

# Exploring the Audiences Perception towards Ethiopian Movies

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**Abstract:** Perception is the aptitude to see, hear, or become aware of something through the mind. This paper aims to study the Audiences perception towards Ethiopian movie. Close ended questionnaire and unstructured interview employed as data collection tool. Simple random sampling technique was conducted to select film audiences. The finding showed that however, most Ethiopian movies lack quality, the vast majority of audiences like them. The audiences have a positive attitude towards Ethiopian movie. Most Ethiopian film audiences prefer Ethiopian moves to Nollywood, Bollywood, and Hollywood. It is obvious that directly or indirectly, the perception of the film audiences affect the film industry. If the audiences have a negative perception, the industry loses its support, and if the audiences have a positive perception, the industry boosts too.

**Keywords:** Audience perception, film, genre, film making

## I.INTRODUCTION

The film today is the best mode of articulation the world has ever known. Movies with a positive message make an imposing learning knowledge that can impact and rouse ages of students. It was the first and is seemingly still the best, of the industrialized artistic expressions that came to rule the social existence of the twentieth century. Today, it keeps on adjusting and develops as new innovations and review stages end up accessible, and remains a fundamental social and tasteful excitement experience for individuals the world over. There is no single fact when cinema was started, but according to John Seitz "The most punctual movies were in high contrast, under a moment long and without recorded sound. Amid the 1890s movies turned into a few minutes in length and began to comprise of a few shots. The primary film studios were worked in 1897. The first turning camera for taking panning shots was worked in 1898" (Bordwell, Staiger, & Thompson, 2003).

From John, anyone can understand that Cinema was started nearly in mid 18 and, it is distributed all over the world. This study focuses on Ethiopian cinema. Ethiopia is found in African Content which has rich history and culture for film making, but the Ethiopian film makers don't utilize the source for film industry. Some scholars call African film industry as a single industry, on the other hand, others, disagree and, call Ethiopian cinema, Nigerian cinema, Egypt cinema etc. For example,

It is plainly not actually address to regard African film as a 'national' film, as Africa contains more than 50 country states.

However except for the Mediterranean nations, for example, Egypt, Tunisia, Algeria and Morocco, and to some degree South Africa (the relative success and contact with Europe of these nations have empowered the advancement of some film-production - for sure, Egypt has a rich and changed film history), no indigenous filmmaking occurred in the landmass for the vast majority of the twentieth century, and to be sure until the 1980s or so there were not many films and essentially no consideration was paid by individual governments to creating film ventures (Abrams, Bell, & Udris, 2001).

However, Africa has a lot of resources for film making; the most African film makers are dependent on western taste. Regarding to this *Diawara* presents, the ascent of the African film industry can be followed back to the decolonization time of the mainland. Regardless of the earlier presence of such industry under remote standard, the African film industry did not mirror an exact depiction of the way of life it was meaning to speak to. Rather, the film business was pervaded by generalizations and Africa was used only as a "colorful" foundation for Western film. Notwithstanding, this experienced a critical change amid the 1960s, when various African nations got their autonomy. This is particularly valid for the previous French provinces, whose nearby movie producers got specialized and monetary help from the French Ministry of Cooperation (*Diawara, 1992*).

From *Diawara's* anyone can understand that before 1960 African films didn't show the real picture of Africa because it was controlled by Western culture. Most African filmmakers face a public with often already Western taste. Though that's not always their first preference, Nigeria, India, and Western country films are common.

In History it is obvious that many African countries got independency in 1960. But this rule doesn't work in Ethiopia and Liberia because both countries didn't colonize in History. So Ethiopian Film History has its own different experience.

According to *Tamene*, the historical backdrop of film calm unique in relation to whatever remains of Africa in numerous angles a large portion of African nations Literature, Theater and Film is a pilgrim history which was presented through provincial inconvenience, Ethiopia was acquainted with film through the characteristic course as different organizations of modernization-railroad, postal, current instruction, phone, and so forth were advanced in the nation (Tamene, n.d.).

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But now days, many have reservations on the Ethiopian film industry. As an audience the researcher has observed that the Ethiopian film industry didn't reflect the reality of the country as well as the country. Accordingly, this study is aimed to investigate the Ethiopian film Audiences perception towards Ethiopian film and film industry.

