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**FACTORS THAT DETERMINE FILM GENRE
PREFERENCE OF AUDIENCES: THE CASE OF THREE
SELECTED GOVERNMENT OWNED CINEMAS IN
ADDIS ABABA**

By: YESUF MOHAMMED

Addis Ababa University

College of Commerce Graduate Studies Program

Department of Marketing Management

June, 2017

Addis Ababa, Ethiopia

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ADDIS ABABA**

By: YESUF MOHAMMED

Advisor: GETIE ANDUALEM (PhD)

A Research Project Submitted to School of Commerce
In partial Fulfillment of the Requirements for the Degree of Master of
Arts in Marketing Management

**Addis Ababa University
School of Commerce Graduate Program
Department of Marketing Management**

June, 2017

Addis Ababa, Ethiopia

Statement of Approval

This is to approve the thesis prepared by Yesuf Mohammed titled: “Factors that determine Film Genre Preference of Audiences: The case of Three selected Government owned Cinemas in Addis Ababa” and submitted in partial fulfillment of the requirements for Masters degree complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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This is to certify that **Yesuf Mohammed** has carried out his research work on the topic titled: “Factors that determine Film Genre Preference of Audiences: The Case of Three selected Government owned Cinemas in Addis Ababa” is his original work and is suitable for submission for the award of Masters Degree in Marketing Management.

Getie Andualem (PhD)

Advisor

Signature

Date

Statement of Declaration

I, Yesuf Mohammed, declare that this Master research project titled: “**Factors that determine Film Genre Preference of Audiences: The Case of Three selected Government owned Cinemas in Addis Ababa**” is submitted in partial fulfillment of the requirements for the degree of Master of Arts in Marketing Management at the School of Commerce, Addis Ababa University. This project contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this project is my own work.

Declared by

Yesuf Mohammed

Student

Signature

June, 2017

Date

Abstract

People use different mechanisms to quench their thirst for entertainment, information and communication. There are myriad of entertainment alternatives and film is among those which attract numerous number of audiences. Movies play a pivotal role in relaying messages in a manner that is based on the interest of a particular target audience. Over the past few years the number of films produced and movie-goers have increased. It is not uncommon to hear people criticizing our local films for being narrow, lack of originality, and for their superficial & similar plots. Even though there is a big appetite for various film genres with different themes, many of the films that are being released seem to revolve around only romance, drama, tragedy and comedy. The purpose of the study was to describe factors that determine film genre preference of audiences. Theoretical and empirical literatures were reviewed to formulate the hypotheses of the study. To accomplish the objectives of the study a survey of 400 audiences found at the three government owned cinemas (Cinema Ampere, Cinema Ethiopia, and Ambassador Cinema) was conducted. Deductive approach, descriptive research design and quantitative research method were employed in order to conduct the study Survey questionnaire was used as a strategic instrument to gather the required primary data from the sample population. The descriptive and inferential analyses of the collected data were conducted with the help of SPSS version 20. The key finding attained from the hypotheses tested using chi square indicated that gender, age, and level of education did have a strong association with film genre preference of the respondents. It was further revealed that action, war, horror, crime, suspense, and adventure were cited as films the audiences would like to watch locally made. Advertising, poster, word-of-mouth, budget, director, and publicity were found to be other factors that influenced film genre preference of the audiences. Eventually, some recommendations to alleviate the problems associated with Ethiopian film industry and suggestions for future research were made.

Keywords: *Gender, Age, Level of education, Film genre, Audience preference*

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ACRONYMS

AACACTB: Addis Ababa City Administration Culture and Tourism Bureau

DVD: Digital Versatile Disc

VCD: Video Compact Disc

CHAPTER ONE

INTRODUCTION

This chapter delineates studies conducted on factors that affect film genre preference of audiences; highlights the problems or the gaps the study envisioned to fill. It also briefly outlines major film genres and background of the industry. Moreover, this chapter reveals questions posed by the research, the purpose, significance, delimitation/scope, definition of key terms and organization of the study.

1.1 Background of the Study

People use different mechanisms to quench their thirst for entertainment, information and communication. There are myriad of entertainment alternatives and film is among those which attract numerous number of audiences. Movies play a pivotal role in sending messages in a manner that is based on the interest of a particular target audience. Over its youthful life span of a mere 100 years, movies have arguably replaced books and plays as this culture's dominant popular art form, its primary source of both entertainment and fantasy fulfillment (Fischhoff 2005). Fischhoff (2005) poses an interesting question: How does the motion picture do its magic on the viewing audience? What deep resonances in the human psyche are touched, sometimes forever, by the motion picture?

Previous research conducted by the author (Fischhoff, 1994, Fischhoff, Lewis, and Antonio, 1997) showed that what genre of film a person favors is a good predictor of what all-time favorite films titles a person will cite. Others have explored why a person likes a particular film or film genre (e.g., Litman, 1983, Austin, 1986), and how demographic groups differ in terms of such preferences (Fischhoff, et al, 1997). There have also been studies on how effectively and reliably films can elicit targeted emotions (Gross and Levinson, 1995, Philippot, 1993), on films which elicit stress reactions (Johnson, 1980), fright reactions (Cantor, 1994), specific films (*JFK*) which impact on emotions, beliefs and political behavioral intentions (Butler, Cooperman, & Zimbardo, 1995), and films which appeal to fantasies of hostility (Tamborini, 1991) and the erotic (Weaver, 1991) (Fischhoff 2005).

Fischhoff (2005) believes that Females found Positive Emotions more important to a movie being an all-time favorite than did males. Males, moreover, found such Negative Emotions as anger, anxiety, outrage and terror as having a greater presence in their all-time favorite movies than females. Males also indicated that violence played a larger role in their favorite film than did females. Finally, males are more likely than females to be excited and drained or exhausted when watching a favorite film than are females. Females, on the other hand, are far more likely to enjoy crying and feeling sad. Understanding audience preferences for certain types of films is ... a priority for film producers and distributors as this will be a factor in deciding which films to produce and how to market them effectively (Redfern 2012). In the same study, Redfern states that the study showed that gender is the dominant factor in determining audience preferences, with age an important but secondary factor. Most genres can be identified as either 'male' or 'female' with clear age profiles evident within gender categories, though preferences for animated films, classic movies, and documentaries are determined by age alone (Redfern 2012). Different people have different taste and preference of films. A study focusing on German children and youths was published by Wegener. The results of Wegener's study show that action/adventure films, science fiction, comedy, as well as cartoons are preferred genres across all ages. In contrast, western, fantasy, and historical films are less favoured (Matthes 2015).

Over the past few years the number of films produced and the number of movie-goers have increased. It is not uncommon to hear people criticizing our local films for being narrow, lack of originality, and for their superficial & similar plots. Even though there is a big appetite for various film genres with different themes, many of the films that are being released seem to revolve around only romance, drama, tragedy and comedy. According to Addis Ababa City Administration Culture and Tourism Bureau's 2009 E.C report, from 113 films that had been given permission for exhibition and distribution in 2008 E.C budget year 95 of them were drama, 10 were comedy, and 8 were tragedy oriented (AACACTB 2009).

The success of a film industry, unquestionably, relies on the types of films that are made based on the interest, taste, and preference of its target audience. The number of audiences attending cinemas determines whether a film becomes successful or not. Despite the fact that the number of film genres that are being made is very limited, audiences can be still observed standing in

long queue to watch movies. Why aren't the audiences deterred and discouraged from going to the cinemas? Are the film genres up to their expectations? Do the film genres cater to the needs and taste of different groups of audiences? Why do audiences choose certain type of genre? What are the factors that determine the preference of a film genre? What impacts do film genres have on the preference of audiences? The researcher believes that these are fundamental questions that need to be answered.

1.1.1. Film Genres

Film genres give audiences the chance to choose movies that are geared to satisfy a specific taste. According to Butler (2005), it might be argued that there are only three genres: documentary, fiction and *avant-garde*. These three genres might be distinguished by their attitude to the depiction of reality or their quest for artistic expression. The first films were in a sense documentaries – the arrival of a train. But as soon as events became staged, notions of fiction and narrative began to dominate. The *avant-garde* film attempts to depict a truth that isn't purely documentary, nor can it necessarily be reached by narratives.

Aside from *film noir* and melodrama... genre critics and theorists have identified around a dozen major genres. Richard Maltby has suggested eight: 'The Western, the comedy, the musical, and the war movie are four uncontested categories'... 'Different critics will then argue the relative independent merits of at least one of the thriller, the crime or gangster movie, and list the horror movie and science fiction as either one or two additional genres.' (Neale 2005, p. 16).

Action-Adventure

The term 'action-adventure' is nowadays mainly used to describe what was perceived in the 1980s and 1990s to be a new and dominant trend in Hollywood's output. This trend encompasses a range of films and genres—from swashbucklers to science fiction films, from thrillers to westerns to war films—and is thus a clear instance of Hollywood's propensity for generic hybridity and overlap (Neale 2005).

Biopics

Custen defines the 'biographical film' as 'one which depicts the life of a historical person, past or present', going on to argue that most biopics are 'minimally composed of the life, or the portion of a life, of a real person whose real name is used' (Neale 2005).

Romance

Any film where the central narrative is two characters falling in love and overcoming the obstacles in their way. Usually thought of as a woman's genre (Butler 2005).

Comedy

Any film designed to make an audience laugh – a genre which can be subdivided into gross-out comedy, romantic comedy, slapstick comedy and so on (Butler 2005).

Gross-out Comedy

Branch of comedy characterised by obsession with bodily functions, genitalia, food, excreta, sex, and a general lack of taste (Butler 2005).

Romantic Comedy

Combination of the romance plot and the comedy, in which two people, who begin by disliking each other, eventually fall in love. As traditional barriers like class and paternal disapproval have faded, new obstacles have been found – such as the characters' sexuality and being on different coasts (Butler 2005).

Screwball Comedy

Complexly plotted comedies, usually featuring an outrageous, strong female who dazzles a rather shy male, and gets him into a series of scrapes as they fall in love. The dialogue is rapid and sometimes overlapping (Butler 2005).

Slapstick Comedy

Branch of COMEDY typified by pratfalls, custard pies, chases, buckets of water and lots of falling over – in other words a typical Friday night after the pub. In the silent era and immediately afterwards these were churned out in their hundreds, often featuring a recurring character or characters (Butler 2005).

Detective/Private Eye

Interrelated genres involving the investigation of crimes, usually murders. The private eye is usually on the edge of legality and isolated from the rest of society. Clearly this can – though

doesn't have to – overlap with *film noir*. Equally, characters who are policemen tend to be mavericks, playing by their own rules (Butler 2005).

Gangster Film

The mythology of the classic gangster film, like that of the Western, concerns the transformation of nature into culture under the auspices of modern civilization. Nature in the gangster film is conspicuous primarily in its absence—or rather in the ways it is repressed in the "social animal" who is the genre's focal character (Schatz 1981).

Suspense thrillers

The suspense thriller is 'as a crime work which presents a generally murderous antagonism in which the protagonist becomes either an innocent victim or a nonprofessional criminal within a structure that is significantly unmediated by a traditional figure of detection. Suspense thrillers focus either on victims of crime or on pursued and isolated criminals (Neale 2005).

Epic

Large-budget films telling big, important stories, often over several hours, featuring casts of thousands and much spectacle(Butler 2005).

Horror

Horror films dramatise the eruption of violence, often (but not invariably, and much less in recent decades) supernatural and always irrational, into normative social and/or domestic contexts, often with an undercurrent – at times , a good deal more than that of phobic sexual panic (Langford 2005).

Science Fiction

A genre of film which often overlaps with horror; usually the narrative is centred on the impact of science or technology, although increasingly this is just an excuse to hang a series of set-piece special effects together and scientific rigour can go hang as we see light travel through a vacuum, and hear those explosions in space (Butler 2005).

Musicals

The musical has always been a mongrel genre. In varying measures and combinations, music, song and dance have been its only essential ingredients. In consequence its history, both on stage and on screen, has been marked by numerous traditions, forms and styles. These in turn have been marked by numerous terms—‘operetta’, ‘revue’, ‘musical comedy’, ‘musical drama’, ‘the backstage musical’, ‘the rock musical’, ‘the integrated musical’, and so on (Neale 2005).

Social Problems Films

The term ‘social problem film’ is essentially a critical invention. Labelled ‘sociological’, the films themselves have been grouped and described in ways which are recognizable and consistent, but also somewhat problematic. The problem film combines social analysis and dramatic conflict within a coherent narrative structure (Neale 2005).

Teen Movie

Any movie made from the 1950s to the present day, aimed at a youth demographic. Initially they featured the horrors of growing up in middle-class Britain and America, juggling dilemmas of school work, young love and being cool, but increasingly this is shot in a music video style and fused with the retelling of a familiar narrative from Shakespeare, Jane Austen, Charles Dickens and others (Butler 2005).

War Films

For the most part, the category ‘war film’ is uncontentious: war films are films about the waging of war in the twentieth century; scenes of combat are a requisite ingredient and these scenes are dramatically central. The category thus includes films set in the First World War, the Second World War, Korea and Vietnam. And it excludes home front dramas and comedies and other films lacking scenes of military combat (Neale 2005).

Westerns

Genre which is almost as old as film itself, mythifying the Wild West of nineteenth-century America, and featuring a cowboy either struggling to make a living in a hostile landscape, or confronting (or often being confronted by) native Americans. (Butler 2005).

1.2. Background of the Industry

1.2.1. Brief History of Ethiopian Film Industry

It is believed that the beginning of the film industry like any other technology started in the West. Film production is a recent phenomenon in Ethiopia. Before the film presentations, the Ethiopian people were introduced to the first film that came to Ethiopia during the reign of Emperor Menelik II.... That was when the Ethiopian people watched a film even though it had a religious theme. The traditional beliefs of the then people discouraged those who opened a cinema hall right after the display of the film. The cinema house still held its name for many years. It used to be called 'The House of Satan' because it was believed that the things were performed by evil spirits with many Ethiopians, Stranger (Mehret 2007).

The Ethiopian film industry is at its infant stage .The past had remained to be hard for the film aspirants for the only way to satisfy their demand was through watching imported films produced in other languages mainly English and Indian. Film as an industry and film making as a business has been very slow and hardly existed in this country (Shimelis 2008).

Ethiopia comes third to learn this visual art next to Egypt and Nigeria in Africa. The first Ethiopian movie that was performed by Ethiopians in Amharic language was 'Hirut: Who is her father?' which was presented in 1964 E.C. *Negest* (1998:31). After consecutive successful years in producing and presenting films, the Ethiopian film production did not progress until recently. Breaking the silence took many years, but unlike the first traditional responses of viewers, the result seems encouraging. Films are written in local language, produced and presented mostly by Ethiopians (Mehret 2007).

Derg had nationalized and administered the industry for propaganda purpose under the Ethiopian film center later transformed in to Ethiopian Film Corporation (EFC). The corporation was established by Negarit Gazetta proclamation no_306/1986 was given, among others, the duties to record history and to ensure the development of the profession in the country. The corporation was dissolved on 21st of January 1999 by the Federal Negarit Gazzetta proclamation number 151/1999. Behailu (2009 :2) explains the established Ethiopian Film Corporation during the Derg era has

played a significant role somewhat in Ethiopian Film development until its disestablishment in 1999 (Motuma 2016).

After the liquidation of Ethiopian Film Corporation in 1999 and following the EPRDF's liberalization of the market the film industry became more commercialized and privatized. Ridwan (2009:21) mentions that with the change of the political atmosphere in 1991, the EPRDF-led government came up with free market economy and a constitutional clause in freedom of expression. In line with the liberalization of the market and introduction of video technology, Ethiopian feature film industry witnessed another form of production since mid of 1990's and producers inclined to produce low budget digital video film production formats (Motuma 2016).

The industry may not be as big as Hollywood, Bollywood or even Nigeria's Nollywood but here in Ethiopia the art of making movies with better qualities and concepts is growing much more than any other time in the past. The growth of the Ethiopia movie industry can be directly associated with the country's recent economic growth which helped the movie goers to afford cinema tickets and the producers to invest in this promising sector. At present at least five and six movies come to screens weekly on average compared to 1 or 2 per annum 5 years ago. What's more the number of cinema halls has also been tripled with best quality displays (CCTV 2016).

The study focused on three state owned cinemas (Cinema Ethiopia, Ambassador Cinema & Cinema Ampere). Addis Ababa City Administration Culture and Tourism Bureau presides over the three cinemas. The bureau supervises and evaluates the contents and theme of films produced and also gives permission to both government and private owned cinemas to exhibit the films at their respective cinema halls. Currently, all the three cinemas show feature films in five shifts. In the morning two shifts foreign movies are exhibited and in the afternoon three shifts local feature films are screened.

1.3. Statement of the Problem

According to a response obtained from interviewed film professionals in our film industry, film production companies in our country barely follow what the 21st century marketing principle preaches. Films are produced and marketed without taking into account the taste of the audience, i.e. market research is not given a serious consideration. Most of the time, it is difficult to discern which part of the population the films are made for. The target markets are not carefully and

meticulously studied. That could be one of the reasons why many local feature films fail to be long-lasting at cinemas.

