba, and it highlights the culture of some of these groups by focusing on language, dance, and food, among

other cultural values. Another example is *Oleku*, a Nigerian film directed by Tunde Kelani and released in 1997 that sparked a fashion revolution both at home and abroad thanks to its prominent use of the female Yoruba traditional dress, *Iro and Buba* (Afolabi, 2011; Izuzu, 2016).

Coming to America, a 1988 American film is another cinematic example that explains cultural diversity through its thematic plot by showcasing the differences between the cultural values in an African prince's homeland and the American way of life (Akinseye, 2017; Mckenzie, 2018). *Timbuktu* 2014 is a French-Mauritanian festival. *Queen of Katwe* Abderrahmane Sissako – 2016 *The First Grader* in Nigeria Kenya, *Black Girl*, and *Kenya*, (1966) *A Whisper from Senega* Ousmane (2009) *Wanuri Kahu*, *Sambizanga*, and (1972) *Angola* is based on the book by José Luandino Vieira. Films have been used to transfer and emphasize cultural meanings in films using plot, characterization, soundtracks, costume, settings, narration, lighting, camera angles, and other cinematic elements.

2.1.3 Film and Socio-Ideological

Oral, written, and symbolic literatures have all been used to tell the story of Africa's sociocultural realities. However, since the advent of mass media, the media's impact on social change has been well documented. "Especially film, the most important entertainment medium (in post-World War II)...played a vital role in eroding traditional regional and class-based patterns of leisure and forming a more international, 'class-transcendent' and 'socially standardizing' mass culture," writes Ross (2006, p. 157). Tomas Elli and Eke (1995, p. 114) also make a point about how social struggles have been "transplanted into other sites of resistance, including those in the First World where class conflicts have taken on a racial/ethnic character," as Tomas Elli and Eke (1995, p. 114) put it.

This viewpoint is shared by others, such as the Editorial Staff (July 1924, pp. 1-2), who claims that cinema "is 'the sole method' for transforming both (a nation's) culture and how it is represented to the outside world." According to Hess (May 2011, p. 56), (Third) cinema is "a vehicle for promoting cross-cultural communication and projecting the national community beyond the borders (of a country)." Elias (2000, p. 17) advocates research into "social class - and, thus, aesthetic ideals," which are the embodiments of national social and ideological consciousness. Social class denotes social order and, as a result, cultural patterns in any given society.

To address these social classes, one must identify with their various ideological positions and invoke their mediated sociality. Social class and social struggles are central to the narratives of films like Judy Kibinge's *Killer Necklace* (2009) and Kwaw Ansah's *Love Brewed in the African Pot* (1981) in their respective societies.

Transmission As previously stated, there is widespread agreement that film has a significant impact on audience consciousness. While this appears to be well documented, what is needed is a discussion

of how we can approach film studies in order to emphasize its role in social change. "Exploring the social impact of commercial entertainments encompasses studying not only the discourse surrounding them, but also their patterns of availability and uptake, their potential to exert any socially unifying outcome, as well as the broader social and economic context in which they were embedded," says Harvey (2001), as quoted by Ross (2006, p. 159). In their assertion, Tomaselli and Eke (1995, p. 111) reaffirm this approach. "A more comprehensive tactic would examine how such texts are produced, and how different audiences make meaning of them," Tomaselli and Eke (1995, p. 111) support this approach. This approach supported a series of multiple interpretations of film as a channel to be interpreted through non-diegetic and diegetic symbols rather than as a medium of linear temporalities.

The former entails a study of film audiences, or social message receivers, in order to conceptualize such messages within the pragmatism of the cultural and ideological space in which they were created. Understanding the film was primarily focused on cinematic influences, where human persuasion can be achieved through the use of set design, props, characterization, composition, and dialogue. Hansen (1983, p. 151) acknowledges the filmic text's ability to mimic social realities, stating that "in the effort to (re-)align itself with cultural values... the cinema implicitly adapt(s) the paradigm's mechanisms of exclusion and abstract identity." For this study, direct conversations with film audiences in the form of focus group discussions were used to examine how films have promoted culture. The audience's responses to the researcher revealed invaluable insights into how the film promotes ideological and cultural projections. For example, what kind of cultural element persuasions were precipitated among audiences through the films' narrative; and in what ways can films be used to communicate, promote, and reserve African culture anticipated in the film's messages were some of the key questions asked. This study could delve into the polemics of diegetic ideologies as a gestation point for more covert manifestations within the masses' behavioral aphelia by analyzing the responses.

The latter examines how film elements function as a discourse and promotion in and of themselves, whether in isolation or in relation to one another. Comolli (1985, p. 28) argues that

What the camera captures is the dominant ideology's hazy, unformulated, untheorized, unthought-out world... Things are reproduced not as they are, but as they appear when viewed through the lens of cultural ideology. This encompasses all stages of the production process: subject, 'styles,' forms, meanings, and narrative traditions, which all serve to underpin the overall, ideological discourse.

In light of this, this research looked at how film has been incorporated into various aspects of socio-cultural and socio-political negotiations, because "film, like any other historical source, tells a carefully constructed and selective story about its subject" (Murray, 2002, p. 49). This essentially refutes Hess's (May 2011, p. 58) claim that, in the extremely unstable "social and cultural environment in which it exists(s), the medium of cinema (has become) a canvas on which the populace could project its collective hope for the future and imagine a more prosperous, politically

stable, modern, and diplomatically independent" future (society). The ability of the medium to integrate ideology into its images and accentuate meanings through other elements such as sound, mise-en-scene, lighting, costumes, stagecraft, setting, and a variety of other equally important signifiers allows for this imagination. When all of this is put together, we have a conversation going on through the images.

Murray (2002, p. 41) claims that film "seeks to inform, persuade, disturb, comfort, and entertain its viewers (as it) has gained acceptance as a serious form of artistic and cultural expression" in addition to "distracting miserable illiterate audience." How can film influence viewers if it is not a uniform cultural product that imprints itself on the audiences' perceptions? And, if so, where would such interpretations be placed? As a result, the ability of film to negotiate perceptions across multiple levels of social awareness becomes a key point of intersection between film and social change.

The shot, as the most basic unit of filmic interpretation, feeds the narrative of the film and, in doing so, empowers it to influence mass culture, whose "chief role (is) to lull the general public with escapist fantasies while ensuring that a modicum of ideology (is) transmitted via this otherwise rather unremarkable entertainment industry" (Ross C. , 2006, p. 181).

This transmission is referred to as subliminal in the study. Every shot, scene, sequence, and act is shot and edited in order to achieve this signification harmony. The study's definition of harmony does not imply that these signifiers must all say the same thing or, even if they did, that it must all happen at the same time. Even clashing codes that disrupt a commonsense interpretation of film contain a signifier that adds to the film's main narrative rather than subtracting from it. A contextual reading of the film's basic building element, the shot, would foreclose a discourse of perceptions as audiences and film messages refract each other, based on the Aristotelian metaphor of the 'mirrors.' To break through such a tangle, we must move away from the thematic plane, which is the plane of ideas. Of narrative, to the conceptual plane, which is the plane of discourse.

"Cinemas don't designate geographical areas, but institutional structures/working practices, associated aesthetic strategies, and their attendant cultural politics," Wayne (2001, p. 6) suggests as an interlocution strategy. These aesthetic strategies are considered elements of "public critical potency" by Modisane (2010, p. 133). "Film (has) been involved in this project (of cultural politics and 24 aesthetic strategies) from the beginning," Murray (2002, p. 45), "and a comparison of ethnographic documentaries from different periods can highlight the changing relationship between 'scientific' representation and political control." All of these viewpoints contribute to the study of social and ideological discourses by clarifying the realm of social and ideological agency in Film. In conclusion, "in the relationship between the discourses," discursive interaction between discourses within film is possible. In the relationship between the camera and the subject mode of specular reflection" (Baudry, 1986, p. 295).

2.1. 4. Culture

Scholars (Nendauni 2016; Schmitz 2012:18; Blake 2000; Prott and O'Keefe 1992) define culture as

- "A way of life encompassing material culture, ritual culture, symbolic culture, social institutions, language, and patterned behavior" to express the term's complexity.
- The manifestation of a social group's, organization's, or institution's shared values, beliefs, practices, meanings, attitudes, and ideologies. African culture, Western culture, American culture, Eastern culture, Indian culture, Egyptian culture, African culture, Ethiopia culture, Nguni culture, Zulu culture, Christian culture, Muslim culture, youth culture, and so on can all be mentioned.

Despite the fact that culture is vast and complex, this study uses this definition for both practical and ideological reasons. Africa and Ethiopia in particular, is multicultural, owing to the country's diverse racial and ethnic population. This inclusive approach is in line with Ethiopia's post-Dreg multicultural vision of building a nation that represents the countries racially and culturally diverse population (Baines 1998). This approach also aligns with the African Union's (AU 2006:2) declaration in its Charter for African Cultural Renaissance (CACR) that "cultures emerge from societies, communities, groups, and individuals, and that any African cultural policy must of necessity enable peoples to evolve for increased responsibility in its development." As a result, the AU believes that "all world cultures are equally entitled to respect just as all individuals are equal with regard to free access to culture" (Ibid).

Culture and cultural heritage are used interchangeably in this research. Tango-Cetywayo (2016), Blake (2000), and Prott and O'Keefe (1992) define cultural heritage as both tangible and intangible elements. Immaterial "aspects of certain societies' way of life, and the special relationship between certain peoples and the land they inhabit" are examples of intangible cultural elements (Blake 2000: 66). Language, expressions, beliefs, values, ideas, knowledge, and skills (e.g. beadwork), ideologies, meanings, and other social practices, such as art/dance performance, rituals, and festive events (e.g. Christmas Timiket chemebllal Meskele in Ethiopia) are examples of these (Tongo- Cetywayo 2016; Blake 2000).

Material items such as monuments, buildings, and other sites of historic (e.g. Robben Island) or archaeological (e.g. Maropeng) significance; art, ethnographic, and ancient works (e.g. rock carvings and cave paintings Lalibela, Fasiledes castle); and places associated with the development of technology or industry are examples of tangible aspects of culture. Landscapes and topographical features (such as gravesites, sacred places, and ritual sites) are also tangible cultural elements, as are natural features endowed with special cultural significance to a people (e.g. Mount Nhlankakazi for Shembe followers). Objects "associated with certain historical characters, coins, carved obsidian or ivory, fossils, skeletal remains, pollen samples, ancient copper or tin mines," clothing or jewelry,

weapons (e.g. Shaka's spear), utensils, ritual items, and musical instruments are among the tangible cultural elements.

2.1.4.1 Film in the Promotion and Representation of Culture

Literature recognizes the importance of films as a tool for cultural promotion. Former Indian Prime Minister Jawaharlal Nehru observed nearly half a century ago that Film had a greater impact than newspapers and books (Boyd 2015). Mallinger and Rossy (2003:1) claim that films are a particularly rich medium for studying culture because they communicate on multiple levels. "Films tell stories about people, their hopes, dreams, challenges, and fears, how they interact with others, and what behaviors are socially acceptable (and unacceptable)," according to the American Film Institute. "Films provide an important representation of cultures and their salient issues in this way," says the author (Ibid).

The use of films as an educational tool may be necessary in efforts to preserve and shape cultures. This is due to the fact that film equipment, such as television and videotapes, can store old visual memories for hundreds of years. Visual memories of Sumo Wrestling from the late nineteenth century, for example, are classified as heritage in the United States (Ibid). While films reflect the culture in which they are made, they also contribute to shaping and solidifying that culture, regardless of how significant the change is in terms of influencing cultural ideologies and triggering social or political reforms.

Boyd (2015) finds that "by becoming producers, directors, and writers of their own stories, American Indians have regained control of their images and been able to combat stereotypes and the exclusion of Native Americans in the creative process," as he investigates the role of local American filmmakers in establishing authentic representations of their population and culture in the media. According to the Boyd study, locals, particularly minority groups, can foster positive social change when they have control over their images in film and media. As a result, films serve a much more functional purpose than simply providing visual stimulation. When it comes to the role of film in society, Mbe (2011) claims that films are a form of social communication that tells stories about where society has been and where it is now. Invoking the powerful role of films, Mbe believes that Film are about escapism, about sitting in a theater with strangers, watching a story unfold without worrying about what is going on outside. Mbe emphasizes that Film can also educate people by telling them things they may not know, allowing them to explore the past, present, and future. In this context, films appear to be a powerful tool for educating a nation about its cultural diversity and encouraging learning about and preservation of key remnants of past cultures for the benefit of present and future generations. This is especially true in Ethiopia, given the country's multicultural landscape. Films can help educate different cultural groups about their own culture as well as the cultures of others. In this way, it not

only contributes to the preservation of those cultures, but also to the promotion of social cohesion and nation-building.

According to Dupont and Augros (2013), a film is an effective tool for preserving and promoting shared ideas, values, and beliefs because it can withstand the test of time. Films are effective because they can elicit strong emotions, create suspense, and provide true escapism and adventure to a diverse audience by exposing them to the same experience for several hours (Ibid). It allows people to view the same visual memories decades, if not centuries later in this way. This is vital for the transmission of culture to future generations. The collaborative aspect of film contributes to its power. Mbe (2011) goes on to say that filmmaking is a collaborative rather than an individual process that starts with a story and writing before the film director puts his or her mind to it and assembles a cast. Mbe (2011) also considers Film to be inspiring because they "have a way of setting tones" by not only assisting in the creation of other arts, but also by employing arts such as a picture and narrating a story behind it. Mbe claims that what distinguishes films from other forms of art is their ability to create and employ art in the telling of a story.