## II.LITERATURE REVIEW

As mentioned the introduction part, film has maybe the best potential to be the best broad communications instrument. Other than demonstrating inexpensive diversion for masses, it can without much of a stretch turn into a method for mass guidance and mass training. The African film industry recognizes evidently the need to build up its own specific manner of making films, bolster their nearby activities, and put resources into realistic societies. Many argue that African films have been facing different problems. For example, *Guglar* presents:

“African film is a declaration of social personality, and it is the scan for a possess explicit style and an approach to defeat outsider impacts. What's more, African film plays a social and financial job; it affects the household circle of society (as far as training, culture and monetary improvement/venture).What's more, African film has a high aesthetic film-explicit inventiveness, which can bring a new jive into world film.” (Gugler, 2004)

From Gugler's view anyone can infer that However, Africa has been presenting films, many Scholars called African cinema as the Last Cinema. Of course African film industry is in infant stage because of different factors. It is obvious that film making and film industry requires artistic potentials. The skill of filmmaking is a universal event used for special purposes and intents. The western world that dominates the art continues to use filmmaking as a channel for the propagation of western culture in all the continents constituting the globe including Africa. Because most African film makers learn film school from western, and they are influenced by them. As the studies show many film audiences dissatisfied with film makers because they didn't find their culture, identity and language in African films.

The film makers are supposed to present Variety genre and Varsity them or story to their audiences. Generally, the most basic piece of a film making is to know who the film maker, gathering of people will be and the film makers have to market to them from day one of pre-generation. Film advertising is associating with the watchers that are going to take the time and burn through cash to see films.

Regarding to this, *John* Recommended the film makers to conduct survey to identify their audiences in different ways as follow:

“You need a niched dedicated and excited group of film fans. Your mailing list needs to be interactive so that fans can start a conversation with you.

Build a User Persona  
Define the Film Genre  
Audience Profile Template  
Find Your Audience Online

How to find your film audience on social media”(“Film Audience,” 2017).

From the above anyone can understand that film makers should consider their audiences when they make movie. The film lookers are particularly impacted by movies of any genre. A few movies pass on verifiable things like occasions, places, wars, and so forth, Films jelly signals, walks, rhythms, frames of mind, and human communications relying upon the circumstances. All media are portrayals which imply that the truth is being re-made for the gathering of people and conveys the theory of the individuals who 'make' these pictures. While reflecting society and its way of life, on one hand, media portrayals are suggestive of social and social changes and then again, they endeavor to keep up business as usual

## Objective

The main objective of this study is to Exploring the Audiences Perception towards Ethiopian movie.

## III.METHODOLOGY

Under the methodology part, the sampling technique, data analysis method and data gathering tools are incorporated.

### The sampling Technique

The study employed simple random sampling. Film audiences selected by simple random sampling. It is not manageable to incorporate the whole film audiences in the study. Accordingly, 141 film audiences were selected.

### Data collection Instruments

Unstructured interview and questionnaire were the instruments employed in the study.

### Questionnaires

Questionnaires are a very suitable way of collecting useful comparable data from a large number of respondents. Accordingly, the study employed close ended questionnaire for film audiences, and SPSS software was employed to analyze the quantitative data. The data were analyzed in terms of the frequency, percentage, Mean scores and Standard Deviation. Item scores for each category were arranged under five rating scales. The range of rating scales was strongly disagree = 1, disagree = 2, neutral = 3, agree = 4 and strongly agree= 5

### Unstructured Interview

An unstructured interview helps the researchers to collect qualitative data. Accordingly, four film audiences selected by simple random sampling and interviewed.

### Data Analysis

Data Analysis is a procedure of investigating, purging, changing, and displaying information with the objective of finding helpful data, informative ends, and supporting decision making. Hence, the data gathered from the questionnaire were analyzed qualitatively and the data gained from interview were analyzed qualitatively by thematic analysis.



