



Addis Ababa University
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Communication

Content Analysis of Documentary Film on Public Service Media: The
Case of EBC

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Addis Ababa University
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Master's Degree in Multimedia Journalism

Advisor

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This is to certify that the thesis prepared by Fahmi Jemal, entitled "*Contet Analysis of Documentary Film on Public Service Media: The case of EBC* " and submitted in partial fulfillment of the requirements for the Degree of Master's Degree in Multimedia Journalism complies with the regulations of the University and notes the accepted standards with respect to originality and quality.

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I, the undersigned candidate declare that this thesis entitled of Content Analysis of Documentary Film on Public Service Media: The case of EBC is my original work. I assured that all the literatures used as a reference has been accredited to the author both in the text and reference parts of the study.

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Abstract

This study make analysis on EBC's documentary programs in relation to documentary film principles and guidelines. Both quantitative and qualitative methods were used. While the quantitative method is a content analysis using a developed code sheet, the qualitative method is interviews questions to producers and directors and Textual content analysis of sampled documentary productions. The study analyzed ten documentary films using the developed coding sheet. These selected documentaries were analyzed to understand the format and theme used in the genre. By focusing on fewer films, the researcher can delve deeper into each production, examining its techniques and overall effectiveness in conveying the intended message. Ten documentaries released between 2019 and 2023 were examined in the study. Three documentaries were chosen for qualitative textual content analysis out of 10. These three documentaries were selected for its distinctive qualities that set it apart from the others. The study's limited selection of documentaries allows for a more thorough assessment of each film's textual and visual components. Quantitative data collected through the coding sheet will be analyzed using statistical techniques. Qualitative data from the in-depth interview and textual content analysis have been thematically analyzed, from the sample of ten documentary films; three were selected for qualitative textual content analysis. This analysis involved a detailed examination of the selected documentaries' content, focusing on textual elements such as scripts and visuals. The participants for in-depth interviews will be selected based on their involvement in the documentary filmmaking process, such as directors and producers, and the researcher selected nine respondents to conduct an in-depth interview. The study showed that documentary film producers do not spend enough time researching what they are doing for their documentary film production. The filmmaker indicated that there is a lack of uniformity in the research procedures followed by EBC. This suggests that there may be inconsistencies in how research is conducted across different documentary projects, potentially affecting the quality and depth of the content produced .The documentary producers were unable to maintain the proper story structure, and the story structure found a lack of uniformity and standardization. The study also indicated that a significant challenge faced by producers in its documentary production, particularly regarding the prevalence of paid documentaries produced in collaboration with external organizations. The study finally attempted to give recommendations for the documentary program producers, directors, and the station.

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List of Acronyms

EBC: Ethiopian Broadcasting Corporation

ETV: Ethiopian Television

OAU: Organization of African union

AU: Africa Union

TV: Television

ERTA: Ethiopian Radio & Television Agency

CHAPTER ONE

Introduction

1.1. Background of the study

In today's globalized and evolving world, media significantly impacts people's lives. The media disseminates information, educates, and entertains society. Media have an important role in people's communication lives. Communication technologies have enabled humanity to a better life by bringing knowledge and information in the fastest way. Media provides information, educate people, and entertains society in different program formats. Documentary is one of the branches of film production that goes to reality, photography, and editing. Documentaries have the power to educate, inspire, and provoke thought on important social issues. They offer a unique perspective on real-life events and individuals, making them a valuable tool for learning and understanding the world around us. Documentary films are nonfiction motion pictures that describe some real-life issue or subject. Documentaries often delve into topics such as history, politics, science, and culture, providing viewers with a deeper understanding of the world. Documentaries aim to inform and engage audiences meaningfully through interviews, archival footage, and narration. The essence of documentary filmmaking, as described by Bill Nichols, is to provide a tangible representation of social reality.

"Documentaries of social representation are what we typically call non-fiction. These films give tangible representation to aspects of the world we already inhabit and share. They make the stuff of social reality visible and audible in a distinctive way, according to the acts of selection and arrangement carried out by a filmmaker" (Nichols, 2010, p. 1).

The roots of the documentary are based on "reality." Documentary films are non-fictional and intend to document based on reality to educate and reveal instruction to the historical world. While every motion picture production is a different undertaking, each usually follows the same process: first pre-production, second principal photography, and third post-productions Grierson (1966).

Television documentaries are a powerful medium for conveying information and stories. They blend narrative techniques with visual storytelling to engage and inform audiences. Television documentaries can captivate viewers and create a lasting impact. By presenting credible content, these documentaries hold the power to shape public opinion and influence societal perspectives. A story is a narrative or telling of an event or set of events that aims to grab the attention of the audience members, who might be readers, listeners, or watchers. Documentaries often employ storytelling techniques to engage viewers and create a compelling narrative. By combining real-life events with captivating characters and thought-provoking conflicts, documentaries can captivate audiences and stimulate their curiosity. This powerful combination of storytelling and factual evidence entertains and educates, fostering a deeper understanding of the world and inspiring individuals to question their beliefs and perspectives. The television documentary tells and narrates the story through visual images with sound. The television medium needs visual storytelling.

However, every story needs a beginning, middle, and end story structure in a documentary film; words and pictures must go together to attract the audience. When the films are structured into traditional documentaries, they reflect an unspoken promise to audiences that they develop a particular feeling about themselves Maccarone (2010, p. 9).

Documentary films, like any other storytelling medium, rely heavily on a well-defined structure to convey their message effectively. This structure typically includes a clear beginning, middle, and end, which helps to guide the audience through the narrative. Maccarone (2010) emphasizes that when words and pictures are cohesively integrated, they create a compelling story that resonates with the audience, fostering a particular emotional connection and understanding.

The sequence of visual images can tell the story of Documentary films; Bill Nichols stated in his 'introduction to documentary' book *that documentaries offer aural and visual likenesses or representations of some part of the historical world. They stand for or represent the views of individuals, groups, and institutions.* (Bell Nichols, 5)

The making of documentary films has a recent history. Different Ethiopian institutions and huge international companies like National Geographic and BBC produce documentaries worldwide.

Ethiopian Broadcasting Corporation (EBC) is a key player in the local documentary landscape, producing a variety of programs that aim to inform and educate the Ethiopian public. These documentary films not only give viewers with a more excellent grasp of diverse subjects but also need to function as a potent instrument for raising awareness and stimulating conversations on critical problems.

1.2. Statement of the Problem

Television documentaries are critical in shaping public perception, disseminating knowledge, and fostering cultural understanding. Ethiopian Broadcasting Corporation (EBC), as a leading player in documentary production, has contributed considerably to displaying diverse parts of Ethiopian culture, history, and natural beauty to a global audience. However, despite the ubiquity and influence of documentary filmmaking, there exists a need for a comprehensive review of EBC's documentary programs in connection to documentary principles and guidelines.

The documentary is purposive and intended to achieve something besides entertaining audiences and making money. (Rothman, 1997, p.10). EBC's documentary production faces significant challenges that undermine its ability to fulfill the purposive role of documentaries as outlined by Rothman (1997). Instead of merely entertaining or generating revenue, documentaries should serve to inform, educate, and inspire social change. However, EBC's current approach to documentary making exhibits several issues that hinder the achievement of these broader objectives.

Understanding how effectively EBC's documentaries adhere to these guidelines is critical for assessing their impact and success. By thoroughly analyzing its content, EBC can produce high-quality, informative documentaries that appeal to audiences while maintaining the genre's integrity.

EBC's documentaries often exhibit weaknesses in narrative structure, lacking the compelling storytelling techniques that engage viewers and effectively convey the subject matter. There is frequently a disconnect between the script and the visual elements in EBC documentaries. These deficiencies undermine the documentaries' ability to fulfill their purpose of informing, educating, and inspiring social change, as highlighted by Rothman (1997).

This lack of these skills can result in a disconnect between the audience and the presented content. As a result, viewers may find it difficult to engage fully with EBC's documentary films. They may not have a clear understanding of the intended message. This study aims to explore the significance of these principles in documentary filmmaking and provide insights into how filmmakers can enhance their storytelling techniques to create compelling and impactful documentaries. The above-mentioned problem, particularly the way of telling stories of the documentary films, has motivated the researcher to conduct this paper. By conducting a comprehensive analysis of EBC's documentary content, this research can provide valuable insights into the strengths and areas for growth. This study may ultimately assist EBC in enhancing their documentaries' overall quality and impact. This comprehensive evaluation will provide valuable insights that can be utilized to improve future documentary films produced by EBC and other filmmakers.

1.3 Objectives of the study

This study has general objective and specific objectives.

1.3.1 General objective

The general objective of this study is to analyze and evaluate sampled EBC's documentary programs in relation to documentary film principles and guidelines.

1.3.2 Specific objectives of the study

In line with accomplishing the general objective, this study specifically aims:

1. To analyze the story structure of EBC's documentary production.
2. To examine the theme and format of EBC documentary films.
3. To evaluate the coherence between the script and the image to narrate a story for TV Documentary.
4. To identify the weakness and potential areas for improvement in EBC documentary production.

1.4 Research questions

1. How does the story structure of EBC's documentary production is organized?
2. What are the predominant themes and formats explored in EBC documentary films?
3. How should the script and image coherently narrate a story for TV documentary?
4. What are the weaknesses and potential areas for improvement of EBC's documentary film production?

1.5 Significance of the Study

The research is expected to have several contributions from the following institutions and experts: Ethiopian Broadcasting Corporation is the first user of the result of the study, especially the documentary film department producers. It will help EBC to know the gap in its documentary film production. As a result, this paper may give a lot to journalism students and university instructors interested in documentary production. Furthermore, the findings of this research can also benefit other media organizations in Ethiopia, providing them with insights into improving their documentary film production processes. Additionally, journalism professionals and researchers interested in documentary storytelling and production can use the results to enhance their understanding and knowledge.

Moreover, independent film producers are believed to benefit from the study, especially in producing documentary films and how to tell a story visually in documentary films. Besides, it will provide insight for future researchers who want to research a similar topic. Finally, the researcher hopes that the study will serve as a stepping stone for further investigation in the area.

1.6 Scope of the study

Documentary films are a diverse and large media firm; thus, they can be analyzed from various perspectives. The scope of this study encompasses a focused analysis of a selected number of documentary programs produced by EBC. Specifically, the study will examine the narrative structure, thematic content, format, and coherence between script and visual elements in these

sampled documentaries. The analysis will be conducted within the framework of documentary film principles and guidelines. The study will not encompass all documentary programs produced by EBC but will instead focus on a representative sample to draw meaningful conclusions and provide actionable recommendations for improvement.

Ten documentaries that were released between 2019 up to 2023 were examined in the study. Through a restricted selection of documentaries, the study can offer a more comprehensive examination of each movie's textual and visual components.

1.7 Limitation of the study

One limitation of the study is that it only focuses on EBC's documentary film production, which may not provide a comprehensive understanding of the overall documentary production landscape. Additionally, the study only analyzes Ten specific documentary programs produced and transmitted within a specific time frame, which may limit the generalizability of the findings to other documentary productions.

The major limitation was a shortage of time and resources. The lack of review-related literature, besides a lack of recent articles about the documentary film and the absence of prior research on the area were big challenges. To overcome the challenge posed by the lack of review-related literature and prior research on the topic of documentary filmmaking within the context of EBC in Ethiopia, I relied on literature from the global arena. While the specific focus on EBC's documentary productions may be under-researched in Ethiopia, there exists a wealth of literature on documentary film principles, techniques, and best practices from international sources.

CHAPTER TWO

Review of Related Literature

2. 1 What is documentary film?

According to Nicholas (2010), documentary films are the real place; people and events refer directly to the historical world or social actors. The images and many of the sounds they present directly stem from the historical world. Documentaries tell stories about what happens in the real world. This commonsense notion refers to the story-telling power of documentaries. They tell us what leads to actual events or real changes, be they the experiences of an individual or an entire society. Documentaries tell us about how things change and who produces these changes.

Documentary films represent the world, making factual claims about the places we inhabit

(Eitzen, 1995). Bill Nichols (2001, p.15) discusses documentary film in terms of "discourses of Sobriety":

A documentary film is a discourse of economics, politics, science, and history (Nichols, 2001:39). Initially, this film genre privileged an expository and informative style linked with being truthful and objective rather than using creative and imaginative content. It was based on the premise of conveying truthful information over wanting to please or provide pleasure to its audience.

The word documentary has its root in the Latin word "*docere*" which means to teach or instruct. Within film history, the term seems to have been used first by John Grierson who wrote about Robert Flaherty's film *Moana* (1926) that it had "documentary value." (Henrik Juel, 2006). It has been nearly seven decades since John Grierson first applied the term "documentary" to movies. Still, the definition of the term remains controversial, not just among film theorists but also among people who make and watch documentaries. (Dirk Eitzen, 1995, p; 81)

The most famous definition, and still one of the most serviceable, is John Grierson's "The creative treatment of actuality." But there are also different definitions for the term "Documentary."

"A documentary film is a film with an opinion and a specific message that aims to persuade or influence the audience." (Karlin & Johnson, 2011, p; 2)

For Bill Nichols, (2010), who is the writer of the book "Introduction to Documentary", to define documentary, there should be three common grounds to consider.

1. Documentaries are about reality, about something that actually happened.
2. Documentaries are about real people.
- 3, Documentaries tell stories about what happens in the real world. After bill considered there three common grounds of documentary films, he delivered the following definition of documentary film:

Documentary film speaks about situations and events involving real people (social actors) who present themselves to us as themselves in stories that convey a plausible proposal about, or perspective on, the lives, situations, and events portrayed. The distinct point of view of the filmmaker shapes this story into a way of seeing the historical world directly rather than into a fictional allegory. (Bill Nichols, 2010, P; 14)

Bill Nichols' definition offers a comprehensive and applicable framework for evaluating EBC's documentary programs. His focus on the intersection of reality, real people, and narrative perspective is particularly relevant for this study's objectives, which aim to dissect and enhance various aspects of EBC's documentary production.

2.2 Visualization means using visual elements such as images, graphics, and animations to enhance the storytelling and engage the audience. It allows filmmakers to convey complex ideas and emotions in a more compelling and accessible way. By incorporating visual elements into their documentaries, filmmakers can create a more immersive and impactful viewing experience for their audience. Additionally, visualization can help simplify complex concepts or data, making it easier for viewers to understand and connect with the presented content.

Kalow (2011), explains the visualization in his visual storytelling; *The Digital Video Documentary* book television documentary is primarily visual. You can visually establish location, relationships, story transitions, and other elements and reduce explanatory text or narration. Documentary filmmakers can use visual elements effectively to engage the audience and create a more immersive experience. The power of visuals lies in their ability to evoke emotions and convey information without relying heavily on text or narration, allowing for a more dynamic and impactful storytelling approach. Learn to shoot and use plenty of footage that shows people doing things rather than talking about doing things. Visual storytelling is about making complex information easier to understand and compelling Visuals to grab people's attention. It takes many forms and appears in many media. Some familiar forms include video, animation, charts, graphs, maps, diagrams, or timelines. (Kalow, 2011, p. 4)

Visual storytelling is a powerful tool that can engage and captivate audiences, as it appeals to our innate visual nature. Compelling visuals can convey emotions, evoke empathy, and communicate complex ideas more effectively. Whether through videos, animations, or infographics, visual storytelling allows us to share information in an engaging and memorable way. It can potentially leave a lasting impact on viewers and make the message more relatable and understandable.

Visualization is key to evaluating the coherence between the script and the visual representation. This involves assessing how well the visual elements complement the narrative and whether they enhance or detract from the storytelling.

2.3 Elements of structure in documentary film

According to Bernard (2007), "the building blocks of a film are shots, scenes, sequences, and, in some but not all cases, acts. Because these are commonly used words that at times have conflicting meanings, the following definitions clarify how they're being used here" (p. 62).

Bernard's (2007) explanation of the fundamental building blocks of a film—shots, scenes, sequences, and acts provides a useful framework for analyzing the story structure of EBC's documentary productions.

2.3.1 Shot

A shot is a single continuous take by the camera, capturing a specific action or event. Shots can vary in length and can be used to convey different emotions or perspectives. They are the basic unit of visual storytelling in a documentary film. Additionally, shots can be combined to create scenes, which are longer segments that focus on a particular event or topic within the film.