As a result, incorporating culture into filmmaking can benefit both film producers and cultural custodians. Close collaboration between the two interests is required to achieve this goal. The absence of one can exacerbate conflicts between cultural and film interests. Film operates in a variety of worlds, including the business world, whereas culture is frequently associated with intrinsic interests. In South Africa, there was a specific case. In this regard, the debates surrounding *Inxeba (The Wound)*

2.1.4. 2 Misrepresentation and Distortion of Culture in Film

Culture can be distorted by film. According to some research, "the media has the power to dictate which ethnic minorities' representations are chosen and circulated in the public arena" (Nendauni 2016: 2). Early films like *The Happy Slave*, *The Noble Savage*, and *The Entertainer*, for example, reflected white audiences' stereotypes of black people's lifestyles and behaviors (Ibid). *Generation and Muvhango*, two of the most popular South African soap operas, were studied and interpreted in depth by Nendauni. The study focused on 'the media's misrepresentation and underrepresentation of characters from various cultures and races.' The impact of such representation in a multicultural society was also investigated (Nendauni 2016). Nendauni discovered that ethnic minorities were subjected to oppression as a result of the way media program content (e.g., film) often portrayed them, masking their representation and preventing the development of their characters and experiences beyond stereotypes.

Three major limitations in the way films portray culture are identified by Mallinger and Rossy (2003:609). The first is the film director's personal viewpoint in the plot, which may or may not be representative of the culture. The second is that different viewers can interpret the same storyline in

different ways, leading to cultural appreciation or stereotyping. The third restriction is the 'time period effect,' which states that "the film may reflect the time period in which it was produced rather than the period depicted in the film itself" (Ibid).

While some of the distortions appear to be beyond the filmmakers' control, their understanding of the culture they wish to represent mitigates the issue. As previously stated, culture is a difficult concept to define because it depends on what different people consider to be "culture" at different times, especially in a diverse society like Africa. According to Mallinger and Rossy (2003), filmmakers are concerned with "the paradox ambiguity that underpins most modern cultures, whether national, ethnic, or organizational." However, these ambiguities and paradoxes, as well as the tension that comes with them, contribute to the creation of some of the most popular film genres, such as drama and comedy (Ibid). Schmitz (2012), on the other hand, warns that certain ideologies may predominate in a given era and that they change over time. By portraying culture as homogeneous and frozen in time, a film can distort this reality. Filmmakers must therefore have a thorough understanding of the culture and its history when working with cultural concepts. In the context of cultural diversity and evolution, they must also have a clear understanding of the factors that distinguish the culture from others...

2.3. Theoretical Framework

This study considers the intervening factors in the production, distribution, and consumption of films with cultural content, drawing on postmodernist perspectives, film production culture, and the spectatorship approach to explain the film-culture nexus.

2.3.1. Theory of Postmodernism

Postmodernism, as a critical theory, regards the media, particularly film, as "a consciousness industry" that not only provides entertainment but also shapes how society perceives the world (Ströh 2005: 76). Postmodernists believe that culture is postmodern because it transcends the concept of the present; as a result, they advocate for the return of traditional verities in art, family, religion, and other areas (Ströh 2005, Foster 1985). This is why Forster claims that this approach exemplifies the tension between new and old cultures, as well as the stakes in each.

Postmodernism rejects modernism's absolutism and binary cultural conception by arguing that there are multiple truths and realities. According to postmodernism, the media has complicated our linguistic and social spaces, resulting in a wide range of discourses, styles, perspectives, and contexts in which meanings are created and ideology is shaped (Hill 2012; Ströh 2005; Cillier 2002). There is no unifying and coherent worldview of reality or truth due to the spread of information and the "collapse of international public space into local private space through the media" (Cillier 2002:113).

Modern technology, such as computer graphics, memory, imaging, and multimedia hypertext of the CD/DVD-ROM, defines the relationship between filmmakers and audiences in postmodernism (Degli-Esposti 1998). On the one hand, the filmmaker uses irony to question the "truth and artificiality" of "looking at the audience through the camera lens" with ambiguous, ironic, and unpretentious knowledge (Ibid :). the spectator, on the other hand, achieves a "different level of seeing" and is "able to see himself/herself" (Degli-Esposti 1998: 4). This means that filmmakers may be unsure if the story they want to tell is true (authentic). Meanwhile, the message that the filmmakers intended to convey through the story may be lost on the audience. This why Lees (2016:205) argues that the culture of filmmaking and film watching can "simultaneously rest on conflicting ideas of authenticity

Spectators are exposed to "diverse interpretative systems" via media technologies such as films and television, making them wary of the "communicative game" (Degli-Esposti 1998: 4). Reality disperses back and forth in stories within stories in this context, and "no single perspective or interpretation is necessarily the correct one" (Ibid: 4). As a result, as each tries to make sense of their world in order to achieve their goals and interpret their perceptions and experiences, social groups have differing perspectives on reality and truth (Ibid). Their knowledge is made up of narratives that help them achieve their goals and make sense of their surroundings, despite the fact that it is not logically structured or complete (Cillier 2002). Furthermore, because their stories are all local, they can't be combined into a single grand story that encompasses all knowledge (Ibid).

2.3.2. The Culture of Filmmaking

The film production culture is defined as "the structures, functions, and processes through which film content is created, produced, distributed, exhibited, and received" (Bold 1994:4). Several factors at three levels of influence filmmakers' decisions about film content, according to this perspective. Although influence flows from institutional/industrial to individual levels via the organizational level, according to Bold, there is complex interaction between these levels.

Economic factors (market consideration and competition) determine film content at the industrial/institutional level. This is due to the economic nature of Film (Shepperson and Tomaselli 2002; Bold 1994). As a result, film producers cannot ignore market forces that affect the quantity, quality, and style of their work. "As more Film are made and the market grows wider and wider, the content deteriorates, and it is now just a case for what will sell," Aniukwu (2015:22) laments. One would think that the producers would take advantage of the opportunity to make films that are worthwhile, meaningful, and beneficial." In the face of competition from American films, the film "There's a Zulu on My Stoep" was adapted to suit the international market. In an interview, the producer said that the main character, "Zulu was originally a local character, but we made him into an

exile with an American accent” (Bold 1994:4). Perhaps the only way to evade market forces is for the domestic film industry to rely on government subsidies. This, however, can increase the industry’s vulnerability to censorship as the state seeks to control film content to promote or discourage certain ideologies (Ibid). The audience is another market consideration in film production. It is important to create a film with which the audience can identify (Bold 1994). It is therefore important to consider the demographics (race, gender, age, income, education level, language, etc.) of the audience and adjust the content accordingly.

Factors such as "production techniques, product conventions, and casting decisions, among others" determine film content at the organizational level (Bold 1994:4). Film production companies, actors, sponsors, and the audience all have a big say in the creative and production decisions made about the film's content. The casts (characters) are chosen to appeal to a specific demographic. The producer of the film "There's a Zulu on My Stoep" changed the main character to suit both local and international audiences by casting a Zulu-American English-speaking actor.

Individual writers, directors, producers, and everyone else involved in the filmmaking process have aspirations, perceptions, attitudes, and ideas that influence the film's content (Bold 1994:5). Another example is the film "There's a Zulu on My Stoep," in which the producer, Leon Schuster, aspired to "bury the grudges of apartheid and leave the audience with a message of hope" in order to show a positive side of South Africa in a humorous way. After seeing and being affected by *Sarafina*, a film that depicted the country's dark side during apartheid, he decided to make a comedy (Bold 1994).

The Auteur theory's claim that filmmaking is "the expression of individual genius and of an artist's struggle to maintain creative originality and personal autonomy within the ideological and economic forces of middle-class society" is supported by the individual level of the film production culture (Maule 2008: 13). Although filmmaking is a social practice inextricably linked to industrial, commercial, and aesthetic activities on both a local and international scale, the auteur's (filmmaker's) insatiable desire to distinguish and categorize films is central to filmmaking. As a result, it aims to "demarcate the filmmaker's individual agency and orientation within the diversity of practices related to film production, distribution, and reception" (Maule 2008:32).

This level of filmmaking culture also aligns with neo-"sociology realism's of production," which views a filmmaker as a neo-realist who challenges the status quo by introducing new ways of filmmaking in response to the current social reality (Maule 2008:38). Location shooting, long takes, unobtrusive editing, natural lighting, non-professional actors, contemporary subjects, low-class characters, and vernacular dialogue are all hallmarks of neo-realist films (Ibid). Neo-realist filmmakers in France, for example, received state support in terms of funding and training following WWII. With a strong emphasis on "culturally oriented films," the government established policies, institutions, and subsidized projects (Ibid).

2.3.3. Spectatorship

To explain the reasons for spectatorship, this approach draws on psychoanalytic theories. It claims that in order for society to support and maintain the film industry, film must 'satisfy' some form of human 'desire' (Carbonni 2007: 56). "Attendance, sanction, merchandise purchases, and word of mouth" are all ways that society ensures the film industry's survival (Ibid). As a result, the issue of spectatorship revolves around desire and fulfillment. Subjectivity enters into the discussion of why people choose to watch a movie. Because desire and satisfaction are both "psyche qualities," psychoanalysis is required (Carbonni 2007: 56). Desire is a feeling of wanting something but not having it. It is linked to happiness. Satisfaction, on the other hand, is fleeting because human desire is cyclical. As it is endless (Ibid). Film is viewed as both a 'illusion' (a form of fantasy escapism) and a desired 'reality' (hope) in the psychology of desire (Carbonni 2007). Film, according to Carbonni, has two-dimensional qualities: on the one hand, it provides spectators with the image they watch, but which is absent; and on the other hand, it provides spectators with the object they desire, but which is unattainable (e.g. celebrities, lifestyles, etc.). On the other hand, it offers a fantasy, i.e. something that the audience wishes for but does not have. As a result, if the audience does not desire something in the film they want to watch, there is no spectatorship because the lack of something drives the spectator's choice of a film to watch. As a result, the degree to which the lack (desire) is satisfied is a deciding factor in regular movie attendance. Observers may have a desire for cultural concepts in the context of this research. Films with cultural content will not appeal to the audience unless they can fill this gap.

Chapter Three

3. METHODOLOGY

The goal of this study was to look into the role of African film in promoting African culture, specifically in Ethiopia. For data collection, the study used a qualitative approach that included focus groups discussion and key informant interviews. This approach has the advantage of providing qualitative insights into the film-culture nexus.

3.1 Qualitative research

The qualitative research used by the researchers in this study to help them find answers to the how and whys of the research phenomenon. It was deemed appropriate for this study by the researchers because it would allow them to gain in-depth insights and aid in the exploration of the study's complexities.

Methodology, as defined by Corbin and Strauss (2008), is a way of "thinking and studying" a specific observable fact. In the majority of cases, research methodologies are classified as qualitative or quantitative. There are two prominent paradigms of positivist and negativist approaches within these methodologies. As a result, most intellectuals in the field of research, such as Best and Khan (2003), argue that before conducting research, a researcher must be aware of the various methodologies and paradigms in order to choose the best topic.

The focus of this study is on the role of film in promoting African culture, As a result, qualitative research methodology was used to better understand and analyze the role of film in promoting African culture. As a result, this study used the qualitative method to achieve the previously stated goals.

3.2 .Research Design

Essentially, research design entails being aware of the reasonable connections between the research question, the data to be collected, and the conclusions to be drawn. Yin et al., (2003) Experiments, surveys, ethnography, grounded theory, autobiography, case studies, and other research designs are used in social science research Corbin and Strauss, (2008)

According to Yin (2003), the type of research questions, the investigator's ability to control actual events and the focus on phenomena all influence the choice of research strategies (as historical, contemporary and any other issues).

The following are the major criteria for case study research design: first, most of the research questions must be "how" and/or "why," second, the researcher must have little control over actual events, and third, the research should focus on "current phenomena in some real-life context" (ibid).

Although there are various types of case studies depending on the number of cases (holistic case study, multiple case study/collective case study), the purpose of the study (intrinsic and instrumental case studies), the type of case study (individual case study, social group study, community study, and studies of organizations and institutions), and the number of cases (holistic case study, multiple case study/collective case study), and the type of case study (individual case study, social group study, community study, and studies of organizations and whatever their goals or types, the process of developing a case study research design must take into account the issues of validity and reliability to maximize their qualities. Robson; (2002), Denzin and Lincoln; (2005), and Yin ;(2003)

For various reasons, a single-case study research on a roll of film to promote African culture is likely to be preferred. First and foremost, the research questions posed in this study are appropriate for this strategy. Second, the study's goal is to investigate, describe, and highlight the current challenges and future prospects of film's role in promoting Africa's culture as a significant socially based culture. As a result, a case study was chosen as the best strategy for this study.

3.3 .Selection of Research Setting

To conduct a case study, you must first define the research setting. It is impossible to conduct case study research without defining contexts or research settings, as Robson (2002) suggested. This is due to the fact that cases cannot occur without specific social, geographical, psychological, and other circumstances. Accordingly, this study will be conducted in Ethiopia, Addis Ababa.

1. Because of its long history as a refuge for Africans.
2. Because many African and international organizations have a presence on the internet
3. Due to the accessibility and relevance of many Ethiopian citizen from all corner of the country
4. As a result of some setbacks, the role of film in promoting African culture has taken a backseat.
5. Due to the fact that it was not physically colonized by westerners

3.4 Selection of research participants

This study employs a purely qualitative approach, utilizing both primary and secondary data. Various data collection methods and multiple data sources are used in this process. In fact, identifying the research participants is essential before conducting any qualitative research, whether it is a case study or not. Researchers must first identify potential and appropriate data or information sources before beginning the data collection process.

This study used a variety of data collection instruments, as described in the next section. Ethiopian film audiences, film Professionals (writers, directors, actors, cinematographers, light sound makeups costume person), and academicians from various fields, (culture, Media and others related field) are among the major participants who feed the information into all of these instruments.