**Presentation, Analysis and Interpretation of Data**

The purpose of this research is to investigate the perception of Ethiopian Film audiences towards Ethiopian film. Accordingly, a total of 150 of questionnaires were distributed for film audiences. The returned questionnaires were 141. The data were analyzed in terms of the frequency, percentage, Mean scores and Standard Deviation. Item scores for each category were arranged under five rating scales. The range of rating scales was strongly disagree = 1, disagree = 2, neutral = 3, agree = 4 and strongly agree= 5.

For the purpose of analysis, the above 5 rank responses of the questionnaire were grouped and labeled into three categories i.e. Disagree ≤ 2.50, Neutral= 2.51-3.5 and agree ≥3.41. Finally, the data obtained from unstructured

interview was presented and analyzed qualitatively to substantiate the data collected through the questionnaires

**The Demographic Characteristics of Respondents**

Understanding about the overview of the respondents demographic characteristics was important for further analysis of their responses. Hence, attempt was made to describe the background of the respondents which directly or indirectly related to the objectives of the study. Accordingly, the demographic characteristics of the respondents’ sex, age, educational qualification and Religion were analyzed and discussed in terms of frequencies and percentage as follows:

The following report relates to the questionnaires from the Ethiopian film audiences.

**Table. 1 The Demographic Characteristics of the Sample Respondents (Audience)**

	Categories	f	Percent
Sex of the respondents	Female	51	36.2%
	Male	90	63.8%
Age of the respondents	18-30	100	70.9%
	31-40	36	25.5%
	41-50	5	3.5%
	51 years and above	0	0%
Marital status	Married	25	17.7%
	Single	109	77.3%
	Divorced	7	5%
Occupation	Student	68	48.2%
	Unemployed	52	36.9%
	Private Business	21	14.9%
Religion	Christian	101	71.6%
	Muslim	36	25.5%
	Other	4	2.8%

As depicted the table 1, out of the total 141 sample audience 51(36.2%) were female and 90 (63.8%) were male. The sex distribution of the sample audience revealed that majority of film viewers are males.

The Age distribution of the respondents under item 2 of table 1 indicated that, majority of (70.9%) were between 18 and 30 years, 36(25.5%) were between 31 and 40 years and the reaming 4(3.5%) were between 41 and 50 years old. The age distribution the sample audience informed that most film viewers in the country were below 30 years.

As it indicated in table above, in relation to marital status, the data depicted that, 109 (77.3%) respondents were single While, 40(27.7%) were married and the reaming 7(5%) were divorced. Hence, it can be inferred that most of audience were unmarried.

Regarding occupation as indicated in table 1, Out of the 141 respondents who took part in the study, 68(48.2%) were students, 52(36%) were unemployed and the rest 21(14.9%) were private business. From this anyone can understand that most film viewers are students and unemployed.

Regarding to the religion of the sample audience respondents, 101(71.6%) were Christian, 36(25.5%) were Muslim and the rest (2.8%) were others. Here, the vast majority of the viewers are Christians

From the demographic characteristics of the sample audience anyone deduced that Ethiopian films attracted most males than females, more unemployed/students than employed. It attracted more youth than elder, and more unmarried/single than married. Here, the study was not aimed to answer or categorize which religion believer more watch, which gender watch and which occupations watch, but what was behind it.

To begin with the gender, in Ethiopia context, females were responsible at home. If females eat out side or doing things alone, they considered as out casted. So the culture might affect them not to watch movies. Secondly, age has a great relation with watching movie. It is known that in any country, fire ages are sensitive to try things. So most Ethiopian film audiences were between the ages of 18-30. Thirdly, in relation to marital status, being married, divorced or being single has a great relationship with watching movies. When someone married, he /she might be occupied with responsibilities, and has little time to watch movies.

The above study supported this notion. Whereas singles, they have free time to watch movie or have freedom. As indicated, most Ethiopian film watchers were singles.