The range of film genres that are currently being produced is quite limited. Drama, romance, comedy, tragedy, and romantic comedy are the usual kinds of film genres that we are accustomed to watching at the cinemas. According to AACACTB's 2009 E.C report, from 113 films that had been given permission for exhibition and distribution in 2008 E.C budget year 95 of them were drama, 10 were comedy, and 8 were tragedy oriented. A study conducted by Mikael Genet (2007) underpins the above idea, among 87 films that were exhibited in 2007 E.C at private cinemas 94.2% were comedy and 5.8% were tragedy. From the total of 72 films screened at state-run cinemas 93.5% were comedy and only 6.5% were tragedy.

Films can be used as a tool to narrate history of a country, display its economic advancement, to show the living standard of its people, government's political ideology, culture and value of the people, etc. All these variables could be shown using different kinds of film genres which in turn would garner different kinds of audiences with different taste. Ethiopian film industry lacks the ability to produce film genres with which our values, culture, history, beauty, our current affairs and future dreams can be portrayed. According to Motuma (2016), Film production in Ethiopia has no predetermined ideology, structured and well organized way of moving from production to consumption. There is no any scientific research in the process of intervention in reaching to their potential audiences. Similar film genres particularly romantic comedy with prior information of its profitability or through uses and gratification theory are producing in every week of the year.

Despite the fact that the audience is being provided with films with repetitive themes, plots and limited number of genres the number of movie-goers does not seem to slow down. According to government owned cinemas administration 2008 E.C report, in 2003 E.C 99.7% of the target number of audiences attended the three cinemas (Cinema Ethiopia, Ampere, and Ambassador). In 2004, the organization achieved its target more than what it forecasted, i.e. 116.28%. In 2005 E.C, 87% of the target was attained which showed a little decrement. In 2006 E.C, 97% of the set

target was achieved which is quite higher than the previous year. In 2007 E.C, 92% of the expected audiences could attend the cinemas.

Previously conducted researches indicate that different factors affect film genre preferences. Fischhoff believes that Females found Positive Emotions more important to a movie being an all-time favorite than did males. Males, moreover, found such Negative Emotions as anger, anxiety, outrage and terror as having a greater presence in their all-time favorite movies than females (Fischhoff 2005). Furthermore, Redfern (2012) states that his study showed that gender is the dominant factor in determining audience preferences, with age an important but secondary factor. There are studies that indicate age can be one determinant factor in audiences' film genre preference. Matthes (2015) stated that a study focusing on German children and youths was published by Wegener. The results of Wegener's study show that action/adventure films, science fiction, comedy, as well as cartoons are preferred genres across all ages. In contrast, western, fantasy, and historical films are less favoured.

Indeed, the spectrum of the film genres in the industry is terribly limited. So, what impact does this limitedness have on the preference of the audience? What impact does it have on the expectation and satisfaction of the audience? Despite the insufficient supply of film genres, the audiences keep watching the local films tirelessly. So, what are the reasons behind for choosing a certain type of film genre? What are the factors that determine the preference of a film genre? The study is committed to addressing these issues; it also attempts to describe the reasons for those preferences and finally recommend solutions.

1.4. Research Questions

RQ1. To what extent does gender affect film genre preference of audiences?

RQ2. To what extent does age affect film genre preference of audiences?

RQ3. To what extent does level of education affect film genre preference of audiences?

RQ4. What other factors determine film genre preference of audiences?

1.5. Objectives of the Study

1.5.1 General Objective of the Study

The general objective the study is to describe factors that determine film genre preference of audiences in the government owned cinemas (Cinema Ethiopia, Cinema Ampere, and Ambassador Cinema).

1.5.2 Specific Objectives of the Study

The specific objective of the study is to:

- Identify the extent to which gender affects film genre preference of audiences.
- Find out the extent to which age affects film genre preference of audiences.
- Investigate the magnitude to which level of education affects film genre preference of audiences.
- Discover other factors that determine film genre preference of audiences.

1.6. Significance of the Study

The study is the first of its kind, i.e. nothing has been done in the areas of film genre and audience preference. Hence, it will play a pivotal role as a stepping stone to other researchers who plan to conduct their studies on the aforementioned areas. Most importantly, script writers, directors, producers, private & government-owned cinemas can benefit from this study immensely. Script writers will be able to write scripts that target the right age, sex, and educational level of the audience with the appropriate language. Directors will benefit from the study because it will enable them choose the right kind of film genre with the right actors that best serve the interest of their target audience. Moreover, if producers start their production based on research, they will definitely get a satisfying return on their investment.

1.7. Delimitation/Scope of the Study

The research took place only at three governmental cinemas (Ambassador Cinema, Cinema Ampere, & Cinema Ethiopia) which are located in Addis Ababa. The three state-run cinemas were selected because there is a relatively better trend of compiling information regarding Ethiopian film industry. The film industry is under the supervision of Ministry of Culture and Tourism and permission for exhibition has to be granted by the ministry. Information regarding

the number and genres of films being exhibited at the government owned cinemas is fairly accessible vis-a-vis privately-run cinemas.

Gender, age, and level of education (demographic characteristics) are the main variables of the study. Furthermore, the study was more emphatic on the genres of drama, romance, comedy, tragedy, and romantic comedy. Conversely, there are some extraneous variables that the paper excluded. These extraneous variables include marital status, income& occupation of the audience, director& budget of the film, appearance of the cinema and promotion of the film.

The study employed semi-structured survey questionnaires as the main primary data collection instrument. The instrument was comprised of both open and close ended questions. In the close ended questions, nominal and ordinal scale measurements were used. The questionnaires were self-administered and developed in English and translated into Amharic. Furthermore, the study applied deductive approach, descriptive research design, and quantitative research method.

1.8. Definition of Key Terms

- **Audience-** The group of people who are exposed to a media product (Dictionary of media studies 2006, pp. 15)
- **Genre-** Genre is a French word meaning ‘type’ (Abrams et al. 2010, p. 316).
- **Feature film-** a full-length film made for the cinema (Dictionary of media studies 2006, pp. 88)
- **Plot-** is the design that arranges or patterns the incidents befalling the characters (Rabiger 2008, p. 186).

1.9. Organization of the Study

The paper is comprised of five chapters. The first chapter of the study presents the area under discussion and background information of the study. This section defines the research problem, reasons for selecting the research context, the purpose of the study, research question, and delimitation as well as the definition of key terms and organization of the study.

The second chapter of the study presents reviewed related literatures in the subject area of the study. The theoretical review section delineates film genres and audiences, whereas the outlines various existing studies conducted to show as to how audiences get to choose a particular film genre and they have also attempted to determine the main factors that play a major role in the preference of audiences.

The third chapter presents the different methodologies used while conducting the study and it provides the justifications why they were used. In addition, the chapter discusses issues regarding validity & reliability and ethical considerations of the study.

The fourth chapter reveals the data analysis and discussion of the project. The last and final chapter of the study deals with conclusion and recommendations under which summary of major findings, limitations of the study and directions for future research are incorporated.

CHAPTER TWO

LITERATURE REVIEW

2.1. Introduction

The literature review in a research study accomplishes several purposes. It shares with the reader the results of other studies that are closely related to the study being reported. It relates a study to the larger ongoing dialogue in the literature about a topic, filling in gaps and extending prior studies (Creswell 2007).

This part of the research consists of two parts, i.e. theoretical and empirical review. In the theoretical review ideas from different books underpinning the research problem will be raised. On the other hand, the empirical review deals with related researches conducted on the issues raised by this particular research.

2.2. Theoretical Review

2.2.1. *Film Genre and Audiences*

Genre is a French word meaning ‘type’, and film genres have existed since the early days of cinema (Abrams et al. 2010). Genre definitions are no more natural than the texts that they seem to categorize. Genres are cultural products, constituted by media practices and subject to ongoing change and redefinition (Mittell 2004).

All screenwriters would like to think their original stories are just that, but over one hundred years of cinema history have demonstrated that film narratives can be codified into categories. Critics and theorists call these categories genres. The original genres created during the classic Hollywood studio era included the Western, melodrama, science fiction, the gangster film, the musical, the war film, comedy, horror, and fantasy. Audiences who are fans of a particular genre know and love the narrative and visual traditions of that genre and expect authenticity or discovery (LoBrutto 2002).

According to Neale (2005), the genre concept is indispensable in more strictly social and psychological terms as a way of formulating the interplay between culture, audience, films and filmmakers. For example, there is a class of films thought by a relatively highly educated middle-class group of filmgoers as 'art movies' [Tudor goes on to cite *The Seventh Seal* (1956), *L'Avventura* (1960) and *La Dolce Vita* (1959) as examples]. Now for the present purposes *genre* is a conception existing in the culture of any particular group or society; it is not a way in which a critic classifies films for methodological purposes, but the much looser way in which an audience classifies its films. According to this meaning of the term, 'art movies' is a *genre*.

Grant (2007) states that genres are dependent upon audiences for both their existence and meaning. Well before the first scholarly writing on film genre, the idea of genre circulated in public thinking. Almost from the beginning movies have been promoted in the media primarily through their generic affiliations. They signal to prospective viewers the type of story as well as the kind of pleasure they are likely to offer and assist them in choosing which movies to see. For example, some viewers dislike horror films because they do not enjoy being frightened or because they disapprove of violence. Some people prefer different genres at different times, wanting to watch a comedy, say, if they have had a bad day. Fans of horror films, for example, form a distinct subculture, with their own fanzines, memorabilia, websites and discussion lists.

Movies are both art and commerce, creative expressions of national/cultural interests and preoccupations and part of a global entertainment market. Historical studies of movie industries and film economics offer important insights into international film history. Economic factors interact with social, aesthetic, technological, and ideological/political developments to help explain significant changes that have occurred during the past one hundred or more years of cinema (Kindem 2000).

Films are big businesses, subject to the 'laws' of commercial supply and demand. The industry will make films as long as people want them. As with other industries, profits are maximized through efficient production methods, accurately matching supply to demand, and effective marketing. From an industry perspective, genres have several uses which help fulfill these

economic imperatives (Abrams et al. 2010). Moviegoers may go to the cinemas for many purposes. Christie et al. stated that:

...the cinema offered privacy, another commodity that was in short supply at home. In 1915 the newly-appointed manager of the Scala Theater in Liverpool discovered that young couples wanted to buy time in the darkness. The 4d.ticket was indeed known locally as “four penn’orth o’ dark,” and he was amazed to find that when the lights were turned out “hardly any member of the audience seemed to bother to look at the screen. A similar situation was reported from the East End of London in 1917, where young couples visited their local cinemas to escape the prying eyes of their parents. “It is a dark place,” explained one local resident, “and if you have a young lady it is very convenient to go there”: “The expression down there is that you take your ‘bird’ to the pictures.” (Christie et al. 2012, p. 32)

Christie et al. (2012) believe that films are cultural products and as such they reflect the cultures that produce and consume them. However, at a more fundamental level, films also have to cater for the innate dispositions of their audiences’ brains to attract viewer attention.

Initial audience research was socially motivated with psychologists and sociologists recognising that film could be an effective research tool. Small-scale studies of audience preferences began with simple observations of content in the early cinema forms. In addition to investigating audience tastes while at the cinema, early research also began to consider the motivation behind cinemagoing as a pastime. For example, frequent cinema visitors were also heavy readers of magazines and regular listeners to the radio (Lazersfeld, 1947). Film audiences may still be seen as the most prolific consumers of other media as the London Film Festival organisers claim that the audience for the festival are very heavy consumers of other cultural forms (Kerrigan 2010).

In the developed world film is a multi-billion dollar lucrative business. Modern marketing plays a pivotal and indispensable role in developing the right kind of film genre for the right target audience. Mckee believes that, “If a film has been properly promoted, the audience arrives filled with expectancy. Positioning the audience is nothing new. Shakespeare didn’t call his play Hamlet; he called it The Tragedy of Hamlet, Prince of Denmark. He gave comedies titles such as

Much Ado About Nothing and All's Well That Ends Well, so that each afternoon at the Globe Theatre his Elizabeth audience was psychologically set to cry" (Mckee 1997).

For audiences film genre categories are a means to know what to expect from a film. They provide basic product differentiation by classifying them in categories such as comedy, horror, thriller, action, drama, family, science fiction, cult etcetera (Langford 2005). According to Grant (2007), "genre movies have been commonly understood as inevitable expressions of the contemporary zeitgeist". Viewers want to know what kind of experience they can get out of a movie before actually watching it. Hence they feel uneasy when they find themselves unable to classify a film according to genre (Barthel-Bouchier 2011). Overall, audiences prefer to watch highly familiar movie concepts (Hennig-Thurau et al. 2006). When they watch a romantic comedy, which for most people is a familiar concept, the audience anticipates a happy ending. When the movie ends as a tragedy instead, the audience will be confused with the director's intentions and this will in turn negatively impact their response (Barthel-Bouchier 2011).

Some genres remain more profitable than others. For example melodrama's reach a great audience across the globe and therefore it is a type of movie that both Hollywood and Bollywood continue to produce. The emotions and sensations that are attached to this genre seem to be timeless and universal. The contemporary technologies and animations contribute to making this genre extra thrilling and supplement the familiar narratives (Sarkar 2008). The action/adventure films produced by Hollywood are also a successful genre world-wide. They are often designed especially for the export market because this genre is readily understood in different national settings due to the maximum use of special effects and the minimal use of dialogue. American comedies are allegedly harder to understand by a global audience because the dialogues and jokes are more culture-bound. Action movies thus do a better job in the international cinema market, often resulting in fifty percent of Hollywood's box office earnings abroad (Barthel-Bouchier 2011). However, comedies still perform better in the international box offices in comparison to less familiar genres such as genres of art or science fiction (Desai & Basuroy 2005).

Determining the size and demographic make-up of the audience for Hollywood's films was a matter of considerable interest to the film industry during the 1940s and it is possible to gain a sense of the scope of the research being conducted at the time from Handel's useful summary of contemporary audience research (1950). Handel rates story type as a much less important factor in determining audience approval for a particular film than is implicit in the focus on film genre. It is a frequently acknowledged but rarely examined truth that films are only one element in the experience of cinemagoing, but Handel's report of a study he conducted in 1941 for the Motion Picture Research Bureau, which indicated that 49 per cent of respondents had last gone to the movies because they just wanted to see any picture rather than out of their interest in a particular film or type of film certainly suggests that studies of films and film genres need to be undertaken alongside investigations into the totality of the moviegoing experience if a sense of the cultural importance of film and cinema is to be gained (Chopra-Gant 2006).

A specially designed committee called Rating Board of the Classification and Rating Administration views films, and, after a group discussion, votes on the ratings. While the Rating Board claims to use the criteria that parents use when deciding what is suitable for their children, the decisions are inevitably controversial. The process involves assessing theme, language, violence, nudity, sex and drug use and how each of these elements is employed in the context of each individual film. The awarding of a rating has certain economic implications, as potential audiences will be attracted by the different rating designations (Wasko 2003).

According to Finney (2010), combined market studies have indicated that there were four major factors that determined whether movie-goers decided to go and see a movie: a) the quality of the film itself; b) the location of the theatre; c) the starting time of the screening; and d) the overall quality of the cinema. The most important factor was, and still is, the quality of the film that the audience selects to see. Therefore, all exhibitor companies place great emphasis on their selection of films that they licensed and booked for screening.

Market research and the monitoring of audience trends inform the industry of what type of films are likely to do well at the box office; genres can therefore be targeted at the audience that exists for particular types of films. The flip side of the industry using genres to target audiences is of

course that the audience in turn uses genres to target particular films. Being able to identify the genre of a film enables a cinemagoer to determine whether s/he is likely to enjoy a film or not. This raises the question, however, of why audiences gain pleasure from genre films. Considering the predictable elements in genre films, we can assume there are certain narrative themes and visual elements that audiences are attracted to (Abrams et al. 2010).

Abrams et al. (2010) argue that if we accept that there are certain attractions that draw audiences to see genre films, how is the attraction maintained over a sustained period of time? Pleasure is often gained through obtaining what we want and in the case of genre films, having one's expectation met results in pleasure. We get what we want and our knowledge of the genre's characteristics is confirmed. In other words, we seek repetition of a past pleasure; we will, to a degree, be able to predict what will happen, what characters will do. The use of recognizable character types and plots can also make a film easier to understand.

2.3. Empirical Review

Different researchers conducted various studies as to how audiences get to choose a particular film genre and they have also attempted to determine the main factors that play a major role in the preference of audiences.

The preference of the modern day cinema audience is unpredictable and films that producers and distributors predict will be a sure hit usually miss their mark (Yahaya 2006). He also mentioned that, based on Hanes findings, the current practice of measuring audience response is inadequate and insufficient. They do not measure how and why the audiences differ in their viewing, nor do they consider the actual meanings the audiences are constructing.

In his study, Fischhoff (2005) mentioned that in order to gauge the influence film experience has over audiences two major factors need to be looked at, i.e. the perspective of the beholder and that of the beheld. The first perspective is concerned with the viewing audience (fantasies fulfilled, positive or negative emotional reactions, autobiographic associations, etc.) which he referred to as viewer elements, whereas the latter describes the characteristics of the film (actors, direction, plot, cinematography, etc.) which he referred to as filmic elements.