A shot is a single "take" on an image. There may be camera movement during the shot, or it may be static. It may be a close-up, a wide shot, a pan, or a tilt. Different shots can evoke other emotions or convey specific information to the audience. For example, a close-up shot can emphasize a character's facial expression or detail, while a wide shot can provide a broader view of the surroundings. Camera movements like pans and tilts can add dynamism and guide the viewer's attention within the frame.

2.3.2 Scene

A scene is a consecutive group of shots within a single location. Scenes often establish a specific time, place, or mood in a film or television show. They can also help to advance the plot or develop characters. Additionally, scenes can vary in length and intensity, depending on the filmmaker's desired effect and storytelling technique. A scene is usually more than simply a snapshot of a location; however, it's a subset of the overall action. Scenes typically have a beginning, middle, and end, each contributing to the narrative. They can contain dialogue, action, or a combination to engage the audience and propel the story forward.

Furthermore, the transition between scenes is often marked by location, time, or perspective changes to provide a seamless flow to the storytelling. A scene is made up of a series of beats. These beats are moments within a scene that highlight the characters' emotions, actions, and reactions. They help to create tension, build suspense, or evoke certain emotions from the audience. Each beat specifically advances the plot or develops the characters, making them essential building blocks of a scene.

2.3.3 Sequence

In the context of storytelling, a sequence refers to a series of scenes that are connected by a common theme or purpose. It is a way to organize and structure the narrative, allowing for smooth transitions between different storylines or events. Sequences follow a logical progression, building upon each other to create a cohesive and engaging storyline. Storytellers can effectively guide the audience through the plot by carefully crafting the order and pacing of scenes within a sequence, keeping them engaged and invested in the story's development.

A sequence is a collection of pictures and scenes that together tell a more or less continuous story of an event that is a portion of your greater story. Sequences differ from scenes in that they may encompass a series of places, and the turning point at the end of a sequence will usually be bigger than one at the end of a scene or a shot.

2.3.4 Act

An act is a larger division within a story, typically consisting of multiple sequences. Acts help structure the narrative and give the audience a sense of progression and development. They often mark significant shifts in the story's direction or introduce new conflicts and challenges for the characters to overcome. By organizing the story into acts, storytellers can create a more cohesive and engaging experience for the audience, ensuring that each act builds upon the previous one to keep them invested in the story's unfolding. An act is a series of sequences that leads to a significant turning point. This climactic moment arises directly from the story and necessitates the following sequence in the act. This turning point can be a revelation, a conflict resolution, or an introduction to a new obstacle for the characters. It is a pivotal moment that propels the story forward and keeps the audience hooked. By carefully crafting each act with its sequences and turning points, storytellers can create a dynamic narrative that keeps the audience engaged and eager to see what happens next. Each act plays a role in the storytelling, and the tension and momentum within each should increase (Sheila Curran Bernard (2012)). This approach allows for a gradual buildup of suspense and excitement, ensuring that the audience remains invested in the story. Additionally, by structuring the acts in this way, storytellers can effectively pace the narrative and create a sense of anticipation for the climax.

2.3.5 Script

Writing is a crucial aspect of creating engaging acts. A well-written script provides clear direction for the actors and ensures that the dialogue and plot are compelling. Storytellers can enhance the audience's anticipation and emotional investment by carefully crafting each line and scene. Furthermore, a strong script allows for seamless transitions between acts, maintaining the flow of the narrative and keeping the audience hooked until the very end.

The script serves as an organizing and structural tool and a reference and guide for everyone involved in the production. Having a well-written script from the director to the actors ensures that everyone is on the same page and understands the story's vision. It provides a blueprint for blocking, staging, and character development, allowing for a cohesive and immersive experience for the cast and crew. A strong script can also attract talented individuals to be part of the production, as they can see the potential in bringing the story to life. Everyone involved in the production is meant to understand the film's concept, and the script attempts to do this in an understandable, creative, and straightforward manner. The script serves as a guide for the director and cinematographer to visualize the scenes and determine the best angles and shots to capture the essence of the story. It also helps the actors fully embody their characters by providing dialogue and actions conveying their motivations and emotions. A well-crafted script is essential in creating a compelling and memorable film that resonates with audiences long after they leave the theater.

Write for the ear: According to Allan Wurtzel (1983)," Although television is a visual medium, all copy in a script must be written for the ear, not for the eye. The audience never reads your script; they only listen to its delivery" (p341). This means that the dialogue and descriptions in a script should be crafted to allow the audience to easily understand and follow along with the story through listening alone. By prioritizing the auditory experience, a well-written script can engage viewers deeper and leave a lasting impact. In general, the vocabulary must be simple and more easily understood. While creating a script, it is critical to remember that it will be read aloud and performed by actors. As a result, the language and dialogue should be crafted in a way that seems natural and interesting when spoken. This includes employing conversational language, including pauses and inflections, and avoiding overly complex or technical

terminology that actors may struggle to pronounce or comprehend. The script can come to life on cinema or stage by writing for the ear, capturing audiences with realism and resonance.

Write a conversational tone: Do not write for reading, but for telling the story to your audience. Assume a conversational tone using short sentences and an informal, approachable style. It does not mean that state all unnecessary sounds exist during the conversation, but follow the informal type of writing or a kind of natural speech, which is more acceptable in the documentary script.

Don't describe the observable picture: Instead of describing the image on television that the viewer can see and understand, explain and interpret what the picture does not show. This means exploring the context and deeper meaning behind the visuals. It involves delving into the emotions, thoughts, and intentions of the people in the picture and examining any hidden or symbolic elements that may be present. By going beyond what is immediately visible, we can gain a richer understanding of the story and connect with it more personally. So, instead of just stating the obvious, let's dive deeper into what lies beneath the surface and uncover the untold stories these visuals hold.

2.4 Television documentary

According to Das (2007), when we write for film, fiction, or non-fiction is quite different from writing for print. Trisha Das, in his book *"How to write a Documentary Script"* lists out unique features of the film that a screenwriter must consider:

Film is Visual: A screenwriter's words will never be read by anyone because the film is a visual medium. They will only be visible and audible as visuals on a screen. A screenwriter's most important skill is his ability to write visually. This means that the screenwriter must focus on creating vivid and compelling visuals that can effectively convey the story and engage the audience. Additionally, since film is a collaborative medium, the screenwriter must also be able to communicate their vision to the director, cinematographer, and other production team members. "Showing rather than telling means to make the documentary primarily visual... Learn to shoot and use plenty of footage that shows people *doing* things rather than *talking* about doing things". This emphasis on visual storytelling is crucial in capturing viewers' attention and immersing them in the narrative. By showcasing actions and events through a

variety of camera angles, lighting techniques, and creative compositions, the screenwriter can enhance the overall impact of the documentary and ensure that the audience remains engaged throughout. As François Truffaut said, "A filmmaker isn't supposed to say things; his job is to show them." (*Kalow, 2011 p.6*)

The film shows the motion. The majority of the images you see on the screen have action. It is what distinguishes moving images from photographs. A scriptwriter must translate the film's stories into active imagery. The film illustrates what the naked eye cannot always see. A microscopic cell in our body, a country we've never been to, and features we'd typically miss. The screenwriter must bring things to life for an audience that may have never experienced what they see on screen before. The film exists beyond time and space. A film does not adhere to our time and space dimensions. Once created, it exists in its small bubble, transcending the confines of our current lives. A screenwriter must understand that writing for a film means creating a being that should have a life long after the writer has moved on from it.

The film is Subjective. A subjective choice has been made by simply pointing the camera in a specific direction. Like our eyes, the very nature of the film is to focus on what is considered the object of interest and eliminate what lies beyond the lens, thereby losing all sense of objectivity.

The film chooses an audience. The screenwriter must never forget that each film selects its audience based on how he decides to tell the story. The film's narrative structure, character development, and visual style all contribute to the selection of its audience. The screenwriter can effectively engage specific demographics or target a broader range of viewers by crafting a compelling story and employing various cinematic techniques. Ultimately, the film's ability to connect with its intended audience depends on the writer's careful storytelling choices. He may show the film to very diverse people by modifying the script. The film is accurate in its repetition. Film footage doesn't discriminate between objects and doesn't hide, cheat, or lie. It consistently reproduces what the camera sees in full detail. The filmmaker must shoot objects in a particular way to include or eliminate details.

2.5 Television production techniques

Television production is regarded as a carefully balanced compromise between artistic aspirations and hard practicalities. There are certain things that seem to be not too important, but without them, production would be marred. These are artistic aspects of the program. The way you present your ideas, the camera, arranged lighting and sound will give the subject a certain amount of genuineness. Production could be primarily a matter of organization; this involves bringing together the right elements, such as, the script, performers, and setting, that is equipment and the production crew, and using cameras and microphones to display the performance through carefully selected shots (Millerson, 1993:12).

Cinematography is the art of visual storytelling. Anyone can set a camera on a tripod and hit record, but the artistry of cinematography comes in controlling what the viewer sees (or doesn't see) and how the image is presented. Film is a visual medium, and the best-shot films are ones where you can tell what's going on without hearing any of the dialogue.

With some basic knowledge of composition and scene construction, you can plan scenes using this visual language. Learn how different shots work together to form a clear, cohesive narrative and how to compose each shot in a way that is visually pleasing for the viewer. Understanding these simple rules will help make your films more thrilling and engaging.

2.6 The Documentary Approach

The Visual Storytelling approach leads to good technical quality and engaging storytelling by taking advantage of the inherent strengths of the camera, namely closeness, showing rather than telling, and shooting to edit. (Nancy Kalow, 6)

- **Closeness-** suggests to the viewer that you have the consent and collaboration of the person you are recording. An audience may not be thinking about consent while watching the film. However, they will respond to and get a better feel for the characters if you shoot close to them. Also, the sound and image quality are better when the camera is positioned near the subject; the camera picks up details better, the footage is less shaky, and the microphone records sound more clearly.

- **Showing rather than telling** means making the documentary primarily visual. You can visually establish location, relationships, story transitions, and other elements and reduce explanatory text or narration. Showing rather than telling- allows the audience to experience the story firsthand through visual cues and actions, creating a more immersive and impactful viewing experience. As François Truffaut said, "A filmmaker isn't supposed to say things; his job is to show them." The filmmaker can evoke emotions and engage the audience deeper by focusing on visual storytelling. Through carefully chosen shots, compositions, and editing techniques, the documentary can convey meaning and evoke powerful reactions without relying heavily on verbal explanations. This approach enhances the overall viewing experience and allows for a more universal understanding as visuals can transcend language barriers.
- **Shooting to edit-** means using your time on location carefully to record all the material you will need in editing because the situation in the field can't be recreated later to fill in the gaps. Shooting to edit comes naturally with experience, and you can get good results from diligent planning combined with improvising in the field.

2.7 Theoretical frameworks

2.7.1 Narratology theory

Narratology is the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story.' Such a theory helps to understand, analyse, and evaluate narratives. A theory is a systematic set of generalized statements about a particular segment of reality. (Bal & Van Boheemen, 2009).

Narratology theory Narratology has emerged as a major discipline in recent times. In its early stages, narratology was virtually an offshoot of structuralism, though later, it seems to have outgrown the domineering impact of structuralism perspectives. As a result, narratology has grown into different schools; and this makes the task of defining it extremely difficult. My Endeavour in this chapter is to trace its evolution and growth during the epoch of structuralism and to mention its later developments under the impact of poststructuralist theories. The focus, however, is on the potential of narratology and the range and scope of its application. In an attempt to define narratology, an array of definitions and descriptions are brought under a single umbrella for better cognition. Narratology is described as "the analysis of the structural

components of a narrative, the way in which those components interrelate, and the relationship between this complex of elements and the narrative's basic story line" Murfin (1984:232). In A Dictionary of Stylistics compiled by Katie Wales, Narratology is defined; A term that has come into favor since the 1960s from French under the influence of STRUCTURALISM is referring to the theoretical study and analysis of Narrative and its structures. It embraces the manifestation of narrative in language and media, eg. Film; and also covers a wide range of approaches. It is, commonly applied to those studies, which concentrate on Plot structures, as in Narrative Grammar (315-316)

This Theory applied to analyze the story structure, character development, and plot progression in EBC's documentary programs. By examining how narratives are constructed and conveyed, this theory will help assess the effectiveness of storytelling techniques and their impact on audience engagement and understanding.

2.7.2 Communication for Social Change Model (CFSC)

Communication for Social Change (CFSC) has been defined as “a process of public and private dialogue through which people define who they are, what they want and how they can get it” (Gray-Felder and Dean, 1999; cited in Figueroa, et al., 2002: II). It is a participatory process that allows communities to articulate their values, reconcile disparate interests and act upon shared concerns (Reardon, C. 2003:1). Hence, it just puts people at the center of an intervention. It has been difficult to make distinction between CFSC as an approach and as a model as both are defined similarly in some of the existing literatures. CFSC emphasizes the importance of involving communities in the communication process. Documentaries can adopt a participatory approach by engaging with communities featured in the film, allowing them to share their stories, perspectives, and solutions to social issues. Based on the philosophies of Paulo Friere, the Brazilian educator who contends that everyone must be agent for ones own change, CFSC argues that sustainability of social change is more likely if the individuals and communities most affected own the process and content of communication. “...when communities articulate their own agendas, they are more likely to achieve positive changes in attitudes, behaviors and access to opportunities. What is more, because they are highly invested in the process, they are more apt to sustain these gains” (ibid. p. 2). While a certain outcome such as adopting a healthy sexual behavior or social norm is emphasized in case of CFSC, the process of participation, dialogue and debate is equally focused.

CHAPTER THREE

Research Methodology

3.1. Introduction

Research methodology is the general term that stands for how and by what means certain study should be informed. It is where the researcher decides research design, methods, tools and process of data gathering, organizing and analysis; data sources and ethical consideration are also the core idea discussed in this section.

"Research Methodology is a systematic procedure that the researcher starts from the initial identification of the problem to its conclusion. The research method provides the tools and techniques by which the research problem attacked."(sing 2006; 79)

Research methodology is the general term for how and by what means a specific study should be informed. It is where the researcher decides the research design, methods, tools, and process of data gathering, and sampling technique are also the core ideas discussed in this section.

This research examined and analyzed EBC's documentary programs in relation to documentary film principles and guidelines, focusing on ten documentaries aired on EBC. The analysis involved assessing the interpretation of the documentary films.

3.2 Research Design

Research design can be seen as a blueprint of a building. The same thing works in research design as well. It outlines the overall structure and methodology of the study, guiding researchers in collecting and analyzing data to answer their research questions. A well-designed research plan ensures the study is conducted systematically and effectively, leading to reliable and valid results. To get answers to the research questions that this study strives to answer throughout this thesis, the researcher employed both qualitative and quantitative approaches. It is the conceptual structure within which research is conducted, and it constitutes the blueprint for the whole methodological research process. Thus, as indicated in this chapter's introduction, the methodological sections are stated accordingly.

Three commonly known research methods are qualitative, quantitative and mixed. As Creswell (2014), states, qualitative research is an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem (p. 32).

The mixed method of research, explained by John Creswell (2014), is an approach to inquiry involving collecting both qualitative and quantitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks. As he explicates, the core assumption of mixed method of inquiry is that the combination of the qualitative and quantitative approaches provides a more complete understanding of a research problem than either approach alone. Moreover, (Creswell, 2014; Bryman, 2016) underlined the reason for using mixed methods for: triangulation, facilitation, complementarity, aid interpretation, study of different aspects, offset, completeness, diversity views, and extra. Applying both research methods creates synergy and addresses issues that would have been neglected by using only one of the approaches. Combining these methods allows for a more comprehensive and well-rounded analysis of the research topic.

For the purpose of this research, both quantitative and qualitative methods were used. While the quantitative method is a content analysis using a developed code sheet, the qualitative method is interviews questions to producers and directors and Textual content analysis of sampled documentary productions. The qualitative approach involved conducting in depth interviews with producers and directors to gather in-depth insights. This combination of methods offers a holistic understanding of the research topic. The qualitative approach enables the researcher to collect rich and detailed data through in-depth interviews; additionally, by incorporating document analysis alongside interviews, the researcher can better understand how these techniques are employed throughout the documentary production process.

3.3 Samples and Sampling Techniques

The researcher believes that under non-random sampling designs, judgmental or purposive sampling is suitable for this paper to analyze EBC's documentary programs in relation to the documentary film principles and guidelines. Patten (2007 p.51) opines that purposive is used when researchers select individuals whom they believe will be good sources of information.