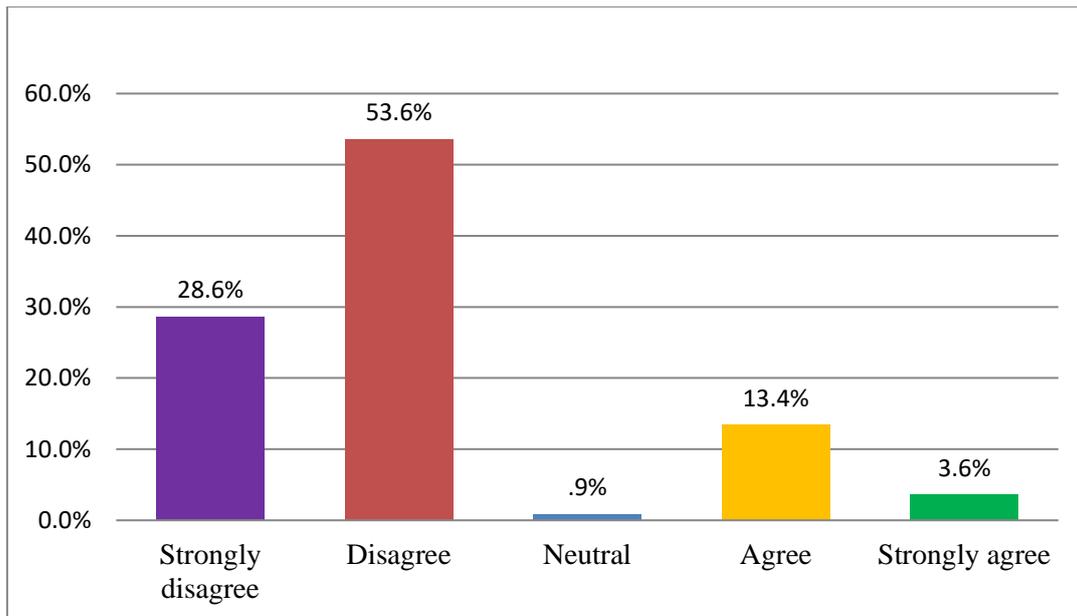


Fourthly, when we look at occupation, most film watchers were students. It supported the age variable, because most watchers were under 18-30. So students found at these age. Lastly, religion also has its own part to watch movie. As study showed, 98% of Ethiopians are religious. Most Ethiopian film watchers were Christians. As mentioned in the above, here the studies was not aimed to generalize or it didn't mean that Christianity allow watching movies or others forbidden watching movie.

Generally, identifying the background information of the film audience is a precondition for film makers. It helps

them to make films based on the audiences' interest and need. Investigating film audiences is a world film phenomenon. For example, in England, the films industry categories audiences in many different ways but often rely on an age-related scheme which closely follows the film certification categories (U, PG, 12A, 15, and 18):

- Children (5-11 years old)
  - Family groups
  - Teenagers / young couples / students
  - Adults
- ("Understanding audiences," n.d.)



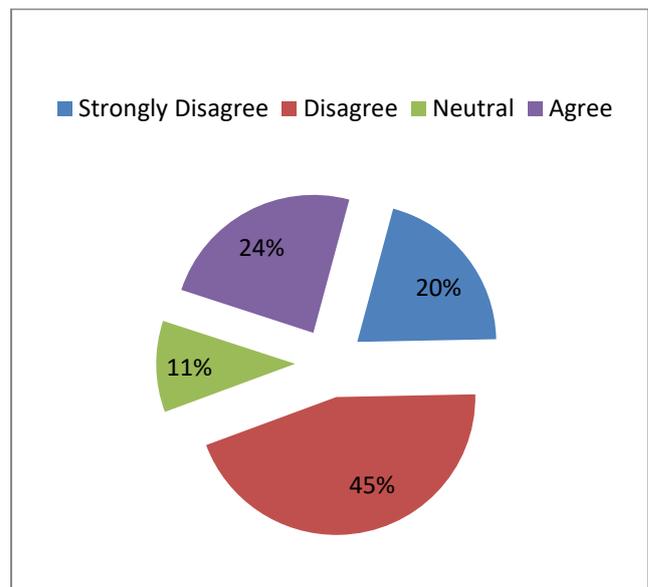
**Fig. 1 Respondents of opinion about Comprehensiveness of Ethiopia Films (presenting different genres for audiences )**

As depicted in above figure1, respondents asked whether Ethiopian film makers present or make variety genres for audience or not. Accordingly, out of 141 sample respondents, 82.2% of the respondents opposed the issue, while 17% agreed with the issue, and the remaining 0.9% was neutral. This showed that majority Ethiopian film makers or films didn't present variety genres for film audiences.