Fischhoff (2005) believes that, “Females found Positive Emotions more important to a movie being an all-time favorite than did males. Males, moreover, found such Negative Emotions as anger, anxiety, outrage and terror as having a greater presence in their all-time favorite movies than females”.

In a related research conducted by Redfern (2012), male audience members exhibit stronger preferences for science fiction, action/adventure, and horror films while women preferred romantic comedies, family films, romances, and musicals. In the same study, younger respondents were more likely select comedy, horror, animation, and comic book as their favourite genres, whereas older audience members were more likely to select dramas, documentaries, and classic films.

As mentioned in the above statement age matters in the film choice and preference of audience. Matthes (2015) underpins this idea in his study which focused on children and their film preferences. A study focusing on German children and youths was published by Wegener. Action/adventure, science fiction, as well as comedy films are more preferred by children age ten and older, for instance. In contrast to this, younger children from the age of seven to nine like to watch fantasy films better than older respondents. Most children aged between seven and twelve favoured cartoons while more than two thirds of the teens avoid these films. Horror and romantic films, in turn, are watched much more often by teens and almost completely avoided by participants from the age of seven to nine (Matthes 2015).

Film elements like positive and negative emotions affect audience preferences. Fischhoff (2005) found out that Females found Positive Emotions more important to a movie being an all-time favorite than did males. Males, moreover, found such Negative Emotions as anger, anxiety, outrage and terror as having a greater presence in their all-time favorite movies than females. Males also indicated that violence played a larger role in their favorite film than did females. Finally, males are more likely than females to be excited and drained or exhausted when watching a favorite film than are females. Females, on the other hand, are far more likely to enjoy crying and feeling sad. Moreover, gender of lead actors affect film preference of

audiences. Women are more likely to relate to and identify with the male lead than are men, correspondingly, to the female lead.

Moreover, Gender differences have also been explored in relation to happy and sad films (Oliver, Sargent & Weaver, 1998; Oliver et al., 2000), whereby it has been found that men and women report different preferences based on content. Sex and gender identity differences in overall enjoyment and anticipated enjoyment of sad films, especially when the film theme and character's gender were varied, have been reported (Oliver et al, 2000). Moreover, results show that responses to sad films may in part reflect an interaction of both viewer and film-related characteristics. Specifically, females have reported enjoyment of sad films, particularly the ones that had a communal theme as well.

According to Hennig-Thurau, Houston and Walsh (2006), highly familiar movie concepts positively affect this choice. They furthermore state that, in contrast to what is often thought, star power and director have a minor impact on the profitability of a movie. Even though popular stars are associated with brands and are often thought of a key to a film's success, the empirical evidence of the influence of star power on box office performance are contradictory (Desai & Basuroy 2005). In 2004, the highest grossing films ever were *Star Wars*, *E.T.* and *Titanic*. All three films did not employ high-profile stars, the actors in these films only acquired this status after the films became a hit (Elberse 2007). According to Desai and Basuroy (2005), incorporating popular stars in movies is only effective with less familiar genres, because even though the viewer cannot categorize the narrative they will be reassured by the stars that the film will provide the required entertainment. With familiar genres star power does not matter as much because the audience expects the quality of the film to be good according to other elements, such as the story, music, director, or screenplay.

The genre of a film provides an audience with a first reference point, and research indicates that genre is an important – if not the most important – factor in decision making for audiences about which film to see (Redfern 2010). According Redfern's (2010) study, which focused on an empirical analysis of genre trends at the US box office in the two decades since 1991, analysis of box office data indicates that the range of genres for the highest grossing films at the US box

office has become narrower over the past twenty years. A limited range of special effects-based films from the action/adventure and fantasy/science fiction genres have come to dominate the US box office at the expense character- and narrative-driven films (crime/thriller and drama films) that were previously identified as the most popular.

Films play a paramount role in sending an intended message to a targeted audience. Different film genres could be used to relay different messages. Empirical analyses have demonstrated that the media reinforce stereotypical images of men as tough, independent, aggressive, and in control at all times and women as dependent, polite, and beautiful. Most films that are targeted at female audiences emphasize feelings, bonding, romance, and lots of conversation. For male characters it is a “save the day” type of attitude, but for women it is a “need to be understood” attitude (Burns 2009). In addition, Redfern (2012) stated that gender is the dominant factor in determining audience preferences, with age an important but secondary factor. Most genres can be identified as either ‘male’ or ‘female’ with clear age profiles evident within gender categories, though preferences for animated films, classic movies, and documentaries are determined by age alone. He extends his conclusion by saying that gender and age do not adequately explain variation among audiences when applied to categories of films that lie outside mainstream cinema.

According to Onuzulike (2016), the most prevalent theme for both the Nigerians inside and outside of Nigeria was culture. Some of the responses by the participants include “they teach us about the event of our communities,” “natural setting,” “colorful,” “educative and show Nigerian culture,” and “learn about our tradition.” The second theme for the South Africa sample was humor (e.g., “hilarious’ and ‘comedy”). The third theme was morals and lessons, which consists of responses such as “help correct mistakes,” “how to be a nice father,” and “teach morals and exposing bad events.” The fourth theme was quality (e.g., “great movies”). The study also mentioned that participants dislike the repetitive and predictable nature of the Nigerian films next to the poor quality of the films.

Movie-goers might prefer watching local films whether it is of high quality or not. According to Morley (2001), a reason why audiences might prefer nationally produced media products, or

media products produced in culturally similar countries, can be their sense of belonging. These products can create a feeling of ‘unity’ within a community’s symbolic home. This is also why diasporic communities desire to consume media products from their homeland, it gives them the feeling they still belong there even though they live in another country. For instance, Turks living in Germany will simultaneously identify with both cultures and by watching Turkish television via satellite they in a sense stay connected to their roots (Aksoy& Robins 2000). The nation can therefore play an important role in the consumption of media products. So media may influence a process of ‘reterritorialization’ too, meaning that boundaries and borders of diverse sorts are becoming more, rather than less, strongly marked.

It won’t arguable to say that the ones trait and personality determine the motive behind the preference for a particular film genre. According to Weaver (2003), empirical evidence of the linkages between the three Eysenckian personality dimensions (Psychoticism, Extraversion, and Neuroticism) and five television viewing motives – pass time, companionship, relaxation, information, and stimulation were found. Results showed that individuals higher in Neuroticism tended to watch television as a pass-time, for companionship, relaxation, or stimulation (compared to Extraverted individuals or those higher in Psychoticism). Additionally, findings revealed that extraverted individuals were less likely to watch TV for interpersonal companionship, no doubt due to their richer social life. Results from this study supported the theory that personality characteristics are linked to different uses and gratifications.

2.3.1. Cinema Behaviour

In this part, the cinema behaviour of moviegoers of Argentina, Australia, The Netherlands, and South Africa shall be discussed. The discussion will shed some light on understanding the essence of the film genres that the audiences of the aforementioned countries prefer watching, the amount of box office revenues earned from them, and it will also show us in which country people go to the cinema the most and in which one they go the least. In a similar fashion, understanding the cinema going behaviour of audiences, in our context, contributes a lot in discovering the cinematic experiences they seek when they go to the cinema.

Argentina

Argentina has a strong national film industry. According to Page (2009), Argentinean filmmaking has experienced a boom in production since the 1990's. Not only has there been a large increase in national production, with fourteen films in 1994 and sixty-six films in 2004, the high reputation of Argentinean films has internationally been acknowledged by film festivals and critics. Page (2009) claims that the major success of Argentinean films during the economic crisis in the nineties lay "in their ability to make aesthetic virtue out of economic necessity". The most acclaimed Argentinean films were made on an extremely low budget.

From a recent market study on the Argentinean cinemas by Split Screen Data Ltd. (2012) it becomes clear that the Argentinean audience enjoys watching national productions. The study indicates that in 2010, the 276 cinemas grossed a sum of 657,427,396 US dollars in box office revenues and an amount of 53,896,962 dollars came from Argentinean productions. Furthermore, the highest grossing film in 2009 was *El Secreto de Sus Ojos* (a drama) and the second highest in 2008 was *Un novio para mi mujer* (a comedy), both being national productions. Even though national productions are popular, the Argentinean market remains dominated by US titles. In 2010 the top three highest grossing movies were all Hollywood productions: *Toy Story 3*, *Avatar* and *Shrek Forever After*. There is a strong children's film market, and this becomes apparent when you look at the genres of the highest grossing movies. Both *Toy Story* and *Shrek* are animation films, as are *Kung Fu Panda*, the number one grossing movie of 2008, and *Ice Age: Dawn of the Dinosaurs*, the second highest grossing film in 2009. Action and adventure are other popular Hollywood genres; *Dark Knight*, *Harry Potter* and *Avatar* are all movies that made it into the top three between 2008 and 2010 that fit these genres. Two of them could also be categorized as fantasy movies. Finally, the Market Study also points out that occasionally a European film, from France, Italy or Germany, makes it into the Argentinean box office (Split Screen Data Ltd., 2012).

Australia

Australia had 475 cinemas in 2011 and 1,991 screens. About 69% of the Australian population goes to the cinema at least once a year, with an average of 8 visits per person. The Australian box office grossed more than a billion Australian dollars in 2011. In this year the films that were

(co-)produced by the national film industry grossed \$42.9 million or 3.9 % of the total Australian box office. This is a small decrease from 2010, when the share was 4.5 %. The highest-grossing movie of all time in Australia is the fantasy/adventure film Avatar, with a box office revenue of 115,568,684 Australian dollars. The second highest grossing movie is the drama Titanic, followed by the adventure/fantasy film Harry Potter and the Deathly Hallows Part 2. Four Australian films have made it into the top hundred. Crocodile Dundee is the sixth highest-grossing film of all time and thus the most successful national production (Screen Australia 2012).

Most of the films shown in Australian cinemas come from the United States; over the last 27 years 61% were Hollywood movies. However, there is a decrease in the share of US films. Still they are the highest earning films, grossing 83% of the total box office revenue in 2010. The number of movies that come from Asia are noticeably increasing. In 2010, 23% of the released films were Asian productions (Screen Australia, 2012).

The Australian moviegoers seem to enjoy familiar concepts. The Harry Potter franchise has made it into the top three of the box office revenue three years in a row, in 2009,2010 and 2011. In 2011 there were only sequels in the top three: Harry Potter and the Deathly Hallows: Part 2, Transformer 3 and The Hangover Part 2 (Australia Yearly Box Office 2012). Sequels are used by studios as brand extensions, they try to make the most of the success of the original movie by using the same characters but then putting them in new situations (Sood & Dreze 2006).

The Netherlands

In the Netherlands going to the cinema is an increasingly popular activity. In 2011, for the first time ever, more than thirty million tickets were sold. According to the Dutch Federation of Cinematography this increase in popularity is due to the arrival of 3D-films, the growing amount of cinema-screens and chairs and the success of nationally produced films (Recordaantalmensen 2012). National productions are doing well in the cinemas, in 2011 the highest grossing film was the Dutch drama Gooische Vrouwen earning 21,517,364 US dollars and in 2010 the second highest grossing film was the Dutch comedy New Kids Turbo (Netherlands Yearly Box Office 2012). The share of Dutch films in the box office revenue was 22% in 2011, which is 7% more

than in 2010 (Recordaantalmensen 2012). Productions from the US are the most dominant in the Dutch box office, in 2007 the share of US films was 65%. (Film Fonds 2010).

Similar to Australia, sequel films are highly successful. The Harry Potter franchise has made it into the top three highest ranking movies of 2009, 2010 and 2011. The other high grossing international movies in these years were Avatar, Ice Age: Dawn of the Dinosaurs, Inception, and Pirates of the Caribbean: On Stranger Tides (Netherlands Yearly Box Office 2012). Only Avatar and Inception are original concepts. Both of them can be categorized as event films because they fit Jökel and Döbler's (2009) description of multimillion dollar transnational productions that have low-risk failure due to the ability to relate to different audience groups.

South Africa

In South Africa the statistics also show that most films originate from the United States. In the period between April and August 2011, 73% of the released films were American while the local market only accounted for 12%, with nine released films. There were also four Indian films released in this time period (National Film and Video Foundation, 2011). According to a media report from the National Film and Video Foundation (2011) there is still a comparatively competitive market for local films. Indigenous language films are also still in demand, especially Afrikaans language films.

In 2010 the local comedy Schuks Tshabalala's Guide to S.A was the highest grossing film with a box office revenue of 5,148,841 American dollars. Nevertheless, this was the only national production to make it into the yearly top three of 2009, 2010 and 2011. The rest were all Hollywood films, with the most successful ones being part of the Twilight Saga. Two movies from this adventure/fantasy franchise made it into the top three highest grossing films over the past three years. Another genre that seems to be popular is animation due to the profitable movies The Smurfs, Shrek Forever After and Ice Age: Dawn of the Dinosaurs (South Africa Yearly, 2012). The box office report of the National Film and Video foundation (2011) states that usually drama is the most distributed genre, however in the year 2011 comedies were the most abundantly distributed films in South Africa.

Comparison of Box Office Revenues 2011

When comparing the box office revenues of 2011 of the four previously discussed countries, it becomes clear that the Australian public spends the most money on cinema tickets. The most watched cinema film of 2011, Harry Potter and the Deathly Hallows (Part Two), grossed 51,328,689 US dollars. This is a lot in comparison to the other countries: the box office number one of 2011 in the Netherlands *Gooischevrouwen* grossed 21,517,364 US dollars, the Argentinean number one *Cars 2* grossed 11,996,480 US dollars and the South African number one *The Twilight Saga: Breaking Dawn Part 1* grossed 3,898,762 US dollars.

When adding up the money grossed by the top ten of each country in 2011, similar results appear. Australia's top ten grossed a total amount of 303,945,081 US dollars. This is almost three times as much as the Netherlands, with a box office revenue of 108,035,635 US dollars. Argentina's top ten of 2011 grossed 95,545,609 US dollars, which is relatively close to that of the Netherlands. South Africa's public purchased the least cinema tickets; the box office revenue of the 2011 top ten adds up to an amount of 31,380,265 US dollars. However, South Africa does have the biggest population of the four countries, having around 50.5 million inhabitants (South Africa's Population, 2012). Argentina has the second biggest population with approximately 42 million inhabitants (Argentina Population, 2012). Australia has much less inhabitants, with a population of roughly 23 million people (Australian Bureau of Statistics, 2012), and the Netherlands has the least inhabitants with a population of approximately 16.5 million people (Centraal Bureau voor de Statistiek 2012).

This illustrates that going to the cinema is relatively much less popular in the 'non-Western' countries than in the 'Western' countries. Even though Australia has less than half the amount of inhabitants in comparison to South Africa, it has spent about ten times the amount of money on cinema tickets in 2011. Also, the Argentinean and Dutch box office have grossed a similar amount of money in 2011 but when comparing it to the population count an average Dutch person still goes to the cinema more often than the average Argentinean person does.

2.4. Conceptual Framework and Hypotheses

After a thorough observation on both the theoretical and empirical reviews the researcher has formulated a conceptual framework within which the independent and dependent variables are portrayed. Moreover, the depicted conceptual framework serves to indicate the relationship between the dependent variable (film genre preference of audiences) and independent variables (gender, age, and level of education).

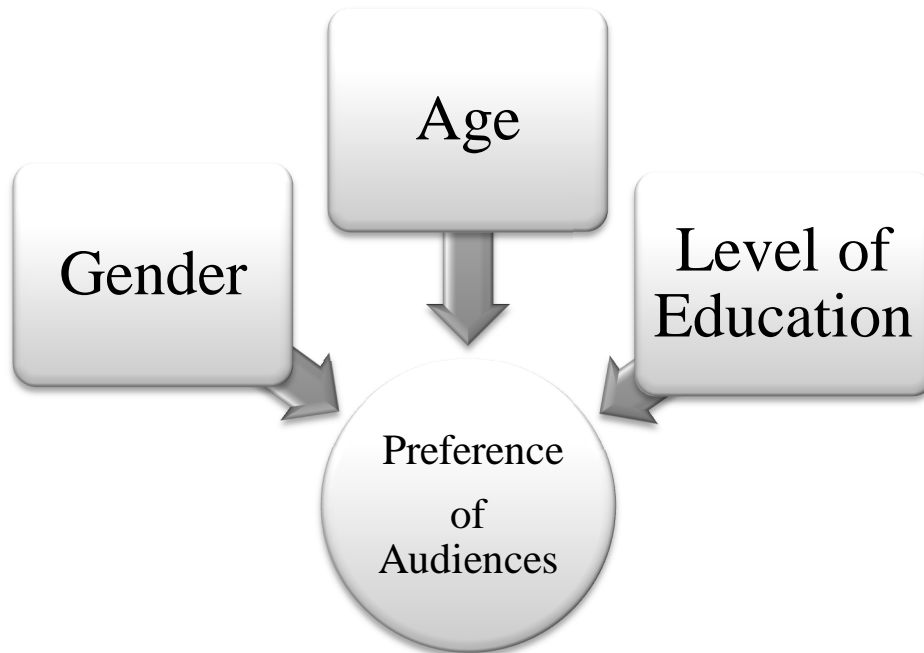


Fig-1: Conceptual framework Source: own

2.4.1. Variables of the Study

The study had four main variables out of which three were independent (gender, age, education) and one was dependent (Film genre preference of audiences).