3.5. Sampling and Data Collection/ Data gathering instruments

3.5.1. In-depth Interviews

Focus groups (ten focus group discussion with the member of 7 to 14 individuals) and key-informant interviews (N=35) were used. Interviews with professional film industry experts (N=20), and academics in the domains of media and culture (N=15), were conducted to elicit their experiences and perceptions of mediated cultural representation. Both focus groups and key-informant interviews will use semi-structured interviews to collect data.

3.5.1.1. Focus Group Interviews

In Addis Ababa, Ethiopia, ten focus group discussions were held. The focus group participants were chosen with the help of local councilors to identify participants. A minimum of eight (8) and a maximum of thirty (13) people were in each focus group. Participants were divided into two age cohorts in order to reduce group heterogeneity. The first group is the youth (ages 18 to 34), who have an average age of twenty-five (25) years. The second cohort, with an average age of forty-nine (49) years, consisted of participants over the age of thirty-five (35) years. The focus groups were held in the communities where the participants lived, and they were facilitated and recorded using the most up-to-date smartphones

3.5.1.2. Interviews with Professional Experts in the Film Industry

The research objectives dictated that key informants in the film industry be contacted in order to achieve two goals:

- 1) Determine why filmmaking does not currently strive to incorporate cultural concepts into its productions, and
- 2) Evaluate how film productions can promote Ethiopian culture and heritage.

The Ethiopian Film Association provided a database from which participants were chosen on purpose (EFA). Given the sampling constraint of this qualitative component of the study, this sampling strategy was necessary to ensure that a diverse group of participant were chosen based on their film industry positions.

3.5.1.3. Interviews with Academic Experts

Ten academic experts in a variety of fields related to film and/or culture participated in in-depth interviews for this study. The purpose was to obtain expert insights on the role of films in the promotion of culture. The academics (see Table 1b) who participated in the interviews included senior professors, senior lecturers, and PhD scholars with research interests in various subjects related to media and/or culture in Ethiopia. The interviews are aimed at to be conducted by researcher at the respective workplaces of participants.

3.6. Data Processing and Analysis

3.6.1. Qualitative Data

The completed in-depth interviews, including key informant and focus group interviews, were transcribed and uploaded to Nvivo software (version 11) for qualitative data analysis. The software allows for easy identification of recurrent themes in accordance with the research questions by coding and categorizing the data into Nvivo nodes and child nodes. The information was copied on a word sheet for further analysis and drafting after the thematic analysis was completed

3.7. Ethical Consideration

The research was based on general research ethics principles. With this in mind, potential respondents were informed about the research's goals and how they were chosen. In addition, potential respondents were informed that participation in the study was entirely voluntary and that they could leave at any time with no repercussions. Interviews were conducted, and recording devices were used only when participants had given their consent to such procedures. We also made sure to follow the principles of anonymity and confidentiality throughout the research process, as dictated by research ethics.

3.8. Study Limitations

The study's main limitation is that some of it was based on telephonic interviews, which means that it only represents mobile telephonic users in the province. There were also several instances of respondents not being available because the phone was off or on voicemail, refusing to participate, or dropping the call halfway through the interview. In this case, we called and invited the next available potential respondent on the randomized list to participate in the survey interviews on a voluntary basis in order to maintain the study's random sampling integrity.

Chapter Four

4. Data Analysis and Discussion finding

4.1. In-Depth Interviews

These included focus group discussions with ordinary adult members of the public as well as interviews with key informants, including film industry professionals, experts in various academic fields related to media and culture, who were interviewed across the Addis Ababa.

4.1.1. Interviews with Academics

Expert insights into the role of film in the promotion, representation, and preservation of culture were provided by academics specializing in various discipline (Media, communication, culture, anthropology, social science and other related to media and culture.)

4.1.1.1. Understanding of Culture

Culture, as a way of life, is diverse and dynamic, and it should not be limited to racial culture because it is "a moving target that changes all the time," according to their belief (Interview, Academic1, and Interview: Apr. 2018). As a result, the concept of culture is a "hotly contested terrain," according to one informant "When we talked about culture we are talking about human, we are talking about us, we are different as if we, so culture are more related human behavior, human life style, life style and behavior are different from one to another according to the landscape the environment and other factors (Interview, Academic1, 6, 8, 9 and Interview: Apr. 2022). Explains most of the participant defines culture as life style of one society or individual, the participant belief that there is no one common culture, life style depend on the society's belief and philosophy ,so according to the participant(Interview, Academic3,6,9,12, Interview: Apr. 2022). "There is no right and wrong culture "

4.1.1.2. What are Dominant Cultural Concepts in Ethiopian Film?

Family tradition, Marriage, urban and rural life conflict, weddings and, Ethiopian political culture were some of the cultural concepts that dominated films in Ethiopia.

(“ቁራኝቶ”)Queragnaye is the one I mostly state when, I say something about Ethiopian film, (Academic 6,, Interview, May 2022). Stats, in Quragnaye we have seen three things , love, marriage, culture, and judiciary system, in Queraganye there are a lot of cultural element that showed very detailed, the traditional Ethiopian orthodox church teaching process and the students life style this film is one of best examples that showed different cultural concept (Academic 6,, Interview, May 2022).

Though there are different cultural concept in different films, the political culture of the 1970's are mostly seen in many Ethiopian films, the (ጤዛ) Teza, (ቀይ ስህተት) Keye Shitete and some other films are depict the political culture that the Ethiopian passed during the 1960 Ethiopian revolution, (Academic 4, Interview: Apr. 2020).

“To tell you the truth I have seen the culture of urban Ethiopian culture specially the Addis Ababa, one of the informant says (Academic 7, Interview: Apr. 2022).

One participant, however, believed that the urban cultures are very dominance ,I won't say whether, it's a good or bad thing, but we can't deny the Amhara culture's presence, but we also can't lump it all together because it's a misrepresentation" (Academic 2, Interview: May.2022).

According to some of the participants, traditional and modern religious activities, the sugar daddy and mammy and phenomenon, crime scenes, and many other socio-cultural practices tend to predominate in films. One of the participants observed (Academic 10, Interview, and May. 2022).

4.1.1.3. What is the Film's Contribution to Cultural Promotion in Ethiopia?

Telling local stories, providing different narratives, archiving, and segmenting culture are all roles that films are perceived to play by participants.

I. To Preserve Cultural Heritage

Film's role in the documentation is to preserve culture by capturing, recording, and replaying a specific reality at a specific time. There are films, for example, that preserve "certain aspects of Ethiopian history," such as the ቀይ ስህተት) Keye shiitate, (ጤዛ) Teza, (የነገን አላውቅም) Yengen alawkim. (Academic 2, Interview: Mar. 2022). Films serve as a "mirror to look back to society and our local people, saying this is us, this is where we are right now, and these are the challenges that we face as a region or a nation" by archiving culture .As a result, film can help society reflect on its past and present while also looking forward to the future. "Film is the window of any nation," which is necessary to boost the tourism industry, in addition to serving as a tool for self-reflection and celebration. Ethiopia Africa is "inspired to achieve economic results in the same way, or to a similar level or degree as America. And Asians “What they have accomplished is to familiarize local and international audiences with their way of life" (Academic 2, Interview: May. 2022).

However, because "culture is a moving target, changing all the time," as one participant put it, the concept of film as an archive can be contentious (Academic 1, Interview: Apr. 2022). As a result, "unless it's a 'documentary meant for the archives,' film does not 'preserve' culture" (Ibid).

II. To Tell Home-grown Stories

Telling a homegrown story involves "showing the life that indigenous people live and the language that they understand" in response to the threat of a media-driven homogeneous global culture that is

፣ከዛም ቤተሰቦችዎ በፌሰቡክ ቤተሰቦችዎ እንደ ሌላው ሰው በፌስ ቡክ ፎቶ ነው የሚያይዩዎት ።ድሮ ለሰርጉ የሚመጣ እንግዳ አንዱ የደስታ ምንጭ ነበር፣ አሁን ለድግስ ሳይሆን ለፎቶ የሚወጣው ብር ነው የሚበልጠው ።ሁሉም ነገር እየተለወጠ ነው።”

“I always wonder when I am thinking about my generation marriage proceed and ceremony, I frequently tell my students that the way you think about weddings has changed, in my time of marriage we had started from sending elders to her homes ,during our time it was her family that asked to give their daughter , and now things are changed it is the person who asked her in public place with different ceremony,... you're paying less for food and inviting fewer guests, and you have to post it on Facebook." They will require a photographer, as well as a professional makeup artist and other services. Traditional, white, and quarter weddings are all required. It's been turned into a commodity (Academic 9, Interview: May. 2022).

Film is significant in this context because it "does not always have to conform to an existing narrative." (Academic 9, Interview: Apr. 2022) The producer can challenge the status quo and present narratives from a new perspective, and... Any dominant narrative on radio or television can be challenged and told from very different perspectives." As a result, "good and healthy alternative cultural imaginings" arise. As a result, this participant believes that film provides a "platform that allows us to begin thinking," exploring and questioning the nation-building project. The importance of film as a tool for learning and representing culture in the 21st century

Because we "consume media all the time," a "positive and correct way” is underpinned by the potential to "meet so many people" (Academic 10, Interview, May. 2022). When people see culture, it can make them feel proud, and film can do the same.

4.1.1.4. Culture Representation in Films

Despite some instances of authentic representation in films shown in research participants saw misrepresentation and underrepresentation.

i. Accurately Represented

Despite the perception that film misrepresents and underrepresents culture, there have been instances of genuine representation in films that have shown real and relatable content. Some participants attributed this to the province's abundance of creative artists who want to "tell authentic and very real stories." Despite the lack of films with cultural content in local theaters, there were films that were recognized for portraying genuine cultures. For example, (ቁራኛዩ) *Quraganaye* was hailed as "a

brilliant film that captures some of society's indigoes jury system how our ancestor were done the low and order system " (Academic 2, Interview, May. 2022).

The film was also relatable because it depicted the reality of the intersection of rural and urban life in Ethiopia (Ibid). Film like *Teza*, *La Borena* on the other hand, were seen as authentic representations of traditional and urban Ethiopian culture. *Teza: Legacy* was praised for demystifying traditional cultural practices like healing (ፀበል) Tsebele by demonstrating that anyone can become free from the trauma.

Although film is expected to show more positive stories than negative stories, at least one participant cautioned that authentic cultural representation does not always imply that only positive stories will be shown. Authenticity considers the reality of a culture that is dynamic and changing over time as a result of the influence of modern/western culture, among other things. As a result, authentic cultural representation "might be a reflection of what is happening on the ground, which may differ from how things "used to be even 15 years ago" (Academic 4, Interview: Apr. 2022). As a result, an authentic representation of culture can include binary displays of old and new cultures, as well as positive (good) and negative (bad) cultures.

ii. Underrepresented

Some participants felt that culture was underrepresented in the films and television shows they watched in Ethiopia. According to one of the participants, the "monotonous representation" stems from local filmmakers preferring to shoot their films in Addis Ababa, despite the vast traditional cultural values, such as beautiful landscape, strong family life and food and other material culture traditions, that Ethiopia has to offer (Academic 6, Interview: Apr. 2022).

Local filmmakers in different part of Ethiopia have been drawn to Addis Ababa because it is a "fast moving city" like other African city Legos Jonesburg Nairobi which is seen as modern enough in comparison to regional cities "traditions that are seen as backward" (Ibid).

iii. Misrepresented

This refers to a skewed or false portrayal of culture in films and other television shows such as soap operas. Misrepresentation takes two forms: 1) the display of mostly non-local cultures, and 2) the representation of superficial, stereotyped, and homogenized local cultures.

One participant elaborated on the cultural narrative's lack of locality, saying that these narratives "drive forth a way of life, but unfortunately it is not our way of life, it is actually very international, and a western way of life" in local cinemas and television screens (Academic 2, Interview: May. 2022). "City boys", for example, have been chastised for airing non-local story and material. "There's nothing local" about this film, according to another participant (Academic 4, Interview: Apr. 2022). In the film *Genezbe ena Fiker ገንዘብ እና ፍቅር 1&2*, for example, the un-localness of culture in films was

attributed to local cultures being "too staged" and "portrayed as English" (Academic 5, Interview, and May 2022).

The portrayal of local cultures Film was also thought to be "superficially in ways that are easily digestible by the general public, the man on the street, in uncomplicated ways" (Academic 8, Interview: Apr. 2022). Such a simplistic depiction of culture is intended to satisfy the audience's desire that "anyone who walks to the Film or rents a CD connects, plugs in, understands, and walks out" (Ibid). The lack of depth is also to allow a diverse audience to watch and comprehend the film "without causing any trouble or conflict"

The promotion of stereotypes or the portrayal of culture as homogeneous is another aspect of misrepresentation. For example, stereotypes were observed in film such as 'Shewa Shewa ሽ ዋሷ፣ ድርድር ፍቅር በደለላ ፣ ቀና ልብ፣ የልጅ ሀብታም,' which focused on the middle-class lifestyle in the past and failed to provide a balanced cultural content by focusing on "families who had the money, who were running businesses, sex, and all of that..." (Interview with Academic 4, April 2022).

Commercial motivations of filmmakers and the hegemonic influence of foreign film industries emerged as the primary causes of cultural misrepresentation in film.

Although filmmakers can "popularize culture," according to one participant, a social work professor, they seek to appeal to markets for commercial reasons (Academic 3, Interview: Apr. 2022). Filmmakers frequently use professional actors in order to appeal to both local and international markets, resulting in the "hegemonic influence of Hollywood" (US) and the Bollywood film industries (India) Another participant, also an Anthropologist, expressed his dissatisfaction with "those people who come look at us once and make Film about us out of what they have just seen," because what they see may not be the way things are done on a daily basis (Academic 10, Interview, May. 2022).