According to *Warren Buckland*, "there are two main approaches to genre: a descriptive approach and a functional approach. A descriptive approach is about properties and common attributes of each genre. But the functional approach is about determining the relation between a film and the society in which it is produced and consumed" (Abrams et al., 2001).

From *Warren's* point of view, anyone can learn that film makers need to know there society and film audiences in general.

The study wanted to see from functional approach. From this, we could understand that the film makers didn't consider the audiences culture while making films. This implies that presenting or making the same genre directly or indirectly affects the audience level of satisfactions and genre preference.



**Fig. 2 Do most actors(actress) played or acted well the given characters**



As depicted in figure 2 above respondents asked that do most actors (actress) played or acted well the given characters?

Accordingly, out of 141 sample respondents, 65% of the respondents disagreed that whether most actor(actress) played or acted well the given character while 24% agreed with the issue and the remaining 11% were not sure with the issue.

Characters are people introduced in emotional or story work, which are translated by the watcher as being invested

with good and dispositional characteristics that are communicated in what they state the exchange and by what they do the activity.

Generally, characters play a central role in the work of art. Whereas characterization is the creation or development of an anecdotal character which is fictional.

So we can infer that most actors and actress didn't internalize their character. And this might affect the audience level of satisfactions and the qualities of the Ethiopian movie.

**Table. 2 Respondents reflection on Ethiopian movie**

		f	%	Mean	SD
Most Ethiopian movies depict the real picture of the country	SD	81	72.3%	1.61	1.19
	DA	15	13.4%		
	Nu	2	1.8%		
	AG	7	6.3%		
	SA	7	6.3%		
I believe there is an improvement of film quantity and quality within the past two decades	SD	0	0.0%	4.69	0.70
	DA	1	.9%		
	Nu	12	10.7%		
	AG	8	7.1%		
	SA	91	81.3%		
<b>Summary</b>				3.15	0.94

In response to item 1 of the above table, majority 96(88.7%) of the respondents were disagreed with the most Ethiopian movie showed the real picture of the country, on the other hand, 14(12.6%) agreed with the idea, and the rest 2 (1.8%) of the total sample respondents responded as neutral. The mean score 1.61 with SD=1.19 also confirms that majority of the respondents believed that the vast majority films didn't represent the real picture of the People and the country too.

In the same table, item 2 depicted that 1(9) disagreed about the improvement of films on the last two decades Where as, 99(88.4%) agreed with the quality and quantity improvement of Ethiopian movies . Finally, the remaining 1(.9%) responded as no idea about the issue.

From the above two tables anyone can understand that However, Ethiopia has a lot of histories and legends , the films didn't show the real picture of the country. In addition to this, comparing to the last two decades, there is a great improvement in the industry.

**Table. 3 The perception of Audience on Ethiopian Films**

		F	%	Mean	SD
I like watching Ethiopian Movie.	SD	7	5 %	3.77	1.17
	DA	22	15.60%		
	Nu	9	6.40%		
	AG	62	44.00%		
	SA	41	29.10%		
I watch Ethiopian movie for the sake of my friends.	SD	49	34.80%	2.15	1.15
	DA	53	37.60%		
	Nu	12	8.50%		
	AG	23	16.30%		
	SA	4	2.80%		
I watch Ethiopian movie by accident.	SD	41	29.10%	2.47	1.31
	DA	45	31.90%		
	Nu	12	8.50%		