- ✓ **Gender:** This variable serves to identify the level of impact it has on the film preference of audiences. Different researches show that men and women have different taste in movie preference. The study tries to find out if gender has the same effect on Ethiopian women's and men's film genre preference.
- ✓ **Age:** There are no previous researches conducted, in our country, on the influence of age has on the film preference our local movie-goers. Consequently, this research attempts to fill the gap that is prevalent in this area.

- ✓ **Level of Education:** This is another variable of which influence, on audience film preference, shall be identified in this particular research. People with higher education background might prefer movies that challenge their knowledge and mentality and some might want films that are simple and straight forward. The study tries to find out, if this variable has the same effect on Ethiopian film audiences.
- ✓ **Preference of audiences:** Film genre preference of audiences is a dependent variable that is reliant upon the aforementioned independent variables. The study attempts to discover the level of effect the independent variables have on audience preference.

2.4.2. Research Hypotheses

After a thorough and careful review of related literatures the following three hypotheses were developed:

H₁. Gender affects film genre preference of audiences.

H₂. Age affects film genre preference of audiences.

H₃. Level of education determines film genre preference of audiences.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1. Introduction

There are many types of research including exploratory, descriptive, analytical, predictive, quantitative, qualitative, deductive, inductive, applied, and basic research (Hussey & Hussey, 1997). No matter what type of research the researchers intend to use, they need to focus their efforts on answering two significant questions. Firstly, what methodologies and methods will be used in their research? Secondly, how do they justify this choice and use of these methodologies and methods? Justification of their choices and particular uses of methodology and methods is something that reaches into the assumptions about reality that they bring to their work. The research methodology and methods for this research were chosen in order to successfully achieve the research objectives. The rationale will be discussed and explaining in terms of research design, development of the instrument, data collection, and data analysis (Rahel 2012).

3.2. Research Approach

This study employed deductive approach to arrive at conclusions based on the developed hypotheses which are in compliance with the preset research objectives and questions. Theories may be developed with deductive reasoning by moving from a general statement to a specific assertion. Deductive reasoning is the logical process of deriving a conclusion from a known premise or something known to be true (Adams et al. 2007).

At the abstract, conceptual level, a theory may be developed with deductive reasoning by going from a general statement to a specific assertion. Deductive reasoning is the logical process of deriving a conclusion about a specific instance based on a known general premise or something known to be true (Zikmund et al. 2010).

Deduction owes much to what we would think of as scientific research. It involves the development of a theory that is subjected to a rigorous test. As such, it is the dominant research approach in the natural sciences, where laws present the basis of explanation, allow the anticipation of phenomena, predict their occurrence and therefore permit them to be controlled (Saunders et al. 2009).

3.3. Research Method

In order to achieve the objectives of the study a quantitative research method was applied. Quantitative research refers to the type of research that is based on the methodological principles of positivism and neopositivism, and adheres to the standards of a strict research design developed prior to the actual research. It is applied for quantitative measurement and hence statistical analysis is used. Quantitative research is used in almost every sphere of life, such as in clinical, biological, epidemiological, sociological and business research (Adams et al. 2007).

Therefore, statistical analysis was used to determine the relation between independent and dependent variables and the extent to which the independent variables affect the dependent variable.

3.4. Research Design

As a part of the methodology, a descriptive research design was utilized in order to conduct the study. As the name implies, the major purpose of descriptive research is to describe characteristics of objects, people, groups, organizations, or environments. In other words, descriptive research tries to “paint a picture” of a given situation by addressing *who*, *what*, *when*, *where*, and *how* questions (Zikmund 2003). A descriptive study is undertaken in order to ascertain and be able to describe the characteristics of the variables of interest in a situation. For instance, a study of a class in terms of the percentage of members who are in their senior and junior years, sex composition, age groupings, number of semesters left until graduation, and number of business courses taken, can be considered descriptive in nature. Quite frequently, descriptive studies are undertaken in organizations to learn about and describe the characteristics of a group of employees, for example, the age, educational level, job status, and length of service of Hispanics or Asians working in the system. Descriptive studies are also undertaken to understand the characteristics of organizations that follow certain common practices (Sekaran & Bougie 2009).

Predictive research takes research one step further and is an attempt not only to explain behaviour but to predict future behaviour given a change in any of the explanatory variables relevant to a particular phenomenon. If we can understand physical or human phenomena then

we will be in a much better position to predict their future paths and possibly even to change them. This type of research is very important to governments in the design and application of policy (Adams et al. 2007). The goal of a descriptive study, therefore, is to offer to the researcher a profile or to describe relevant aspects of the phenomenon of interest from an individual, organizational, industry-oriented, or other perspective. In many cases, such information may be vital before even considering certain corrective steps; for example, should the organization consider changing its practices? If a study of the firms in the industry indicates that most of them resort to just-in-time systems to cut inventory costs, maybe organization Z should also seriously consider the feasibility of this practice. Or if a descriptive study stresses the need to introduce flexible work hours for parents of children under three years of age, this may have to be seriously considered, and a much more focused study initiated to decide on the matter (Sekaran & Bougie 2009).

3.5. Sources of Data

To obtain the desired data two sources were employed, i.e. primary and secondary sources of data. The primary data were obtained through survey questionnaires that were distributed to audiences who attended the three government cinemas. On the other hand, secondary data were gathered from different reports obtained from Ministry of Culture and Tourism, interview conducted with the management of the three government owned cinemas, journals, articles, and books and thesis for BA.

3.5.1 Primary Source

The primary source of data was attained through a carefully developed survey questionnaire. To obtain information from people, it seems obvious that one should either question them face-to-face, or conduct telephonic surveys or mail questionnaires. Indeed, surveys are, perhaps, the most widely used method of data collection in business and management research. As surveys dominate thought, most researchers are reluctant to think of other methods (Adams et al. 2007). Questionnaires therefore tend to be used for descriptive or explanatory research. Descriptive research, such as that undertaken using attitude and opinion questionnaires and questionnaires of organisational practices, will enable you to identify and describe the variability in different phenomena (Saunders et al. 2009).

3.5.2 Secondary Source

There are many sources of secondary data, notably government agencies, educational institutions, companies, non-profit making institutions, public and specialist libraries and the Internet. Secondary data is data collected by someone else and there is a great deal available to you from books, libraries and on the web. You can use this data as the main source for your research or as a supplement to data you collect. Secondary data is often used to validate your sample (Adams et al. 2007). For this particular study the main source of secondary data was gathered from different reports obtained from Ministry of Culture and Tourism, interview conducted with management of the three government owned cinemas, articles, journals and from thesis submitted for the fulfillment of BA program.

3.6. Target Population

Sampling begins with precisely defining the target population. The target population must be defined in terms of elements, geographical boundaries, and time (Sekaran & Bougie 2009). The target population of the study involved movie-goers from different walks of life with different age and educational background. In view of that, it is difficult to keep track of detail information about each audience on a daily basis. Consequently, there was no sample frame based on which a representative sample size could be drawn. Based on the secondary data gathered from the management of the three cinemas, in 2008 E.C 704, 996 movie goers watched movies at the three cinema halls (Ampere, Ethiopia, & Ambassador). As a result, the sample of the study which is believed be representative of the entire population was selected from the target population.

3.7. Sampling Design

Based on the secondary data gathered from the management of the three cinemas through interview, in 2008 E.C 704, 996 movie goers watched movies. The research made use of simple convenience sampling technique in order to gather the representative primary data by disseminating questionnaires to those audiences attending each cinema. To obtain the desired data two sources were employed, i.e. primary and secondary sources of data. The primary data were obtained through survey questionnaires that were handed out to participants who were watching movies at Cinema Ethiopia, Ampere, & Ambassador and who were also voluntary to

participate in the study. For this particular study the main sources of secondary data were different reports obtained from Ministry of Culture and Tourism, government cinemas management, interviews and data regarding film genres that were exhibited in 2007 E.C were attained from thesis submitted for the fulfillment of BA program. Moreover, the collected data were analyzed by using descriptive and inferential statistics.

3.7.1 Sample Size

Based on the secondary data obtained from the administration the three government owned cinemas, in 2008 E.C. 704,996 movie goers attended the three cinemas. As a result, the sample size of the study was calculated by using the following formula which was developed by Taro Yamane in 1967 (Tizazu 2012).

$$n = \frac{N}{1 + N(e)^2}$$

Where **n** is the sample size,

N is the population size, and

E is the level of precision or sampling error= (0.05)

$$n = \frac{704,996}{1 + 704,996 (0.05)^2} = 400$$

Note: The decimals are rounded to the nearest number.

Thus, 400 represented the total population of the three cinemas. However, the specific sample size for each cinema was not known. In order to do so, the following formula was used:

$$n_1 = \frac{n N_1}{N}$$

Where **n** = total sample size

N= total number of population

N1= total number of population at each cinema

n 1= size of samples for each cinema

Table-1: Total number of population at each cinema and sample size for each cinema

Cinema	Total Number of Population at each Cinema	Sample Size for each Cinema	%
Ampere	384,816	218	54.50
Ethiopia	216,320	123	30.75
Ambassador	103,860	59	14.75
Total	704,996	400	100

3.7.2 Sampling Technique

The researcher found it suitable to apply convenience sampling technique in order to gather the representative primary data from those audiences who were available and voluntary to participate in the data collection process. Researchers generally use convenience samples to obtain a large number of completed questionnaires quickly and economically, or when obtaining a sample through other means is impractical (Zikmund 2010).

3.8. Data Collection Method

Data can be collected in a variety of ways, in different settings – field or lab – and from different sources. Data collection methods include interviews – face-to-face interviews, telephone interviews, computer assisted interviews, and interviews through the electronic media – questionnaires that are either personally administered, sent through the mail, or electronically administered; observation of individuals and events with or without videotaping or audio recording; and a variety of other motivational techniques such as projective tests (Sekaran & Bougie 2009).

The study used semi-structured and self-administered survey questionnaire as the main method of data collection instrument. Since a standard questionnaire format, for this particular study, was not available, the researcher managed to create a new one. The instrument was designed in a manner all variables were entirely incorporated. The questionnaire consisted of three parts. In the first part questions regarding the demographic characteristics of the participants (age, gender, & level of education) were stipulated. The second part dealt with cinema related questions which helped to uncover the cinema going behavior of the audiences. The third part was composed of questions pending film genres and audience preferences. In addition, the questions were open and close ended. In the close ended questions nominal and ordinal measurements were used. As far as the language is concerned, the questionnaire was translated into Amharic as the researcher had no prior knowledge about the participants' educational background, their ability and fluency in English language.

The close-ended questions had empty boxes in which respondents would be able to tick to answer the questions. The questions were coded in such a way that the data entry and analysis would be facilitated easily. In addition, the open ended questions were also coded. Surveys that are largely structured will sometimes contain some semi-structured open-ended questions. These questions may be exploratory or they may be potential follow-ups to structured questions. The purpose of coding such questions is to reduce the large number of individual responses to a few general categories of answers that can be assigned numerical codes. Similar answers should be placed in a general category and assigned the same code much as the codes are assigned in the qualitative sample involving wine consumption above, except in this case, a small amount of data may be obtained from a large number of respondents (Zikmund et al. 2010).

3.9. Validity and Reliability

Once the measurement of variables is determined, the researcher has to ensure that the measure is reliable and valid (Zikmund et al. 2010). Assuring reliability and validity is one of the important aspects in research. However, it is difficult to avoid problems concerning reliability and validity in a research situation.

3.9.1. Validity

Validity is the most critical criterion and indicates the degree to which an instrument measures what it is supposed to measure. Validity can also be thought of as utility. In other words, validity is the extent to which differences found with a measuring instrument reflect true differences among those being tested. But the question arises: how can one determine validity without direct confirming knowledge? The answer may be that we seek other relevant evidence that confirms the answers we have found with our measuring tool. What is relevant, evidence often depends upon the nature of the research problem and the judgement of the researcher (Kothari 2004). There exist four main approaches how to assess internal validity. The approaches are called face validity, content validity, and criterion validity and construct validity. This study applied the content validity, which refers to the degree that a measure covers the domain of interest. Do the items capture the entire scope, but not go beyond, the concept we are measuring? (Zikmund et al. 2010).

The content validity was established with the help of a pre-test (pilot study) which would be conducted before the main study. According to Zikmund (2003), a pre-testing study provides an opportunity for the researcher to determine whether the respondents have any difficulty understanding the questionnaire. The pre-test affords an opportunity to check whether there are any ambiguous or biased questions. For this particular study, 18 questionnaires were distributed to audiences found at Cinema Ethiopia, Ampere and Ambassador. Out of the total distributed questionnaires 14 were returned with 78% return rate. In the pre-test the respondent were asked to comment on the length of the instrument, the format, general understanding of the words used, and wording of the scales. In accordance with the feedback obtained from the respondents some adjustments were made. However, before resorting to conducting the pilot study the survey questionnaire was judged and commented on by experts who were knowledgeable in the area. Their critique made a significant contribution in the refinement of the instrument.

3.9.2. Reliability

In this study reliability of the primary data was very important because the study mainly depended upon the respondent's opinion. According to Saunders, et al. (2007), reliability refers to the extent to which data collection techniques or analysis procedures will yield consistent

findings. Furthermore, reliable observations yield the same results on other occasions, and by other observers. It must also be apparent how the raw data was interpreted.

Reliability of a scale is often assessed by test-retest reliability or by internal consistency (Zikmund et al. 2010). The first indicator, the test-retest, is assessed by administering the same scale of measure to the same respondents on two various occasions, and computing the correlation between the two scores obtained (Zikmund et al. 2010). The second indicator, the internal consistency, is the degree to which the items constituting the scale are all measuring the same underlying attribute (Zikmund et al. 2010). The most commonly indicator used for computing the internal consistency is coefficient alpha (Pallant 2010).

This research used the most popular test of inter-item consistency reliability that is the Cronbach's coefficient alpha and has been used to identify the validity of items used in survey. According to Sekaran & Bougie (2009), reliabilities less than 0.6 are considered to be poor, those in the 0.7 range, acceptable, and those over 0.8 good.

Moreover, according to Zikmund et al. (2010), scales with coefficient alpha between 0.8 and 0.95 are considered to have very good quality, scales with coefficient alpha between 0.7 and 0.8 are considered to have good reliability, and coefficient alpha between 0.6 and 0.7 indicates fair reliability.

Table-2: Summary of Cronbach's Alphas

Variable	No. of Items	Reliability	Results
Demographic Characteristics	3	0.642	Fair
Cinema-going Behavior	7	0.802	Good
Film Genre Preference	8	0.659	Fair

In accordance with the above summary result, we can conclude that there was fair and good internal consistency.

3.10. Data Analysis Techniques

The quantitative data gathered through survey questionnaires were analyzed using descriptive and inferential statistics. Descriptive analysis is the elementary transformation of data in a way that describes the basic characteristics such as central tendency, distribution, and variability (Zikmund et al. 2010). According to Zikmund et al. (2010), inferential statistics is used to make inferences or to project from a sample to an entire population. The primary purpose of inferential statistics is to make a judgment about a population, or the total collection of all elements about which a researcher seeks information, based from a subset of that population.

Thus, during the data analysis process the following statistical tools were used: frequency distributions and cross-tabulations. Frequency distribution is one method of descriptive statistics that will be used to describe the basic features of the data in a study. The study employed frequency distributions for two reasons. Firstly, they are easy to understand as they provide a general picture of the distribution of a variable. Second, it is easy to see trends in the data, particularly when two different data sets are compared. Cross tabulation was used to observe whether there is a relationship between two variables. Cross tabs are easier to illustrate than explain because cross tabs table can provide more information than a single statistic and it can be used to compare two related variables. In addition, measure of central tendency such as mean and standard deviation were computed for variables measured with Likert scale.

Furthermore, inferential statistics was performed with the help of SPSS version 20. Chi-square tests helped to test the hypotheses and determine the correlation between the independent and dependent variables. Nonparametric methods are used when the researcher does not know how the data are distributed. Making the assumption that the population distribution or sampling distribution is normal, generally, is inappropriate when data are either ordinal or nominal. Thus, nonparametric statistics are referred to as distribution free. Data analysis of both nominal and ordinal scales typically uses nonparametric statistical tests). A **chi-square test** is one of the most basic tests for statistical significance and is particularly appropriate for testing hypotheses about frequencies arranged in a frequency or contingency table. Univariate tests involving nominal or ordinal variables are examined with a χ^2 (Zikmund et al. 2010).