Other participants discussed identity, gender and class relations as examples of cultural homogenization and stereotypes. In terms of gender and identity, for example, films frequently portray women as “women’s are always after money or in most film person who has money can get any girl that he want” (ሽዋ ሽዋሷ፣ ድርድር ፍቅር በደለላ, ቀና ልብ፣ የልጅ ሀብታም,) this is the film wrongly represented of women in Ethiopian film, in another way one of the participant explain

አንዳንድ በጣም ነው ሚገርሙኝ ፈልጎ ሰሪዎች፣ ሴቶች የሚደበት መንገድ ልክ አደለም። ለምሳሌ ራስዋን የቻለች የተማረች ሀብት ያላት ሴት ባል አታገኝም የሚል የሚመስል ናሬቲቭ ይታወቅዋል ፣ ከዚህ በተጨማሪ ሴቶች ሁሉ ገናዝብ ይወዳሉ ገንዘብ ካለ ማንኛውንም ሴት ታገኛለህ የሚል ታሪኮች ተሳሳተ ተረኮች ይታዩባቸዋል።

"women independent with all the material wealth but alone." This sends the incorrect message that "women who become independent will inevitably be lonely because no man will be interested in them" (Academic 10, Interview, and May. 2022). The fact that many independent women have families is ignored by these stereotypes and homogenization. Furthermore, "women are always shown wearing high heels and," whereas "men are often shown as muscular" (Ibid).

4.1.1.5. Recommendations for Cultural Representation through Filmmaking

The main recommendations were that culture should be represented in films in a way that is both discursive. And authentic

I. Represent Culture Discursively

This refers to the use of film as a platform for stimulating discussions in order to awaken local citizens as Ethiopian/Africans and allow them to "question and explore" concepts of identity and nation-building (Academic 2, Interview: May. 2022). In this context, the film industry must foster open dialogue on sensitive topics such as identity, health issue, human right, sexual orientation, and murder, as well as crimes related to culture. One of the participants, for example, suggested that the film industry should investigate the origins of beliefs such as those associated with traditional belief, in some community if first child is A girl in this community they have some belief which they bring from their ancestors, according to this community if the first kids are women community believe something this and that will happen to you? This is a question that the film industry should be answering why the communities develop this belief? We'd like to see those stories on films... What is the source of this belief system? If we can do that, I believe we will be in a better position to say, "Well, it's not just a baseless belief; it has a source, but we need to see those stories" (Ibid).

However, this participant emphasized that filmmakers may not need to take a stand on divisive cultural issues, but rather should allow different parties to express their viewpoints.

As a result, films with cultural content can be a useful strategy for stimulating debates on various cultural issues in the context of identity, social cohesion, and nation building in the country.

II. Representation Culture Authentically

Filmmakers must capture and show the real culture, with all of its complex, heterogeneous, and dynamic features, in order to achieve authentic representation. This means that, without being offensive, the context in which the culture is represented in Film should be clarified.

"You can't just generalize an experience and say it's the same for everyone" (Academic 9, April 2022 interview). Academic 9, April 2022 (interview). Cultural practices and beliefs can "differ from one family to another, from one village to another, from one community to another," according to another participant (Academic 5, Interview, May 2018). "Some families do not believe in early marriage,

Arranged Marriage or ,Genital mutilation practice , “OR other community based cultural practice for example, Another participant, a Senior Anthropology Professor, advocated for a more liberal approach to authentic culture, one that takes into account "individual variation to standardized norms" that can be shared (Academic 3, Interview: Apr. 2022). As a result, the participant stated, “Culture is basically individual deviation from standardized norms." I am not a believer in cultural homogeneity. Film becomes more of a visual representation of individuals' ways of life rather than a discussion of culture. Individuals internalize what is deemed socially acceptable through film... Culture is a learned individual response, but that doesn't mean it can't be shared with others (Ibid).

"Each film producer or director has a standardized way of filming culture – some may want to portray what is socially normative," says the author in this context. It makes no difference whether the culture depicted in a film is accurate, because my truth differs from yours" (Academic 3, Interview: Apr. 2022). Filmmakers are therefore crucial to the representation of authentic culture in the midst of this cultural complexity. As a result, they "must exercise a broad level of social responsibility in their use of culture in order to avoid promoting social instability."

- The context

The context in which a film depicts a specific culture It's crucial to consider the context by determining whether the depicted culture belongs to an individual, a family, a community, an ethnic or racial group, or a country. This, according to one participant, is necessary to avoid outrage because viewers can be offended when they "see their culture on the screen and they are being told that it is their culture" (Academic 3, Interview: Apr. 2022).

- Research on the Culture

On the one hand, it was suggested that filmmakers take an anthropological approach and immerse themselves in the culture they are attempting to portray in order to "organically" and "truthfully" represent the situation they have witnessed and understood (Academic 8, Interview: Apr. 2022). The following is an excerpt from the interview that explains what the participant meant when she said "involvement":

"to be completely immersed in it without having to hire or cast a bunch of strangers, to set up, shoot the lines, return to your trailers or caravans, cut footage, and then vanish." If you want to film a ritual like circumcision, go to the mountain, do your research, consult with experts, and local people and immerse yourself in the culture, as an anthropologist would (Academic 8, Interview: Apr. 2022).

- Tell Local Stories Using Local Languages and Providing Adequate Facilities

Local languages were thought to be beneficial for telling true, authentic, and local stories. According to one of the participants, this localization will benefit the local film industry by retaining local filmmakers and encouraging local film production and consumption.

ኢትዮጵያ ውስጥ በጣም ሚገርሙ የገጠር ታሪኮች አሉ፤ ታሪኮች በሙሉ የከተማ መሆን የለባቸውም፤ የሀገሪቱን ሁሉም አካባቢዎች መታየት መቻል አለባቸው። ሀገር በቀል የሆኑ ታሪኮች ሀገራዊ በሆኑ ቋንቋዎች መተረክ እና ለተመልካች መቅረብ አለባቸው። በዚህ መልክ ነው ፈልጎንም ባህልንም ተመልካችንም መፈጠር የሚቻለው።

"I'm referring to a success story about an individual who may have come from rural Ethiopian to Addis." In every corner of the country, there are many beautiful successful stories that we can document and inspire hope... We must be genuine or adhere to a genuine representation of how we live our lives or use our language. That, I believe, will assist even a local audience in appreciating and promoting our production because we are authentic in our presentation" (Academic 2, Interview: May. 2022).

The provision of adequate film facilities will also "stimulate a lot of new ideas, new ways, and new imaginings of life to make it easier for young people in regions instead of going to Addis Ababa," according to the report (Academic 6, Interview: Apr. 2022). The "lack of cinemas in informal settlements or townships so that people can consume and celebrate films made by local people in communities without having to travel out of the township to watch films" is one of the reasons why Ethiopian filmmakers end up migrating to these cities .

- Work with local filmmakers

The identity of the filmmakers, on the other hand, was regarded as crucial, as indicated in the above interview excerpt. Participants suggested that local actors be used instead of external actors in this situation. This may aid in the prevention of negative influences. Different factors were linked to such influences, including the presence of external actors, external funders, and the desire for commercial interest in filmmaking. "Locals film maker should be able to film their cultures without external funders in order to prevent negative influences on how their culture is represented," one of the participants proposed in this context. Because it will be shown from the perspective of the local, there will be no misrepresentation of culture" (Academic 10, Interview, May. 2022).

The dominance of foreign film industries, particularly Hollywood, was seen as one of the most significant influences on the local "style of telling stories" (Academic 2, Interview: May. 2022).

- Use Cultural Practitioners as Actors

Another suggestion was that, in order to maintain the authenticity of culture in films, professional actors should avoid portraying sensitive cultural concepts if they have never experienced that culture in real life. The participant suggested that the cultural practitioner, in this case a real traditional elders and healer be encouraged to act in the film, citing the concept of traditional healing as an example.

እኔ ፊልሙ ላይ ስለሚሳተፉ እና መሳተፍ ስለሌላቸው ሰዎች ነው መናገር የምፈልገው። በኔ አስተሳሰብ ፊልሞቻችን አንድ የሚጎላቸው ነገር ቢኖር የትወና ችግር ነው። በእኔ እምነት ፊልም ሰሪዎች ተዋናዮችን ከማህበረሰቡ መጠቀም መቻል አለባቸው። ሽማግሌ ተዋናይ ሲፈለግ ከከተማ የመጣ ተወናይ ከመጠቀም የቀየውን እውነተኛ ሽማግሌ ቢጠቀሙ አንድ ታሪኩ ተማኛ ይሆናል ሁለት ደግሞ በባህል ላይ ሊፈጥሩት የሚችሉትን ስህተቶች እንዳይፈጠር ያደርጋል። ስለዚህ ፊልም ሰሪዎች ሀገር በቀል የሆኑ ሰዎችን መጠም አግባብ ነው ብዬ አምናለሁ።

"Rather than hiring professional actors to play the role of (ሽማግሌ) shimagele, why don't they hire someone who is actually practicing as a real (ሽማግሌ) Shimagele?" This would aid in the preservation of Shimiglina culture as it is. It won't last long because it's overly staged and contrived" (Academic 5, Interview, and May 2022).

This participant, on the other hand, suggested that cultural custodians, such as practitioners, experts, advisors, and people who have lived through real-life experiences, be considered as useful sources of "correct information on cultural issues" (Ibid). "I think it's important to be in conversation with people in the real world when making your film," another participant said, in order to fact-check your content (Academic 9, Interview: Apr. 2022).

4.1.2. Focus Group Discussions

As scholars explain The focus group discussion should held in a good and moody place which do not disturbed the participant and the researcher also should recorded in audio or videos, for this research the researcher used audio and video recorder with the consent of the participant, based on the discussion with participant and getting their consent, the researcher made six of the discussion through audio and the rest of the four in video.

4.1.2.1. Cultural Understanding

There was no single definition of culture, but there were some commonalities among the elements that make up culture, such as beliefs, norms, values, and practices. Culture, according to the majority of participants, is a way of life that defines their identity (who they are) and distinguishes them from others. They also believed that, while culture is dynamic in the sense that people learn from and adopt aspects of other cultures, it should be passed down from generation to generation.

4.1.2.2. What are the factors Influential Audience Film Selection?

The storyline that participants could relate to was the most important factor in guiding their decision to watch a film, while the cast often influenced others' decisions, such as when their favorite actor or actress appeared in a movie, they would watch it. For example, I am sure if there is an actor called (ግሩም ኤሪምያሳ) *Girum Erimiaya* and (ሰለሞን ቢጋሌ) *Solomon Bogale* are in the film I will see it with love and passion. Some participants mentioned that they had stopped watching film due to storyline dissatisfaction. It became clear that older people avoid watching film with their children because of romance scenes. "Please make sure that sexual scenes are respectable," said, a younger participant. "For example, the age restriction should list and must be a mandatory for every film that has such kind of sexual and crime scenes, in some films the sexual scenes are hectic..." (May. 2022 Group Discussion) As a result, participants in other focus groups claimed that the film that broadcast on national and private TV station the Ethiopia Broadcasting Agency should order the stations to not airing the explicit sex and crime storyline. They stated that mostly they watch films that are beneficial to their lives.

4.1.2.3 How Film Relates to Local Culture

Participants thought film was related to their culture because it depicted real-life social issues that people face in their communities, but they also saw film as distorting their cultures.

I. Films that depict real-life social issues

There was a widespread belief that the films that participants had seen were culturally relevant because they depicted real-life social issues that they had encountered in their communities.

According to one of the (group 3) participants, "...most of what they show on film is happening in our communities, for example, the conflict on marriage, relationship, corruption, marriage for money Vs marriage for love, Revenge." (Group Discussion, May. 2022). Identity conflict urban vs. rural, as well as fathers/family victim because of local politics and leaving their children, are some of the elements depicted in the film that most participants found relatable to their lives.

However, a member of the one focus group discussion who involved most traditional community in the in Gulele sub city complained that films overstress social realities in order to be entertaining. In a discussion about the representation of culture in Film, the intersection of reality and entertainment seemed to be the main point of contention. Some respondents responded that there was no need to be offended if a film contained cultural content. This is because "we may criticize producers for not accurately portraying our cultures, but the truth is that we no longer follow our traditions...our lives are a mash-up of different cultures" (Group Discussion, May. 2022).

II. How Does Film Distort Culture?

Participants did not deny that they lived in a hybrid culture, but they were adamant that their cultures were sacred and deserving of respect. All of the focus groups agreed that film in general distort or blatantly discredit Ethiopian or African culture. One respondent at the University of AAU, for example, stated that the film (ባላገሩ) *Balageru* "was meant to bring the dignity of the rural community culture down" (Group Discussion, May. 2022). During the subsequent discussion about ባላገሩ *Balageru* it became clear that participants felt personally humiliated by the cultural distortion. One of them put it this way:

እንደኔ አተያይ በባላገሩ ፊልም ላይ ባህል እና ማህበረሰብ በመጥፎ መልኩ ተስሎ ይታያል።
ገፀባህሪያቱ ከገጠር ሎተሪ ደርስዋቸው የመጡ ናቸው። ፊልም ሰሪዎቹ ባላገርንትን የቀረፁበት
መልክ ፈፅሞ የባላገርን ሰው የማይወክል እና ባላገር በሙሉ ኋላ ቀር እና በተሳሳተ መልኩ ነው
የተቀረፀው። ለኔ ፊልም በአግባቡ ካልተሰራ ባህልን በመጥፎ መልኩ ያሳያል።

“It was all the story are depicted people from rural area are Backward, the character comes for just the sake of getting the lottery which they did not get real info, after they come to Addis all they face are wrong and uncivilized, they portrait them as if they did not know anything, according to my knowledge asking the unknown things are one ways of civilization ,this is the culture of our rural community, but in this film the film makers are not ready to show this good characters of the community ,in the film it is not only theme but people they meet in jail and on the street are who come from the rural portrayed in bad way “(Group Discussion, May. 2020).