	AG	34	24.10%		
	SA	9	6.40%		
I watch Ethiopian movie On Stage (cinema house).	SD	20	14.20%		
	DA	47	33.30%		
	Nu	24	17.00%	2.89	1.3
	AG	29	20.60%		
I watch Ethiopian movie at home after released the movie	SA	21	14.90%		
	SD	34	17.00%		
	DA	35	22.70%		
	Nu	16	11.30%	3.04	1.32
	AG	26	11.30%		
	SA	30	37.60%		
Most of Ethiopian movies have good theme (story).	SD	25	17.70%		
	DA	40	28.40%		
	Nu	38	27.00%	2.7	1.17
	AG	29	20.60%		
	SA	9	6.40%		
	I don't think I find Education (lesson) from Ethiopian films.	SD	29	20.60%	
DA		64	45.40%		
Nu		20	14.20%	2.37	1.09
AG		23	16.30%		
SA		5	3.50%		
I don't finish Ethiopian movie when I watch.		SD	23	16.30%	
	DA	68	48.20%	2.52	1.17
	Nu	12	8.50%		
	AG	29	20.60%		
	SA	9	6.40%		
	I prefer Watch Ethiopian movies to other countries movies.	SD	8	5.70%	
DA		38	27.00%		
Nu		21	14.90%	3.27	1.16
AG		56	39.70%		
SA		18	12.80%		
Summary					2.8

As depicted item 1 table 4, the above majority 103(73.10%) of sample respondents agreed that the audience like Ethiopian movie, on the other hand, 29 (20.6) disagreed the idea. While 9(6.4%) believed that they have no idea. The mean score of the response rate is 3.77 with SD=1.17 indicated that the majority liked Ethiopian movie. From the data anyone can understand that however, Ethiopian movie is in infant stage, and have been making by amateurs still it is liked by film audiences.

Regarding item 2 of the same table, respondents asked whether they watch Ethiopian movie for the sake of their friends or not. Accordingly, 102 (72.4%) of the sample respondents disagreed with the idea, while 27(19.1%) agreed that they watched movies for the sake of their friends, and the remaining 12(8.5%) responded has no idea

with the issue. The mean score, 2.15 with SD=2.15 confirmed that majority of the respondents disagreed with

the issue. From this anyone can infer that the vast majority of Ethiopian film audiences watch Ethiopian movie intentionally. It is obvious sometimes film watchers watch movie for the sake of enjoyment with friends, but in Ethiopia context, many watch for purpose.

Concerning item 3 of table 4, similarly, respondents were requested about the audience watch movies by accident or not. The result showed that; 86(61.10%) respondents disagreed that the notion of watching movie by accident. Whereas 43(30.5%) agreed with the issue and the rest 12(8.50%) were neutrals with the issue. The mean



score 2.47 with SD=1.31 implied that audience didn't watch by accident.

Here, anyone can understand that Ethiopian film watcher watch Ethiopian film intentionally. It confirmed item 2 of the same table. The Ethiopian film watchers are conscious in Ethiopian films.

In the same table, item 4, and 5 tried to investigate whether the audiences watch movies on the stage or home. Based on this, 67 (47.50) disagreed with the idea of the audience watch movies on the stage. Others 50(35.5) agreed about the issue, and the rest, 24(17.0) had no idea about the issue. The mean score 2.89 with SD=1.3 confirmed that majority of the respondents agreed many audience watched movies on the stage. From this anyone can infer that since many Ethiopian film audiences like Ethiopian movies, the vast majority watch movies on the stage before the film were released.

Similarly, in item 5, they were asked whether they watch movies at home or after releasing the film, and 56(37.6) agreed that the audiences watched movies after releasing the movie. Whereas 69(48.9.0%) disagreed the idea. Finally, 16(11.30) responded as neutral. From this anyone can understand that few audiences watch Ethiopian movie after releasing the movie. But the vast majority watch Ethiopian movie on the stage. It confirmed item 4 of the same table.

In the same table, the audiences were asked about whether most of Ethiopian movies have good theme (story) or not, and 65(46.10) disagreed the issue, on the other hand

38(27.0%) agreed, and finally, 38(27.0) reacted as neutral. It is obvious that having a good story or theme is a quality of a good movie. So as the study implied most Ethiopian movies had no good story, but most Ethiopian film watchers watches them.

Similarly, in item 7, 91(64%) disagreed, where as 28(19.8%) agreed and 20(14.8%) were neutral about the question 'I don't think I find Education (lesson) from Ethiopian films'. From this anyone can understand that the majority of the respondents presented that they learn something from Ethiopian movie. Especially peoples who dislike movie, they thought they get lesson from movie, but from any genre of film there is some lessons'.