3.11. Ethical Considerations

A number of key ethical issues arise across the stages and duration of a research project. These relate to the: privacy of possible and actual participants; voluntary nature of participation and the right to withdraw partially or completely from the process; consent and possible deception of participants; maintenance of the confidentiality of data provided by individuals or identifiable participants and their anonymity; reactions of participants to the way in which you seek to collect data, including embarrassment, stress, discomfort, pain and harm; effects on participants of the way in which you use, analyse and report your data, in particular the avoidance of embarrassment, stress, discomfort, pain and harm; behavior and objectivity of you as researcher (Saunders 2009).

Right before the commencement of data collection the participants were asked of their consent for participation. After acquiring their complete agreement they were informed that the information they provide would be confidential and would be used solely for academic purpose. Furthermore, the participants were promised that their identity would not be revealed and their privacy was given utmost care.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

4.1. Introduction

This section of the chapter serves to briefly describe the major findings and analysis of the data collected from respondents who watched films at the three government-owned cinemas, i.e. Cinema Ethiopia, Cinema Ampere, and Ambassador Cinema.

The data collection instrument was crafted in a manner all the major variables of the study are entirely incorporated. The questionnaire consisted of both open and close ended questions. In addition, the variables were measured using nominal and ordinal scale measurements. The instrument had three parts: the first part was made up of questions regarding the demographic characteristics of the respondents. The second part was dedicated to questions concerning cinema going behavior of the respondents. The final part of the questionnaire was comprised of questions related to film genre preference of the audiences.

A representative sample size of 400 was selected from the total of 704,996 movie goers who attended the three cinemas in 2008 E.C. The sample size was then divided to the three cinemas in compliance with their respective number of audiences they hosted. Accordingly, Cinema Ampere constituted 54.50% (218), Cinema Ethiopia amounted to 30.75% (123), and finally Ambassador Cinema shared the rest, i.e. 14.75% (59). From the total sample size 10% (40) was maintained as a contingency for incomplete and unreturned questionnaires. Out of the total disseminated questionnaires 7.5% (30) were incomplete and unreturned. Consequently, the researcher utilized the questionnaires which were maintained for contingency so as to gather the desired data from the total sample size.

The information obtained from the respondents was summarized using frequency distribution by using SPSS version 20. Cronbach's alpha was used to assess the goodness and internal consistency of the items. The summarized data were then analyzed by applying descriptive analysis method using table following detailed explanations. Finally, Chi-square tests were used to test the formulated hypotheses and to show the relationship between independent and dependent variables.

4.2. Demographic Profile of Respondents

The demographic characteristics which include gender, age, and level of education are among the main variables of the study and their results are stipulated with their frequencies and percentages hereunder.

4.2.1. Gender of Respondents

The following table shows the frequency and percentage of the gender of the respondents from whom the data were collected.

Table-4.1: Gender of Respondents

	Frequency	Percent
Female	128	32.0
Male	272	68.0
Total	400	100.0

Source: survey question 1

As indicated in the table, the males outnumbered the females significantly, i.e. males made up 272 (68%) of the total population, whereas female constituted only 128 (32%). In accordance with the result, we could say that males frequent cinemas more often than females do.

4.2.2. Age of Respondents

Instrument of the study had the following age groups: below 18, 18-25, 26-35, 36-45, and above 45. However, no respondent claimed to be above 45 years of age. Owing to that, the age group of above 45 was automatically excluded from the analysis.

Table-4.2: Age of Respondents

	Frequency	Percent
Below 18	11	2.8
18-25	142	35.5
26-35	183	45.8
36-45	64	16.0
Total	400	100.0

Source: survey question 2

Out of the total 400 respondents 183 (45.8%) belonged to the age group of 26-35; 142 (35.5%) belonged to the age group of 18-25; 64 (16%) belonged to the age group of 36-45; below 18 amounted to only 11 (2.8%) of the total sample population.

4.2.3. Level of Education

Level of education was one of the demographic variables the study. The variable consisted of six categories as shown in the table below: elementary, high school complete, certificate, diploma, degree, and masters & above.

Table-4.3: Respondents' Level of Education

	Frequency	Percent
Elementary	32	8.0
High school complete	62	15.5
Certificate	83	20.8
Diploma	92	23.0
Degree	125	31.3
Masters and above	6	1.5
Total	400	100.0

Source: survey question 3

According to table 4.3, degree holders led by a highest percentage of 125 (31%) followed by diploma holders making up 92 (23%) of the total respondents. Respondents with certificate constituted 20.8% (83); respondents who completed high school amounted to 62 (15.5%); 32 (8%) of the respondents were at elementary level of education; only 6 (1.5%) had masters and above. Therefore, we can infer that majority of the participants at least had certificate.

4.3. Cinema-going Behavior of Respondents

This section presents the cinema-going behavior of audiences: how they watched movies, how often they went to the cinema, why they went to the cinema, why they watched at cinemas, which cinemas they frequented, and with whom they went to the cinema.

4.3.1. How Respondents watch Movies

This variable served to reveal how audiences watch movies frequently. The variable consisted of four categories: cinema, DVD/VCD, TV, and internet.

Table-4.4: How Respondents watch Movies

	Frequency	Percent
Cinema	12	3.0
Valid TV	388	97.0
Total	400	100.0

Source: survey question 4

Table 4.4 shows that most of the respondents who made up 388 (97%) of the sample population frequently watched movies on TV, whereas only 12 (3%) of the respondents reported that they went to the cinema to watch movies. Despite the fact that the item had four categories only two are shown in the table, because none of the respondents chose DVD/VCD and internet as their means of watching movies. Hence, we can draw a conclusion that TV is the dominant means of watching movies vis-a-vis cinema, DVD/VCD, and internet.

4.3.2. Frequency of going to the Cinema

This section unveils how often audiences went to the cinema. The item was comprised of five categories: more than once a week, once a week, once every two weeks, once a month, and sometimes.

Table-4.5: Frequency of going to the Cinema

	Frequency	Percent
More than once a week	12	3.0
Once a week	71	17.8
Valid Once every two weeks	97	24.3
Once a month	136	34.0
Sometimes	84	21.0
Total	400	100.0

Source: survey question 5

According to table 4.5, 136 (34%) of the respondents replied that they went to the cinema once a month; 97 (24.3%) responded that they went to the cinema once every two weeks; 84 (21%) of the respondents went to the cinema sometimes; 71 (17.8%) gave their response that they went to the cinema once a week; only 12 (3%) replied that they went to the cinema more than once a week. Thus, majority of the respondents frequented the cinema at most once every two weeks.

4.3.3. Type of Cinema Respondents often go to

This item was of two categories, i.e. government-owned and private. The purpose of the item was to identify which type of cinema audiences often went to.

Table-4.6: Type of Cinema Respondents often go to

	Frequency	Percent
Government-owned	170	42.5
Private	230	57.5
Total	400	100.0

Source: survey question 6

In accordance with table 4.6, out of the total respondents 230 (57.5%) replied that they often went to private cinemas and 170 (42.5%) responded that they often went to government-owned cinemas to watch movies. Therefore, it would be appropriate and plausible to conclude that most of them preferred private cinemas more than government-owned ones.

4.3.4. Government-owned Cinemas Respondents often go to

This item enables to find out which government-owned cinemas audiences often attended. The item consisted of three categories, i.e. Cinema Ethiopia, Cinema Ampere, and Ambassador Cinema.

Table-4.7: Government-owned Cinemas Respondents often go to

	Frequency	Percent
Cinema Ethiopia	120	30.0
Cinema Ampere	142	35.5
Ambassador cinema	138	34.5
Total	400	100.0

Source: survey question 7

Table 4.7 indicates that 142 (35.5%) of the respondents reported that they often attended Cinema Ampere; 138 (34.5%) preferred going to Cinema Ambassador; 120 (30%) frequented Cinema Ethiopia. Accordingly, Cinema Ampere exhibited films to most of the participants.

4.3.5. People with whom Respondents go to the Cinema

Audiences might prefer going to the cinema with a particular person or a group of people. The item helps us to differentiate the people whom the audiences prefer to go along. Four categories make the item: alone, with my family, with my girl/boyfriend, and with my friends.

Table-4.8: People with whom Respondents go to the Cinema

	Frequency	Percent
Alone	140	35.0
With my family	79	19.8
With my girl/boyfriend	172	43.0
With my friends	9	2.3
Total	400	100.0

Source: survey question 8

Based on **Table 4.8**, out of the total participants 172 (43%) preferred their girl/boyfriends as a company when they go to the cinema, 140 (35%) preferred going alone, 79 (19.8%) preferred being accompanied by their family when they go to watch movies, and only 9 (2.3%) of the respondents preferred their friends to watch movies with.

4.3.6. Reason for going to the Cinema

When it comes to films, audiences have three choices. One is to watch only locally produced movies, the other is to watch only foreign films, and the last one is to watch both local and foreign films.

Table-4.9: Reason for going to the Cinema

	Frequency	Percent
Only to watch local films	228	57.0
Only to watch foreign films	52	13.0
To watch both local and foreign films	120	30.0
Total	400	100.0

Source: survey question 9

According to **Table 4.9**, most of the respondents that amounted to 228 (57%) replied that they went to the cinema only to watch local films; only 52 (13%) responded that they go to the cinema only to watch foreign films, and out of the total sample population 120 (30%) gave their response that they attend the cinema to watch both locally made films and foreign films. As can be vividly seen from the result, majority of the respondents attended the cinema only to watch local films which in turn show their love for the films in spite of the shortcomings that are associated with local films.

4.3.7. Reason for watching Films at Cinema

This item helped to discern the motives that lied behind watching movies at cinema. The item was comprised of three categories: for entertainment, for relaxation, and just to pass the time.

Table-4.10: Reason for watching Films at Cinema

	Frequency	Percent
For entertainment	184	46.0
For relaxation	147	36.8
Just to pass the time	69	17.3
Total	400	100.0

Source: survey question 10

Out of the total participants 184 (46%), according to **Table 4.10**, responded that they watched films at cinema for entertainment purpose; 147 (36.8%) reported that they watched movies at cinema for relaxation; and 69 (17.3%) of the respondents watched movies at cinema just to pass the time. This entails us that moviegoers attend cinemas for various reasons not only to watch films.

4.3.8. Gender * Most important Reason for Film Genre Preference Cross tabulation

Table-4.11: Gender * Most important Reason for Film Genre Preference Cross tabulation

		Most important reason for film genre preference					Total
		Entertaining	Relaxing	Funny	Expresses my feelings	Educating	
Gender	Female	28	22	19	29	30	128
	Male	53	65	24	71	59	272
Total		81	87	43	100	89	400

Table-4.12: Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	5.514 ^a	4	.238
Likelihood Ratio	5.443	4	.245
Linear-by-Linear Association	.016	1	.900
N of Valid Cases	400		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 13.76.

According to the above table, out of 128 (32%) female respondents 30 (23.4%) replied that the most important reason why they preferred the film genre was the fact that it was educating; 29 (22.7%) responded that it expressed their feelings; 28 (21.9%) replied that it was entertaining; 22 (17.2%) gave their response that it was relaxing; 19 (14.8%) believed that it was funny. According to the results, female respondents gave more priority to movies from which they got important lessons and film genres that expressed their feelings, entertaining, relaxing, and funny films followed. In a similar fashion, out of the total 272 (68%) males 71 (26.1%) the fact that the film expressed their feelings was the most important reason for their preference; 65 (23.9%) replied that the film was relaxing; 59 (21.7%) replied that the film was educating; 53 (19.5%) responded that it was entertaining; 24 (8.8%) responded that it was funny. As compared to the females the male respondents preferred film genres that were more feeling expressing, relaxing, and educating. On the contrary, few respondents, from both genders, replied that being funny was the most important reason for their preference.

According to the result of the above chi square tests ($0.238 > 0.05$), the sig. value is way above the significance level thereby indicating there is no significant association between the gender of the respondents and their most important reason for choosing a certain type of film genre.

4.4. Discussion

4.4.1 Introduction

Under this discussion segment the results, attained with the help of the descriptive analysis, of the main variables of the study are discussed meticulously. In other words, the raw results need to be interpreted and discussed in a manner they give meanings. The focal points of the discussion include frequency of film genre preference, reason for film genre preference, frequency of film genre preference by gender, age, education, frequency of other local film genres, factors that determine film genre preference of audiences (leading actors' influence, title of the film, originality of the film and theme) and other determinant factors that influence the film genre preference of audiences..

4.4.2. Film Genre Preference

This item revealed the type of local films audiences prefer watching the most. It consisted of five categories: drama, romance, tragedy, comedy, and romantic comedy.

Table-4.13: Film Genre Preference

	Frequency	Percent
Drama	130	32.5
Romance	79	19.8
Tragedy	27	6.8
Comedy	133	33.3
Romantic comedy	31	7.8
Total	400	100.0

Source: survey question 11

According to **Table 4.13**, respondents who preferred comedy dominated the others, i.e. 133 (33.3%) from the total of 400 respondents chose comedy as their first preference among the listed film genres. This entails us that audiences prefer films that have funny characters, humor and that make them laugh more. A material number of participants also preferred drama as the type of film they would like to watch more, i.e. out of the total number of respondents 130

(32.5%) preferred drama. From this we can understand that audiences seek to watch films that have more conversation and dialogue. Romance follows with 79 (19.8%) out of the total number of 400 participants. This shows us that fewer number of participants preferred romance films than comedy and drama. The least number of respondents preferred romantic comedy with 31 (7.8%) and tragedy with 27 (6.8%) out of the total of 400 respectively.

4.4.3. Most important Reason for Film Genre Preference

This item will help us to get the answer for the following question: What are the reasons audiences give precedence for choosing their first film genre? The item is comprised of five nominal categories: entertaining, relaxing, funny, expresses my feeling and educating.

Table-4.14: Most important Reason for Film Genre Preference

	Frequency	Percent
Entertaining	81	20.3
Relaxing	87	21.8
Funny	43	10.8
Expresses my feelings	100	25.0
Educating	89	22.3
Total	400	100.0

Source: survey question 12

This part of the discussion enables to discern the reason, exactly, why respondents did prefer the films they preferred. According to *Table 4.14*, 100 (25%) reported that the most important reason for their film genre preference was that it expressed their feelings. This entails us that movie-goers prefer films with which they express their feelings (sadness, happiness, anger, frustration and the like). The second most important reason given by respondents for their preference was the educating nature of the film which amounted to 89 (22.3%) out of the total of 400. From this one can understand that audiences prefer film genres from which they get knowledge and information not just laughter, entertainment and relaxation. 87 (21.8) respondents out of the total of 400 reported that the most important reason for choosing their film genre was that it helped them relax. This shows us that audiences use films to relieve their stress. The other reason selected as the most important one by respondents is the entertaining aspect of the film

genre which accounted for 81 (20.3%) out of the total sample population. This entails us that a significant number of audiences preferred films from which they get pleasure and amusement. Out of the total respondents 43 (10.8) replied that being funny was the most important factor that determined their film preference. From this we can draw a conclusion that audiences choose films that are humorous, funny and films that make them laugh.

4.4.4. Other local Films Genres

This section outlines other film genres respondents would like to watch made in our country. Furthermore, it uncovers the audiences' own choice other than those film genres they were accustomed to watching.

Table-4.15: Other local Film Genres

	Frequency	Percent
Action	54	13.5
War	66	16.5
Historical	84	21.0
Horror	74	18.5
Crime	58	14.5
Suspense	35	8.8
Adventure	29	7.3
Total	400	100.0

Source: survey question 13

As the report obtained from Addis Ababa City Administration Culture and Tourism Bureau showed the number of film genres that are being exhibited at cinemas is very limited. The dominant film genres that are being screened are drama, comedy, tragedy, romance and romantic comedy. However, this does not mean that audiences prefer watching those film genres only. Therefore, the frequency of other local films reveals other kinds films they would like to watch made by local film producers.

According to **Table 4.15**, respondents mentioned totally 7 film genres out of which historical movies accounted for 84 (21%); horror movies amounted to 74 (18.5%); war movies made up 66 (16.5); action movies accounted for 54 (13.5%); suspense movies accounted for 35 (8.8%),

and adventure 29 accounted for (7.3%). This entails us that there is a huge appetite for other types of local films which portray different characters, with appealing themes and contents.

4.4.5. Gender and Film Genre Preference

Gender was one of the decisive variables of the study. Different researches showed that the gender of the audience definitely determine the film the genre they prefer to watch. The information gathered through the different reviewed literatures also underpins the above argument.

Table-4.16: Gender * Film Genre Preference Cross tabulation

		Film genre preference					Total
		Drama	Romance	Tragedy	Comedy	Romantic comedy	
Gender	Female	21	43	16	35	13	128
	Male	109	36	11	98	18	272
Total		130	79	27	133	31	400

According to **Table 4.16**, out of the total of 128 female respondents 43 (33.6%) preferred romance as the film they would like to watch more. Comedy which amounted to 35 (27.3%) was the second most preferred film genre by females, whereas drama 21 (16.4%), tragedy 16 (12.5%), and romantic comedy 13 (10.2%) ranked third, fourth, and fifth respectively. Conversely, 109 (40.1%) out of the total of 272 male respondents preferred drama as their favorable film among the listed five local film genres. Comedy which accounted for 98 (36%) was the second most preferred film genre by males. On the other hand, romance 36 (13.2%), romantic comedy 18 (6.6%), and tragedy 11 (4%) ranked third, fourth, and fifth respectively. The numbers tell us that the females and males differ in their first film genre preference which entails that they have difference in their taste, whereas comedy was the second most preferred film genre by both females and males. The least preferred film genre by females was romantic comedy which was the fourth most preference for the males. The least chosen genre by males was tragedy which was also the fourth most preferred genre by females. From this we can generalize that both females and males had different taste for the most part except comedy.