Another example of cultural appropriation can be found in the film (*ገዳይ ሲያረፉዱ*) *Geday Siyarefafed* ,though all the setting፣ the costume፣ landscape ፣the character and the whole story depict the real culture of rural area in most of south part of the country፣ the film distorted some story፣ according to the participate as she states the (*ሸፍታ*) *shifita* story is common around the area but the (*ሸፍታ*) *shifita* that showed in the film some extent distorted , the participant states though (*ሸፍታ*) *shifita* has some bad characters they have also good human characters, because most of the time people become (*ሸፍታ*) *Shifita* because of the unfair justice ,so in the case of the (*ገዳይ ሲያረፉዱ*) *Geday siyarefafed* The Writer Portrayed The (*ሸፍታ*) *shifitas* as if he is nothing for good ,they did not give him a causes this distort the community . (May. 2022 Group Discussion)

4.1.2.4. Which/Who’s Culture Does the Film Represent?

Although participants alluded to Ethiopian, and Western cultures, there were mixed feelings about which culture Film represented. Participants in all focus groups agreed that there were films dedicated solely to cultural content, such as *La Borena* (ላ ቦርና) *Qurangaye* (ቁራኛዩ), *Gedeya siyarefafid* (*ገዳይ ሲያረፉዱ*), *Balageru* (ባላገሩ) *Hiyiwete* (*ኃይወቴ*), and others, when discussing Ethiopian culture. In terms of language use in these programs, they generally felt that is Amharic dominated. Others have pointed

out that is Diaspora dominance isn't a good thing because it perpetuates stereotypes about Diaspora, who are frequently depicted as civilized. Many participant complained about how Ethiopian culture is portrayed in general, with one participant in focus group 2 stating, "local people are always portrayed as stupid people "this story told by showing the diaspora black become more modern than the local one (Group Discussion, May. 2022).

Furthermore, participants who had access to international satellite TV like MBC 1, 2, 3, 4 and DSTV appreciated the wide range of options and variety. There are channels dedicated to African Asians and middle east on this platform, which most participants said they enjoyed this different type of films and Others believed that the film included a lot of depictions of Western culture, even in scenes that were supposed to depict African culture., as a participant in FGD 4 observed, most Africans do not follow their traditions. They only use cultural practices on rare occasions, such as during ceremonies or consultations with traditional healers.

This viewpoint gained traction in other groups, where participants admitted to having a hybrid culture to some extent.

4.1.2.5. How does Film's Representation of Culture

In general, the majority of participants in all focus group discussions had positive perceptions of how culture is represented in film, though there were some negative perspectives as well

I. Appropriate Representation: Cultural Education Promotion

Despite the negative perceptions, there were positive perspectives on film's representation of culture. One point of view was that television could be used to promote cultural education. This viewpoint emphasizes that, while soap operas do not address cultural issues in depth, they can encourage viewers to learn more about their own cultures. One Focus group discussion participant mentioned “(ቁራኛዩ) Quranagnaye film as one of the best film to represent Ethiopian culture, according to him the film is depicted one of the best example of our traditional judiciary system. When I saw the film I just remind myself how the current judiciary system is very corrupted, as you know our civil law systems are copied from the western, but it could not make any change in our judiciary system, rather if we were followed our cultural law enforcement ways we might reduce the crime and criminality.”

There are also real and an appropriate expression of some positive cultural practice, in some films like Hamus, (አንሳሮ) *Ensaro* (አምባ) *lamba* (ዐባይ ሽረሰስ ሺጋስ), *Abay Vs Vegas* the Producer Try to Show How Our Indigenous Knowledge or Life Style Are Better than the West (Group Discussion, May. 2022).

II. Stereotypes and Cultural Distortions

One participant in Focus Group 3, summarized the argument by saying, "...there is that wrong impression that film gives us about rural and sometimes about our ancestors "(Group Discussion, Mar. 2022). It is not only in appropriate representation but also not represent directly. In most films that focuses on love and in urban area they represent the culture as if it is in an civilized ,most of the film the main character or the protagonists are from a urban , high economic classes or diasporas ,people from rural character who has and followed their culture depicts as if they are more backward ,most of the film portrays local culture in a negative light," said another (May. 2022 Group Discussion) Participants also brought up the issue of stereotype perpetuation, claiming that the way most character who has cultural value are portrayed is inaccurately they portrait as he/she is conservative and offensive. There is also another in appropriate description of urban settler, in most of the film that has the story of the city the characters are ,mostly depict "too much selfishness, violent in the representation of city life," according to one of the participants (Group Discussion, May. 2022).

4.1.2.6 The Role of Film in Cultural Preservation

The focus group discussions centered on three main roles that film can play in the promotion of culture: social behavior influence, cultural education, cultural diversity promotion,

i. Have an impact on social behavior

Participants also argued that because the media has such a broad reach, film can influence societal behavior by providing cultural education. The main argument in (Group Discussion, May. 2022). AAU FGD) was that film should realize their potential to alleviate social ills rather than perpetuate them. One of the participants even mentioned how much alcohol is consumed in film. This sentiment was echoed in (Group Discussion, May. 2022). 7), where one participant said, "Take us back where stories taught about good manners and values, unlike these days where everything is about love, sex, and crime, (Group Discussion, May. 2022). As a result, some focus group participants suggested that film be used to expose cultural practices that violate human rights and can be said to be outdated whilst at the same time respecting and preserving Ethiopian cultures.

ii. Promote cultural diversity and nation-building

To ensure appreciation for diversity, it was suggested that we need Ethiopian films that deliberately integrate the various cultures in our society. "...merge cultures of different groups to see how much difference there is and look for similarities and move forward," producers must say (Group Discussion, May. 2022)., according to some, "must begin to work toward integration" of cultural content through compelling storylines .This emphasizes the importance of content that focuses on nation-building and embracing socio-cultural diversity rather than reinforcing the devaluation of other cultures. This is in line with a viewpoint expressed at the University of AAU according to which films have the potential to foster social cohesion. This means that films need to reform from its current

cultural bias. One of the participants in the (Group Discussion, May. 2022). Community, for example, brought up the language bias, pointing out that when someone speaks in an Ethiopian language, there are always English subtitles, but when someone speaks in English, there are no vernacular subtitles. However, a minority view among the (Group Discussion, May. 2022, and 5 youth group) argued that films should not be used to promote one culture because Ethiopia is diverse. According to the argument, different people have different preferences,

iii. Promote cultural education

Films were seen as important sources of information about other people's lives. "We get to know other people and understand them, "one participant says, "but it has to be factual information because it influences our perceptions" (Group Discussion, May. 2022). Participants acknowledged that "Film can be accessed by millions of people... but they were concerned about cultural practices being kept secret. They did, however, notice some TV shows and channels that focused on cultural content, which drew mostly older viewers. One of the participants in(FGD 6,) for example, describes how this had been experienced in her home: this might be little bit far but when we saw a film the podcast on TV and if there film have some cultural element every member of the family will be on the screen ,the elders and young members will involve , but if the film has note cultural element it is only the youth who watched the film ,it give some hints the cultural oriented film are always likeable in every part of the community (Group Discussion, May. 2022). Participants indicate that the film has a great power to promoter or educate culture , in the serious called (አረኛዩ)Eregnaye family are seat and discusses about the film together , the film are educating the culture of that community and the land scape that showed in the screen for the reason for this most participant agreed

4.1.2.7. Key Considerations in Cultural Representation

The focus groups' main recommendations were that there was a need to exercise ethics and responsibility, as well as balance, in how films represented cultures.

i. Representation in a Fair and Balanced Way

This discussion led to the conclusion that film should strike a balance not only between entertainment and education, but also between positive and negative reality, as well as fiction and reality. Although "we understand that times have changed," one viewpoint that gained traction in the discussions was that film should not be solely for entertainment, but should also include an educational component in order to "preserve our culture" (Group Discussion, May. 2022). Another suggestion was that when portraying crime in the media, the message should be that crime does not pay. Participants were generally opposed to excessive crime in FGD 8, claiming that the film romanticizes crime. Film nowadays promotes all those bad things happening in our society" (Group Discussion, May. 2022)." one respondent argued vehemently.

Explicit sexual scenes were also a source of complaint, particularly in relation to age restrictions. Older participants in, (Group Discussion, May. 2022), noted that watching film with children was a very unpleasant experience.

ii. Ethical and Socially Responsible Representation

Participants agreed that while the media, including film, serves commercial interests by providing entertainment, pushing this agenda at the expense of society is unethical. As a result, filmmakers should think about the social implications of how they portray cultures. The central argument was that film perpetuates stereotypes about Ethiopian people and cultures, which are frequently depicted as backward and irrational. This misrepresentation was deemed unethical because it could cause social unrest. "People end up hating others because of how they are represented on film," said one of the participants (Group Discussion, May. 2022). "Do not mislead people with false information in order to entertain others while destroying other people's culture," another participant advised (Ibid). To avoid this, filmmakers agreed that they should conduct research on the culture they want to portray, though the tarnishing of African cultures was also blamed on the western cultural superiority complex, which sought to wipe out Ethiopia/African culture and civilize the people through films and television series.

4.1.3. Interviews with Film Industry Professionals

Professional filmmakers and industry leaders participated, providing insight into their perspectives on the process of filmmaking with cultural concepts, including role, motivations, constraints, and recommendations.

4.1.3.1. Understanding of Culture

Culture was once thought to be a concept that was diverse, relative, and perplexing. Because there is no "unilateral form of culture," it is dependent on reality, and it is "multi-layered," it is relative and diverse (Informants 3, 5 & 11, Interviews: May. 2022). However, some of the participants found the concept to be perplexing. "..

Having a category that we call 'cultural concepts' is a challenge because we are confusing the issue," one of them added. I'm not sure what we mean when we say "culture." Culture, in my opinion, is relative to how it fits into reality. So it's not about culture for me... it's about telling a human story. We ought to do so writing about local stories" (Informant 11, Interview: May. 2022).

As a result, there were some concerns about the concept of "culture" in filmmaking, with some participants preferring to work with "local stories" rather than "culture."

4.1.3.2. *Film makers Motivation in the production of film with cultural concepts*

The desire to "tell our stories" became the driving force behind the incorporation of cultural concepts into filmmaking. Other factors to consider were market viability, institutional support or funding, and the nature of the job.

I. A burning desire to "Tell Our Stories"

The desire to "tell our stories" refers to filmmakers' desire to tell stories so that both the artists and their audiences can relate to them and comprehend their identities (Informants 6 & 11, Interviews: May. 2022). Because times have changed and people tend to forget who they are, it is necessary to remind people "to remind people where they came from" (Informant 15, Interview 12 May. 2022). Another participant echoed this sentiment:

እንደኔ አዲስ አበባ ላይ ተወልዶ ላደገ ሰው ባህልን በተለየ መልክ እንድታየው አያደርገህም፤ ምክንያቱም አዲስ አበባ ላይ የአውሮፓዎች እና የሀገራችን ባህሎች ተደባላቂዎቻል ፣ ስለዚህ እኔ ባህል ብዬ ፊልም አልሰራም ይልቁንም የነዋሪውን ታሪክ ነው መሰራት ምፈልገው

...there is a great deal of misunderstanding between our culture and western culture, religion... Even in school, our history is not taught. For a person who born and raised in Addis Ababa like me is difficult to have a chance to learn about our culture , So the message I want to share and pass down to a younger generation about who they are will drive my motivation" (Informant 4, Interview: May. 2022).

One of the filmmakers' goals in telling the stories is to "create dialogue" and effect social change through film, because Film and television have the potential to "kill or sustain" society (Informant 7, Interview: jun. 2022). Another participant stated that films like Black Panther can "influence people in a certain way" (Informant 4, Interview: May. 2022).

II. Commercial /Market viability

Culture is a niche market in the film industry because, despite its economic viability, there are few films with cultural content; thus, only a few people have been "exposed to that content" (Informant 5, Interview: May. 2022). Furthermore, cultural content was seen as beneficial in creating "an interesting storyline" that would appeal to the target audience (Informant 9, Interview: May. 2022). This is because the audience is "interested in watching Film and Film with cultural content," and when they can't find them, they "buy pirated Film, mostly American ones" (Informant 6, Interview: May 2022).

Furthermore, films with cultural content were seen as economically viable due to a growing demand for them despite the fact that production of such films in Ethiopia is limited. According to one of the

participants, culture is important because it can affect business (for example, tourism) and sometimes "addresses misperceptions about our Ethiopian/African culture, which is always viewed as primitive" (Informant 8, Interview: May 2022).

III. Financial and institutional support

In the use of cultural concepts, institutional support in terms of funding has emerged as an important draw card for filmmakers. The international film festivals, international film funders was singled out for assisting filmmakers in their efforts to promote culture by allowing them to write and produce in their native tongues, allowing them to relate to their work. Those festivals also provide filmmakers with the security of owning the intellectual property associated with their film products, regardless of whether the projects were commissioned by the organization. (Interview with Informant 20: May 2022)

In addition, the festivals provide funding because "we would like to tell stories about certain projects, such as heritage political culture and other cultural projects. "We are very happy and excited to have granted or Film Commission and we are looking forward to them opening more opportunities for us in the country," one participant expressed his excitement and expectation in this context. We don't need to go to somewhere else to work in the film industry" (Informant 8, Interview: May 2022).

