

VIDEO PRODUCTION IN GHANA: A STUDY OF POSTPRODUCTION

By

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DECLARATION

I hereby declare that this submission is my own work towards the award of Master of Communication Design and that, to the best of my knowledge it contains no materials previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgment has been made in the text.

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ABSTRACT

The thesis seeks to discover ways of improving video production in Ghana by assessing the standard of locally made television and film genres. The study adopted the qualitative research approach with questionnaire administration, interview, focus group discussion and participant observation to analyse the content and quality of three locally produced movies as a means of identifying the factors that make it difficult for local films to meet international standards.

Based on a population of 42 filmmakers (editors and directors) and 142 literate, semi-literate and illiterate members of the viewing public, in Accra and Kumasi, and three selected movies – “*Fire for Fire*” , “*Kyeiwaa*” and “*Love Brewed in the African Pot*” , the study revealed that most nonlinear editors in Ghana lack the requisite expertise for post-production. It also showed that most directors do not plan adequately ahead of production and also do not show much creativity in the productions. Because of high production costs, some local filmmakers cut down on the cost of postproduction and end up with substandard films.

Content analysis of the three films showed that “*Fire for Fire*” and “*Love Brewed in the African Pot*” were well edited than “*Kyeiwaa*” which has more than 10 series. Furthermore, it was evident that “*Love Brewed in the African Pot*” was shot with a well-constructed script which was also apparent in “*Fire for Fire*” . Most of the editing principles were also predominant in the two movies which make them good productions. *Kyeiwaa* lacks most of these qualities making it an unprofessional production. What the industry needs to grow are talents, equipment or logistics, money and legislation.

The study recommends among other things that, the industry should be strengthened through in-service training, the acquisition of better equipment and the appropriate software. This will foster creativity and skills on the part of editors to output high-quality productions. What's more, a lot of groundwork must be done during the script stage including story boarding. This will guide the selection of shots during the actual production and help during postproduction.

Finally, the implementation of the Cinematography Act to regulate the video editing and filmmaking industry on the whole will be beneficial to industry. Alternatively, financial assistance from the government to assist these regulatory bodies will go a long way to make it more effective. The researcher is glad to suggest interesting ideas that can be used to better video production in Ghana.

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CHAPTER ONE

INTRODUCTION

1.00 Overview

This chapter gives explanations to the background of the study, statement of the problem, objectives of the study, research questions, assumptions, limitations and the delimitations of the study. Other significant issues talked about are definition of terms, abbreviations, and importance of the study.

1.01 Background to the Study

Video production is an exciting field. Whether combining a video of a college graduation ceremony or directing a hit show for network TV, the art of combining elements into a meaningful whole is a creative process that is both stimulating and rewarding. The overall movie making process itself is divided into three categories: pre-production, production and post-production. It is an exhausting process that is not often very fulfilling until the film is complete and viewable. Editing, however, is usually a more deliberative process in which much more time is taken in selecting and combining various sources of video (Browne, 1998a). As its name implies, editing takes place after the video material has been gathered. The process of combining video elements from various sources into a coherent whole is known as video editing (Burrows, Gross, Foust & Wood, 2001).

Perpignani (n. d) indicates that the first film stories to be photographed (such as “Watering the Gardener”) begun with the Lumiere Brothers as early as 1895. Prince (2003) points out that the development of film editing techniques started with men like D.W. Griffith who is referred to as the father of editing; He developed *classical cutting*- style of editing

where sequence of shots is determined by a scene's dramatic and emotional emphasis rather than physical action. He was the first to use close-ups for psychological reasons instead of physical reasons. While Porter and Eisenstein greatly transformed the whole art from a simple means of recording actuality to a highly sensitive aesthetic medium. In less than three decades, film editing has evolved from a crude “cut and splice” exercise into a highly sophisticated computerised craft. Video technology has also developed to a stage where we have user friendly editing software. In recent years, this has emerged as a crucial component in the film production process – the final step that shapes the look, pace and feel of the finished production (Bordwell & Thompson, 1986).