Patten (2007, p. 51) opines that purposive sampling is used when researchers select individuals whom they believe will be good sources of information. This method relies heavily on the researcher's expertise and judgment to choose participants or materials that are most likely to provide rich, relevant, and diverse data to address the research questions.

This sampling technique allows the researcher to carefully select documentary films that align with the specific focus of the study, ensuring a more targeted analysis. Additionally, by using purposive sampling, the researcher can include a diverse range of documentary films representing different perspectives and styles, further enhancing the richness and depth of the analysis. The primary consideration in purposive sampling is the judgment of the researcher as to which material can provide the best information to achieve the objectives of the study Kumar (1996).

The study analyzed Ten documentary films. These selected documentaries were analyzed to understand the various techniques and storytelling methods used in the genre. By focusing on fewer films, the researcher can delve deeper into each production, examining its techniques and overall effectiveness in conveying the intended message. This approach allows for a more detailed and nuanced analysis of the chosen documentaries, providing valuable insights into the broader landscape of documentary filmmaking in Ethiopia. Ten documentaries released between 2019 and 2023 were examined in the study. Three documentaries were chosen for qualitative textual content analysis out of 10. The study's limited selection of documentaries allows for a more thorough assessment of each film's textual and visual components.

Selection is based on two basic reasons. First, more documentaries that air on Ethiopian television are produced in collaboration with various government organizations or supported by corporations. Many government organizations mandate EBC to produce their documentary productions and provide the necessary funding. In these cases, all guidelines and directions come from the sponsoring organizations, and the producers lack autonomy in selecting topics, conducting research, and producing content. This often leads to a certain level of censorship of the content, making it crucial to carefully select films that maintain independence and authenticity. As a result, the study will only look at documentaries that are neither affiliated with the government nor supported or sponsored by corporations.

Second, The ten selected documentaries represented a diverse range of topics, styles, and approaches, ensuring a comprehensive analysis of different aspects of documentary production.

The three selected documentaries were chosen because they best exemplified the formats, and techniques under investigation in the study. They were deemed most relevant to the research objectives of understanding. These three documentaries were selected for its distinctive qualities that set it apart from the others. These qualities include there storytelling approaches, innovative visual techniques and particularly impactful themes, making them valuable for the research and they closely aligned with documentary film theories and adhered to guiding principles of documentary filmmaking

This decision allows for a focused examination of EBC's documentaries within the specific genre of documentary filmmaking. By narrowing the scope to Ten films, the researcher can thoroughly analyze the content employed by EBC in their documentary productions. This approach ensures a comprehensive understanding of EBC's techniques and their adherence to documentary film principles.

Participants for in-depth interviews were selected in line with achieving the purpose of the study. The participants for in-depth interviews were selected based on their involvement in the documentary filmmaking process, such as directors and producers. This provided valuable insights into EBC's storytelling techniques from those directly involved in creating documentary films in EBC.

So the researcher purposively selected nine respondents to conduct an in-depth interview regarding examining and analyzing the content of the selected EBC's documentary. This research aims to gain a comprehensive understanding of the techniques employed by the Ethiopian Broadcasting Corporation (EBC) in their documentary films. By selecting participants who were directly involved in creating documentary films, the researcher aims to gather valuable insights and perspectives on EBC's storytelling approach. Through conducting in-depth interviews with nine respondents, the researcher was able to evaluate EBC's documentary programs in relation to the documentary film principles and guidelines.

3.4 Data Collection Instruments

Data collection is gathering information from all relevant sources to find answers to research questions and evaluate findings. For the purpose of this research, both qualitative and quantitative methods were used. While the quantitative method is a content analysis using a developed code sheet, the qualitative method is an in-depth interview and Text analysis of a sampled documentary production. The results of both methods will be compared and analyzed to draw comprehensive conclusions.

3.4.1 Content Analysis

Content analysis is a research method in which textual, visual, or aural material features are systematically categorized and recorded to be analyze (Wimmer & Dominick, 2011, p.167). Content analysis allows for a systematic approach to analyzing data. It can information into the underlying themes and patterns within the information collected. By combining content analysis with in-depth interviews, researchers can comprehensively understand the subject matter from both quantitative and qualitative perspectives.

This study used content analysis to acquire the needed data that addressed the research questions and met the objectives. Content analysis research techniques are often applicable to study media and communication messages that comprise written and transcribed words. According to K. A Neuendorf (2002), Content analysis may be conducted on written text, transcribed speech, verbal interactions, visual images, characterizations, nonverbal behaviors, sound events, or any other message type (p.24).In this study, quantitative content analysis using a developed coding sheet was utilized to collect the desired data to address the stated research questions and achieve the research objective.

3.4.2 In-depth Interview

In-depth interviews are an effective way to learn about individual perspectives. They are also useful for encouraging people to express their personal feelings, opinions, and experiences. In-depth interviews are also useful in qualitative research for their effectiveness in giving a chance to discuss on face to face research problems. According to Lindelof (1995:169-171).

It is believed that the interviews are a remarkably adaptable tool because it can be conducted anywhere and it can be conducted for short or long periods of time as it is necessary.

Different informants can provide a range of ideas since they may have had unique experiences in the situation. In-depth interviews require asking and answering questions and capturing and documenting resources to gain a deeper comprehension of the responses.

Besides, in-depth interviews occur with one individual at a time to provide more involving experience. Moreover, we obtain three types and styles of interviews: fully structured, semi structured, and unstructured (Robson (2002)). This study used semi-structured interview guides to collect data for the purpose of its undertaking. Furthermore, semi-structured and unstructured interviews are widely used in flexible, qualitative designs where respondents are given free reign to say whatever they like on the wide topic of the interview with fairly minimal prompting from the interviewer Robson (2002). Consequently, the researcher employed semi-structured interviews with documentary film producers to get their wide knowledge and experiences about the documentary films they produce.

3.4.3 Textual content analysis

Textual content analysis is commonly used in qualitative research methods. Textual analysis is the method communication researchers use to describe and interpret the characteristics of a message. The purpose of textual analysis is to describe the content, structure, and functions of the messages contained in texts.

Textual content analysis involves examining the content of the documentary programs. The researcher will analyze the scripts of the documentary programs to identify recurring themes, key messages, stylistic elements, and any patterns in storytelling. This analysis can provide deeper insights into the content and messaging of the documentary programs beyond what is captured by the coding sheet alone.

Textual content analysis involves analyzing written documents related to documentary film production, such as scripts, production notes, or reviews. The researcher will examine these documents to describe and interpret the characteristics, content, structure, and functions of the

messages contained in the texts. This method complements the quantitative content analysis and provides a more comprehensive understanding of documentary film production.

By employing these data collection instruments, the researcher gathered rich and diverse data from multiple sources, allowing for a comprehensive analysis of documentary film production. The combination of quantitative content analysis using a coding sheet, in-depth interviews, and textual content analysis provided a holistic view of the subject matter, facilitating a deeper exploration of the research questions and objectives.

3.5 Sample units of analysis

The unit of analysis is Each individual documentary program produced by the Ethiopian Broadcasting Corporation (EBC) . Researchers can analyze each documentary program's content, themes, narrative structure, and production techniques to understand its unique characteristics and contributions. By examining various elements within each documentary program, researchers can understand the overall impact and effectiveness of EBC's documentary content.

3.6 Methods of Data Analysis

Data was organized in this study according to the techniques used to collect it. Firstly, the data collected from the interview were translated into English. Consequently, this information was effectively merged with interview notes. Finally, these data have been grouped into themes and subsections in a comfortable way to analyze.

Quantitative data were analyzed statistically. Quantitative data collected through the coding sheet will be analyzed using statistical techniques. This analysis will provide insights into the prevalence of specific themes, story structures, and format of ten documentary films. Qualitative data from the in-depth interview and textual content analysis have been thematically analyzed, From the sample of ten documentary films, three were selected for qualitative textual content analysis. This analysis involved a detailed examination of the selected documentaries' content, focusing on textual elements such as scripts and visuals. This analysis provided a deeper understanding of the content and storytelling strategies employed in the documentaries.

The study uses a mixed-methods approach that combines quantitative content analysis, qualitative textual content analysis, and in-depth interviews to comprehensively assess EBC's documentary production techniques and their compatibility with documentary principles and guidelines. This extensive analysis helped to deepen our understanding of documentary filmmaking processes and make recommendations for improving EBC's documentary production procedures.

3.7 Coding category (format, theme, and technical principles)

The data collected from the EBC TV Documentary was labeled into certain categories of the programs cast in the timeline mentioned and analyzed using the coding sheet. The codes were used to categorize data based on research objectives and research questions. Therefore, to code the contents of all documentary production, develop an operational and conceptual definition. They were coded under the following categories as defined below:

- **Type of / Formats of the program:** it is a category used to find out whether the program is coded as (expository, biography, investigative, journalistic, interactive/participatory, or promotional,).
- **Theme of the documentary:** The area in which the documentary highlights (economic, cultural, science/environment, politics etc)
- **Opening scene/formats of the documentary program:** It is the starting of a documentary film that would consist a clip to attract and or draw the attention of the audience so as to watch it to the end (Montage, Journalistic with stand up, With masters/wide shot of the scene
- **Point of view/Viewpoint narrative: a story that is told from the viewpoint of the narrator.** It is a term used to describe how a person views a situation. In literary terms, it is the angle from which a story is being told. A point of view in film can be first person, second person, or third person. In documentaries, the commonly accepted is the first person and third person point of view or a combination of them.
- **The first-person point of view:** This is one of the most common types of POV used in documentaries. It is the narrative that is done through their eyes and records their experiences. In this type of POV, the character can either be featured on screen in an

interview, perform actions or be part of events on screen, and his voice can be featured as part of the soundtrack while the visuals can relate to what he is saying.

- **The second-person point of view:** It is used in movies for fourth-wall breaks this is usually done by looking directly into the camera and/or addressing the audience directly and as an element of excitement. The second-person point of view is when the character in a movie or series addresses you directly. It does not happen that often, but there are instances where the fourth wall is broken..
- **The third-person point of view:** It is the perspective used most commonly in films and television. It tells the story through the eyes of an ideal observer. In the third-person point of view, the narrator tells the story about someone else. This point of view puts the camera outside looking in, which means we are just watching the events unfold without anyone noticing our presence.
- **The three-act structure in documentaries:** Should present in a clear way of the Beginning of a documentary program, the Middle part of a documentary program, and the Ending part of a documentary program
- **Interview questions of a documentary program:** usually, the documentary interview and or comments are statements of inquiry consisting of how, why, and tell me... explain this... not a close end questions
- **Character and characterization:** in the documentary are in context and the characters are directly or indirectly are part of the story or affected by the story.

3.8 Sources of data

The study used various primary data that were obtained with qualitative tools Primary data has never existed before, so it has never been published. As a result, the documentary film producers from EBCs became the key data sources. The researcher used secondary sources of data in addition to interviews with documentary film producers. Secondary data means data that are already available i.e., they refer to the data which have already been collected and analyzed by someone else. When the researcher utilizes secondary data, then he has to look into various sources from where he can obtain them. In this case he is certainly not confronted with the problems that are usually associated with the collection of original data Kothari (1990, p 111). In this case, the study has used different secondary sources that in one way or another strengthen

the study. Mainly, editorial policies, previous research works, and another related documents were used to support the primary data for further triangulation of the data.

3.9 Ethical consideration

The researcher considered the following ethical considerations in the overall research process. Obtain informed consent from all participants in the study, including documentary producers, directors, and anybody else whose information will be used. Clearly describe the study's aim, procedures, and benefits to participants, and allow them to ask questions and express voluntary consent to participate. The principle of informed consent was followed, which means that before to performing the interview, all participants were asked for their interest and consent for participation and any kind of record.

The researcher also ensured proper credit was given to sources and that any direct quotes or ideas were properly cited. Additionally, efforts were made to avoid any form of plagiarism by conducting thorough research and providing original analysis in the documentary.

CHAPTER FOUR

Data Presentation, Analysis, and Discussion of Findings

Introduction

This chapter contains the data analysis and interpretation part. In this section the main findings of the data gathered quantitatively and qualitatively have been analyzed.

The analysis was based on the major objective of the study, to analyze and evaluate EBC's documentary programs in relation to documentary film principles and guidelines. For the purpose of this research, both qualitative and quantitative methods were used. While the quantitative method is a content analysis using a developed code sheet, the qualitative method is an in-depth interview and Textual content analysis of a sampled documentary production. The interviews were conducted with producers and directors at EBC. This will help fully provide valuable insights into EBC's storytelling techniques from those directly involved in creating documentary films in EBC.

Table: 1 Information and crew members of the Documentaries

Documentary Title	Broadcast Date	Producer	Executive producer
የበለስ ፈተና Yebeles Fetena	23 Nov 2019	G/Michael Gebre medhen	Nebiyu Solomon
ብዝሃ ልሳን Biziha lisani	3 May 2023	Mekonenet yishak	Mekonenet yishak
የህንፃዎች ቋንቋ yehinit_sawoch kwanik'wa	6 May 2019	G/Michael Gebre medhen	Nebiyu Solomon
ታሪካዊ መስመር Tarikawi mesimer	2 Sept 2019	Sibhat Girma	Getachew Chane
ዝቢት zibet	18 Feb 2020	Adanche Almayew	Nebiyu Solomon
ያልተፈታው ኪራይ yalitefetawi kiray	9 Feb 2021		
የቀናነት ማህደር yekenaneti mahider	15 Jul 2022	Daniel Haile	Fekadu Kembata
ያልተካሰ ትጋት yalitekase tigat	18 Apr 2019	Daniel Haile	Getacew Chane
የብዝሃ ህይወት ዓለም yebiziha Hiyiwet alem	30 Jan 2019	Mekonenet yishak	Dareeskedare meberhatu
ድምፅ አልባ ፈታኖች dimit_si aliba fetayoch	30 Apr 2021	Masersha sume	Nebiyu Solomon

4.1 Durations of each of the documentary program

Table: 2 Durations of each of the documentary program

Title of the Doc analyzed	Durations of each of the documentary program broadcasted			
	15 minutes	20minutes	30minutes	above 30minutes
የበለስ ፈተና Yebeles Fetena				42:55
ብዝሃ ልሳን Biziha lisan				35 :01
የህንፃዎች ቋንቋ yehinitsawochi kwanik'wa				45: 51
ታሪካዊ መስመር Tarikawi mesimer				46: 07
ዝቤት zibet				34:13
ያልተፈታው ኪራይ yalitefetawi kiray				32:13
የቀናነት ማህደር yekenaneti mahider			30:51	
ያልተካሰ ትጋት yalitekase tigat				46:21
የብዝሃ ህይወት ዓለም yebiziha Hiyiwet alem				38:25
ድምፅ አልባ ፈታኖች dimitsi aliba fetayoch			30:02	

As presented in the table above, the majority of the analyzed documentaries are longer than 30 minutes, with only a small percentage being shorter. This shows that longer-form content is more common in the examined documentaries; This indicates a lack of mini-documentaries, in the examined samples. The prevalence of longer documentaries might suggest a preference for in-depth content; however, it also raises concerns about viewer engagement. Longer documentaries can often become tedious and may struggle to maintain the audience's attention throughout their duration. some viewers might find it difficult to stay focused.

Longer documentaries need a higher level of audience participation to keep them interested throughout. Longer documentaries demand a higher level of audience participation to keep them interested throughout. Given the frequency of longer durations, there is a risk that viewers will find some documentaries boring or dragging, particularly if the pacing is slow or the subject fails to capture their attention.