We have also got a fund from Business Company and owners; there is an experience of producing a film which grants by individuals or companies

የገንዘብ ድጋፍ በፊልም ስራዎች ላይ አሉታዊም አዎንታዊም ሚና አላቸው። ለኔ አሉታዊው ሚናቸው ከፍ ይልብኛል። ለምሳሌ እኔ ከአንድ ባለሀብት በተገኘ የገንዘብ ድጋፍ ከሌሎች አንድ ቀን በሚል ርዕስ በባላዊ ጋብቻ ላይ መሰረት ያደረገ ፊልም ሰሪቼ ጩራሽ ነበር ነገር ግን ከፕሮዴሰሪ ከገንዘብ ድጋፍ አድራጊው ሰው ጋር በአንድ የታሪክ ክፍል ባለመስማማታችን ፊልሙ ለተመልካች ሳይቀርብ ቀረ።ይህ የሆነው የገንዘብ ድጋፍ አድራጊው በፊልም ሰሪው ላይ ሊያሳድር በሚፈልገው ተፅዕኖ ምክንያት ነው።

"I produced a film with cultural content called "once up on a time" said another, describing what they've done as a result of the individual business man motivation. "The film is about arranged marriage" but because of some interest conflict we have with the producer, we could not screen the film (Informant 6, May 2022 interview). However, filmmakers' reliance on institutional and individual funding can lead to dependency and disincentives them from developing effective sales strategies because they "don't have to worry about how much they're going to sell their product for, because it's basically been funded" (Informant 20, Interview: May. 2022).

4.1.3.3. Reasons for Limited Use of Cultural Concepts in Films in Ethiopia

Despite filmmakers' passion for telling their local stories and other motivations, cultural content has been used sparingly in the Ethiopian film industry. The main reason for this is a lack of adequate support, which includes both funding and skill development, despite many other challenges such as market and cultural constraints, as this study shows.

I. Lack of Adequate Support

The main stumbling block was a lack of adequate support, which included both funding and skill development.

- Lack of Skills, knowledge and experience

Filmmakers "must be taught how to make a Film"; they need a wide range of advanced skills, including "cinematography" screen writing, Directing, producing editing and etc. (Informant 7, Interview: Apr. 2022). However, there is a scarcity of educated Ethiopian writers, director, and producer for the production of "Ethiopian /African cultural films" (Informant 10, Interview: Apr. 2022). One reason for this is a lack of awareness of training opportunities, such as bursaries, that are available. Many people "are not aware that filmmaking is a career path they can take," Participant hoped that the ministry of culture, universities would "respond faster" to their applications to provide a course to develop filmmakers' "skills and knowledge" in the Ethiopia to address the problem of a skills shortage (Informant 10, Interview: Apr. 2022). This was seen as particularly important because "cultural films are fairly new on the market," and inexperienced filmmakers lack the necessary knowledge of how to "communicate and market" their work to their intended audiences (Informant 6, Interview: May. 2022).

- Inadequate financial support

Despite filmmakers' possession of "plenty of stories" and attempts by the institution and individual to support them, the lack of adequate funding was seen as the main challenge to the "success of a cultural film" (Informants 13 & 11, Interviews May. 2022).

"The individuals company's and some international film commissioned or festivals are doing an excellent job, but it is not sustainable to expect money every time as of their schedules." There is simply not enough money to feed the industry, and many of our crew members, no matter how good they are, it is difficult to go out of the city and shout in the rural and local community, because of the budget constrained, some of the good film practitioners become out of the industries (Informant 19, Interview: May. 2022).

This finance constraint has primarily impacted new and local filmmakers (Informant 10, Interview: Apr. 2022). Sponsors' preferences for established filmmakers and English films prepared for the

international market emerged as the primary barrier to emerging filmmakers and African film projects not receiving funding (Informants 14&15, Interviews: May. 2022). As a result of the limited budget, the filmmaking process is exposed to unfavorable outcomes, such as sponsor influence, slow industry expansion, and the production of low-quality films. This is especially problematic in the context of culture, where filmmakers believe that "quality should be prioritized" and that "only a cultural advisor" should guide content (Informants 6 & 20, Personal Interviews: May. 2022).

“ሀገራችን ውስጥ የሚሰሩ ፊልሞችን የሚያግዝ ሀገራዊ ድርጅቶች ያስፈልጉናል ፣ምክንያቱም ሀገራዊ ያልሆኑት አጋዥ ድርጅቶች እኛን ለማገዝ ገንዘብ ይዘው ሲመጡ የራሳቸው የሐነውን አጀንዳ ይዘው ነው ሚመጡት”

"We must reach a point as filmmakers where we are able to sustain ourselves," one participant said. "We must fund our own productions and make profit and not rely on funders, because funders tend to influence the kind of Film we must produce" (Informant 1, Interviews: May. 2022).

Because of the marginalization of both emerging local filmmakers and their local stories that could have been viable in the global market due to a lack of funding, the film industry's expansion is further limited. One participant cautioned, "In this context, one participant cautioned,

As a country that has more than 84 ethnic groups, it is given that there are a dozen of real and the story of marginalized community, but it is difficult to reach all the story because of the lack of awareness on officials and the society itself (Informant 1, Interviews: May. 2022).

The Ethiopian film industry, which seeks to absorb and sustain these kinds of stories and emerging local professionals, should support through different ways which makes the professionals free from budget constraint

II. Market Constraints

The viability of cultural films on the market, access to consumers (the audience), and foreign filmmakers' dominance in the film industry are all significant market barriers. Some participants questioned the commercial viability of cultural films, claiming that they are "not really relevant to current trends" because the world is changing. As a filmmaker, one must "keep abreast of the stories that are happening locally, such as the political changes that are unfolding" right now (Informants 9 &10, Interviews: Apr. 2022).

The audience's preference for "western concepts" and their refusal to watch "local cultural concepts" is another market constraint (Informant 16, Interview: Apr. 2022). As a result, filmmakers "must not

tell the story in a traditional way" because "it becomes very boring," while "people like action and want to be entertained" (Informant 9, Interview: Apr. 2022). However, satisfying this consumer desire isn't the only last market constraint that filmmakers in the production and distribution of films with cultural concepts face. Because major television platforms control consumers, gaining access to them is another challenge. Novice filmmakers find it difficult due to their monopolistic access to the audience.

"The issue is the audience, where is the audience?" one of the participants expressed his dissatisfaction. Because the target market (audience) owns television, television productions are thriving. As a result, they have easy access to products those looks westerns (Interview with Informant 4, May 2022).

Smaller film companies and inexperienced filmmakers had no choice but to "take Film to the people" and build a "relationship and trust with your targeted audience, they must know that whatever you are bringing them is of good value, that they will learn something from your productions while having fun at the same time"

Because local filmmakers face stiff market competition from foreign, primarily filmmakers, this market strategy is particularly important. Because they control both domestic and international markets, Hollywood, for example, makes films that tell African cultural stories, such as the Haile Gerima."Ethiopia Filmmakers... must be bold in telling our stories for our people and the world" in the face of this competition (Informant 1, Interview: May. 2022). "The global film industry must buy our films which tells about us,"

III. Cultural Conceptual Constraint

The concept of culture was regarded as a delicate and perplexing one, posing a barrier to filmmaking. The question of "authenticity of what is reflected" in Film is one of the most perplexing aspects of culture (Informant 12, Interview: May. 2022). This is especially difficult when the filmmakers are not familiar with the culture they are attempting to represent. "What you find, for example, is that you have a white filmmaker coming here who wants to tell an Adwas story," says the participant (Ibid). "People tend to publish sensitive topics, such as homosexuality, mixing it with culture, not acknowledging that cultures are a very sensitive subject" due to a lack of knowledge (Informant 8, Interview: May. 2022).

When "cultural tribunals are controlling what can and cannot be screened," the concept of culture was seen as both "limiting" and "overreaching" (Informant 5, Interview: May. 2022).

One of the participants suggested that filmmakers focus on local stories rather than culture per se, in response to the perceived sensitive and confusing nature of culture as a concept. "It must always be about local stories; we must abandon the term "culture"..."

As a result, filmmaking with cultural concepts may necessitate sensitivity in order to avoid cultural distortions that "spur racial tensions" or misrepresent the country. Employing filmmakers who are culturally rooted and collaborating with cultural experts would be a sensitive approach

4.1.3.4. Cultural Concepts Research for Film Production

The majority of participants said they do some kind of research for the production of films with cultural content, while a few said their jobs in the film industry didn't require them to do so.

I. Reasons for Conducting Research

The need to study both the market viability and the social implications of film projects underpins research in filmmaking with cultural content. Understanding the market entails being aware of "what is going on in the industry" and determining whether a film "project" will succeed in the local or international market (Informant 11, Personal Interview: May. 2022).

Furthermore, filmmakers conduct research to determine the social viability of their projects by consulting the people whose culture is involved and obtaining their consent. "You do your research with the people involved, for example, for (ገዳይ ሲያረፋፋድ) Geday Siyarefafed," one of the participants said in this context. I'd approach local story tellers and elders into a movie. And I was involved on a detail research including the setting, which is about stories that happen in communities, so it's critical to consult with residents, community leaders, and gain their buy-in" (Informant 4, Interview: May.2022).

While we produce our "Geday Siyarefafede" Me the directors and the writers spend and researcher on specific area more than five month in the area, which, we shot the films .in addition to making a research on story's and setting we also make all a cast from the area community

This evidence demonstrates that filmmakers were aware of the ethical implications of filmmaking in relation to culture.

II. Research Techniques

Although participants reported using additional research methods such as interviews, literature reviews, site visits observation), watching similar Film, and using their imagination, internet search appears to be the most common method. Participants saw internet search (gogling) as a viable source of information because it is "easily accessible," "has all the information," and is not subject to the racial restrictions that are common in Ethiopia interviews (Informants 8 & 20, Interviews: May.2022).

Internet searches are particularly useful because they allow quick access to online publications containing important research findings from relevant film industry organizations (Informant 10, Personal Interview: May. 2022). Despite the fact that the internet appears to be the most popular method, participants frequently combined or supplemented it with other methods, as shown in the following narrative.

አዎ እኔ በምሰራቸው ስራዎች ላይ ጥናት አደርጋለሁ። ለምሳሌ ለኢንትርኔትና ሌሎች ፊልም ፊደላት ላይ ለማቅረብ በሴቶች ላይ ያተኮረ አጭር ፊልም በመሰራት ላይ እገኛለሁ። ይህንን ፊልም ስራ ስሰራ በመጀመሪያ በይነ መረቦችን በመጠቀም ጠለቅ ያለ ጥናት ያደረኩት ከዚያም ጉዳዩ የሚመለከታቸውን አካላት እና የማህበረሰቡ ውስጥ ያሉ ትላልቅ ሰዎችን ቃለ መጠይቅ በማድረግ ነው ጥናቴን ያደረኩት።

"I wrote a short film "Kiftete (focused on rural women) in one of my short films, and I had to do research on the internet and interview older people about tradition." All of the information is available on the internet, and I had to double-check it with traditionalists" (Informant 14, Interview: May. 2022).

Other techniques include face-to-face or telephonic informal or formal interviews. Interviews may include discussions with senior community and family members, traditional leaders, specialists and academics in relevant domains, and/or other segments of the population whose life/culture is represented, as evidenced by some participants' responses.

"I'm in pre-production steps for my new film, the film is focus on 1960's Ethiopian politic, but the story is focused in the rural part of Tigris's ,for this new project I use the internet to search for ideas because it is convenient and I can get a lot of them from other researchers who keep a database of them." I also pay attention to how others act. I conduct face-to-face and telephone interviews to gain a clear understanding of societal viewpoints and perceptions" (Informant 10, Interview: May. 2022).

"I conducted telephonic interviews with people who were there in the 1960s for primary or first-hand information and those who experienced first-hand for my upcoming film. I don't rely on secondary data. Academics, such as historians and archaeologists, are also involved in my research (Informant 8, Interview May.2022).

In addition to internet searches and interviews, site visits, reading books, social media, watching a similar movie, and using one's imagination as a source of information were all mentioned. Filmmakers frequently used these methods in combination with internet searches and interviews, as evidenced by the following responses: "Depending on what element of culture I am incorporating, I would approach the group of people who will be featured in the story and source information directly

from them." I would immerse myself in the content and conduct research to see what other films of the same genre have been produced. If the story allows, I'd also use my imagination and add a little fiction" (Informant 5, Interview 3 May 2022).

Filmmakers' attempts to grapple with the complexity and sensitivity of using cultural concepts are exemplified by this research approach, which uses a variety of sources of information. However, as one of the research's key informants observed, they aren't conducting enough research.

4.1.3.5. Best Culture-Representative Film Genres

Another issue is that filmmakers are more likely to conduct market research after the film has been completed. "It's just like they're looking at what they've got, what they want to make, and where they can get the money to make it"

4.1.3.6. Culture-Representative Film Genres

Despite the fact that any film genre can be useful in representing culture, drama, comedy, and documentary were the most popular...

I. Drama

There were three main reasons given by participants for their preference for drama: 1) it allows actors to portray any culture in a "realistic" manner, which is beneficial. 2) "has a real emotional impact" (Informants 14, 16 & 17, Interviews May. 2022)) and 3) "educates people about culture."

II. Comedy

Comedy appealed to participants for two reasons: 1) it "adds humor" to cultural issues such as family, gender, race, and so on; and 2) it is "the best way to break ice." People relax, open up, and become more receptive once they begin to laugh... "Cultural messages must not be too heavy for people" (Informants 4 & 17, Interviews: May, 2022)

III. Documentary

At least one filmmaker believes that "documentaries allow you to deal with facts" (Informant 1, Interview: May. 2022). Participants, on the other hand, expressed concern about the lack of interest in documentaries, the majority of which are foreign productions telling our stories.