Moreover, with video editing, entire new industries are being created because only imagination and public demand can limit the possible uses of video in countries such as Ghana. The consequence these days is the seeming revival of the Ghanaian film industry, and so films are being produced frequently due to the easy platform video technology offers. This has led today to virtually all movies being rented or purchased for home viewing after a film has been premiered. In this sense, we can think of the shooting process as one of creating, and the editing process as one of re-creating the film. Again, with the widespread use of video technology and nonlinear editors in Ghana in particular, one wonders if those engaged in the film industry work with the art, technique and principles of editing in their productions.

A preliminary study of the local film industry reveals that majority of the productions on air are not creatively edited. There is also inappropriate use of transitions, special effects, sound, and motion pictures, a situation which demonstrates that the non-linear editing software is being distorted in Ghana. Relatively higher production values

means it is easier to export, which leads to more profits and still higher production values, generating revenue for the value chain of workers in the industry. There was therefore the need to find ways of improving video editing in Ghana to make local productions have a fair market share on both the local and international markets.

1.02 Statement of the Problem

The origins of videotape editing can be traced to the 1950s when no edit controllers, editing monitors, computer based editors, time code, video or audio dubbing and editing monitors existed (Loher, 1995). Today, developments in video editing technologies and equipment have made it possible to the extent that every imaginable script can be turned into high quality video productions. This revolution has increased the value of video production to the realm of movie-making due to the convenience and proficiency video offers. What is more, video production is potentially a good profit-making activity that has created numerous job opportunities for talented artists, musicians, artists, film directors, make-up artists, art directors, caterers, medical doctors, teachers, marketers, and other creative persons in society.

Moreover, due to the sustainable jobs one movie can provide per production, it is important that the government and other potential investors consider investing in the art of film making. This is particularly important in an era where Ghana as a nation is battling with opportunities for eradicating youth unemployment; film making could be beneficial in projecting Ghanaian culture to the world through movies to direct attention to tourist sites, the people and the nation as a whole. This will eventually enable

filmmakers to produce high quality movies that could also satisfy the demands of international audiences who are longing to see a bit of Africa.

Editing is one aspect of movie making in which the various elements in film making come together to tell a story. The availability of video editing software and equipment therefore offers opportunity for video enthusiasts to patronise these and use them to start editing. However, the fact that one can use editing software does not necessarily make a person a competent video editor. There is the need to learn the skills one needs to produce a good movie. A preliminary survey of the local movie market, the opinions of movie patrons, and personal observation show that most Ghanaian TV programmes are not aesthetically appealing to the targeted audience. Information communicated to viewers is often difficult to understand; there is inappropriate use of transitions, graphics, and special effects in some TV commercials, movies and music videos. These problems illustrate how the Non-Linear Editing (NLE) software is being distorted in Ghana.

Based on this primary research conducted, the following were identified as some of the problems that are contributing to ineffective creative editing of videos in Ghana:

- High production costs
- Lack of specified equipment for production
- Lack of expertise
- Interference of producers with the video director's work, and
- Interference of producers with the video editor's work.

This study therefore explores essential components of video editing for TV and film genres and examines the use of computer graphics (CGI) as a tool in communicating

effectively to film or video audiences in Ghana, West Africa and the other English speaking countries in Africa.

1.03 Objectives of the Study

The objectives of the study are to:

- Examine recent developments in video editing;
- Assess the quality or standard of video editing in Ghana;
- Investigate ways to raise the standard of proficiency among amateur and professional video editors in Ghana;
- Create awareness for the use of Non Linear Editing software among video editors.

1.04 Research Questions

1. What is the level of video editing in Ghana and how has this affected the film industry?
2. How can the creative use of Non-Linear Editing (NLE) software improve the work of amateur and professional Ghanaian video editors?
3. How can the creative application of graphics and concepts, sound and motion pictures in video editing enhance the quality of TV and film genres in Ghana?
4. What kind of orientation do video directors and editors in Ghana need to use non-linear editing software to improve their work?