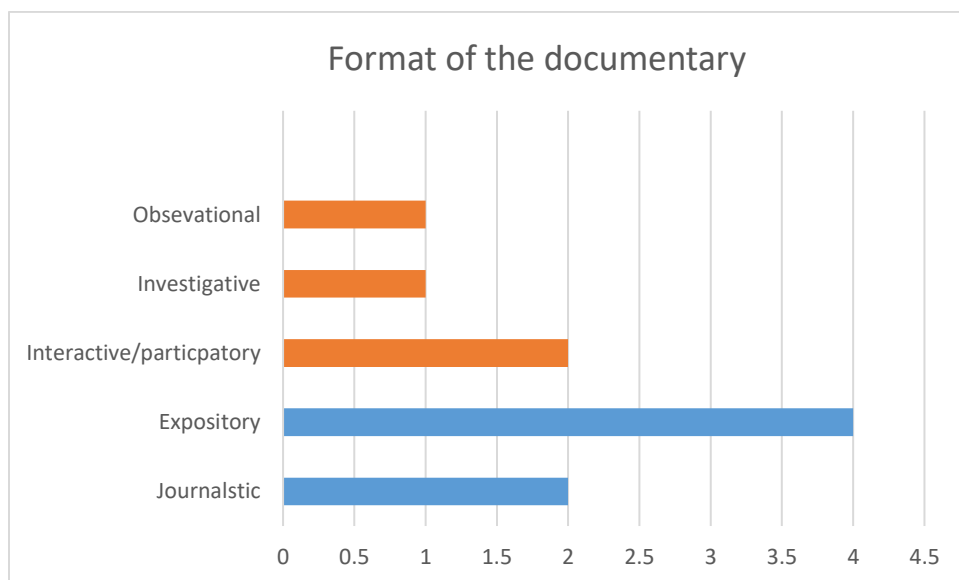
While extended lengths allow for in-depth investigation of issues, filmmakers must ensure that the content stays compelling and active. To keep viewers engaged, a variety of storytelling approaches, attractive graphics, and captivating tales may be used.

4.2 Formats of the documentary program

Table: 3 Formats of the ten documentary program analyzed

Title of the Doc analyzed	Formats of the ten documentary program analyzed				
	Observational	Investigative	Interactive	Expository	Journalistic
የበለስ ፈተና Yebeles Fetena				✓	
ብዝሃ ልሳን Biziha lisan				✓	
የህንፃዎች ቋንቋ yehinitsawoch Qwaniqwa				✓	
ታሪካዊ መስመር Tarikawi mesimer					✓
ዝቤት zibet				✓	
ያልተፈታው ኪራይ yalitefetawi kiray		✓			
የቀናነት ማህደር yekenaneti mahider	✓				
ያልተካሰ ትጋት yalitekase tigat			✓		
የብዝሃ ህይወት ዓለም yebiziha Hiyiweti alem					✓
ድምፅ አልባ ፈታኖች dimiti aliba fetayoch				✓	

Figure:1 Format of the documentary



Among the 10 documentaries, analyzed, Expository documentaries dominate the sample set, comprising the highest number of films. This format's emphasis on straightforward presentation of information appeals to filmmakers seeking to educate audiences about various subjects with clarity and depth. Following expository documentaries, journalistic formats are the next most common. The producer often has a major role, appearing in the documentary doing stand-ups, asking questions and sometimes being filmed as part of the action.

Two documentaries feature interactive or participatory formats, engaging viewers actively in the storytelling process. It Makes the documentary-maker's presence prominent and the producer interacts with people and events in the documentary. While less prevalent than expository and journalistic formats, interactive documentaries offer audiences opportunities for deeper engagement and immersion.

Observational documentaries represent the least represented format in the sample set, with only one film adopting this approach. Despite their rarity in this sample, observational documentaries provide unfiltered glimpses into real-life situations, capturing authentic human experiences and behaviors.

Similarly, investigative documentaries are least represented in the sample set, with only one film employing this format. These documentaries delve deep into research to uncover new insights or truths about specific subjects, often employing journalistic techniques to investigate and expose hidden aspects or wrongdoing. Expository documentaries emerge as the most prevalent format in the sample set, reflecting a preference for clear and informative storytelling.

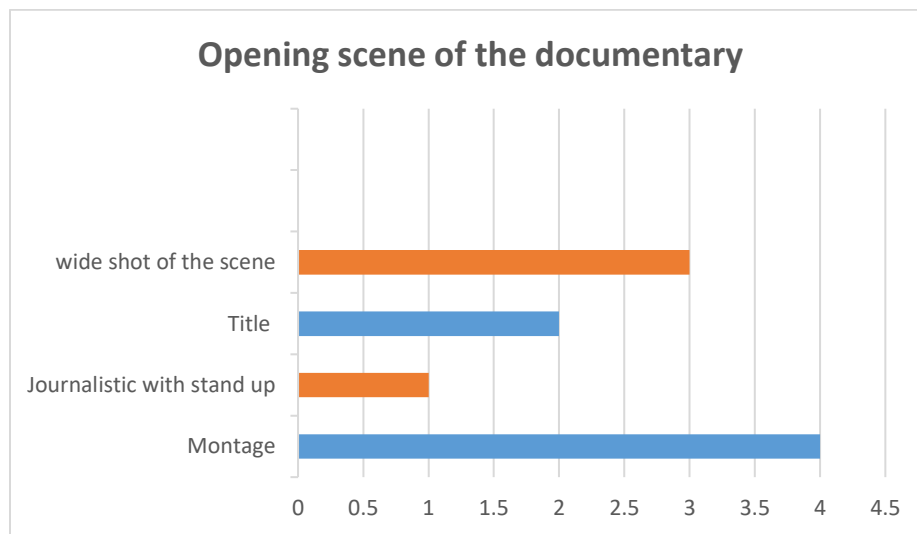
While journalistic and interactive/participatory formats also feature prominently, observational and investigative formats are less common. By understanding the distribution of documentary formats, filmmakers can gain insights into prevailing trends and tailor their approaches to effectively engage audiences and convey their messages.

4.2 Opening scene of the program

Table: 4 opening scene of the documentary program

Title of the Doc analyzed	opening scene of the of the ten documentary program analyzed			
	Wide shot of the scene	Title	Journalist with standup	Montage
የበለስ ፈተና Yebeles Fetena				✓
ብዝሃ ልሳን Biziha lisan	✓			
የህንፃዎች ቋንቋ yehinitsawoch qwaniqwa				✓
ታሪካዊ መስመር Tarikawi mesimer				
ዝቤት zibet				
ያልተፈታው ኪራይ yalitefetawi kiray				✓
የቀናነት ማህደር yekenaneti mahider				✓
ያልተካሰ ትጋት yalitekase tigat			✓	
የብዝሃ ህይወት ዓለም yebiziha Hiyiwet alem	✓			
ድምፅ አልባ ፈታኖች dimitsi aliba fetayoch	✓			

Figure:2 opening scene of the documentary production



Among the ten documentaries analyzed, four documentaries chose to open with a montage.

A montage is a sequence of rapidly edited images or clips, often used to convey a broad overview or thematic elements of the documentary's subject matter and a series of short assembled shots from the body of the program; film with b/g music and title By employing a montage, these documentaries aim to capture the audience's interest quickly and establish the central themes or issues they will explore.

Montages are effective in creating visual intrigue and setting the pace for the narrative progression. One documentary in the sample opened with a journalistic approach featuring a stand-up segment. This style typically involves a reporter or presenter delivering information directly to the camera while on location.

Three documentaries opted to open with a wide shot of the scene. Wide shots provide viewers with a comprehensive view of the documentary's setting or context, allowing them to immerse themselves in the environment.

These documentaries prioritize establishing a sense of place and atmosphere from the beginning, laying the groundwork for deeper exploration of the subject matter. Lastly, two documentaries chose to open with a title. The title serves as a fundamental element of branding and identification, providing the audience with essential information about the documentary's subject or theme.

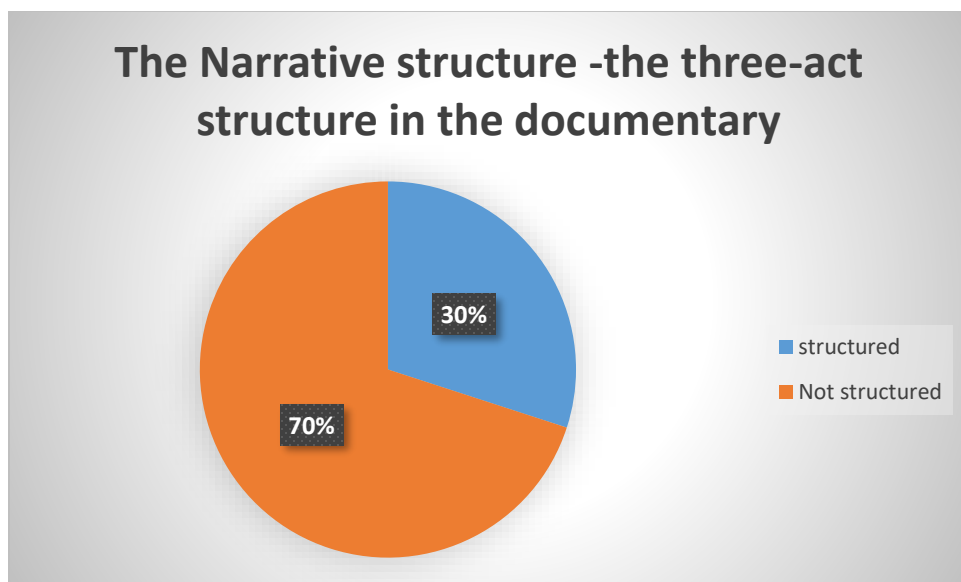
While brief, title cards are effective in immediately communicating the documentary's title and generating intrigue or curiosity about its content.

4.3 The Narrative structure in the documentary

Table: 5 The Narrative structure of the documentary

The Narrative structure in the documentary is clearly structured for the viewers		
Title of the Doc analyzed	structured	Not structured
የበለስ ፈተና Yebeles Fetena	✓	
ብዝሃ ልሳን Biziha lisan		✓
የህንፃዎች ቋንቋ yehinitsawoch kwanik'wa		✓
ታሪካዊ መስመር Tarikawi mesimer		✓
ዝቤት zibet		✓
ያልተፈታው ኪራይ yalitefetawi kiray	✓	
የቀናነት ማህደር yekenaneti mahider		✓
ያልተካሰ ትጋት yalitekase tigat		✓
የብዝሃ ህይወት ዓለም yebiziha Hiyiweti alem	✓	
ድምፅ አልባ ፈታዮች dimitsi aliba fetayoch		✓

Figure:3 Narrative structure in the documentary



A documentary's structure usually follows a narrative arc that leads viewers through an exploration of a specific topic or theme. Even though their approaches and styles might differ widely, documentaries often employ storytelling techniques to captivate viewers and successfully communicate information.

As shown in the pie chart above 70% of the analyzed documentaries productions were not able to maintain the proper story structure. The vital story structure in the body of the documentary was often missing, leading to confusion. In the middle of the documentary, the narrative does not go deeper into the subject matter. The producer must ensure that the middle of the film presents a chain of logic designed to prove its core assertion. This is where the main content is provided, typically through a mix of interviews, archive footage, expert discussion, and on-the-ground observations. The middle portion discusses several subtopics or concepts linked to the core issue without providing detailed information about the subject matter. The documentary's ending does not provide closure to the story and leaves a lasting impression on the audience. It usually ends with a summary of the main topics, observations on the journey, and findings from the exploration. The ending also resolves disputes or questions mentioned earlier in the documentary, giving viewers a sense of closure and satisfaction. not leave viewers feeling informed, motivated, or emotionally touched by the encounter, ensuring a long-term impact beyond the screen. By leaving some questions unanswered, the documentary encourages viewers to think critically and continue exploring the topic on their own. This open-ended conclusion can spark further discussion and reflection, making the documentary more impactful in the long run. An open ending is usually one which leaves one, some or many questions unanswered and some emotions unfulfilled. This type of ending relies heavily on audience imagination to fill in the gaps once the lights have come on. The 'open' implication doesn't mean the film finishes in the middle, leaving everything hanging unresolved. But this is not fulfilled by Ebc documentaries that fail to engage viewers on a deeper level, leaving them with unanswered questions and a lack of closure. To truly make a lasting impact, documentaries must challenge viewers to think beyond the screen and inspire them to take action or seek out more information on their own.

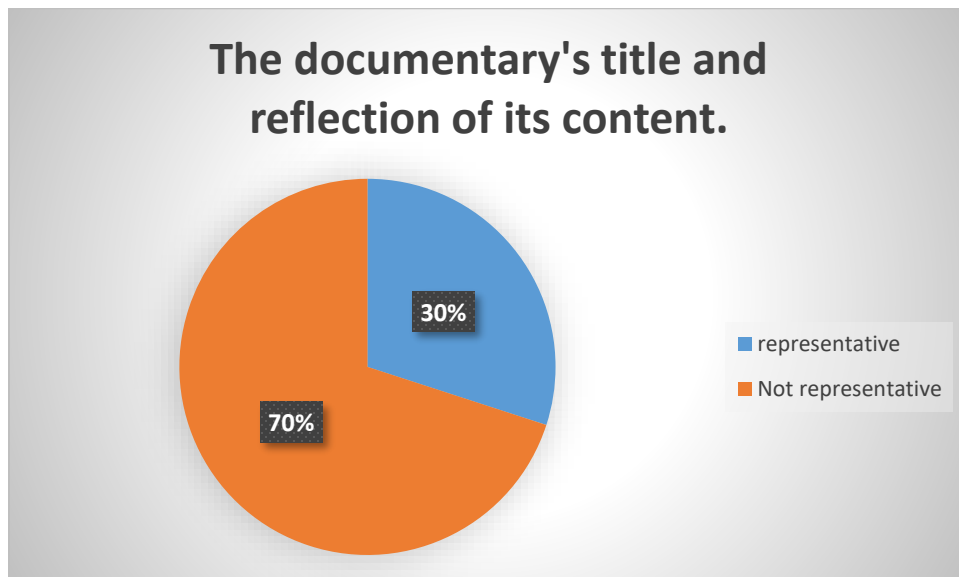
The rest documentary films were good in some extent in the beginning but lacked a cohesive narrative that could engage and educate viewers effectively.

4.4 Title of the documentary

Table: 6 Title of the documentary and representative of the entire content

The title of the documentary is short, memorable and representative of the entire content of the documentary		
Title of the Doc analyzed	Representative	Not representative
የበለስ ፈተና Yebeles Fetena	✓	
ብዝሃ ልሳን Biziha lisan	✓	
የህንጻዎች ቋንቋ yehinitsawochi kwanikwa		✓
ታሪካዊ መስመር Tarikawi mesimer		✓
ዝቢት zibet		✓
ያልተፈታው ኪራይ yalitefetawi kiray		✓
የቀናነት ማህደር yekenaneti mahider		✓
ያልተካሰ ትጋት yalitekase tigat		✓
የብዝሃ ህይወት ዓለም yebiziha Hiyiweti alem	✓	
ድምፅ አልባ ፈታኖች dimitsi aliba fetayoch		✓

Figure: 4 Title of the documentary and representative of the entire content



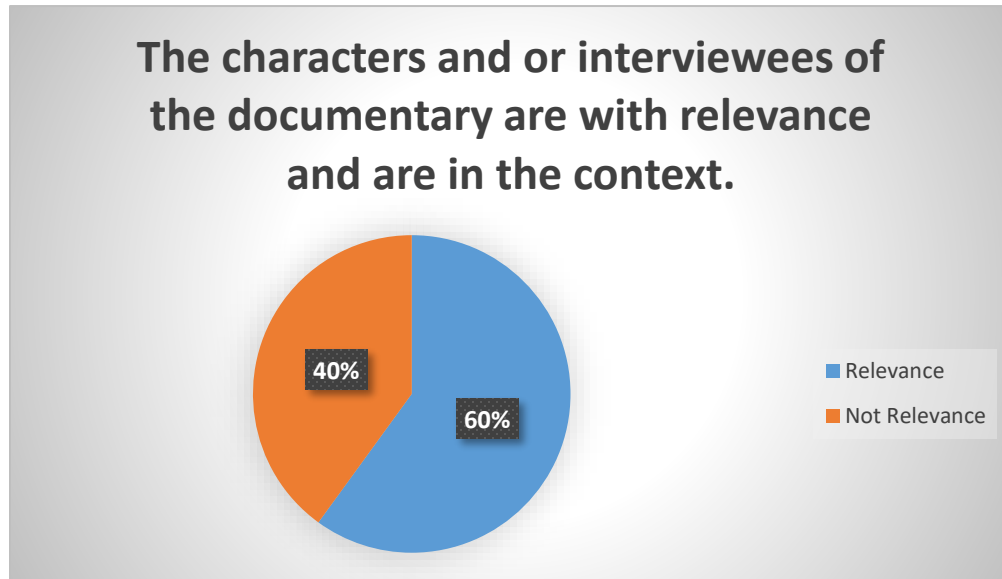
The title of the documentary plays a crucial role in capturing the essence of the film and attracting viewers' attention. A clear and concise title can help set expectations for the audience and draw them in, while a vague or misleading title may result in confusion or disinterest. Ultimately, a well-chosen title can enhance the overall impact of the documentary and make it more memorable for viewers. According to the analyzed film, 70% of the documentaries, title does not reflect its content. The title of the documentary does not reflect the central theme or subject matter of the documentary. It is found that Only 30% (3 documentaries) the title accurately reflects its content.