IV. Any Genre is Applicable

Despite some preferences for drama, comedy, and documentary, there was a widespread understanding that it didn't matter what genre filmmakers used; they couldn't box cultural concepts in a specific genre, and any genre could be useful depending on the storyline and purpose, as well as other factors. Participants' responses reflect this viewpoint:

"I don't think you can put it in a genre because, depending on the issue you're dealing with in terms of cultural aspects, you can look at it from a documentary standpoint, a historical fact-based kind of way that you want to present culture." I'm not sure which genre it belongs to. I'm not sure what genre that could have been, and I don't think you can categorize it in any way" (Informant 8, Interview: May. 2022).

"All genres would work if our goal is to raise cultural awareness in Ethiopia; it all depends on the story you want to tell." We can't choose between a romantic story about the Ethiopian Kingdom and a documentary about the same story, so we can't favor one genre over the other (Informant 5, Interview: May. 2022).

The filmmaker's preference and creativity, as well as the location, are other factors in determining the appropriate genre in filmmaking with cultural content. Different genres may be required for township and urban scenes, for example. Furthermore, "it's all up to the producer" and how they want to portray the culture (Informant 10, Interview: May. 2022). "If specific genres are prescribed for films with cultural content, it can be restrictive for filmmakers who represent culture in different genres, such as animation, etc." (Informant 6, Interview: May. 2022).

Filmmakers can be more creative in "a commercially appealing way," resulting in "much more variety in the industry" (Informants 8&12, Interviews: May. 2022).

Culture, as a result, "can be best represented across all genres depending on how it is packaged" (Informant 11, Interview: May. 2022).

4.1.3.6. Platforms for the Distribution of Film with Cultural Content

Television, cinema, the internet (online), festivals, CD/DVD-ROM, and door-to-door sales were among the traditional and unconventional platforms reported.

I. Television

The Ethiopian private and government satellite television (Ethiopian Broadcast Corporation (EBC).Ethiopian broadcast service (EBS) Fana, Walta, Arts, KANA and Digital Satellite TV (DSTV) channels were the most popular. The advantages of distributing films through these platforms include "broader coverage," "a wider audience," and "mass market access," as well as "feedback from TV producers and anchors" on how the film was received by the audience, award-winning, and income generation (Informants 8 & 12, Interviews: May. - Apr. 2022).

One of the benefits of television is that it is "more commercial" in terms of revenue generation than DVDs because it is not vulnerable to piracy (Informant 8, Interview: May. 2022).

The biggest challenge for filmmakers in Ethiopia, however, is gaining access to government bodies. Filmmakers have a hard time finding someone who can "go to the offices and engage" the appropriate officials on their behalf (Informant 20, Interview: May. 2022). "Filmmakers must understand and navigate the interests of broadcasters in order to know which channel to pitch to... each broadcaster has different channels that focus on different content," according to the statement

II. Cinema

Because of its popularity among viewers, cinema (ኤድናሞል) Edna mole, (ሴንቸሪ ሞል) *century cinema*, (ካፍደም ሲኒማ) *kafedem cinema* (ሲባስቶ ፖል) *Sebastopol*, and many other private) has emerged as a platform of interest for the distribution of film products. "Cinema is the best platform for film distribution," according to one of the participants, though it requires "good marketing" (Informant 11). Filmmakers' interest in cinema was fueled by two main factors: "excellent viewership" and the opportunity to "see and judge the audience's reaction and reception" (Informant 8, Interview: May. 2022),

The problem is that going to the Film is "largely dependent on the affordability of the "target market" (audience) (Informant 10, Interview: May. 2022). "We don't have these facilities to reach the masses in the township," one of the participants explained, "it's only in the big malls where we have movie houses" (Informant 7, Interview: May. 2022).

III. Online (Internet)

Participants reported using the internet as a distribution channel, particularly online streaming platforms such as YouTube, and iTunes, as well as social media (e.g. Facebook). The fact that these platforms are "trending nowadays" indicates their importance, as "everyone uses the internet" and "more people want to choose and select what they want to watch at their own time" (Informants 5 & 12, Interviews: May.-Apr. 2022).

Because "everyone is on social sites, and with technology developing daily, the youth is evolving with it," social media in particular has potential (Informants 11, Interviews: Apr. 2022). The problem is that online platforms make filmmakers vulnerable to "piracy and video sharing" (Informant 2, Interview: May. 2022).

Although the internet offers filmmakers the opportunity to reach a larger market, the main issue is that it exposes them to "piracy and video sharing"

IV. Festivals

Film festivals have also become a viable distribution platform for filmmakers because they allow them to connect with other distribution platforms both locally and internationally. The use of festivals for distribution, on the other hand, frequently "depends on whether or not the film can be screened

overseas... A film destined for international distribution would be submitted to film festivals or agents, who would then locate markets and recommend the film cinema platforms there is also many local film festivals that screen local films (Informant 10, Interview: Apr. 2022).

As a result, the target audience, whether local or international, must be considered when choosing a film distribution platform.

V. Other Platforms for Distribution

At least three participants stated that they have used nontraditional distribution methods such as door-to-door DVD/CD-ROM sales. This strategy allowed them to reach consumers on the periphery of the market (in remote rural areas) who lacked adequate access to traditional channels (TV and Cinema). In this context, one of the participants told the following story:

"I did some door-to-door distribution for my first; I almost travel every corner of the country and screen my movie for local audience. According to my understanding, you can make six hundred Film but you can't guarantee returns if you use traditional distributors to get your film into big cinema house; this does not work for me. We want to create a strong film society in which every household has access to films. We need to get away from the traditional distribution model" (Informant 7, April 2022 interview).

Local residents were also invited to watch Film on large screens in community halls during the door-to-door sales and discuss the content.

4.2. Major Findings

The discussion is guided by postmodernism, film production culture, and spectatorship perspectives in an attempt to understand the role of film in the promotion of culture

4.2.1 The Film-Culture from a Postmodernist Perspective

The following postmodernist viewpoints were reflected by research participant s:

- *The media is a consciousness industry that not only entertains but also raises cultural awareness.*

In this study all participants in in-depth interviews saw film as educational tools (or consciousness industry in the language of postmodernism). Participants in the focus groups, for example, saw films as promoting cultural education and influencing behavior toward promoting cultural diversity and nation building. Participants saw the promotion of different social groups' cultures as necessary for social cohesion in this context. Similarly, interviews with professional and academic experts revealed that filmmakers are frequently motivated by a desire to tell local stories in order to "create dialogue"

and provide different narratives, thereby promoting culture "addresses misperceptions about our Ethiopian /African culture" and identity "remind people where they came from". Participants in the FGD proposed that filmmakers balance the need for entertainment with the need for education through film, in line with postmodernism.

• *In the context of the global spread of information, media technology exposes both the filmmaker and the audience to "diverse interpretative systems" (styles, views, and contexts), influencing the creation of cultural meanings and shaping ideology beyond their control. This can result in a variety of viewpoints and, at times, perplexing cultural perspectives.*

Participants in this study were able to watch films on a variety of platforms thanks to advances in media technology. In-depth interviews with filmmakers revealed that the platforms for film distribution and consumption were the aforementioned media technologies (e.g., TV, Cinema, Online, etc.). However, it emerged from interviews with academic experts that the content on these platforms primarily represented western cultural values while misrepresenting local cultures. This may explain why respondents were more likely to identify as hybrid rather than traditional or modern. Postmodernism is associated with the concept of cultural hybridity, whereas modernism distinguishes between traditional and modern cultures.

• *Culture is more diverse than simply traditional or modern, as modernist theorists advocate. This is because there is no unifying and coherent cultural worldview because people have differing perspectives on reality and truth based on their lived experiences, resulting in cultural hybridity in which modern and traditional forms of culture coexist (Maeda 2009).*

Participants in focus groups and key informant interviews agreed that culture is dynamic, changing over time "in such a way that people learn from other cultures" and seeking to adapt to new circumstances. As a result, "you can't just generalize an experience and say it's the same for everyone."

• *Authenticity can be a source of contention in both filmmaking and film viewing (Lees 2016).*

The findings of this study suggest that the dominance and influence of western/modern films and reality shows as well as the use of foreign filmmakers in the production of local films can make determining and portraying authentic traditional cultures in local films more difficult. As a result, local actors frequently imitate western (e.g., American) actors, despite the scarcity of locally produced films. Scenes in western-styled local film and television content, for example, that depict nudity, sex, alcohol, money, and adventure were seen as undermining "our way of life." In other words, such scenes were deemed incompatible with genuine local cultures.

However other participants, particularly film industry professionals, saw authentic culture as relative and diverse based on reality. This reality can apply to both negative (e.g., crime, prostitution, murder) and positive (e.g., traditional healing, conflict resolutions dance, weddings, and so on) practices.

The participants in the in-focus groups and interviews with academic experts recommended a balanced representation of culture in films production, given the debates surrounding the notion of authentic culture.

This would entail depicting real-life events in context, using local actors and cultural practitioners rather than professional actors (where possible), and using local language.

4.2.2 The Film-Culture from the Perspective of Film Production Culture

This approach demonstrates that several factors operating at institutional/industrial, organizational and individual levels of influence the development, production, distribution, exhibition, and reception of film content.

- *The institutional/industrial level focuses on the economic factors that influence the production, distribution, and reception of film content, such as market issues and competition.*

Professional film industry experts described the institutional/industrial factors that motivated them to produce films with cultural concepts in this study. They also mentioned some of the factors that have limited the production of films with cultural content in Ethiopia. The market viability of films with cultural content, as well as institutional support for their production, distribution, and reception, were both motivating factors.

Participants associated culture with a viable niche market in the film industry because cultural concepts can create interesting and marketable storylines, despite the fact that the Ethiopian film industry does not have enough of that content. Spectators have frequently resorted to some TV serious like (አረኛዩ) Eregnyay and some other dubbing Turkey's serious and African Film (Nigeria, Kenya...) in order to access cultural content, according to one of the participants.

Institutional support, particularly in terms of funding, emerged as another factor, with most filmmakers willing to venture into culture if sufficient funding was available. Some of the participants spoke about how the festivals and international financial support inspired them to make local films with cultural content. However, one of the participants mentioned that institutional funding can lead to a dependency syndrome among independent filmmakers.

Another institutional motivation discovered is structurally linked to the film industry in Ethiopia. Because there are strong connections between the film industry and the rich cultural landscape, one of the participants stated that they were bound to film culture. Lack of adequate institutional support in

terms of funding and skill development, market constraints in terms of competition, and other institutional challenges are all inhibiting or demotivating factors for the use of culture in filmmaking. The lack of adequate funding, which is widely regarded as the primary cause of limited film production with cultural concepts, has primarily impacted emerging filmmakers.

Ethiopian /African filmmakers and those who want to concentrate on making local films. This is because established filmmakers were seen as more marketable to both domestic and international audiences by major funders. Furthermore, limited budgets and the search for funding have frequently resulted in undesirable outcomes, such as the film industry's slow expansion, the production of low-quality films, and sponsors influencing film content.

Limited funding, or a lack, is frequently combined with insufficient skills and experience in film production, as discussed further below at the individual level. Because film production with cultural concepts is not well established in Ethiopia, skill development was seen as particularly important.

Another institutional constraint to the production of films with cultural themes is market constraints. Participants described challenges such as cultural perceptions that were out of touch with the filmmakers' need to keep up with current events, such as changes in the political environment. Furthermore, local audiences prefer western-themed films than films with local cultural themes, implying that there is little appetite for cultural films and that they are commercially unsustainable. Only made local films (e.g., QuraGAnye, La Borena, Balageru, Teza,), but their films were well-received.

Another key constraint was intense competition in terms of monopolistic control of major film platforms by dominant, mostly foreign players in the film industry. According to some of the participants, major foreign film industries, such as Hollywood, have not only ventured into the production of local films but their films have also been screened in local theaters. (Edna mole, Century Maul)

- *The organizational level is concerned with the film's production techniques, product conventions, casting, and other organizational decisions.*

At this level, the professional filmmakers who took part in this study mentioned their work environment, specifically their job description as determined by their employers, as one of the reasons for their interest in cultural content. Furthermore, whether or not research is conducted during the filmmaking process is frequently determined by organizational factors. Because major organizations/platforms, such as the TV Stations, have a well-established audience, they may not require their filmmakers to conduct market research in order to determine the viability of their film products. Instead, they can simply tell the filmmakers what kinds of stories they should include. In

this context, such organizations may simply not encourage the production of films with cultural content that appeals to their target audience.

• *The individual level emphasizes the aspirations, perceptions, attitudes, and ideas of individual film writers, directors, producers, and everyone else involved in the filmmaking process, and the subjective expression of individual film writers, directors, producers, and everyone else involved in the filmmaking process affects the film content (Bold 1994:5).*

At this level, the participants' aspirations or passions to tell local stories to which audiences can relate in the context of their cultures and identities were linked to individual factors in filmmaking with cultural content. The filmmakers who took part in this study expressed a strong desire to foster cultural awareness and dialogue in order to persuade audiences to celebrate and preserve their cultures in the face of the threat posed by the spread of modern/western culture.

However, there was a constraint at this level in terms of local filmmakers' limited skills and experience, or lack of knowledge. It was discovered that inexperienced filmmakers, in particular, lacked the necessary filmmaking and marketing skills to sell their work to the general public. The participants, for example, alluded to the scarcity of scriptwriters, particularly among Ethiopian filmmakers.

While training opportunities are limited, one of the participants claims that there is little awareness of those opportunities that are available. Another constraint at this level is the participants' perception of culture as a sensitive and perplexing concept. This is why some professional filmmakers echoed some of the sentiments expressed by cultural expert, advising that the concept should not be used in filmmaking and that they should instead focus on telling local stories.