4.4.6. Age of Respondents and Film Genre Preference

In conformity with the reviewed literatures, researchers proved that Age is one of demographic core factors that determine film genre preference. Redfern (2012) stated in his study that younger respondents were more to likely select comedy, horror, animation, and comic book as their favourite genres, whereas older audience members were more likely to select dramas, documentaries, and classic films.

Table-4.17: Age * Film Genre Preference Cross tabulation

		Film genre preference					Total
		Drama	Romance	Tragedy	Comedy	Romantic comedy	
Age group	Below 18	0	7	0	4	0	11
	18-25	32	69	3	26	12	142
	26-35	96	3	3	62	19	183
	36-45	2	0	21	41	0	64
Total		130	79	27	133	31	400

In accordance with *Table 4.17*, out of the total of 11 respondents who were below 18 years of age 7 (63.6%) and 4 (36.4%) preferred romance and comedy respectively. This implies that teenage audiences prefer to watch films that display love, fun, laughter, and the like. Among the respondents who belonged to the age group of 18-25, 69 (48.6%) preferred romance, 32 (22.5%) drama, 26 (18.3%) comedy, 12 (8.5%) comedy, and 3 (2.1%) tragedy respectively. This entails us that participants who belonged to the age group of below 18 and 18-25 had the same first film genre preference, whereas their second preferences were quite different, i.e. the first one chose comedy and the latter one chose drama. Out of the total 183 respondents who belonged the age group of 26-35, 96 (52.5%) chose drama as their favorable film among the five local film genres, 62 (33.9%) chose comedy, 19 (10.4%) romantic comedy, 3 (1.3%) romance, and 3 (1.3%) tragedy respectively. Unlike the first two age groups, this age group had different first film genre preference, i.e. drama. Yet, its second preference was similar to the age group of below 18. Of the total 64 respondents who belonged to the age group of 35-45, 41 (64.1%) reported that they would like to watch comedy films more, whereas tragedy with 21 (32.8%), and drama with 2 (3.1%) ranked second and third. On the contrary, none of the respondents who belonged to this age group included romance and romantic comedy in their preferences. This entails us that older

audiences prefer tragedy movies than the younger ones. Moreover, it can be observed tragedy and romantic comedy were none of the groups' first choice.

4.4.7. Level of Education and Film Genre Preference

One of the objectives of the study was to determine the extent to which level of education affects film genre preference of audiences. This section of the discussion uncovers the extent of influence each level of education has on audiences' film genre preference.

Table-4.18: Level of education * Film Genre Preference Cross tabulation

		Film genre preference					Total
		Drama	Romance	Tragedy	Comedy	Romantic comedy	
Level of education	Elementary	0	6	0	19	7	32
	High school complete	0	33	7	22	0	62
	Certificate	0	22	13	36	12	83
	Diploma	39	9	7	25	12	92
	Degree	87	9	0	29	0	125
	Masters and above	4	0	0	2	0	6
Total		130	79	27	133	31	400

As shown in **Table 4.18**, out of the total 32 respondents who were at elementary level 19 (54.4%) reported that they would like to watch comedy more; 7 (21.9%) romantic comedy, and 6 (18.8%) romance. This entails us that audiences who were at elementary level were likely to choose films that made them laugh, films that involved love story and happy endings. On the other hand, none of the participants, who were at elementary level, chose drama and tragedy which implies that they were likely to detest films with lengthy conversation and films that arouse negative feelings. Among the 62 respondents who completed high school 33 (53.2%) preferred romance as their favorite film genre, 22 (35.5%) comedy, and 7 (11.3%) tragedy. Like that of the respondents at elementary level, respondents who completed high school tended to choose comedy and romance more. Out of the total of 83 participants who had certificate 36 (43.4%) reported that they would like to watch comedy among the listed film genres; 22 (26.5%) out of the 83 respondents

preferred romance, 13 (15.7%), and 12 (14.5%) chose romantic comedy. Audiences at the first three levels of education seemed to exhibit similar pattern of preferences, i.e. respondents who were at elementary and who got certificate chose comedy and romance as their first and second favorite film genre, whereas tragedy was the third most preferred genre by those respondents who completed high school and acquired certificate. Quite amazingly, none the respondents at the three levels of education showed a sign of interest in drama. From the total of 92 participants who had diploma 39 (42.4%) were for drama, 25 (27.2%) comedy, 12 (13%) romantic comedy, 9 (9.8%) romance, and 7 (7.6%) chose tragedy. Unlike the respondents who were at the first three levels of education, those at the last three levels of education preferred drama and comedy as their favorite film genres. Out of the total of 125 degree holders 87 (69.6%) preferred drama, 29 (23.2%) comedy, and 9 (7.2%) romance respectively. Among those respondents who obtained masters and above 4 (66.7%) replied that they would like to watch drama more and 2 (33.3%) preferred comedy. As can be seen from the last three levels of education, the higher the respondents' levels of education became, the more likely they tended to choose drama. Moreover, comedy and romance were consistently incorporated in the preference of the respondents and romantic comedy had the least number of audiences.

4.4.8. Gender and other local Film Genres

As previously mentioned, drama, romance, tragedy, comedy, and romantic comedy are the dominant film genres that are being marketed to Ethiopian movie-goers. However, audiences would like to watch other local film genres made by their own fellow Ethiopian film producers. Respondents were asked to cite other local films they would like to watch, so this segment of the discussion unveils the various film genres they specified.

Table-4.19: Gender * Other local Film Genres Cross tabulation

		Other local film genres						Total	
		Action	War	Historical	Horror	Crime	Suspense		Adventure
Gender	Female	12	8	42	30	15	10	11	128
	Male	42	58	42	44	43	25	18	272
Total		54	66	84	74	58	35	29	400

Table-4.20: Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	31.008 ^a	6	.000
Likelihood Ratio	32.484	6	.000
Linear-by-Linear Association	2.558	1	.110
N of Valid Cases	400		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 9.28.

According to **Table 4.19**, out of the total of 128 female respondents 42 (32.8%) cited historical movies as the one they would like to watch; 30 (23.4%) of the 128 female participants mentioned horror films; 15 (11.5%) mentioned crime films; 12 (9.4%) mentioned action films; 11 (8.6%) specified adventure; 8 (6.2%) specified war films. As can clearly be seen, a significant number of female participants revealed that they would like to watch historical and horror movies. On the other hand, 58 (21.3%) of the total 272 male respondents mentioned war movies; 44 (16.2%) mentioned horror films; 43 (15.8%) mentioned crime films; 42 (15.4%) mentioned action films; 42 (15.4%) mentioned historical films; 25 (9.2%) cited suspense; 18 (6.6%) cited adventure. Accordingly, the highest number of male respondents reported that they would like to watch war films. As compared to the females, lesser proportion of the males specified historical and horror films. Moreover, female participants cited adventure more, proportionally, than the males. Conversely, more male respondents preferred action, war, crime and suspense film genres.

According to **Table 4.20**, the sig. value (0.000) is less than the significance level (0.05) thereby entailing there is a significant association between the gender of the respondents and their preference other local film genres they would like to watch.

4.4.9. Age of Respondents and other local Film Genres

In accordance with **Table 4.21**, of the total respondents who were below 18 all of them, i.e. 11 (100%) reported that they would like to watch action movies. This entails that young audiences prefer movies with intense physical action and fights. On the other hand, 50 (35.2%) of the total 142 respondents, who belonged to the age group of 18-25, cited historical movies; 30 (21.1%)

mentioned action; 17 (12%) mentioned war; 14 (7.7%) mentioned horror; 11 (7.7%) mentioned crime; 11 (7.7%) mentioned adventure; 9 (6.3%) responded that they would like to watch suspense films. This implies that most of the respondents who belonged to this age group preferred historical and action films. In a similar fashion, 37 (20.2%) of the total 183 respondents, who belonged to the age group of 26-35, revealed that they would like to watch horror movies; 34 (18.6%) cited war; 34 (18.6%) cited historical; 31 (16.9%) cited crime; 18 (9.8%) cited adventure; 16 (8.7%) cited suspense; 13 (7.1%) cited action. This entails that least

Table-4.21: Age * Other local Film Genres Cross tabulation

	Other local film genres							Total	
	Action	War	Historical	Horror	Crime	Suspense	Adventure		
Age group	Below 18	11	0	0	0	0	0	0	11
	18-25	30	17	50	14	11	9	11	142
	26-35	13	34	34	37	31	16	18	183
	36-45	0	15	0	23	16	10	0	64
	Total	54	66	84	74	58	35	29	400

Table-4.22: Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	159.907 ^a	18	.000
Likelihood Ratio	156.264	18	.000
Linear-by-Linear Association	29.668	1	.000
N of Valid Cases	400		

a. 8 cells (18.6%) have expected count less than 5. The minimum expected count is 2.80.

number of respondents belonging to this this age group cited action, suspense, and adventure, whereas, most of them cited horror, war, historical, and crime movies respectively. 23 (35.9%) of the total 64 participants, who belonged to the group of 36-45, specified horror; 16 (25%) specified crime; 15 (23.4%) specified war; 10 (15.6) specified suspense films. Generally, significant number of respondents who belonged to the age groups of 25-35 and 36-45 cited horror films more than the other film genres, whereas respondents who belonged to the age group of below 18 and 18-25 cited action and historical films respectively.

In accordance with **Table 4.22**, the sig. value is less than the significance level, i.e. ($0.000 < 0.05$) which in turn implies that there is a strong association between the age of respondents and their other local film genres they would like to watch.

4.4.10. Level of Education and other local Film Genres

This section helps to uncover the influence educational level has on audiences' preference for local film genres other than the common ones.

Table-4.23: Level of education * Other local Film Genres Cross tabulation

		Other local film genres							Total
		Action	War	Historical	Horror	Crime	Suspense	Adventure	
Level of education	Elementary	20	0	0	6	0	0	6	32
	High school complete	11	11	0	35	0	0	5	62
	Certificate	13	28	4	29	0	9	0	83
	Diploma	5	18	40	4	18	4	3	92
	Degree	5	9	38	0	36	22	15	125
	Masters and above	0	0	2	0	4	0	0	6
Total		54	66	84	74	58	35	29	400

Table-4.24: Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	49.312 ^a	30	.000
Likelihood Ratio	86.923	30	.000
Linear-by-Linear Association	5.794	1	.065
N of Valid Cases	400		

a. 5 cells (14.6%) have expected count less than 5. The minimum expected count is 6.44.

According to **Table 4.23**, of the total 32 respondents who were at elementary level 20 (62.5%) cited action, 6 (18.8%) cited horror; 6 (18.6%) cited adventure films. This entails us that majority of the respondents who were at elementary level preferred action films over other film genres.

Similarly, out of the total of 62 participants who completed high school 35 (56.5) specified horror; 11 (17.7%) specified war; 5 (8.1%) specified adventure as the local film that they would like to watch. This implies that significant number of participants preferred horror movies more than action, war, and adventure. Out of the total 83 respondents who had certificate nearly equal number of them cited horror 29 (34.9%) and war movies 28 (33.7%) respectively; 13 (15.7%) mentioned action; 9 (10.8%) mentioned suspense; 4 (4.8%) mentioned historical movies. On the other hand, of the total of 92 respondents who possessed diploma 40 (43.5%) specified historical; 18 (19.6%) specified war; 18 (19.6%) specified crime; 5 (5.4%) specified action; 4 (4.3%) specified horror; 4 specified suspense; 3 (3.3%) specified adventure. Obviously, majority of the respondents who acquired diploma inclined to the genre of historical movies. Among the 125 participants who had degree 38 (30.4%) mentioned historical; 36 (28.8%) mentioned crime; 22 (17.6%) mentioned suspense; 15 (12%) mentioned adventure; 9 (7.2%) mentioned war; 5 (4%) mentioned action. Majority of the respondents who had a degree gave precedence to historical and crime more than the other film genres. Of the total 6 participants who acquired masters and above 4 (66.7%) cited crime and 2 (33.3%) cited historical films. Overall, audiences who were at elementary, completed high school, and had certificate cited action, horror, and war movies more, whereas respondents who obtained diploma, degree, and masters and above cited historical and crime movies more than other film genres.

As can be seen from *Table 4.24*, the sig. value is less than the significance level ($0.000 < 0.05$) thereby implying there is a strong relation between the educational level of the respondents and their preference for other local film genres they would like to watch.

4.4.11. Extent of Satisfaction

Sources indicate that very few number of film genres are produced and distributed to the audiences. These films are not sufficient enough to cater to the audiences' need for spectrum of film genres. Hence, to what extent are the audiences satisfied with the number of the film genres that are being produced, currently, in Ethiopian film industry? This item attempted to find out the impact the limitedness of the number of film genres have on the satisfaction of audiences. Five point Likert scale was used to measure the variable, i.e. very satisfied, satisfied, neutral, dissatisfied, and very dissatisfied.

Table-4.25: Extent of Satisfaction with the Number of Film Genres

	Frequency	Percent
Satisfied	29	7.3
Neutral	34	8.5
Dissatisfied	138	34.5
Very dissatisfied	199	49.8
Total	400	100.0

Source: survey question 14

According to **Table 4.25**, out of the total of 400 respondents only 29 (7.3%) responded that they were satisfied with the number of film genres that are being produced; 34 (8.5%) were neutral; 138 (34.5%) were dissatisfied; 199 (49.8%) replied that they were very dissatisfied. Only a fraction of the participants were satisfied and this in turn implies that the film genres they were most interested in were among those they were familiar with. It also entails that majority of the participants were either dissatisfied or very dissatisfied with the number of local films that are being produce. Hence, there is an extremely wide gap between what is required and supplied.

Table-4.26: Descriptive Statistics

	N	Mean	Std. Deviation
Extent of satisfaction	400	4.27	.896
Degree of effect	337	1.41	.492
General opinion on local films	400	4.26	.893
Valid N (listwise)	337		

According to the above descriptive statistics, the mean number (4.27) indicates that the respondents were actually dissatisfied with the number of film genres that are being produced, currently, in Ethiopian film industry.

4.4.12. Degree of Effect on Film Genre Preference

This item took into account those respondents who were both dissatisfied and very dissatisfied with the number of film genres that are being produced. As a result, those who were neutral and

satisfied were taken as missing by the SPSS. Five point Likert scale point was used to measure the item, i.e. very strongly, strongly, neutral, slightly and very slightly.

As previously mentioned, majority of the respondents were either dissatisfied or very dissatisfied. It would be plausible to say the dissatisfaction that emanated from the stagnant number of film genres affected the preference of the audiences. So, the degree of effect the dissatisfaction had on the film genre preference of the audiences is discussed hereunder.

Table-4.27: Degree of Effect on Genre Film Preference

	Frequency	Percent
Very strongly	199	49.8
Strongly	138	34.5
Total	337	84.3
Missing NAP	63	15.8
Total	400	100.0

Source: survey question 15

In conformity with **Table 4.27**, among the 337 respondents who were dissatisfied and very dissatisfied 199 (59.1%) responded that their film genre preference was affected very strongly, whereas 138 (40.9%) replied that their film preference was affected strongly. According to table 4.26, the mean (1.41) response of the respondents, who replied that their film genre preference, was very strongly. Thus, most of the respondents' film genre preference was very strongly affected.

4.4.13. Most influential Factors affecting Film Genre Preference

This segment reveals those factors that determined film genre preference of audiences other than the demographic variables (gender, age, and level of education) of the study. The factors include leading actors' influence, originality of the film, title of the film, and theme.

Table-4.28: Most influential Factors on Film Genre Preference

	Frequency	Percent
Leading actors' influence	88	22.0
Originality of the film	161	40.3
Title of the film	47	11.8
Theme	104	26.0
Total	400	100.0

Source: survey question 16

In accordance with *Table 4.28*, out of the total 400 participants 161 (40.3%) replied that originality of the film affected their preference; 104 (26%) responded that their film genre preference was primarily affected by the theme of the film; 88 (22%) gave their response that leading actors' presence affected their preference; 47 (11.8%) replied that title of the film affected their preference. Thus, majority of the respondents were affected by originality of the film which implies that films need to introduce new ideas, characters, and plots creatively. This in turn helps to alleviate the boredom and redundancy that audiences usually come across. Similarly, the impact these factors (leading actors' influence, title of the film, and theme) have need not be taken for granted because the sum of their influence would have an adverse effect on the performance of the films in the market.

4.4.14. Other Factors affecting Film Genre Preference

This section of the discussion serves to uncover other factors that could affect film genre preference of audiences. Generally, the respondents cited six factors they believe affected their film genre preference. These include: advertising, poster, word-of-mouth, budget, publicity, and director.