4.5 Relevance of the character

Table: 7 Relevance of the interviewees

The characters and or interviewees of the documentary are with relevance and are in the context.		
Title of the Doc analyzed	Relevance	Not Relevance
የበለስ ፈተና Yebeles Fetena	✓	
ብዝሃ ልሳን Biziha lisan	✓	
የህንጻዎች ቋንቋ yehinitsawochi qwaniqwa	✓	
ታሪካዊ መስመር Tarikawi mesimer		✓
ዝቢት zibet	✓	
ያልተፈታው ኪራይ yalitefetawi kiray	✓	
የቀናነት ማህደር yekenaneti mahider		✓
ያልተካሰ ትጋት yalitekase tigat		✓
የብዝሃ ህይወት ዓለም yebiziha Hiyiweti alem	✓	
ድምፅ አልባ ፈታኖች dimitsi aliba fetayoch		✓

Figure:5 Relevance of the interviewees



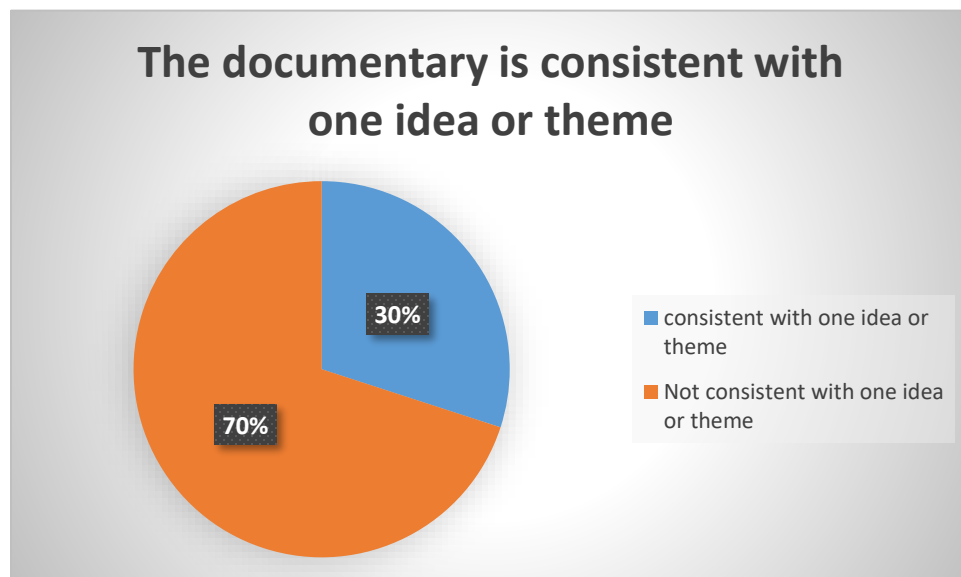
According to the analyzed film, 60% of the documentaries' characters and interviewees are considered important and are portrayed inside the film's framework. Relevant characters and interviewees can provide useful insights, expertise, or personal experiences that enhance the documentary's narrative and add to its authenticity and depth. In a significant portion of documentaries, 40% of the characters and interviewees are irrelevant or inadequately contextualized within the film. This suggests that the choices of interviewees or characters may not always properly support or improve the documentary's storyline or themes. It may also imply that the documentary fails to draw a clear connection between the characters featured and the larger context or issues. being addressed.

4.7 Consistent with one idea or theme

Table: 8 Consistency with one idea or theme

The documentary is consistent with one idea or theme or all sequences, is each program tied up by one idea of the program.		
Title of the Doc analyzed	Consistent with one idea or theme	Not Consistent with one idea or theme
የበለስ ፈተና Yebeles Fetena	✓	
ብዝሃ ልሳን Biziha lisan	✓	
የህንጻዎች ቋንቋ yehinitsawochi qwaniqwa	✓	
ታሪካዊ መስመር Tarikawi mesimer		✓
ዝቢት zibet		✓
ያልተፈታው ኪራይ yalitefetawi kiray		✓
የቀናነት ማህደር yekenaneti mahider		✓
ያልተካሰ ትጋት yalitekase tigat		✓
የብዝሃ ህይወት ዓለም yebiziha Hiyiweti alem		✓
ድምፅ አልባ ፈታኖች dimitsi aliba fetayoch		✓

Figure:6 Consistency with one idea or theme



In 30% of the documentaries analyzed, there was a consistent idea or theme throughout all sequences of the program. This implies that a major portion of the films successfully retain a unified narrative focus, with each sequence adding to the study and development of a single overall subject or theme. The consistency of theme allows for a clear and consistent presentation of the documentary's subject matter, which improves viewer understanding and engagement.

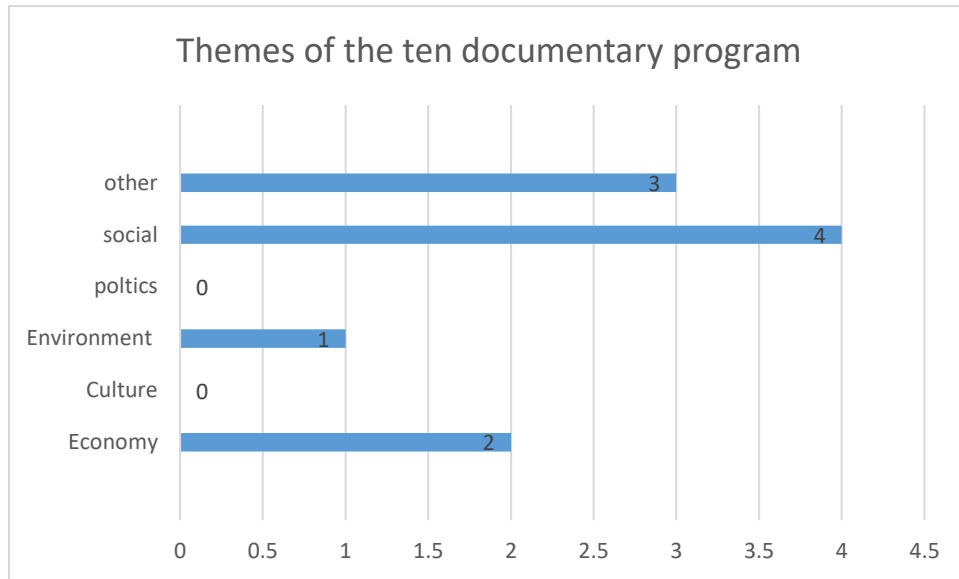
However, the majority of the documentaries 60% lack consistency with one idea or theme throughout all sequences. In these cases, viewers perceive a lack of cohesion or a divergence in focus within the documentary, where different sequences may explore disparate ideas or themes. This lack of consistency may result in a fragmented viewing experience, making it challenging for viewers to follow or fully grasp the documentary's intended message or narrative arc.

4.8 Themes of the ten documentary program analyzed

Table: 9 Themes of the ten documentary program analyze

Themes of the ten documentary program analyzed						
Title of the Doc analyzed	Economy	Culture	Politics	Environment	Social	Other
የበለስ ፈተና Yebeles Fetena					✓	
ብዝሃ ልሳን Biziha lisan					✓	
የህንፃዎች ቋንቋ yehinitsawoch kwanik'wa					✓	
ታሪካዊ መስመር Tarikawi mesimer						✓
ዝቤት zibeti	✓					
ያልተፈታው ኪራይ yalitefetawi kiray						✓
የቀናነት ማህደር yekenaneti mahider					✓	
ያልተካሰ ትጋት yalitekase tigat	✓					
የብዝሃ ህይወት ዓለም yebiziha Hiyiwet alem				✓		
ድምፅ አልባ ፈታኖች dimitsi aliba fetayoch						✓

Figure:7 Themes of the documentary



Social themes emerge as a primary focus, with four documentaries. Three documentaries are classified as "other," suggesting a deviation from typical thematic classifications.

The economy appears in two of the analyzed documentaries, indicating the filmmakers' interest in investigating economic systems, financial challenges, and the intricacies of economic development.

Cultural and political topics, on the other hand, are not prevalent in any of. Additionally, political themes are noticeably absent from the analyzed documentaries, indicating a shift away from narratives centered on political systems, governance issues, or political movements. One of the documentaries focuses on environmental concerns, showing the filmmakers' commitment to increasing awareness about critical environmental issues such as conservation, sustainability, and human impact on the natural world.

4.9 Analysis of "Yables Fetna", "Yebezeha Hiwot" and "Yaltkase Togat " documentary film production.

EBC broadcasts many documentaries through mainstream media; from this, more of the documentaries are made by collaboration with other institutions, and more of the documentaries is a type of public relation documentaries. I select documentaries only made by EBC documentary department. From the documentaries which EBC makes I select "Ybelse Fetna" and "Yaltkase Togat" and "Yebezeha Hiwot" These three documentary productions are taken for analysis. The findings of this study are presented based on the textual analysis.

4.9.1 Three Documentaries Information and Crew Members

The documentary entitled "YBeles Fetena" is a documentary produced by the Ethiopian Broadcasting Corporation (EBC), is about a plant called Beles (Fig), which is benefiting the people of the area where it grows; the documentary show that this important plant that an imported pesticide has damaged.

The documentary entitled "Yaltekase Togat" is produced by the Ethiopian Broadcasting Corporation (EBC), which shows the declining benefit of coffee to the Ethiopian economy.

The documentary entitled "Yebzha Hiwot" is produced by the Ethiopian Broadcasting Corporation (EBC), which shows the rich and diverse wildlife of Semen mountain national park.

Table: 10 Information and crew members of three documentaries

YEBELES FETENA		Yebezeha Hiwot		YALTKAS TEGAT	
Camera	Zelalem Abebe	Camera	Alemayew Fikere	Camera	Getacew Zewde
Editing	Melkamu Tadesse	Editing	Birhanu Gelan	Editing& Graphics	Melkamu Tadesse Teklay Gebrhana
Producer	Geber Michael Gebre Medhen	Producer	Mekonenet Yishak	Producer	Daniel Haile
Executive producer	Nebiyu Selomon	Executive producer	Dareeskedar meberhatu	Executive producer	Getachew Chane
Broadcasted by	EBC	Broadcasted by	EBC	Broadcasted by	EBC

4.9.2 Textual Content Analysis of Yebles Fetena Documentary Film

The film begins with a brief preview of the interviews that will appear later. This will capture the audience's attention, motivate them to watch the entire film, and create an audiovisual 'hook' that will grab their interest. It also establishes the film's 'central assertion', the point the filmmaker wishes to make through the documentary and the message that the producer wishes to convey to the viewer. This message serves as the foundation for the rest of the film. The film's first frame of action opens with text on screen (with music in the background) that establishes basic information:

01:27 "...የማለዳዎ ፀሃይ በአዲግራት ሰማይ ላይ ፈክታ ትታያለች አካባቢውንም ውበት አገናጽፋለች የከተማዋ እንቅስቃሴ እንዲሁ በጠዋቱ ደምቆል :: አዲግራት የታታሪ ህዝብ መኖሪያ የስራ ወዳዶች መኖሪያ ናት ትንሹም ትልቁም ከንጋት ጀምሮ ስራውን ለመከወን ንግዱን ለማቀላጠፍ ወዲያ ወዲህ የሚሯሯጡበት ከተማ ናት..."01:50

"...The morning sun shines brightly in the Adigrat sky, beautifying the area. The city's activity was also bright in the morning, Adigrat is home to a thriving business community, It is a city that, from the smallest to the largest, runs around in order to run its business from dawn to dusk..."

This is the script by the Ethiopia Broadcasting Corporation (EBC) documentary scriptwriter begins "the morning sun shining brightly in the sky of Adigrat and beautifying the area". This writing is not for television because the viewers can see and understand the idea. This is more preferable to a radio documentary because, in radio, the script needs to be imagery; writing create image on the listener's mind, whereas in a television documentary, the script should contain information that the viewer cannot see or understand.

01:55"...በጠዋቱ ከሚደሩት የአዲግራት ሰፈሮች አንዱ የበለስ ገበያዋ ነው የበለስ ግብይት ለማከናወን ሻጮችና ገዢዎች እዚህ ቦታ ላይ ተገናኝተዋል:: አምራቾች በለሳቸውን አመሻሽ ላይ ለቅመው ለጠዋት ለዚሁ ገበያ ያደርሱታል..." 02:08

"...One of Adigrat's settlements in the morning is the fig market. Sellers and buyers meet here to trade figs. The producers pick their figs in the evening and deliver them to the same market in the morning..."

Sellers and buyers gather here to trade figs. Viewers can see from the picture that this is a market place with sellers and buyers trading, but it should include unknown information that viewers cannot understand. The purpose of the script on television is not to describe the observable picture, but to provide information that the picture does not show. The script could delve into the history of fig trading in the region or discuss the economic impact of this market on the local community. This additional context adds depth and meaning to the visuals, making the documentary more informative and engaging for viewers.

02:16"...የበለስ ጣዕም ይበልጥ የሚጎለው በቀዝቃዛው ሲበላ ነው ለዛም ይመስላል የአዲግራቱ የበለስ ገበያ በጠዋቱ በበለስ ነጋዴዎች ብቻ ሳይሆን በተጠቃሚዎች የሚሞላው..."02:27

"...The taste of figs is especially noticeable when eaten in the cold, which is why the Adigrat fig market is filled not only by fig traders in the morning but also by consumers..."

The viewer doesn't know when the taste of fig is special from the visible footage, but the narrator informs the viewers that the fig test is special when eaten cold. It is correct for the narrator to explain and interpret what the picture does not show.

04:15 "...ወ/ሮ ካህሳ ወልደገብርኤል በአያቶቻቸው የተተከለ ከወላጆቻቸው የወረሱት ብዙ አመታት ያስቆጠረ የበለስ ተክል የክረምት ወቅት ሲደርስ በለስ ዋነኛ የገቢ ምንጮቻቸውና የህይወት መሰረታቸው ነው..."04:30

"...Kahsa Woldegebrel is multi-year fig producer, inherited from her parents, fig is the main source of income and livelihood in the winter..."

In television documentary scriptwriting, names and attributions are typically conveyed through visual captions on the screen, such as on the "talking head" or the person being interviewed,

rather than being included in the spoken script. This approach allows the visual and auditory elements to work together, making the content more engaging and less redundant for viewers.

If you are titling your interview subjects on screen, you must determine the screen location of the name and title. People's names and titles, as a general rule, should appear in the lowest third of the screen. Because the person is frequently placed in a medium or close-up view, his or her name is displayed prominently at the bottom of the screen for easy identification by viewers. This method ensures that the audience can easily connect the speaker's words with their name and title.

07:48 "... በትግራይ ውስጥ ካለው አጠቃላይ የበለስ ሸፋን 56 በመቶ የሚሆነው በደቡባዊ ዞን ይገኛል። ወጀራትና ራያአዘቦ በበለስ ምርታቸው የሚታወቁ ናቸው..."08:00

"...About 56% of the total fig cover in Tigray is located in the southern zone. Wejerat and Rayazebo are known for their fig production..."

The observable footage on the screen is a wide shot of the mountain, so the viewer has no idea where location is. When there is no an image or video that goes with a story to show a place, it's best to use a map to represent the location by selecting the specific position using graphics.

From 08:26 to 10:14, there are seven interview clips without a screenplay because the interview is for wittiness; other ideas should be included in the script. Interviews should be incorporated to provide eyewitness testimony, expert knowledge, and context for the documentary. However, the producer must edit the interviews so that the interviewees' statements fit into the narrative structure of your documentary.

12:44"... በመጤ ተባይ ምክንያት የደረሰው የበለስ ውድመት ያስከተለውም ማህበራዊና ኢኮኖሚያዊ ቀውስም ብዙ ነው..." 12:50

"The social and economic crisis caused by the destruction of the fig plant is very high."

The interviewees have already discussed this idea, therefore there is no need to repeat it in the script.