4.2.3. Film-Culture from Spectatorship's Perspective

The spectatorship approach takes into account the factors that influence audience film choices. The main factor, it claims, is the audience's subjective desire or urge to 'satisfy' some human need (lack of something). In this study, the majority Participants in the focus groups had negative attitudes toward films that depicted indecent scenes (such as sex or nudity). They identified the storyline as the most important factor influencing their film choices, to the point where they would stop watching Film if the storyline did not satisfy them. They believed that films depicting indecent scenes were harmful to local culture. Some even suggested that film and television should not be allowed to interfere with culture for the sake of public consumption.

Despite their concerns about cultural appropriation, they believed that film could help promote cultural education. As a result, they recommended that, among other things, filmmakers become well-

informed about the culture (through research) and then present it authentically (in light of reality and complexity) and positively (focus on the good rather than bad aspects of the culture).

This suggests that local films with a cultural focus can attract a large audience because the majority of the population is interested in the cultural content.

Chapter Five

5. Summary, Recommendations and Conclusions

The goal of this research was to look into the role of the film industry in promoting African Culture in the case in Ethiopia Film industry. The study's scope was defined by four main questions. The first question was what are the role of film to promote culture, The second question was what do look like existing film content and how these productions with cultural themes can help promote the Ethiopian's culture. The third question was why the Ethiopian current filmmaking isn't succeeding in incorporating cultural concepts. The fourth question was to come up with recommendations for the film industry's role in promoting culture in the province.

5.1. Using Filming to Package Cultural Concepts

The findings of this study suggest that when working with cultural content, filmmakers should investigate potential audiences' cultural identities or typologies; film viewership patterns, including preferred genres and colonized platforms, interests in films with cultural concepts; have a great audience if film makers are produced, to sum up the role of film to promote culture all majority of the informant and research participant believe that film has a great power to promote culture.

5.2. The Role of Filming in the Promotion of Culture and Heritage

The majority Participants in focus groups and interviews with academic experts stated that elements of African/Ethiopian traditional culture and language were prevalent in Ethiopian film. Some of them emphasized that film accurately depicted real-life social issues in communities, such as love, crime, and so on.

In interviews with some, focus groups and interviews with academic experts however, they saw current film as promoting western/modern cultures while undermining local cultures through misrepresentations, reinforcement of negative stereotypes, and reality distortion. This was referred to as "culture bastardization" by one of the academic participants.

Despite these reservations, participants agreed that filming with cultural concepts is an effective communication and educational tool for telling local stories, documenting and archiving cultural content, and raising cultural awareness. The theory of postmodernism refers to filmmaking (and the media in general) as a consciousness industry in this context.

5.3. The Reasons Why Currently Filming is not thriving with Culture

This study drew on the theory of film production culture by focusing on the opportunities and constraints associated with the three levels (industrial, organizational, and individual) of influence in film production to explain why filming is not thriving with culture.

Filming with cultural concepts is an economically viable niche market for filmmakers at the industrial/institutional level, because there is a limited supply of films with cultural concepts compared to a growing appetite for their consumption. The ministry of culture had provided institutional support in the form of training to local filmmakers in order to capacitate and motivate them to produce films with cultural content. Despite these motivations, the evidence in this study shows that progress at this level is hampered by a number of constraints.

At the industrial level, there are market constraints in terms of competition from major domestic and international film and television outlets, as well as insufficient institutional support in terms of funding and skill development, which pose serious challenges to new filmmakers. Furthermore, in interviews with academics and filmmakers, underdevelopment of the film industry, including a lack of film facilities in Ethiopia townships and rural areas, reveals as a constraint that has often driven local filmmakers to move to other big city with greener pastures.

The other constraint is that some of the participating filmmakers saw culture as a sensitive and perplexing subject, which was exacerbated by cultural tribunals dictating what they could and couldn't show.

Another disadvantage of films is their segmented representation of culture, because no single film, according to one of the academic participants, can fully represent the lifestyle of a country or nation.

The main constraint at the organizational level was that filmmakers do not venture into filming with culture if it is not one of their employer's focus areas.

Individual filmmakers' aspirations or passions to tell their local stories served as the primary motivation for using cultural concepts in their films. In addition to this Participants raised a number of issues, including a lack of funding as well as skills and experience working with cultural concepts.

5.4. Possible Responses and Developments when Culture is used in filming

Filmmaking with Cultural Concepts has been shown to promote social cohesion and nation building, as well as stimulate economic development, according to previous studies discussed in the background section of this report.

Filming with cultural concepts can promote social cohesion and nation building, according to the evidence in this study, because it is an educational tool for raising cultural awareness in the context of diversity when local stories are told with multiple narratives. This is because filming with cultural concepts provides a platform for stimulating discussions among local citizens, allowing them to question ideas about identity and nation-building.

As a result, filming with cultural concepts serves as a "mirror" for society to reflect on its past, present, and future as a nation. As a result, filming with cultural concepts can cause a shift in social behavior in terms of how various cultural groups perceive themselves and others. However, depending on how the culture is represented, filming with cultural concepts can also promote social schisms.

Furthermore, as evidenced by the experiences of developed countries such as the United Kingdom, film can help promote a country as a tourist destination. Filming in Ethiopia can document and preserve cultures (creation of cultural archives) and serve as a 'window' for the global audience to see the country by capturing, recording, and replaying past and present realities. This has the potential to boost tourism development and job creation.

5.5. Recommendations

A number of recommendations for both individual and institutional levels of the film industry are made based on the findings of this study.

Film has two side face ,if the industries lead concisely and scientifically the nation will get the benefit, if not it has negative impact ,so Filmmakers must take greater responsibility and sensitivity in their cultural representation in order to avoid promoting cultural misrepresentation.

Given the potential of film as a medium for preserving culture, this study after a thorough look makes the following recommendations.

1. Ethiopia film producers must use the film medium to promote our culture for easier Identification in the committee of nations.
2. Ethiopia film makers must be culturally faithful to our society. No matter the type of film they produce, they should be able to evoke and relate as close as possible certain social, cultural, feeling to the target audience.
3. Government must as a matter of responsibility set up structures for the training of film Makers professionally for the promotion, growth and sustenance of the film industry. This is necessary since film remain the vilest medium for the preservation of cultures.
4. Government must collaborate with private sector to encourage indigenous film making

Especially in projects that seek to promote our culture and heritage. This will in turn make room for the mass production of film that will properly showcase our culture to the outside world.

5. Government in collaboration in with private sector promote the culture of film viewing via the resuscitation of cinema houses amongst Ethiopia since it has great influence on the citizens.
6. The film maker should Filming with a diverse range of cultures; and they should Utilizing local actors/characters to represent the culture at hand;
7. The film industry should provide more incentives for filming with cultural concepts, such as. Policy guidelines for filming representations of culture.
8. African study department should also work with creative art department like Addis Ababa University school of film , on the promotion, preservation and education of African and Africans.

5.6 Conclusion

The greatest resource of any country is its people. And these people are backed up by values, tradition and culture which they believe in. No country irrespective of its size, population, resource or visible physical development, can call itself great or developed unless it takes care of its people. These people should be allowed to make decision based on their own socio cultural and political environment for the betterment of the living condition of both the individual and the group. Benjamin (2007;70) says that the communication sector has faced a number of problems and constraints in terms of lack of communication facilities, relevant quality technology assessment, finance and man power which has slowed its progress. Therefore from the study one can conclude that there will be no cultural development in the society without a sound and liable means of presenting, educating and promoting the cultures in the society. Since the exhibiting of “workers leaving the factory” by the Lumiere brothers in Paris on December 28,1895,many countries have since tapped on the potentials of film to sell and propagate their culture, Ethiopia cannot be an exception. We have to realize and appreciate the power and virility of the film industry and maximize it to the fullest as far as our culture is concern. This improvement should translate into concrete steps by the establishment of a conducive film production environment and the building of Cinema Theatre. This action can upgrade the popularity of film and the promotion of culture through it as a respected mass media in Ethiopia.

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QUESTIONNAIRE

Department of African Study

Addis Ababa University

May/June, 2022.

Dear Respondent,

Request for in-depth interviews and focus group discussion

I am a Post graduate student of the above-named department; I am carrying out a research with the title, The Role of African Film to Promote African Culture the Case of Ethiopian Film. This is an academic research for a Master of Arts Degree. Your honest view is required. Please be assured that there is no right or wrong answers to any question.

Your answers will be treated in the strictest confidence.

Thank you for your co-operation.

Addis Tesfa

Discussion guide for in-depth interviews with Professionals in the Film Industry

PART ONE

PLEASE TICK AS IS APPROPRIATE

- 1. Age: 16-20..... 21-25 26-30 31-35 35 and Above.....
- 2. Sex: Male Female.....
- 3. Marital status: Single Married Divorced.....
- 4. Religion: Christianity IslamOthers Please specify.....
- 5, Academic status Master PhD.....Professors.....Ass/prof
- 6. Field of study

PART Two

7. What are your Jobs in The industry?

Literary element Technical element Performance element
.....

8. Have you Direct? Write? Perform? OR Produce a film? How many.....

9. How often do watch? Seldom Regularly Indifferent

Appendix B

Discussion guide for in-depth interviews with Professionals in the Film Industry

Questioners

1. How do you Understand of Culture
2. How do you culturally identify yourself?
3. Do you believe that film has a role to promote cultures?
4. What Motivation is the Cause in the production of film with cultural concepts?
4. Reasons for Limited Use of Cultural Concepts in Films in Ethiopian
5. Have you made any Research while you are doing Film Production with Cultural Concepts?
 - a) Reasons for Conducting Research
 - b) Research Methods
 - a) Research constraints
6. What Film Genres is the Best Represent Culture? Why?
 - a) Drama
 - b) Comedy
 - c) Documentary
 - d) Any Genre is Applicable
7. Platforms for the Distribution of Film with Cultural Content
 - a) Television

b) Cinema

c) Online (Internet)

d) Festivals

e) Other Distribution Platforms

8. Do you believe African film makers works on the promotion of African Culture through their Films?

9. What Africana film maker and stakeholders will do use films to promote African Culture?

Discussion guide for in-depth interviews and focus groups:

PART ONE

PLEASE TICK AS IS APPROPRIATE

1. Age: 16-20..... 21-25 26-30 31-35 35 and Above.....

2. Sex: Male Female.....

3. Marital status: Single Married Divorced.....

4. Religion: Christianity IslamOthers Please specify.....

PART Two

5. Do you watch home Film? Yes. No Indifferent.....

6. How often do watch? Seldom Regularly Indifferent.....

Appendix B

Discussion Guide

Discussion guide for in-depth interviews and focus groups:

Questioners

Focus Group Discussions

1. How do you Understanding of Culture
2. How do you culturally identify yourself?
3. How often do you watch African/Ethiopian movies?
4. What is your general impression of African/Ethiopian movies?
5. Do you find yourself identifying with the movie characters and plots?
6. Would you say that African/Ethiopian movies represent African/Ethiopian traditions and values?
7. What cultural aspects do you learn from African/Ethiopian movies? Any specifics that you can think of?
8. What is your opinion on the culture portrayed in African/Ethiopian movies? Do you think they represent the reality?
9. What Factors of Influences in the Choice of Movies
10. . How Film Related to the Local Culture
 - a) Do you believe Movies/film Represent Real Social Issues or
 - b) Do you believe Movies/film Distort Culture?
11. Movies Represent which/who's Culture(s)
12. In which Movies Represented the Culture(s)
 - a) Inappropriate Representation: Stereotypes and Distortions of Culture
 - b) Appropriate Representation: Promote Cultural Education
13. What is The Role of Film in the Preservation of Culture?
 - a) Promote cultural education
 - b) Influence social behavior
 - c) Promote cultural diversity and nation-building
14. What are Key Considerations in Cultural Representation?

Discussion guide for in-depth interviews Academic Expert

PART ONE

PLEASE TICK AS IS APPROPRIATE

1. Age: 16-20..... 21-25 26-30 31-35 35 and Above.....
2. Sex: Male Female.....
3. Marital status: Single Married Divorced.....
4. Religion: Christianity IslamOthers Please specify.....
5. Academic status Master PhD.....Professors.....Ass/prof
6. Field of study

PART Two

7. Do you watch home movies? Yes No Indifferent
8. How often do watch? Seldom Regularly Indifferent
9. Do you notice the cultural elements in these home movies?

Appendix B

Discussion Guide

Discussion guide for in-depth interviews Academic Expert

Questioners

1. How do you Understand of Culture
2. How do you culturally identify yourself?
3. How do you see The Role of Film in the Promotion of Culture?
4. Do you think Ethiopian film has contribution to promote African/Ethiopian culture? What is Dominant Cultural you have seen in the Ethiopian Film?
5. from your understanding How African /Ethiopian Culture Representation in Films

a) Misrepresented (explain)

b) Underrepresented (explain)

c) Authentically Represented (explain)

6. What are your Recommendations for Cultural Representation through Filmmaking?

a) Representation Culture Authentically

- The Context
- Study the Culture
- Use Local Filmmakers
- Use Cultural Practitioners as Actors
 - Use Local Languages and Provide Adequate Facilities to Tell Local Stories

b) Represent Culture Discursively

Appendix C

Interview Consent Form

Hi,

I am here to invite you to participate in a research study that I designed to understand The Role of African Film to Promote African Culture the Case of Ethiopian Film. More precisely, we are interested in your opinions regarding African /Ethiopian film and its influence in in promoting African culture and traditions. In order to do this, you will be asked to participate in in-depth interview session that would last no more than an hour.

This study is being conducted for academic purposes and has been approved by the Institutional Review Board of the Office of Research Services at Addis Ababa University. All responses will be kept confidential and no identifying personal factors will be used in reporting the results of this study

Thanks for your cooperation.

Addis Tesfa

College of Social science, African Study Program

Addis Ababa University.