In item 8 of the same table, the audiences were requested whether they finish movies when they watch. As the table indicated, 91(64.5%) disagreed about the issue and, 38(27.4%) agreed the notion. Finally, the remaining 12(8.5%) were neutral. From this anyone can understand that Ethiopian film audiences like Ethiopian movies because as it indicated the majority finished films when they watch the movie. If they were not interested in the films, they would not finish the films or they stopped to watch the movie.

Finally, in the same table of item 9 the respondents were asked whether they prefer Watch Ethiopian movies to other countries movies, and it implied that 46(32.70%) disagreed, and 74(52.5%) agreed. The remaining, 21(14.9%) of the respondent were neutral. From the data anyone can infer that the vast majority of the film audiences preferred Ethiopian movies to other countries movies like Hollywood, Nollywood and Bollywood.

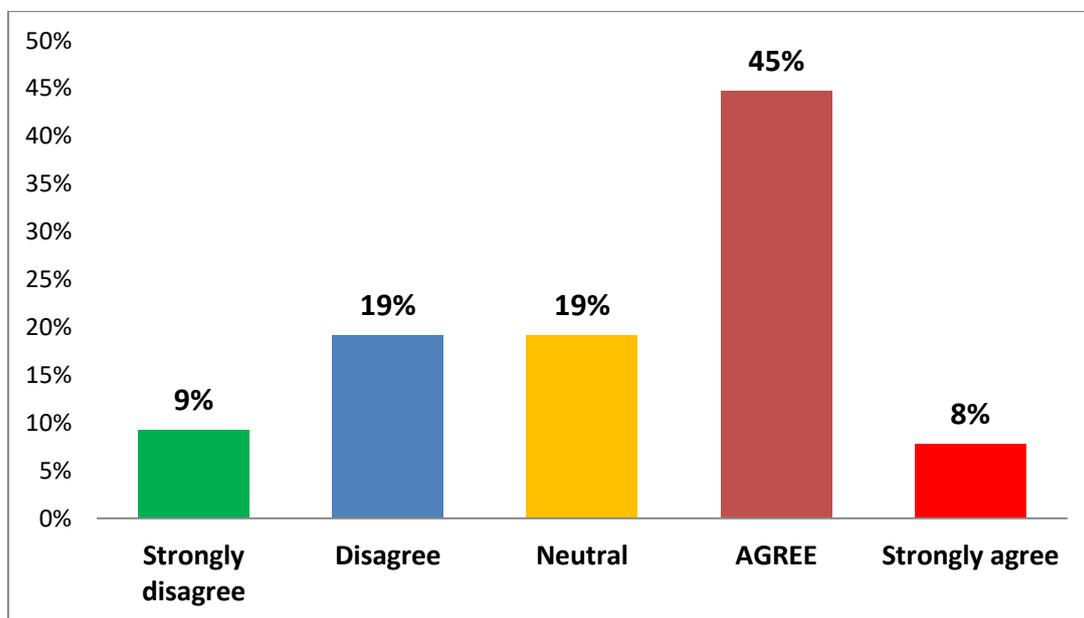


Fig. 3 I Prefer Film to Theater

However, theater and film are both visual works of art containing on-screen characters depicting characters, have contents, and are broadly valued; they are not implied for a similar spot or individuals. The film is recorded and can be replayed on different occasions. The theatre is live exhibitions that are liable to improvised, oversights, and restricted introduction to groups of onlookers. Everybody has his or her own taste. Some likes theatre, others like film.

Accordingly, as figure 3 indicated that the vast majority of Ethiopian film audiences (53 %) audiences inclined to film, and 28% respondents preferred theater. Finally, 19% of the audiences marked them as neutral.

From these result we can inferred that however, the Ethiopian film makers are not presenting good films



for the film audiences, most audiences prefer film to theatre.