14:16"...መገኛውን በሜክሲኮ እንደሆነ የሚነገርለት የበለስ ተክል በአለም ላይ ላለፉት 9 ሺ አመታት የሰው ልጅ ሲጠቀምበት ኖሯል በሂደት ደግሞ ወደ ተለያዩ የአለማችን ክፍሎች ተስፋፍቶ ዛሬ በ 20 ሀገራት ውስጥ ይገኛል ..."14:25

"...The fig tree, which originates in Mexico, has been used by humans around the world for the past 9,000 years, has since spread to other parts of the world, and is now available in 20 countries..."

The audience can't identify its location based on the visual. It is contained in the script, but it requires additional explanation because the audience is more interested in what they see than what they hear, thus the name of the location must be written on the running video.

4.9.3 Textual content Analyses of Yaltkase Tegate documentary film

"...ኢትዮጵያውያን የሚያሰናክነን የባህላችን ልዩ መገለጫ ቡና ለአለም ያበረከትነው ልዩ ገጸበረከት ከሆኑ ነገሮች አንዱ መሆኑ እጅጉን ያከራኛል በአንጻሩ ደግሞ ያልተጠቀምንበት ሀብታችን መሆኑ በጣሙን ያስቆጩኛል"

Coffee is a unique feature of our culture that attracts Ethiopians I am very proud of the fact that coffee is one of the unique contributions of our culture to the world. In contrast I regret that is unused resource.

This is how the EBC documentary producer starts the story. A good beginning discloses the subject and issue at hand to the viewers in such a way that they can see what happens later in the film. And In documentary, the beginning always addresses the issue at hand and introduces the subject to the audience. The beginning of this documentary does not pique the audience's interest. The narrator tells us that coffee is a unique feature of our culture that attracts Ethiopians. This cannot establish the 'core assertion' of the film, which is the point the filmmaker wishes to make through the documentary and the message he wishes to communicate to the audience. Therefore, it is preferable to begin with a brief preview of the documentary film, which will attract the attention of the viewers and compel them to watch the entire film, as well as create an audiovisual 'hook' to catch the audience's interest. By starting with a compelling preview, the

audience will be more likely to engage with the content and understand the filmmaker's perspective on the significance of coffee in Ethiopian culture. This approach will set the tone for the rest of the documentary and create a stronger connection between the viewers and the subject matter.

01:24 "...ኢትዮጵያውያን ቡና ያሰባስበናል እዚህ ጉረቤቱ ቡና ላይ ተሰባስበል እዚህ ደሞ
ዐውዳሞችን እያደመቀ ነው ሠርግ ላይ ቡና አለ ለቅሶ ላይ ቡና አለ ከሰሜን እስከ ደቡብ
ከምዕራብ እስከ ምስራቅ ቡና የሌለበት የለም ማለት ይቻላል..." 01:40

"...Ethiopians are assemble for coffee. Here the neighbors also assemble for coffee here
he is highlighting the festival. There is coffee at the wedding. From North to South, from
West to East, there is almost no place without coffee..."

Kalow (2011), explains the visualization in his visual storytelling; *The Digital Video Documentary* book television documentary is primarily visual. You can visually establish location, relationships, story transitions, and other elements and reduce explanatory text or narration. Documentary filmmakers can use visual elements effectively to engage the audience and create a more immersive experience. This is the documentary film script written by an Ethiopian television (EBC) writer. The journalist or narrator of the documentary describes the image on television that the viewer can easily see and understand, which is unnecessary for television writing. However, explain and interpret what the image does not show. For television writing, it is important to focus on providing additional information that goes beyond what the viewer can already see on screen. By delving deeper into the cultural significance of coffee in Ethiopian society, the documentary can offer a more enriching and informative viewing experience for the audience.

02:54 "...ከወጭ ንግዱ እስከ 25 በመቶ ከአጠቃላይ ሀገራዊ ምርት ደግሞ 5 በመቶ ድርሻ ያለው
ቡና በ 2010 አ.ም 800 ሚሊዮን ዶላር አስገኝቶል ወደ ውጭ ተልከ፡ 5 ሚሊዮን አርሶአደሮችም
ቡና ያመርታሉ ህይወቱ በቡና ላይ የተመሰረተው ህዝብ ደግሞ በአጠቃላይ 25 ሚሊዮን ይደርሳል
ታላቅ ሀገራዊ አሻራ..." 03:17

"...Coffee, which accounts for 25 percent of exports and 5 percent of GDP, earned 800 million \$ in 2010. 5 million farmers produce coffee and the coffee-dependent population reaches a total of 25 million... "

This type of storytelling is more preferable in documentary filmmaking to, attract readers' attention and make stories more understandable. Using graphics is important to explain complex ideas in a visual, diagrammatic form. Viewers easily absorb information presented with graphics rather than raw numbers or text. This can enhance the viewing experience and help viewers better grasp the presented concepts.

03:24 "...ከ 1000 አመታት በፊት ቡና በተገኘበት የኢትዮጵያ ምድር የሚበቅለው የአረቢካ ቡና ልዩ ጣዕም እንዳለው ይነገራል ተስማሚ ከፍታ የዝናብ መጠንና ለም መሬት የኢትዮጵያ ቡና ልዩ ጣዕም እንዲኖረው ምክንያት ሆኖል..."03:36

"...Coffee, which was discovered in Ethiopia before 1000 years ago, the factor for the special taste of the Arabica coffee is due to the fact that it has a moderate amount of rainfall and the fertility of the Ethiopian soil... "

It is preferable to show the Arabica coffee variety by using close up rather than showing the whole coffee trees by wide shot because A close-up positions an object as the most important element in the frame. Close-ups of objects allow the audience to see them clearly without other visual distractions.

3:45 "...ተፈጥሮአዊነቱ ያልተበረዘ መሆኑ ልዩ መገለጫው ነው የጫካ ቡና በማምረት ኢትዮጵያ አሁንም ብቸኛዋ ሀገር ነች..."

"...Ethiopia is still the country in the world by producing wild coffee... "

The picture shows that the journalist is walking; what we see in the observable picture is not related to the narration. According to Das (2007), A screenwriter's words will never be read by anyone because the film is a visual medium. They will only be visible and audible as visuals on a screen. A screenwriter's most important skill is his ability to write visually. So When writing for television, script writers need to think carefully about every word and how it relates to each picture. The mismatch between narration and visual might mislead viewers and detract from the

content. As a result, directors and producers must ensure that all elements of the film, work together to produce a cohesive and interesting viewing experience.

03:58 "...ብርብራ ብሳና የመሳሰሉ ሀገር በቀል የሆኑ ዛፎች በመሃል በመሃል ቡናው እንዲያድግ ጥላ ሆነውት ቡናው የበለጠ ተመችቶት እንዲያድግ የጥላ ዛፎች ትልቅ አስተዋጽኦ እንዳላቸው ነው ባለሙያዎች የሚናገሩት ከጥላ ዛፎች የሚወድቁት ቅጠላ ቅጠሎች መሬቱ እጅግ ለም እንዲሆን ስላረጉት በጣም ልዩ የሆነ ቡና እንዲገኝ አስችሏል ማለት ነው..." 04:25

"...Indigenous trees, such as the Berber Bisana, provide shade for the coffee to grow in the middle, and the shade trees play a key role in making the coffee more comfortable. Experts say the leaves falling from the shade trees make the soil more fertile..."

In television, the script is used to provide information that the picture does not tell, and the words must explain something significant to your message that may not be evident from the visual. So the above script should read: "Permanent shade trees are more suitable for coffee growth and productivity; Berber and Bisana are the first choice. Shade trees differ in foot distance due to their branching features. Starting with four coffee trees, the temporary shade trees should be placed every four meters. This gives viewers a clear understanding of the importance of shade trees in coffee growth and how they should be strategically placed for optimal results. Additionally, it helps viewers visualize the process of coffee cultivation and the role that shade trees play in this agricultural practice.

04:34 "...አሁን ወቅቱ ስላልሁነ እዚህ ላይ ማየት አይቻልም የአካባቢው ነዋሪዎች እንደነገሩን ወቅቱ በደረሰ ጊዜ ተለቅሞል ደርቆ የወደቀ ቡና ነው ሁለት ፍሬዎች አሉት በአንዱ እሽት ውስጥ በርካታ ቦታዎች እንደ ከፋ ውስጥ ጌራ የመሳሰሉ ትልልቅ ጫካዎች አሉ የጫካ ቡና ሚመረትባቸው ይህም ኢትዮጵያ ከምርታመርተው አጠቃላይ የቡና መጠን እስከ 10 በመቶ ይይዛል ያለምንም ማዳበርያ ያለምንም ሰው ንክኪ የሚመረት ቡና በማቅረብ ኢትዮጵያ ልዩ ስፍራ አላት ማለት ነው..." 05:40

"...It is not the season now and cannot be seen here. Locals tell us that when the time comes, it is picked this is dried coffee. It has two fruits. Ethiopia has a special place by providing coffee. There are many large forests in the area, such as kefa and Gera, where forest coffee is grown this accounts for up to 10 percent of Ethiopia's total coffee production Ethiopia has a special place by providing coffee produced without any fertilizer... "

The narrator of the documentary touches on multiple themes at the same time without appropriate information. For example, the EBC storyteller speaks about the season, the area, and the total production share. Each item needs to be presented clearly with information. If it is a documentary program, it needs research. Research is vital in documentary program production since it helps build the documentary's point of view and allows the scriptwriter to be familiar with the subject matter. Even for this specific topic. The EBC documentary storyteller does not do this. Scripts for documentaries should be factual and informative. Documentaries describe a single event in depth. It is a thorough account of an event.

"This is dry coffee. It contains two fruits. This is the script from the EBC documentary storyteller. It is the description of the image that anyone in the audience may view and know that coffee has two fruits. Theorizing or explaining a concept in a television screenplay is meaningless; the focus should be on presenting facts and information in a clear and engaging manner. The goal is to educate and inform the audience about the subject matter being discussed.

22:24 "...ከማንኛውም ሀገር በፊት ቡና የተለቀመባት ሃገር ኢትዮጵያ አሁን በብዛት በማቅረብ ላይ እንደ ቀድሞትነቶ አይደለችም ከእኛ የተቀበሉ ሀገራት በስንት እጥፍ ቀድመዋታል በእርግጥ ከአፍሪካ የ አንደኝነት ደረጃ ቢኖራትም ከአለም ደግሞ ከአስር አምራች ሀገራት አንዱ ብትሆንም የአለም አቀፍ የቡና ድርሻዋ ሦስት በመቶ ብቻ ነው ብራዚል ኮሎንቢያ ኢንዶኒዢያ ናቸው ገበያውን የተቆጣጠሩት ከኢትዮጵያ የተሻለ ሰፊ ለም መሬት ስንምህዳር አልያም የተፈጥሮ ጾጋ ያላቸው አይደለም ከእኛ የላቁት..."

"...Ethiopia, a country where coffee has been brewed before any other country, is not as before many countries that received it from us, although it is ranked first in Africa and one of the top 10 producers in the world, it has only 3% of the world's coffee. Brazil, Colombia, Indonesia are the ones that control the market. They do not have the vast ecological lands or natural resources that are better than Ethiopia..."

It is preferable to cover a story like this. The documentary storyteller uses all of the countries' maps with graphics that are referenced in the screenplay. This visual element is utilized to direct viewers to specific information. It can also help the audience understand a specific subject or make it more clear and interesting.

4.9.4 Textual content Analyses of Yebezeha Hiwot documentary film

0:14 "...ከአዲስ አበባ በ 870 ኪ.ሜ ርቀት በአማራ ክልል የሰሜን ጎንደር ዞን አካል የሆነውና በሰሜን ተራሮች ብሄራዊ ፓርክ የሚያቋርጠውን የጠጠር መንገድ ይዘን እየተጓዝን ነው።ይህ መንገድ የአስፓልት መንገድ ያክል ምቹ ባይሆንም፤ ካሰብንበት የሚያደርሰን ነውና በግራና በቀኝ የሚታየውን ውብና ማራኪ የፓርኩን መልክአምድር እያደነቅን የሰሜን ተራሮች ብሄራዊ ፓርክ ይርሰናል..." 0:45

"...We are traveling 870 kilometers from Addis Ababa along the gravel route that runs through the Northern Mountains National Park, which is part of the North Gondar zone in the Amhara Region. Although this road is not as comfortable as the asphalt road, as this is a way for our destiny, we arrived at the Northern Mountains National Park while appreciating the lovely and attractive scenery on the left and right..."

This is how the EBC documentary producer starts the story. The opening of the film has to do does catch, or hook, the viewer's interest, and second, it has to define very quickly what the film is about and where it is going. It's best if it starts with a Montage opening and assembled shots from the body of the documentary. To grab the attention of the viewers and listeners by asserting the main theme of the film, it drive them to watch the full video, and provide an audiovisual 'hook' that will grab their interest. The other problem is additional explanations, which are more

like a radio documentary script because they require imagery writing or visual descriptions to create an image in the audience's minds. However, it is useless for television writing, since television script style does not require image descriptions. For television scripts, it is important to focus on concise and impactful dialogue that will complement the visuals on screen. This will ensure that the audience remains engaged and connected to the story being told.

2:10 "...አቶ ጌታሁን ጣሰው በሰሜን ተራሮች ብሄራዊ ፓርክ የዱር እንስሳት እንክብካቤና ጥናት ባለሙያ ናቸው። በፓርኩም ከስምንት ዓመታት በላይ አገልግለዋል..." 2:18

"...Mr. Getahun Tasew is a wildlife care and research specialist at Northern Mountains National Park. He has served for more than eight years..."

This type of script is better suited for radio documentaries than television. However, in television documentary script writing style, names and attributions are shown by lower thirds (the text at the bottom of the screen), which are frequently used to introduce interviewees. This visual element helps viewers easily identify who is speaking and adds credibility to the information being presented.

18:30 "...ወንዶች ጭላዳዎች ውበትን የተላበሰ ወርቃማ ጸጉር ያላቸው ሲሆን፤ ደረታቸው ቀይ-ዳማ ከለር አለው። በጣም የሚያስገርመው የጭላዳ ከንፈር እጅግ ተለጣጭ በሆነውና ይሄም በሚያዛጋበት ጊዜ በግላጭ የሚታይ ነው..."18:46

"...While male Chiladas have beautiful golden hair, their chests are reddish-brown. The most unexpected fact is that a Chillida's lips are extremely elastic, which is visible when it yawns..."

According to Allan Wurtzel (1983)," Although television is a visual medium, all copy in a script must be written for the ear, not for the eye. The audience never reads your script; they only listen to its delivery" (p341). This is the script by the EBC script writer. It is the description of the image, one can watch through the screen. There is no additional information behind. Instead of describing the image on television that the viewer can see and understand, explain and interpret what the picture does not show. This means exploring the context and deeper meaning behind the

visuals. Any one as an audience can see the hair color of the male baboon and the opening of his/her mouth. And it is not limited to the male; both of them have golden color and elastic leaps, though the intensity may vary.

18:57 "...ጭላዳዎች ሳርና ቅጠላቅጠል ተመጋቢዎች ናቸው። እነዚህ ትናንሽ እጆቻቸውም የሚፈልጉትን ምግብ ከሜዳው ላይ አማርጠው እንዲመገቡ ያስችሏቸዋል..." 19:08

"...Chiladas are herbivores. These little hands also allow them to collect food from the field..."

The interviewees have already discussed this idea, therefore there is no need to repeat it in the script.

26:30 "...ዋልያ ትላልቅ ቀንዶች ያሉት ሲሆን አገጩ ላይ ልክ እንደ ፍየል ዒም አለው መልኩ ቸኮሌታማ ሲሆን ከአንገቱ አንስቶ እስከ እግሩ ውስጣዊ ክፍል የሚወርድ ነጭ ቀለም አለው ከእግሩ ጨፍ እስከ ደረቱ በእግሩ መሃል ጥቁር መስመር ያለበት ነው..." 26:45

"...Walia has large horns and a goat-like beard on his chin. He is chocolate-colored. It is white from the neck to the inside of the legs, with a black stripe running down the center of the legs from the top to the chest..."

According to Allan Wurtzel (1983)," Although television is a visual medium, all copy in a script must be written for the ear, not for the eye. The audience never reads your script; they only listen to its delivery" (p341). Instead of describing the visible image on television that the viewer can see and understand, the producers need to explain and interpret what the picture does not show. This means exploring the context and deeper meaning behind the visuals.