According to *Table 4.29*, of the total of 400 respondents 136 (34%) replied that advertising affected their film genre preference; 122 (30.5%) cited poster of the film as another factor that influenced their preference; 82 (20.5%) specified word-of –mouth; 27 (6.8%) specified publicity; 22 (5.5%) mentioned budget of the film; 11 (2.8%) mentioned the director of the film as a factor that affected their film genre preference.

Table-4.29: Other Factors affecting Film Genre Preference

	Frequency	Percent
Advertising	136	34.0
Poster	122	30.5
Word-of-mouth	82	20.5
Budget	22	5.5
Publicity	27	6.8
Director	11	2.8
Total	400	100.0

Source: survey question 17

Indeed, the advertising campaigns designed to promote films undoubtedly influence the perception of audiences. Advertising heightens the expectations audiences would have regarding the film and the performance of the film needs to go in tandem with the advertising. In addition, the effect posters have on audiences' perception is a great force to reckon with as it displays images that garner the attention of audiences. So, both advertising campaigns and posters need to be designed and executed in a manner all the contents and features are incorporated. In a similar fashion, significant number of audiences believed that word-of-mouth hugely affected their film genre preference. Word-of-mouth is so powerful that it could make or break the success of the film. Furthermore, a good publicity plays a pivotal role in creating a high expectation and curiosity in the minds of the prospective audiences. A well planned and executed publicity will also result in a fruitful and positive word-of-mouth about the film. As mentioned before, budget of and director of the film were cited by the least number of audiences as factors that affected their film genre preference. The amount of money allotted to make films unarguably determines the quality of the film. Budget is still a taboo that no one talks openly about in Ethiopian film industry; the budget determines whom to cast; what equipment to use, the places where the shooting of film scenes takes place, the promotion and the distribution of the film. In spite of the meager number of respondents who identified director as a determinant factor that affected their film genre preference, the director plays a crucial role in the making of the film. So, the involvement of able directors is imperative to translate film scripts into action and to utilize the skills of the actors.

4.4.15. General Opinion on local Films

This final element of the instrument uncovered respondents' general opinion on the local films that are being produced in Ethiopian film industry. To measure the variable, five point Likert scale was applied, i.e. very good, good, neutral, poor, and very poor.

Table-4.30: General opinion on local Films that are being produced

	Frequency	Percent
Good	29	7.3
Neutral	34	8.5
Poor	143	35.8
Very poor	194	48.5
Total	400	100.0

Source: survey question 18

Respondents' opinion contributes a lot in identifying how exactly they feel regarding the local films that are being produced. According to **Table 4.30**, 194 (48.5%), out of the 400 respondents, replied that it was very poor; 143 (35.8%) poor; 34 (8.5%) neutral; 29 (7.3%) good. Accordingly, majority of the respondents thought the films were very poor or poor. Regardless of the love and interest the audiences show for the local films many of them still believed it was very poor. On the other hand, few number of the participants gave their response that the local films were up to their expectations and satisfactory. As can vividly be seen in **Table 4.26**, the mean value (4.26) showed that respondents thought that the local films were poor.

4.7. Inferential Analysis

The main objective of the study was to describe factors that determine film genre preference of audiences and make statistical analysis to determine if there is significant relationship between the constructs of the study. In order to find out the relationship that existed between the independent variables and the dependent variables cross tabulation and chi-Square tests were employed.

A **chi-square test** is one of the most basic tests for statistical significance and is particularly appropriate for testing hypotheses about frequencies arranged in a frequency or contingency table. Univariate tests involving nominal or ordinal variables are examined with a χ^2 (Zikmund et al. 2010).

In the hypotheses testing process stipulating the null hypothesis is not compulsory. According to Alvin & Ronald (2014), it is not necessary for the researcher to state this hypothesis in a formal sense, for Chi-square analysis always implicitly takes this hypothesis into account. In other words, whenever we use Chi-square analysis explicitly with a cross-tabulation, we always begin with the assumption that no association exists between the two nominal-scaled variables under analysis.

In order for the implicit null hypothesis to be supported the Sig. value for the Pearson Chi-Square needs to be greater than the 5% significance level and if the Sig. value for the Pearson Chi-Square is greater than the 5% significance level, the null hypothesis will be rejected and the proposed hypothesis will be supported.

4.5.1. Hypotheses Tests

The first three hypotheses were related to the demographic characteristics (Gender, Age, and Level of education) of the respondents.

➤ **H₁** stated that Gender affects film genre preference of audiences.

Table-4.31: Chi-Square Test for H₁

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	45.869 ^a	4	.000
Likelihood Ratio	45.656	4	.000
Linear-by-Linear Association	2.779	1	.095
N of Valid Cases	400		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 8.64.

The significance value 0.000 (Pearson Chi-Square) represents a statistically significant relationship between the two variables (Gender and film genre preference). The decision is to

reject the null hypothesis and support the proposed hypothesis at 5% significance level, i.e. $0.000 < 0.05$. Hence, we can infer that gender affects film genre preference of audiences.

➤ **H₂**: Age affects film genre preference of audiences.

Table-4.32: Chi-Square Test for H₂

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	73.054 ^a	12	.000
Likelihood Ratio	74.751	12	.000
Linear-by-Linear Association	7.862	1	.085
N of Valid Cases	400		

a. 7 cells (15.0%) have expected count less than 5. The minimum expected count is 1.74.

The significance value 0.000 (Pearson Chi-Square) represents a statistically significant relationship between the two variables (Age and film genre preference). The decision is to reject the null hypothesis and support the proposed hypothesis at 5% significance level, i.e. $0.000 < 0.05$. Hence, we can infer that age affects film genre preference of audiences.

➤ **H₃**: Level of education determines film genre preference of audiences.

Table-4.33: Chi-Square Test for H₃

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	36.427 ^a	20	.000
Likelihood Ratio	91.749	20	.000
Linear-by-Linear Association	3.934	1	.075
N of Valid Cases	400		

a. 9 cells (18.0%) have expected count less than 5. The minimum expected count is 5.61.

The significance value 0.000 (Pearson Chi-Square) represents a statistically significant relationship between the two variables (Level of education and film genre preference). The decision is to reject the null hypothesis and support the proposed hypothesis at 5% significance

level, i.e. $0.000 < 0.05$. Therefore, a conclusion can be drawn that level of education determines film genre preference of audiences.

4.5.2. Summary of Tested Hypotheses Results

The table below shows the summary of the tested hypotheses and the overall outcome of the research hypotheses.

Table-4.34: Results of Summary of Tested Hypotheses

No.	Hypotheses	Results	Reason
H₁	Gender affects film genre preference of audiences.	Supported	$\chi^2 = \text{sig. } 0.000 < 0.05$
H₂	Age affects film genre preference of audiences.	Supported	$\chi^2 = \text{sig. } 0.000 < 0.05$
H₃	Level of education determines film genre preference of audiences.	Supported	$\chi^2 = \text{sig. } 0.000 < 0.05$

CHAPER FIVE

CONCLUSION AND RECOMMENDATIONS

This chapter synthesizes the summary of major findings of the research along with conclusion, some recommendations and suggestions for future research.

5.1. Summary of major Findings

The general objective of the study was to describe factors that determine film genre preference of audiences in the government owned cinemas (Cinema Ethiopia, Cinema Ampere, and Ambassador Cinema). The results attained through the analysis of the data indicated that females and males differ in their first film genre preference, i.e. 43 (33.6%) female respondents preferred romance as the film they would like to watch more, whereas 109 (40.1%) males preferred drama. Conversely, both genres preferred comedy as their second most preferred film genre. This can also be substantiated with the reviewed literature. Fischhoff (2005) believes that Females found Positive Emotions more important to a movie being an all-time favorite than did males. Males, moreover, found such Negative Emotions as anger, anxiety, outrage and terror as having a greater presence in their all-time favorite movies than females. Males also indicated that violence played a larger role in their favorite film than did females. Finally, males are more likely than females to be excited and drained or exhausted when watching a favorite film than are females. Females, on the other hand, are far more likely to enjoy crying and feeling sad.

It was also found that older audiences prefer tragedy movies more than the younger ones. According to Matthes (2015), horror and romantic films are watched much more often by teens and almost completely avoided by participants from the age of seven to nine. In addition, respondents who were at elementary level, high school complete, and those who had certificate chose comedy and romance as their first and second favorite film genre, whereas tragedy was the third most preferred genre by those respondents who completed high school and acquired certificate. On the contrary, those respondents who acquired diploma, degree, and masters & above preferred drama and comedy as their favorite film genres.

The key finding attained from the hypotheses tested using chi square indicated that gender, age, and level of education did have a strong association with film genre preference of the

respondents. It was further revealed that action, war, horror, crime, suspense, and adventure were cited as films the audiences would like to watch locally made. Moreover, advertising, poster, word-of-mouth, budget, director, and publicity were found to be other factors that influenced film genre preference of the audiences.

5.2. Conclusion

The purpose of this paper is describing factors that determine film genre preference of audiences. Gender, age, and level of education are the three decisive variables based on which the hypotheses were formulated. In accordance with the results of the tested hypotheses, all the three variables showed a strong association with film genre preference of audiences. Furthermore, it was found that audiences' film preference was affected by originality and theme of films the most which implies that audiences prefer movies with new creative ideas and movies that convey messages that relate to the values, beliefs, and aesthetics of the people.

It is evident that the number of moviegoers at the three government owned cinemas was pretty much very satisfactory. However, one might ponder as to why the number of audiences never showed a glimpse of decrement despite the fact that the number of film genres was the same and limited. In conformity with the finding of the study, audiences attended the cinemas often times only to watch local films which in turn implies that they have a strong desire for the locally made films.

In conformity with the findings of the research, female and male audiences differ in their first film genre preference. In a similar fashion, older audiences prefer tragedy movies more than the younger ones. In addition, audiences with different level of education tend to prefer different film genres.

The respondents were asked to identify other factors that determined their film genre preference. They cited advertising, poster, word-of-mouth, budget, director, and publicity as factors that determined their film genre preference. Among the cited factors advertising was found to be the most determinant factor. In other words, advertising plays a pivotal role in creating expectations in the minds of the audiences.

Generally, majority of the audiences were found to be dissatisfied with the number of film genres that are being produced, currently, in Ethiopian film industry. This was also substantiated with the spectrum of other film genres the respondents specified, i.e. action, war, horror, historical, crime, adventure, and suspense were cited as films they would like to watch locally made.

5.3. Recommendations

The following suggestions have been in order to alleviate some of the problems, if not all, that are associated with Ethiopian film industry.

1. In order for Ethiopian film industry to stand with its two legs firmly and graciously policies that regulate all the activities associated with films need to be formulated and implemented.
2. Films should not be produced haphazardly. The needs of the audiences need to be carefully and meticulously studied, in advance, with the help of scientific market research before engaging in any film production. Market research serves to develop, produce, distribute, and exhibit the right kind of genre to the right kind of audiences.
3. So as to reap the benefits from films, the art of film making needs to be valued more than the attention given to engrossing and chasing profits. If the art is given the respect and love it deserves the financial gains will be easy to achieve because good films are bound to attract a lot of audiences.
4. Advertising heightens the expectations audiences would have regarding a film and the performance of the film needs to go in tandem with the advertising with which the expectation was created. In addition, the effect posters have on audiences' perception is a great force to reckon with as it displays images that garner the attention of audiences. Therefore, both advertising campaign and posters need to be designed and executed in a manner all the required message is communicated effectively to the right target audience.

5.4. Limitations and Directions for Future Study

Conducting a research is a very difficult task and it gets more difficult in the absence of adequate sources of information. As previously mentioned, the study will be the first ever conducted in film genre and audience preference in Ethiopia. Owing to that, finding literatures directly related to the topic was impossible. The researcher has made a considerable effort to gather secondary data regarding Ethiopian film industry and cinema. While doing so, the researcher could witness some people were completely uninterested and uncooperative in sharing their knowledge and information they have on the issue.

The fact that this particular study is an uncharted area in our country made it difficult to adopt and make use of a standardized questionnaire. In view of that, the researcher was obliged to craft his own instrument. Furthermore, having the questionnaires filled and returned timely was another limitation the study came across.

This paper may serve as a stepping stone for other researchers who are interested in the subject area of audiences' film genre preference. The study has attempted, with all its limitations, to identify the extent to which gender, age, and level of education have on film genre preference of audiences. However, income is another demographic variable of which impact, on film genre preference of audiences, needs to be studied. The impact personality of audiences have on film genre preference is another area of study that could further be researched. Moreover, the researcher suggests further studies on the impact the appearance of cinemas, budget, director, and promotion have on film genre preference of audiences.

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Appendix 1a: Questionnaire (English version)

Ababa University College of Commerce

Graduate Studies Program Department of Marketing

Survey Questionnaire

Dear participant,

The aim of this questionnaire is to carry out the research titled: “Factors that Determine Film Genre Preference of Audiences: The Case of Three Selected Government owned Cinemas in Addis Ababa”. For the smooth completion and success of the research your honest and objective answer is highly required. The information you provide will be used only for academic purpose and I would like to thank you in advance for your cooperation.

Part I: Demographic information of respondents

Instruction: Please tick (√) within the empty box provided for the appropriate answer you choose.

1. What is your gender?

Female

Male

2. Please indicate the age group you belong to:

Below 18

18 to 25

26 to 35

36 to 45

Above 45

3. What is your level of education?

Elementary

High school complete

Certificate

Diploma

Degree

Masters and above

Part II. Cinema Related Questions

4. How do you watch films? Please tick (✓) the one that you frequently use.

Cinema DVD/VCD TV Internet

5. How often do you go to the cinema? Please tick (✓) in the empty box provided.

More than Once a week Once a week Once every two weeks

Once a month Sometimes

6. Which cinemas do you often go to? Please tick (✓) in the empty box provided.

Government-owned Private

7. Which government cinema do you often go to? Please tick (✓) in the empty box provided.

Cinema Ethiopia Cinema Ampere Ambassador Cinema

8. Who do you go to the cinema with often? Please tick (✓) only one.

- Alone
- With my family
- With my girl/boyfriend
- With my friends

9. Why do you go to the cinema? Please tick (✓) in the empty box provided.

- Only to watch local films Only to watch foreign films
- To watch both local and foreign films

10. Why do you watch films at cinema? Please tick (✓) the most important reason.

- For entertainment
- For relaxation
- Just to pass the time

Part III. Film Genre Related Questions

11. Which of the following film genres do you prefer watching? Please tick (✓) only one.

- Drama
- Romance
- Tragedy
- Comedy
- Romantic Comedy

12. Which of the following reasons is the most important for your film genre preference on question no. 11? Please tick (✓) only one.

- Entertaining
- Relaxing
- Funny
- Expresses my feelings
- Educating

13. Is there any other local film genre that you would like to watch other than those mentioned on question no. 11? If there is, please specify.

14. To what extent are you satisfied with the number of film genres that are being produced, currently, in Ethiopian film industry? Please tick (√) in the empty box provided.

Very satisfied	<input type="checkbox"/>	Satisfied	<input type="checkbox"/>	Neutral	<input type="checkbox"/>
Dissatisfied	<input type="checkbox"/>	Very dissatisfied	<input type="checkbox"/>		

15. If you answer for question no. 14 is dissatisfied or very dissatisfied, to what degree does it affect your film genre preference? Please tick (√) in the empty box provided.

Very strongly	<input type="checkbox"/>	Strongly	<input type="checkbox"/>	Neutral	<input type="checkbox"/>
Slightly	<input type="checkbox"/>	Very slightly	<input type="checkbox"/>		

16. Which of the following factors has the most influence on your film genre preference?

Leading actors' influence	<input type="checkbox"/>	Title of the film	<input type="checkbox"/>
Originality of the film	<input type="checkbox"/>	Theme	<input type="checkbox"/>

17. Is there any other factor that affects your film genre preference other than those mentioned on question no. 16? If there is, please specify.

18. Generally, what is your opinion on the local films that are being produced in our country? Please tick (√) in the empty box provided.

Very good	<input type="checkbox"/>	Good	<input type="checkbox"/>	Neutral	<input type="checkbox"/>
Poor	<input type="checkbox"/>	Very poor	<input type="checkbox"/>		

Thank you for your kind cooperation and participation.