### Results from the Film Audiences Interview

As mentioned in the methodology part, interview conducted with four film audiences. The result presented as follow:

#### Respondent 1

Respondent one is a film audience. He grew- up with watching Ethiopian movies. He was asked about his feeling about Ethiopian movies: He presents as:

*The reason watch motion pictures are on the grounds that I like to be enjoyed. Presently there are a lot of different reasons individuals make films, yet for me, excitement is the primary motivation to watch them, and that can be converted into whatever that way to you abstractly. In relation to Ethiopian movie, I watch frequently. If we compare with that of Hollywood or Nollywood, no question they lack a lot. But relatively as a novice industry it is in a good track. However, most Ethiopian films lack good story, good cinematography and good script; I have a positive attitude towards the movie. Unless we audiences support the industry may not go forward. But the film makers must consider the audiences interest by presenting variety genres. As I said before for me it is good because I watch movie for entertainment purpose. But other audiences need comprehensive movies.*

He added “Ethiopian films do not show the real picture of the people’s life and the country’s in general. The film makers give attention quantity than quality. Plus, instead of teaching the people, they focus on fun.” Finally, respondent 1 argued that “I strongly believe an art should a reflection of the society, but in Ethiopia context it is vice versa.”

From Respondent 1 anyone can understand that since most Ethiopian filmmakers are novice and self thought the film lacks many elements of films. For example, good story and cinematography, but audiences like Ethiopian movies and watch and support to forward the industry.

#### Respondent 2

Respondent 2 watches Ethiopian movie frequently. According to her, especially every weekend she watches. She was asked the same question, and she puts her words as follow:

*There are such a large number of films in presence that you would never watch them all. I appreciate watching films as a type of diversion and break. At times I watch them for different reasons, yet primarily I like films to enable me to unwind and get away from the murmur drum of life. But Ethiopian film makers’ don’t present different genre for their audiences. So I obliged to divert Western movies. Generally, I do have a positive perception towards Ethiopian movie, but it lacks a lot.*

She added “I guess most Ethiopian film makers are money oriented. Here, I don’t mean that money is evil or they shouldn’t get money. But to save money they monopolized it. For example, I remember one film, the film

writer, cinematographer, editor, and producer, finally, it was advertized by him. Film is a theme work, but in Ethiopia context it doesn’t work.”

From her anyone can infer that film making in Ethiopia context is not a theme work. Plus, film makers worry for their money not the quality of the film.

#### Respondent 3

As the above two film audiences, respondent 3 was asked question about his perception towards Ethiopian movie and why did he watch movie, and he answered as follow:

Everybody watches film for different purpose. For example, some watches for entertainment purpose, other watch for information purpose and others may watch for time pass and, you can watch films that depend on life occasions. Actually, some depend on composed books. You will discover them engaging as well as help you extend your insight. Much the same as books, they extend one's information and upgrade your vocabulary. On the off chance that you discover them talking exceptionally quick, you can put a caption on it to comprehend what they are stating. Generally, I watch Ethiopian films for multipurpose.

In addition to this, he said “Ethiopian movie has no ownership because the industry has no policy. And I watch every weekend in cinema and watch at home after releasing the film. Generally, I have a positive attitude towards Ethiopian movie.”

From his words anyone can grasp that everybody has his own aim to watch movie and, he watch for different purpose.

Generally, from the three respondents, anyone can understand that most Ethiopian film makers didn’t consider the film audiences.

## IV.DISCUSSION

As it is mentioned, the objective of the study aims to assess the perception of Ethiopian film audiences towards Ethiopian movie. However, Ethiopian film industry has an old history, still it is not successful. It is obvious that Film has a particularly influential occurrence inside human culture. Since the primary goal of Ethiopian film makers is commercial purpose, they give little attention for historical films. It is a world phenomenon that the main role behind most business films, obviously, was to make a benefit and any film that needed to draw in and keep a group of people must intrigue and engaging.

In spite of the fact that films appear to catch genuine easily, they are in actuality mechanical items: the aftereffect of complex innovative procedures and cautiously talked about purposes. These variables change significantly between a multimillion dollar highlight and a coolly shot home motion picture. Be that as it may, in the time of early film, when beginner filmmaking was uncommon, films were typically the result of establishments and organizations. To think about a film as recorded proof, it is consequently imperative to dependably approach that made the film and for what reason.

Generally, as the study depicted that the vast



majority of the Ethiopian film audiences have a positive attitude towards Ethiopian movie, and they prefer film to theatre. The Ethiopian film industry is still in infant stage. But currently there is a quality and quantity improvement of the industry.

Both the result from the questionnaire and result from interview showed the same result that the industry has long history, and it is improving.

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