27:22...ወንዶቹ ዋልያዎች እርስ በርስ ስለሚጋጩ ቀንዳቸውን ጉልበታቸውን ለማሳየት ይጠቀሙበታል። ወንዶቹ ዋልያዎች እንደ እድሜያቸው መጠን ቁመታቸው ይለያያል።

ሴቶቹ ዋልያዎችም ቀንድ ያላቸው ሲሆን፤ የሰውነት ቅርፃቸውና ቁመታቸው ግን ከወንዶቹ አንፃር ቀጠን ያሉ ናቸው። የሴቶቹም ሆነ የወንዶቹ ዋልያዎች ቀንድ ጠመዝማዛ ነው... 27:56

"...Male Walia use their horns to show their strength while they fight against one another. Male Walia vary in height based on their age. Female Walia also have horns. However, they have a thinner body form and height than men. The horns of both male and female Walia are curved..."

Instead of describing the image on television that the viewer can see and understand, explain and interpret what the picture does not show. This means exploring the context and deeper meaning behind the visuals.

The words that a screenwriter writes will never be read by anyone. They will only be seen and heard as images on a screen. The most important skill of a screenwriter is that he must be able to write visually. Theorizing or explaining a concept in a script is pointless; if the audience can't 'look' at the theory, it's not worth writing. A screenwriter must think, 'Is what I'm about to write visual in nature? If not, then how can I make it visual?'

4.10 Interview With EBC Documentary producers and Directors.

To what extent do documentary producers at EBC conduct field research before recording or production?

"...ያለን አሰራር ወጥ አይደለም ከሚኖረን ጊዜ አንፃር መጠነኛ ነው ጥናት ምናደረገው አዲስ አበባ ላይ ከሆነ የመስክ ቅኝትና ጥናት ይደረጋል ራቅ ባሉ ቦታዎች የመስክ ቅኝትና ጥናት አናደርግም አሁን ላይ ምናደርገው ስለቦታው በስልክ መረጃ መሰብሰብ ነው..."

"...The procedure we have is not uniform, and we do research in a moderate way in terms of the time we have. If it is in Addis Ababa, field research will be done. We do not conduct field research in remote places. What we do is We make phone calls to gather location specific information..." Personal interview February (2024).

This is the response from the documentary producer at EBC regarding the extent of field research conducted before recording or production reveals a nuanced approach within the organization. The producer acknowledges that the procedures for conducting field research are not standardized and vary depending on factors such as time constraints and location

accessibility. The procedure followed by the organization was described as non-uniform, with research being conducted in a moderate manner considering the available time constraints. Field research was carried out primarily in Addis Ababa, with a noted absence of field research in remote areas. Instead, the organization relied on making phone calls to gather location-specific information. This approach may impact the depth and accuracy of the documentary content, potentially limiting the depth of contextual understanding and firsthand observation in certain productions. Since film is a visual medium, it is integral that a scriptwriter get an accurate picture of the visual information in the film. He could go to the various locations in which the film will be shot, or to locations where events took place earlier or will take place in the future. The scriptwriter could attend related events or even put himself into places where the people in the film will be or would have been.

The response underscores the need for EBC to establish more consistent and comprehensive protocols for conducting field research, particularly in remote areas, to ensure the integrity and authenticity of their documentary content.

"...ዘጋቢ ፊልም ከሌላው ፕሮግራም የሚለየው ጥልቅ የሆነ ጥናት ስለሚያስፈልገው ነው እንደ ኢቢሲ ይሂን ጥናት የሚያከናውን ቡድን የለውም አዘጋጁ ነው የሚያጠናው እሱም ጥልቅ አይደለም አስፈላጊውን የመስክ ጥናት የማድረግ ክፍተት አለ መሆን ያለበት ግን ቅድመ ቀረፃ ደረጃ ላይ ጥናት ተሰርቶ ነው ዘጋቢ ፊልሙ መሰራት ያለበት..."

..A documentary is different from other programs because it requires in-depth research. In EBC, it does not have a team to conduct this research. The editor does the research, and it is not deep. But it should be researched at the pre-recording stage, and the documentary should be made..." Personal interview February (2024).

The response of the other interviewee emphasizes an important feature of documentary production at EBC: the need for in-depth research. The interviewee argues that documentaries differ from other programs because they require rigorous research. However, there is a significant gap at EBC, as there is no specific research team assigned to this purpose. Instead, the responsibility is placed on the editor, whose ability to undertake research may be constrained, resulting in less extensive research than needed. The interviewee underlines the significance of

performing a study prior to filming to ensure the documentary content's quality. This response identifies a possible area for improvement in EBC's documentary production process, indicating the need for specialized research processes and protocols to improve the research component of documentary projects. Prioritizing research during the pre-recording stage allows EBC to reinforce the foundation of its documentaries, providing the content with greater depth and accuracy.

Do you use treatment and shooting scripts for documentary production at EBC? If so, how are they developed and utilized in the production process?

"...ቶሎ ማለቱ ላለባቸው ዘጋቢ ፊልምዎች የተደራጀ የቀረፃ ፅሁፍ መመሪያ አይዘጋጅላቸውም ከካሜራ ባለሙያው ጋር ብቻ በመነጋገር የምንሰራ ይሆናል ረዘም ያሉ ዘጋቢ ፊልምዎች ከሆኑ የቀረፃ ፅሁፍ መመሪያ ይዘጋጅላቸዋል ደረጃውን የጠበቀ ባይሆንም ምን ምን እንደሚቀረጽ እና እንዴት እንደሚቀረጽ የያዘ ነው ግን የተደራጀ አይደለም ምክንያቱም የመስክ ቅኝትና ጥናት ሳናደርግ የቀረፃ ፅሁፍ መመሪያ ለማዘጋጀት መረጃ አይኖርም..."

"...For films that must be completed fast, an organized shooting script will not be prepared; instead, we work directly with camera operator. If the documentaries are longer, a shooting script will be produced. Although it is not standardized, it includes what to shoot and how to shoot; yet, it is not organized because a shooting script cannot be developed without conducting field research...." Documentary Producer-interviewed on February (2024).

The interviewee's response provides details about the documentary production process at EBC, particularly the use of treatment and shooting scripts. The decision to use a shooting script is impacted by two factors: the length of the documentary and the need for fast production. When time is of the essence and documentaries must be produced quickly, the preferred method is not to prepare an organized shooting script. Instead, direct collaboration with the camera operator is preferred, without the constraints of a predefined script. In contrast, for longer documentaries with more flexibility in terms of production timing, the interviewee indicates that a shooting script will be prepared. While the shooting script may not follow a standard format, it

does serve as a guide for what and how to film. However, the interviewee points out that the development of the shooting script is dependent on the availability of field research.

How do you approach the development of the story structure for documentary films produced by EBC?

"...ከሞላ ጎደል ይጠቀማል ወጥ አይደለም ከአዘጋጅ አዘጋጅ ይለያያል ጠንካራ የሆነ ደረጃውን የጠብቀው የታሪክ መዋቅር የማይሰሩ አሉ የአቅም ችግር ስላለ በትክክል ደረጃውን ሚጠይቀውን ጠብቀን እንዳንሰራ ያደርጋል ሁሉም የተሰሩት ዘጋቢ ፊልሞች የታሪክ መዋቅር ተብቀው ተሰርተዋል ማለት አንችልም..."

"...There are times when we utilize it, but it is not consistent; it varies from producer to producer. There are those who do not work with a strong standard story structure. There is a problem of skill, which prevents us from making what exactly requires the standard. We can't say that all the documentaries that have been made have been made keeping the standard the story structure..." Documentary Director-interviewed on February (2024).

The interviewee's response indicates on the approach to developing story structure for documentary films produced by EBC, indicating a lack of consistency and standardization in this aspect of the production process. While the use of a structured story structure is acknowledged, it varies among producers, with some adhering to it more rigorously than others adhere. The variability in adherence to a standard story structure is attributed to individual differences in skill level among producers, suggesting a potential skill gap within the production team. This inconsistency in utilizing a standardized story structure poses challenges in achieving uniformity and coherence across EBC documentaries. Furthermore, the interviewee acknowledges that not all documentaries adhere strictly to the standard story structure, indicating that deviations may occur due to factors such as creative interpretation or project-specific considerations.

According to the filmmaker's insights, EBC's documentary production process lacks consistency. It varies significantly from producer to producer. While some adhere to a strong standard story structure, others deviate. The underlying issue lies in skill gaps some filmmakers struggle to meet the exact requirements of the standard. Consequently, not all documentaries

produced adhere strictly to the standard story structure. The response indicates a need for EBC to address the skill gap among producers and establish clearer guidelines or training programs to promote the consistent guideline of a standardized story structure across documentary productions. Such efforts could enhance the overall quality and coherence of EBC documentaries, ensuring a more engaging and compelling viewing experience for audiences.

"...በተለይ የመጀመርያ አምስት ደቂቃዎች ላይ በደንብ እናዘጋጃለን ምክንያቱም ተመልካቹን ለመያዝ እዚያ ላይ ትኩረት እናደርጋለን ቀሪው ክፍል እንደየ አዘጋጁ እና እንደ ታሪኩ ይለያያል..."

"...We do our best for the first five minutes of the documentary because we seek to captivate the audience, The rest of the documentaries vary depending on the producer and the story..." Documentary Director-interviewed on February (2024).

The interviewee's response reflects the approach used by EBC documentary producers about the structure of their documentary production. The interviewee emphasizes the crucial role of the first five minutes, indicating an attempt to engage the audience from beginning to end. This emphasis is on the introduction part with the goal of hooking viewers early on to assure ongoing involvement. However, after this introductory portion, the approach to the rest of the documentary varies significantly, depending on the individual producers and the nature of the story being conveyed. This diversity shows a lack of defined guideline for ensuring consistency story structure among all EBC films.

"...እንደየ ዶክመንተሪው ስታይል ይለያያል። እንደየ አዘጋጁም ይለያያል ፣ ዋናው ነገር የፈለከውን መንገድ ተጠቅመህ ተመልካቾች ከመጀመሪያው እስከ መጨረሻው እንዲመለከቱህ ማድረግ ነው። እንጂ የፈለከውን አይነት ልትጠቀም ትችላለህ..."

"...it varies depending on the style of the documentary. It varies from producer to producer, the main thing is to use whatever method you want to keep the audience watching you from start to finish. But you can use whatever you want..." Documentary Producer-interviewed on February (2024).

This is the response given by the documentary filmmaker, who has ten years documentary filmmaking experience. They record, write and edit their documentary film in the way they want

according to the informants. However, each documentary genre has its own way to structure he added he refers to specific and general writing style. Yes, it possible to start from general or specific writing, the specific start is more preferable because, it can hook the audience mind to watch the movie from begging to end.

The interviewee's response suggests a flexible approach to documentary production at EBC, with methods varying based on the style of the documentary and individual producer preferences. However, the statement "the main thing is to use whatever method you want to keep the audience watching you from start to finish" implies a general approach to maintaining audience engagement without specific consideration for the unique characteristics of different documentary genres. This approach may overlook the importance of tailoring the storytelling and structural elements to match the specific requirements and expectations of each genre. Each documentary genre typically has its own story structure and storytelling techniques that contribute to its effectiveness. Therefore, while it is true that the primary goal of any documentary is to maintain audience engagement, it is essential to recognize that different genres/format may require different story structure to achieve this goal effectively. Producers should consider the unique characteristics and expectations of each genre when determining the appropriate story structure and techniques. This approach ensures that the documentary effectively communicates its message and resonates with its intended audience while adhering to the standards and conventions of the genre.

How do you ensure that visual elements complement the script and contribute to the viewer's understanding?

"...እኛ ጋር የምናደርገው ቀረፃው ከተከናወነ በኋላ ነው የፊልሙን የትረካ ፅሁፍ የምንጽፈው የምናደርገው ምስሉን ደርድረን ለሱ የሚሆን ፅሁፍ ነው የምንጽፈው..."

"..We will write the script of the documentary after the shooting is done what we do is arrange the image first and then write a script for it..." Documentary Director-interviewed on February (2024).

The interviewee's response provides insight into the scriptwriting process for EBC documentaries, indicating a sequential approach where the script is written after the shooting is completed. However, this methodology also poses challenges. When images are arranged first, the script may become rigidly tied to the visual sequence. This can limit creative flexibility during the writing process. Without a clear script framework, the arranged images may lack cohesion and. Without a clear script framework, the documentary may lack cohesion or fail to convey a coherent message. The documentary could feel disjointed or fail to convey a coherent message.

In terms of ensuring coherence and narrative cohesion, as the script may need to be adapted to fit the footage available. Additionally, it may limit the ability to incorporate scripted elements that require specific visual cues or sequences.

"...ምስሉ ፅሁፍ የሚያነሳው ሃሳብ ጋር አብሮ እንዲሄድ ይደረጋል ሶስት አይነት መንገዶች አሉ በብዛት ይምናደርገው ምስሉን ደርድረን ነው ፅሁፍን የምንጽፈው ቅድምያ የተዘጋጀ ቢኖር ግን ለ ፅሁፍኡ የሚሆን ምስል ነው የምንቀርረው የቀረፃ ፅሁፍ መመሪያ ሳተዘጋጅ ከሄድክ በጨለማ እንደመገዝ ነው..."

"The picture is intended to complement the script's concept. There are three types of ways. The most common way is to arrange the image and then write the script, but if we write a pre-script in advance, we will create an image for the script. If you don't prepare a shooting script guide, it's like walking in the dark. " Documentary Director-interviewed on February (2024).

The interviewee's response outlines the interplay between image and scriptwriting in the documentary production process at EBC, emphasizing the complementary relationship between the two elements. The interviewee describes three distinct approaches to this relationship, with the most common method involving the arrangement of image followed by scriptwriting. This sequential approach suggests a reliance on visual content to guide the development of the narrative, ensuring that the images captured during filming align with the overarching concept of the script.

In contrast, the interviewee mentions the possibility of writing a pre-script before filming, which would then inform the creation of visuals to accompany the narrative. This approach implies a more structured and planned process, where the script serves as a blueprint for the visual content to be captured during production. However, it also requires careful coordination to ensure that the visuals effectively convey the intended message of the script. A pre-script provides a clear narrative structure. Filmmakers can explore character arcs, themes, and pacing.

Furthermore, the interviewee emphasizes the importance of preparing a shooting script guide, likening the absence of such a guide to "walking in the dark." This statement underscores the necessity of having a clear plan and direction for the filming process, ensuring that each scene and shot contributes to the overall narrative coherence and thematic consistency of the documentary.

What are the main weaknesses of EBC's documentary film production?

"...የፊልሙን የትረካ ፅሁፍ ማብዛት፤ አረፍተነገር ማርዘም እና ቃላቶች ከምስሉ ጋር ያልተጣጣሙ የመሆን ችግር አለ የቴሌቪዥን ዘጋቢ ፊልም ፅሁፍ አጭር መሆን አለበት እነዚህን ነገሮች በዘጋቢ ፊልሞች ላይ ያለመጠቀም ችግሮች አሉ..."

"...There is a problem with increasing the script of the film, making sentences longer, and the words not matching the image. A television documentary should have short script. There are issues with not including these elements in documentaries..."

Documentary Producer-interviewed on February (2024).

The interviewee's response points to several weaknesses in EBC's documentary film production, primarily centered on scriptwriting and narrative coherence. One weakness highlighted is the tendency to increase the length of the script, resulting in longer sentences that may not align effectively with the accompanying visuals. This suggests a lack of conciseness and clarity in scripting, which can detract from the overall impact and effectiveness of the documentary. Additionally, the interviewee emphasizes the importance of short scripts in television documentaries, indicating a departure from this standard in EBC productions. Another weakness identified is the omission of essential elements from documentaries, although the specific

elements are not explicitly mentioned in the response. This suggests a potential gap in content coverage or thematic depth, which can diminish the documentary's ability to engage and inform audiences effectively. these weaknesses in scriptwriting and content inclusion highlight areas for improvement in EBC's documentary production process, including the need for greater attention to script conciseness and alignment with visual content, as well as ensuring comprehensive coverage of relevant elements to enhance the overall quality and impact of the documentaries.