Appendix 1b: Questionnaire (Amharic version)

መጠይቅ

እኔ የሱፍ መሀመድ በአዲስ አበባ ዩኒቨርሲቲ በገበያ አመራር 2ኛ ዲግሪ ተማሪ ስሆን ይህ ጥናት መርሀግብሩን ለማሟላት የሚከናወን ነው። ጥናቱ የፊልም ተመልካቾች የዘውግ ምርጫ ላይ ተፅዕኖ የሚያደርጉ መንስኤዎች ላይ ያተኩራል። ጥናቱ በተለይ በሶስቱ የመንግስት ሲኒማቤቶች ላይ (ሲኒማ ኢትዮጵያ ፣ አምባሳደር እና ሲኒማ አምፒር) ያተኩራል። አርስታም ለዚህ ጥናት የሚያደርጉት ቀና ትብብር ለሥኬቱ ከፍተኛ አስተዋፅኦ ያደርጋል። የሚሰጡት መረጃ ለጥናቱ ተፈጻሚነት እና ለትምህርታዊ አላማ ብቻ እንደሚውል ላረጋግጥልዎ እወዳለሁ። ለሚያደርጉት ቀና ትብብር በቅድሚያ ከልብ አመሰግናለሁ።

ሀ. የግል መረጃ

መመሪያ ፡- እባክዎ በባዶው ሳጥን ውስጥ ጭረት (✓) በማድረግ ይመለሱ።

1. ያታ፡-

ሴት ወንድ

2. እድሜ፡-

ከ18 ዓመት በታች 26-35 ከ45 ዓመት በላይ
 18-25 36-45

3. የትምህርት ደረጃ፡-

አንደኛ ደረጃ ማስተርስና ከዚያ በላይ
 ሁለተኛ ደረጃ
 ሠርተፍኬት
 ዲፕሎማ
 ዲግሪ

ለ. ሲኒማ ተኮር ጥያቄዎች

4. ፊልም በምን ይመለከታል? አዘውትረው የሚጠቀሙት ላይ ጭረት(✓) ያድርጉ:-

ሲኒማ ቤት ዲቪዲዮ/ቪ.ሲ.ዲ ቲቪ ኢንተርኔት

5. ሲኒማቤት ምን ያህል ጊዜ ይሄዳል? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

በሳምንት ከአንድ ጊዜ በላይ

በሳምንት አንድ ጊዜ

በሁለት ሳምንት አንድ ጊዜ

በወር አንድ ጊዜ

አንዳንዴ

6. የትኛው ሲኒማቤት አዘውትረው ይሄዳል? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

የመንግስት የግል

7. የትኛው የመንግስት ሲኒማቤት አዘውትረው ይሄዳል? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

ሲኒማ ኢትዮጵያ ሲኒማ አምፒር አምባሳደር ሲኒማ

8. ሲኒማቤት አዘውትረው ከማን ጋር ይሄዳል? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

ለብቻዬ

ከቤተሰቤ ጋር

ከፍቅረኛዬ ጋር

ከጓደኞቼ ጋር

9. ሲኒማቤት ለምን ይሄዳሉ? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-
የሀገር ውስጥ ፊልሞችን ብቻ ለማየት

የውጭ ሀገር ፊልሞችን ብቻ ለማየት

የሀገር ውስጥና የውጭ ሀገር ፊልሞችን ለማየት

10. ፊልሞችን ሲኒማ ቤት ለምን ይመለከታሉ? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

ለመዝናኛ

ፈታ/ዘና ለማለት

ጊዜ ለማሳለፍ

ሐ. ፊልም ዘውግ ተኮር ጥያቄዎች

11. ከሚከተሉት የፊልም አይነቶች/ዘውጎች ውስጥ ለመመልከት የሚመርጡት የትኛውን ነው?
እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

ድራማ

የፍቅር ፊልም

ትራጀዲ/አሳዛኝ

ኮሜዲ

የፍቅር ኮሜዲ

12. ከሚከተሉት ምክንያቶች ውስጥ11ኛ ጥያቄ ላይ ለመረጡት የፊልም አይነት/ዘውግ እጅግ በጣም ወሳኝ የሆነው የትኛው ነው? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

አዝናኝ ነው

ፈታ/ዘና ያረጋል

ያስቃል

ስሜቱን ይገልጽልኛል

አስተማሪ ነው

13. 11ኛ ጥያቄ ላይ ከተጠቀሱት የሀገር ውስጥ ፊልም አይነቶች/ዘውጎች ሌላማየት የሚፈልጉት አለ? ካለ እባክዎ ይጥቀሱ:-

14. በአሁን ጊዜ በሀገራችን የፊልም ኢንዱስትሪ ውስጥ እየተሰሩ ባሉ የፊልም አይነቶች/ዘውጎች ብዛት ምን ያህል ረክተዋል?

በጣም ረክቻለሁ	<input type="checkbox"/>	ረክቻለሁ	<input type="checkbox"/>	መካከለኛ	<input type="checkbox"/>
አልረካሁም	<input type="checkbox"/>	በጣም አልረካሁም	<input type="checkbox"/>		

15. ለ14ኛው ጥያቄ መልስዎ አልረካሁም ወይም በጣም አልረካሁም ከሆነ የፊልም አይነት/ዘውጥ ምርጫዎ ላይምን ያህል ተፅእኖ አድርጓል? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

እጅግ በጣም	<input type="checkbox"/>	በጣም	<input type="checkbox"/>	መካከለኛ	<input type="checkbox"/>
በትንሹ	<input type="checkbox"/>	እጅግ በትንሹ	<input type="checkbox"/>		

16. ከሚከተሉት መንስኤዎች ውስጥ በፊልም አይነት/ዘውጥ ምርጫዎ ላይ ትልቁን ተፅእኖ የሚያሳድረው የትኛው ነው? እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

የመሪ ፊልም ተዋንያን ተፅእኖ	<input type="checkbox"/>
አዲስ ሀሰብና ፈጠራ	<input type="checkbox"/>
የፊልም ምርዕስ	<input type="checkbox"/>
ጭብጥ/መልዕክት	<input type="checkbox"/>

17. 16ኛ ጥያቄ ላይ ከተጠቀሱት ሌላ የፊልም አይነት/ዘውጥ ምርጫዎ ላይ ተፅእኖ የሚያደርጉ መንስኤዎች አሉ? ካሉ እባክዎ ይጥቀሱ:-

18. ባጠቃላይ ሀገራችን ውስጥ እየተሰሩ ስላሉት ፊልሞች ያሎት አስተያየት ምን ይመስላል?
እባክዎ በባዶው ሳጥን ውስጥ ጭረት(✓) በማድረግ ይመልሱ:-

በጣምጥሩ ጥሩ መካከለኛ

ደካማ በጣም ደካማ

ላደረጉት ቀና ትብብርና ተሳትፎ በጣም አመሰግናለሁ።

ማስታወሻ፡ መጠይቁን ከመመለስዎ በፊት ሁሉንም ጥያቄዎች መመለስዎን ዕባክዎ ያረጋግጡ።
ጥያቄዎ ሆነ አስተያየት ካለዎ በሚከተሉት አድራሻዎች ሊያገኙኝ ይችላሉ፡-

ሞባይል፡

ኢ.ሜይል፡

Appendix 2: Gender * Film genre preference Cross tabulation

Gender * Film Genre Preference Cross tabulation

		Film genre preference					Total
		Drama	Romance	Tragedy	Comedy	Romantic comedy	
Gender	Count	21	43	16	35	13	128
	Female % within Gender	16.4%	33.6%	12.5%	27.3%	10.2%	100.0%
	% within Film genre preference	16.2%	54.4%	59.3%	26.3%	41.9%	32.0%
	Count	109	36	11	98	18	272
	Male % within Gender	40.1%	13.2%	4.0%	36.0%	6.6%	100.0%
	% within Film genre preference	83.8%	45.6%	40.7%	73.7%	58.1%	68.0%
Total	Count	130	79	27	133	31	400
	% within Gender	32.5%	19.8%	6.8%	33.2%	7.8%	100.0%
	% within Film genre preference	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Appendix 3: Chi-Square Test for H₁

Chi-Square Test for H₁

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	45.869 ^a	4	.000
Likelihood Ratio	45.656	4	.000
Linear-by-Linear Association	2.779	1	.095
N of Valid Cases	400		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 8.64.

Appendix 4: Age * Film Genre Preference Cross tabulation

Age * Film Genre Preference Cross tabulation

			Film genre preference					Total
			Drama	Romance	Tragedy	Comedy	Romantic comedy	
Age group	Below 18	Count	0	7	0	4	0	11
		% within Age group	0.0%	63.6%	0.0%	36.4%	0.0%	100.0%
		% within Film genre preference	0.0%	8.9%	0.0%	3.0%	0.0%	2.8%
	18-25	Count	32	69	3	26	12	142
		% within Age group	22.5%	48.6%	2.1%	18.3%	8.5%	100.0%
		% within Film genre preference	24.6%	87.3%	11.1%	19.5%	38.7%	35.5%
	26-35	Count	96	3	3	62	19	183
		% within Age group	52.5%	1.6%	1.6%	33.9%	10.4%	100.0%
		% within Film genre preference	73.8%	3.8%	11.1%	46.6%	61.3%	45.8%
	36-45	Count	2	0	21	41	0	64
		% within Age group	3.1%	0.0%	32.8%	64.1%	0.0%	100.0%
		% within Film genre preference	1.5%	0.0%	77.8%	30.8%	0.0%	16.0%
Total	Count	130	79	27	133	31	400	
	% within Age group	32.5%	19.8%	6.8%	33.2%	7.8%	100.0%	
	% within Film genre preference	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	

Appendix 5: Chi-Square Test for H₂

Chi-Square Test for H₂

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	273.054 ^a	12	.000
Likelihood Ratio	274.751	12	.000
Linear-by-Linear Association	17.862	1	.000
N of Valid Cases	400		

a. 7 cells (35.0%) have expected count less than 5. The minimum expected count is .74.

Appendix 6: Level of Education * Film Genre Preference Cross Tabulation

Level of education * Film genre preference Cross tabulation

		Film genre preference					Total
		Drama	Romance	Tragedy	Comedy	Romantic comedy	
Elementary	Count	0	6	0	19	7	32
	% within Level of education	0.0%	18.8%	0.0%	59.4%	21.9%	100.0%
	% within Film genre preference	0.0%	7.6%	0.0%	14.3%	22.6%	8.0%
High school complete	Count	0	33	7	22	0	62
	% within Level of education	0.0%	53.2%	11.3%	35.5%	0.0%	100.0%
	% within Film genre preference	0.0%	41.8%	25.9%	16.5%	0.0%	15.5%
Certificate	Count	0	22	13	36	12	83
	% within Level of education	0.0%	26.5%	15.7%	43.4%	14.5%	100.0%
	% within Film genre preference	0.0%	27.8%	48.1%	27.1%	38.7%	20.8%
Diploma	Count	39	9	7	25	12	92
	% within Level of education	42.4%	9.8%	7.6%	27.2%	13.0%	100.0%
	% within Film genre preference	30.0%	11.4%	25.9%	18.8%	38.7%	23.0%
Degree	Count	87	9	0	29	0	125
	% within Level of education	69.6%	7.2%	0.0%	23.2%	0.0%	100.0%
	% within Film genre preference	66.9%	11.4%	0.0%	21.8%	0.0%	31.2%
Masters and above	Count	4	0	0	2	0	6
	% within Level of education	66.7%	0.0%	0.0%	33.3%	0.0%	100.0%
	% within Film genre preference	3.1%	0.0%	0.0%	1.5%	0.0%	1.5%
Total	Count	130	79	27	133	31	400

% within Level of education	32.5%	19.8%	6.8%	33.2%	7.8%	100.0%
% within Film genre preference	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Appendix 7: Chi-Square Test for H₃

Chi-Square Test for H₃

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	73.054 ^a	12	.000
Likelihood Ratio	74.751	12	.000
Linear-by-Linear Association	7.862	1	.085
N of Valid Cases	400		

a. 7 cells (15.0%) have expected count less than 5. The minimum expected count is 1.74.

Appendix 8: Age * Other local Film Genres Cross tabulation

Age * Other local film genres Cross tabulation

		Other local film genres						Total		
		Action	War	Historical	Horror	Crime	Suspense		Adventure	
Age group	Below 18	Count	11	0	0	0	0	0	11	
		% within Age group	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%
		% within Other local film genres	20.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.8%
	18-25	Count	30	17	50	14	11	9	11	142
		% within Age group	21.1%	12.0%	35.2%	9.9%	7.7%	6.3%	7.7%	100.0%
		% within Other local film genres	55.6%	25.8%	59.5%	18.9%	19.0%	25.7%	37.9%	35.5%
	26-35	Count	13	34	34	37	31	16	18	183
		% within Age group	7.1%	18.6%	18.6%	20.2%	16.9%	8.7%	9.8%	100.0%
		% within Other local film genres	24.1%	51.5%	40.5%	50.0%	53.4%	45.7%	62.1%	45.8%

	Count	0	15	0	23	16	10	0	64
36-45	% within Age group	0.0%	23.4%	0.0%	35.9%	25.0%	15.6%	0.0%	100.0%
	% within Other local film genres	0.0%	22.7%	0.0%	31.1%	27.6%	28.6%	0.0%	16.0%
Total	Count	54	66	84	74	58	35	29	400
	% within Age group	13.5%	16.5%	21.0%	18.5%	14.5%	8.8%	7.2%	100.0%
	% within Other local film genres	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Appendix 9: Level of Education * Other local Films Genres Cross Tabulation

Level of education * Other local Film Genres Cross tabulation

		Other local film genres						Total		
		Action	War	Historical	Horror	Crime	Suspense		Adventure	
Level of education	Elementary	Count	20	0	0	6	0	0	6	32
		% within Level of education	62.5%	0.0%	0.0%	18.8%	0.0%	0.0%	18.8%	100.0%
		% within Other local film genres	37.0%	0.0%	0.0%	8.1%	0.0%	0.0%	20.7%	8.0%
	High school complete	Count	11	11	0	35	0	0	5	62
		% within Level of education	17.7%	17.7%	0.0%	56.5%	0.0%	0.0%	8.1%	100.0%
		% within Other local film genres	20.4%	16.7%	0.0%	47.3%	0.0%	0.0%	17.2%	15.5%
	Certificate	Count	13	28	4	29	0	9	0	83
		% within Level of education	15.7%	33.7%	4.8%	34.9%	0.0%	10.8%	0.0%	100.0%
		% within Other local film genres	24.1%	42.4%	4.8%	39.2%	0.0%	25.7%	0.0%	20.8%
	Diploma	Count	5	18	40	4	18	4	3	92
		% within Level of education	5.4%	19.6%	43.5%	4.3%	19.6%	4.3%	3.3%	100.0%
		% within Other local film genres	9.3%	27.3%	47.6%	5.4%	31.0%	11.4%	10.3%	23.0%
Degree	Count	5	9	38	0	36	22	15	125	

	% within Level of education	4.0%	7.2%	30.4%	0.0%	28.8%	17.6%	12.0%	100.0%
	% within Other local film genres	9.3%	13.6%	45.2%	0.0%	62.1%	62.9%	51.7%	31.2%
	Count	0	0	2	0	4	0	0	6
Masters and above	% within Level of education	0.0%	0.0%	33.3%	0.0%	66.7%	0.0%	0.0%	100.0%
	% within Other local film genres	0.0%	0.0%	2.4%	0.0%	6.9%	0.0%	0.0%	1.5%
	Count	54	66	84	74	58	35	29	400
Total	% within Level of education	13.5%	16.5%	21.0%	18.5%	14.5%	8.8%	7.2%	100.0%
	% within Other local film genres	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

*Appendix 10: Gender * Most important reason for film genre preference Cross tabulation*

Gender * Most important Reason for Film Genre Preference Cross tabulation

		Most important reason for film genre preference					Total
		Entertaining	Relaxing	Funny	Expresses my feelings	Educating	
Gender	Count	28	22	19	29	30	128
	% within Gender	21.9%	17.2%	14.8%	22.7%	23.4%	100.0%
	% within Most important reason for film genre preference	34.6%	25.3%	44.2%	29.0%	33.7%	32.0%
Male	Count	53	65	24	71	59	272
	% within Gender	19.5%	23.9%	8.8%	26.1%	21.7%	100.0%
	% within Most important reason for film genre preference	65.4%	74.7%	55.8%	71.0%	66.3%	68.0%
Total	Count	81	87	43	100	89	400
	% within Gender	20.2%	21.8%	10.8%	25.0%	22.2%	100.0%
	% within Most important reason for film genre preference	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Appendix 11: Gender Other local film Cross tabulation*

Gender* Other local film Genres Cross tabulation

			Gender		Total
			Female	Male	
Other local film genres	Action	Count	12	42	54
		% within Other local film genres	22.2%	77.8%	100.0%
		% within Gender	9.4%	15.4%	13.5%
	War	Count	8	58	66
		% within Other local film genres	12.1%	87.9%	100.0%
		% within Gender	6.2%	21.3%	16.5%
	Historical	Count	42	42	84
		% within Other local film genres	50.0%	50.0%	100.0%
		% within Gender	32.8%	15.4%	21.0%
	Horror	Count	30	44	74
		% within Other local film genres	40.5%	59.5%	100.0%
		% within Gender	23.4%	16.2%	18.5%
	Crime	Count	15	43	58
		% within Other local film genres	25.9%	74.1%	100.0%
		% within Gender	11.7%	15.8%	14.5%
	Suspense	Count	10	25	35
		% within Other local film genres	28.6%	71.4%	100.0%
		% within Gender	7.8%	9.2%	8.8%
	Adventure	Count	11	18	29
		% within Other local film genres	37.9%	62.1%	100.0%
% within Gender		8.6%	6.6%	7.2%	
Total	Count	128	272	400	
	% within Other local film genres	32.0%	68.0%	100.0%	
	% within Gender	100.0%	100.0%	100.0%	