"...ህዝቡ የሚፈለገውን ታሪክ እየሰራን አይደለም ለማህበረሰቡ የሚጠቅሙ ጉዳዮችን በዘጋቢ ፊልምዎቻችን እያነሳን አይደለም ብዙ ተጽእኖ የመፍጠር አቅማችን ዝቅተኛ ነው..."

“We are not making the stories that the people want. We are not raising issues that benefit the society with our documentaries.” Documentary Producer-interviewed on February (2024).

The interviewee's response indicate a significant concern regarding the alignment of EBC's documentary content with audience preferences and societal needs. The assertion that the documentaries produced by EBC may not address the stories that resonate with the audience suggests a potential disconnect between the content produced and the interests or concerns of the viewing public. This gap in content relevance may lead to decreased viewer engagement and impact, as the documentaries may fail to capture the attention or address the pressing issues faced by society. Public service media, should prioritize the needs and interests of the audience. If the content does not resonate with viewers or address their concerns, it fails to fulfill its purpose.

The interviewee suggests that EBC documentaries may not effectively raise issues that benefit society as a whole. This implies a missed opportunity for documentaries to serve as a platform for addressing important social, cultural, or political issues and fostering dialogue and change within the community. The interviewee's statement underscores the importance of ensuring that EBC's documentary production aligns with the interests, concerns, and needs of its audience, as well as the broader societal context. Addressing these concerns may require a reevaluation of content priorities, increased engagement with audience feedback and preferences, and a renewed focus on producing documentaries that contribute to meaningful dialogue and social change.

"...በዚህ ደረጃ ላይ የሚገኙ ፊልሞች ከሌሎች ድርጅቶች ጋር በመተባበር የሚዘጋጁ ደክመንተሪዎች ናቸው፤ የህዝብን ጥቅም ለማስጠበቅ እጅግ በጣም ከባድ ነው ምክንያቱም አብዛኛው ሀሳብ እና እቅድ ከስፖንሰሮች የተገኘ ነው፤ ዘጋቢ ፊልሞች የሚሰሩት ስፖንሰሮች በሚያመጡት አላማ ነው። በዋናነት ለማስታወቂያ ዓላማ ነው። በዚህ ሁኔታ በመረህ እና በሙያዊ ደረጃዎች እየተከበሩ ለማምረት በጣም አስቸጋሪው ነው..."

"...More documentaries are paid documentaries produced in collaboration with other organizations, it is extremely difficult to maintain public interest because the majority of the ideas and plans come from sponsors, and Documentaries are made with the direction of sponsors. It's primarily for promotional purposes. In this case, it is the most difficult to produce while adhering to principle and professional standards..." Documentary Producer-interviewed on February (2024).

The interviewee's statement indicates a significant challenge faced by EBC in its documentary production, particularly regarding the prevalence of paid documentaries produced in collaboration with external organizations. The assertion that a significant portion of documentary ideas and plans originate from sponsors suggests a potential influence of external interests on the content and direction of EBC documentaries. This may lead to a departure from journalistic integrity and professional standards, as the documentaries may prioritize promotional objectives over objective storytelling or investigative reporting.

The interviewee indicates that maintaining public interest in these sponsored documentaries can be challenging, potentially due to a perceived lack of authenticity or impartiality in the content. This suggests a potential erosion of trust between the audience and EBC's documentary productions, as viewers may question the credibility and independence of documentaries produced under such circumstances.

The interviewee's statement underscores the importance of upholding principles of journalistic integrity and professional standards in documentary production, even in the face of external pressures from sponsors or collaborators. Addressing these challenges may require a reassessment of the balance between promotional objectives and journalistic ethics, as well as a renewed commitment to producing documentaries that serve the public interest and maintain the trust of the audience.

"...የተከፈለባቸውን ዶክመንተሪዎች ስንሰራ አዘጋጁ በመሚያወጣው ዕቅድ መሰረት አይደለም ምክንያቱም ለማስታወቅያ አላማ ነው ሚሰሩት እኛ እንደ አዘጋጅ ዶክመንተሪው እንዴት መሰራት እንዳለበት ዕቅድ ብናዘጋጅም የምንሰራው ግን ከነሱ በሚመጣው መሰረት ነው በአመት ውስጥ እንደ አዘጋጅ የራሳችንን ዕቅድ አውጥተን የምንሰራው ዶክመንተሪዎች ብዛት አንድ ወይም ሁለት ነው..."

"...We make paid films for advertising objectives; thus, they do not follow the producer's outline. Even if we as producers, establish an outline for how the documentary should be made, we produce based on what they provide. As producers, we plan and produce one or two documentaries per year..." Documentary Producer-interviewed on February (2024).

The other interviewee's statement reveals a significant aspect of EBC's documentary production process, particularly regarding the creation of paid films for advertising purposes. The interviewee acknowledges that these paid films deviate from the typical producer's outline or plan for documentary production. Instead, the content and direction of these documentaries are primarily dictated by the objectives and requirements of the sponsors or advertisers. This highlights a potential challenge in maintaining editorial independence and creative control over documentary content when external interests, such as advertisers, influence the production process. The interviewee's statement suggests that while producers may have their own vision or plan for documentary creation, they are often compelled to adhere to the guidelines provided by sponsors, compromising the documentary's integrity and authenticity.

The interviewee also mentions that producers typically plan and produce only one or two documentaries per year. This limited output may further constrain the ability of EBC producers to exercise creative autonomy and pursue documentary projects that align with their professional vision or journalistic principles.

"...አብዛኛው የመንግስት መስሪያቤቶች እኛ ጋር ዶክመንተሪዎች ያሰራሉ ይህ ደግሞ ዶክመንተሪ አዘጋጆች ላይ ጫና ያሳድራል ከቀረፃው ጀምሮ ዶክመንተሪው እስኪጠናቀቅ ድረስ እነሱ በሚፈልጉት መንገድ ነው የሚዘጋጁት መሆን ያለበት እንደ ህዝብ ሚዲያ እኛ አዘጋጆች የራሳችንን ዕቅድ አውጥተን የተመልካቹን ፍላጎት የሚያሟሉ እና ደረጃቸውን የጠበቁ ዶክመንተሪዎችን መሰራት አለብን..."

"...Most government offices work with us on documentaries, which puts pressure on documentary producers to ensure that the documentary is prepared in the manner they desire, from recording to completion. As public media producers, we producers should make our own plans and produce documentaries that meet the needs of the audience and meet the standards..." Documentary Director-interviewed on February (2024).

The interviewee's statement sheds light on the influence exerted by government offices on documentary production at EBC, highlighting the pressure faced by producers to align with the desires of these entities throughout the production process. The interviewee suggests that government offices often dictate the direction and content of documentaries, from recording to completion, placing constraints on the creative autonomy and editorial independence of documentary producers.

This assertion raises concerns about the potential impact of external interference on the objectivity and integrity of documentary content, as well as the ability of producers to address the needs and interests of the audience effectively. By prioritizing the demands of government offices over the interests of the audience, there is a risk that documentary productions may become vehicles for political messaging or propaganda rather than platforms for independent inquiry and public discourse.

The interviewee's statement highlights the challenges faced by documentary producers at EBC in navigating external pressures and maintaining editorial independence. Addressing these challenges may require concerted efforts to safeguard the integrity of documentary content and prioritize the interests of the audience, while also advocating for the autonomy and creative freedom of producers within the organization.

CHAPTER FIVE

Summary, Conclusion and Recommendations

5.1 Summary

Throughout this study, an attempt was made to analyze the Ethiopian Broadcasting Corporation documentary film's programs in relation to the documentary film principles and guidelines. This research has been conducted with the objective of analyzing and evaluating EBC's documentary programs in relation to documentary film principles and guidelines. To achieve this objective, a general research question was set, and the following questions have specifically been addressed: How does the story structure of EBC's documentary production is organized? What are the predominant themes and formats explored in EBC documentary films? How should the script and image coherently narrate a story for TV documentary? What are the weaknesses and potential areas for improvement of EBC's documentary film production? Relevant literature to the study was reviewed. Five areas have been the focus of the literature: the meaning of documentary film, elements of structure in documentary film, ways of storytelling in TV documentary film, script writing, and the TV documentary approach.

For the purpose of this research, both qualitative and quantitative methods were used. While the quantitative method is a content analysis using a developed code sheet, the qualitative method is an in-depth interview and Textual content analysis of a sampled documentary production. The results of both methods were compared and analyzed to draw comprehensive conclusions.

The study focuses on documentaries independently produced and transmitted by EBC. These documentaries are not affiliated with government organizations or funded by corporations. Ten documentaries were examined in the study. Three documentaries out of ten were selected for qualitative textual content analysis. Participants for in-depth interviews were selected in line with achieving the purpose of the study. The participants for in-depth interviews will be selected based on their involvement in the documentary filmmaking process, such as directors and producers, and the researcher selected nine respondents to conduct an in-depth interview.

5.2 Conclusion

The fundamental principles of documentary filmmaking is especially essential for journalists and producers who work in the documentary film industry. Producers and journalists must create documentaries that are truthful, factual, balanced, and informative for audiences to better serve the public. Knowing the strengths, weaknesses, and obstacles of a television program will assist producers and journalists in presenting accurate content and serving the public. It was carried out to help journalists and producers understand how to produce better content. Understanding the core principles of documentary filmmaking will also enable producers and journalists to effectively engage with their audience and convey their message clearly.

Using the analysis and interpretation of the documentaries' the following conclusions are drawn: The findings of the research have indicated that documentary film producers do not spend enough time researching what they are doing for their documentary film production.

The filmmaker indicated that there is a lack of uniformity in the research procedures followed by EBC. This suggests that there may be inconsistencies in how research is conducted across different documentary projects, potentially affecting the quality and depth of the content produced.

The documentary producers were unable to maintain the proper story structure, and the story structure found a lack of uniformity and standardization, the informants acknowledge that not all documentaries adhere strictly to the standard story structure, this indicates that the producers do not understand the story structures of a documentary filmmaking clearly. Their documentary film production shows started with general events. The underlying issue lies in skill gaps some filmmakers struggle to meet the exact requirements of the standard. Consequently, not all documentaries produced adhere strictly to the standard story structure.

The study also indicated that a significant challenge faced by producers in its documentary production, particularly regarding the prevalence of paid documentaries produced in collaboration with external organizations. The assertion that a significant portion of documentary ideas and plans originate from sponsors suggests a potential influence of external interests on the content and direction of EBC documentaries.

The finding contradicts with its public service mandate, journalistic ethics, and journalistic professionalism. EBC editorial policy explains clearly, strive to ensure the secure establishment of a democratic system which guarantees the participation and decisive role of the public, and work diligently for national dignity and freedom.

EBC documentaries not effectively raise issues that benefit society as a whole. This implies a missed opportunity for documentaries to serve as a platform for addressing important social, cultural, or political issues and fostering dialogue and change within the community.

The evaluation of the coherence between the script and the image highlighted challenges of producers in ensuring alignment and consistency in storytelling for TV documentaries. While efforts were made to integrate the script with visual content, issues such as script length and adherence to professional standards posed obstacles to achieving seamless narrative cohesion.

EBC documentary film producers not follow Showing rather than telling principle. They not allow the audience to experience the story firsthand through visual cues and actions, creating a more immersive and impactful viewing experience. Instead they describing the image on television that the viewer can see and understand, the producers need to explain and interpret what the picture does not show. This means exploring the context and deeper meaning behind the visuals.

5.3 Recommendations

Based on the findings of the study from the documentary program production and in-depth interviewees, the following recommendations are given to the documentary program producers, directors, and the station:

I. Recommendations for producers and directors

- The producers of EBC's documentary production must collaborate with the director to achieve the documentary's artistic vision and goals. They must also ensure that the production is properly staffed, completed on time, and meets standard principles and guidelines.
- EBC documentary producers should make there film visual and use the tool of creative writing to identify and shape a good story.

- EBC's film makers should structure their documentary films appropriately, as each film has its own story structure.
- Documentary producers should strive to create content that serves the public interest, addresses societal issues, and maintains journalistic integrity. Balancing sponsor expectations with audience needs is essential for impactful storytelling.

II. Recommendations for EBC

- As public media, EBC should diversify its documentary programming by providing a wide range of themes, genres, and formats that appeal to diversified audience interests.
- EBC need to establish clear guidelines and standards for story structure, ensuring consistency and coherence across all documentary productions.
- EBC need to implement measures to mitigate external influence on documentary content, prioritizing the needs and interests of the audience.
- Conduct regular evaluations and feedback sessions to identify weaknesses and areas for improvement, fostering a culture of continuous learning and development within EBC's documentary division.
- EBC should implement mentorship programs in which experienced producers and directors can provide guidance, feedback, and support to junior producers, thereby promoting professional growth and development inside the organization.
- Training sessions for documentary program producers, editors, and directors are required to improve their technical abilities and storytelling strategies.

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Appendix A: Guiding Questions for the In-depth Interview with EBC Documentary Film Producers / Directors.

1. Can you provide a brief overview of your role and responsibilities as a documentary film producer/director at EBC?
2. To what extent do documentary producers at EBC conduct field research before recording or production?
3. Do you discuss the objective of the production with the camera crew before recording? What advantages does this provide?
4. Do you use treatment and shooting scripts for documentary production at EBC? If so, how are they developed and utilized in the production process?
5. Do you feel that the documentary program at Ebc follows a clear three-act structure (beginning, middle, and end)?
6. How do you approach the development of the story structure for documentary films produced by EBC?
7. How do you ensure that visual elements complement the script and contribute to the viewer's understanding?
8. What kinds of problems do you face during script writing?
9. In your opinion, what are the main strengths and weaknesses of EBC's documentary film production?
10. Are there any specific areas of improvement or development you would like to see in the future of EBC documentary production?

Appendix B: Coding Sheet

Part 1: General:

1. Title of the program _____
2. ____/____/____ Date of broadcast
3. _____ durations of a program on the average
1=15 minutes 2= 20minutes 3= 30minutes 4= above 30minutes
4. _____ is opening scene of the program
1=Montage with B/G music and title 2=Journalist approach with stand up 3= Master shot/Wide shot of a scene with B/G an music and title 4= other/not defined
5. -----Formats of the documentary program
1. Expository 2. Investigative 3. Biography, 4. Promotional 5. Interactive 6. Journalistic
7. Observational 8. Other
6. _____ The Narrative structure in the documentary (beginning, middle and end) is clearly structured for the viewers
1. Structured 2. Not structured
7. _____ the documentary is consistent with one theme or all sequences are tied up by one idea of the program.
1. Consistent with one idea or theme 2. Not Consistent with one idea or theme
9. -----the title of the documentary is short, memorable and representative of the entire content of the documentary
1. Representative 2. Not Representative
10. _____ the characters and or interviewees of the documentary are with relevance and are in the context.
1. Relevance 2. Not Relevance

Appendix C: YouTube link

የበለስ ፈተና | Yebeles Fetena

<https://www.youtube.com/watch?v=iWLDVDDF6OE&list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk&index=35>

ያልተከሰ ትጋት | yalitekase tigati

<https://www.youtube.com/watch?v=PBTv1cPUST4&list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk&index=67>

ዝቢት | zibet

<https://www.youtube.com/watch?v=2eW5FKKym1Q&list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk&index=528&pp=iAQB>

የህንጻዎች ቋንቋ | yehinitsawochi kwanikwa

<https://www.youtube.com/watch?v=2giXaphAtNY&list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk&index=562&pp=iAQB>

ብዝሃ ልሳን | Biziha lisan

<https://www.youtube.com/watch?v=4popKpTsHMY&list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk&index=63&pp=iAQB>

ታሪካዊ መስመር | Tarikawi mesimer- <https://youtu.be/pgzmER-YRgk>

ያልተፈታው ኪራይ | yalitefetawi kiray

<https://youtu.be/OSBMjDLEF4s?list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk>

የቀናነት ማህደር | yekenaneti mahider

<https://www.youtube.com/watch?v=GZkzUJdOX40&list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk&index=188&pp=iAQB>

የብዝሃ ህይወት ዓለም | yebiziha Hiyiweti alem

<https://www.youtube.com/watch?v=dTjPXRrusc4&list=PLoP70XWFnSTjxQfGNz4P22kq39i79fAMk&index=576&pp=iAQB>

ድምፅ አልባ ፈታኖች | dimitsi aliba fetayoch- <https://youtu.be/iSBsdGX5feY>