1.05 Delimitation

The study is limited to post-production in the movie making process. It focuses on three local movies produced in Ghana by selected video editors and directors of selected film production houses in Accra and Kumasi. The targeted production houses and films are:

- Revele Films:- “*Fire for Fire*” (NLE)
- Movie Africa:- “*Kyeiwaa*” (NLE)
- Film Africa:- “*Love Brewed in the African Pot*” (Celluloid)

1.06 Limitations/ Challenges

Competition in the movie business made it difficult for many of the targeted video directors and editors to provide the relevant data needed for the project. Their fear was that the researcher had been sent by fellow competitors to copy their trade secrets. Some vital information was therefore withheld from the researcher.

Getting to interview the interviewees on appointed dates was often difficult because these persons were involved in frequent travels. This delayed the data collection and write up processes.

It was difficult obtaining the unedited rushes of the selected productions for viewing and analysis. This prevented the researcher from obtaining all the necessary information about how the movie was shot on location in order to gain a deeper understanding of problems identified during the content analysis of the movies.

Although the researcher participated in the post production process from S.H.E. films, the researcher could not include extracts of the edited film in this report because

the movie is yet to be launched. This was also done to avoid copyright problems with the producer of the movie.

1.07 Definition of Terms

For the purpose of this study, both technical and operational terms used are explained as:

Film	A narrow, thin, flexible, transparent substance (like cellulose) coated on one side with a thin layer of photo sensitive material. Film is manufactured in various formats and sensitivities, from X-ray film to feature-film stock. The comparative item is <i>video tape</i> ; a thin ribbon of a substance like plastic that is manufactured in various formats and qualities from consumer half-inch to metal digital videotape.
Non-linear Editing	A method of video editing that uses computers and random access memory for recording and playback.
Pre-production	All chores pertaining to the production that occur before the shooting of footage. This might include, but is not limited to, story boarding, writing, production planning, budgeting, casting, location scouting, prerecording, equipment rental, scheduling, rewriting, and incorporation.
Production	One of the three branches of the film industry; the actual process of creating the film. The stage during which all the shooting for the film is undertaken.
Post-production	All audio, video, film and other activities that occur between the end of production and delivery of the program. This includes, but is not limited to editing, creating audio and visual effects, mixing, scoring, titling, looping, screenings, remixing, dubbing, and negative cutting.
Production house	An organisation that produces various types of video material—commercials, corporate videos, broadcast programs, educational programs, etc.
Rushes	These are the motion photography captured on location during the production process.

Telemetry	Transmit (readings) to a distant receiving set or station.
Transitions	Transitions are the mechanisms used to change from one shot to the next in a video.
Value Chain System	It is a system that describes how activities in different companies can interact to create value to a product or service.
Graphic match	Two successive shots joined so as to create a strong similarity of compositional elements (e.g. colour, shape).
Genres	Various types of films which audiences and filmmakers recognise by their familiar narrative conventions. Common genres are musical, gangster, and western films.
Mise-en-scene	All of the elements placed in front of the camera to be photographed: the settings and props, lighting, costumes and make-up, and figure behavior.
Continuity editing	A system of cutting to maintain continuous and clear narrative action. Continuity editing relies upon matching screen direction, position, and temporal relations from shot to shot.

1.08 Abbreviations

KNUST	Kwame Nkrumah University of Science and Technology
DVD	Digital Video Disc/ Digital Versatile Disc
TVCs	Television Commercials
NLE	Non Linear Editing
DVE	Digital Video Effects
S.H. E.	Straight Hustler Entertainment

1.09 Assumption

It is assumed that the video editors and directors behind majority of Ghanaian video productions have not gone through formal (satisfactory apprenticeship) training in film making. Consequently, majority of the video productions aired on TV are not creatively edited to appeal to the emotions of viewers who also are exposed to foreign productions which are of higher quality.

1.10 Importance of the Study

The study brings out the role and contribution of filmmaking to the development of Ghanaian society and serves as reference material and body of knowledge for researchers, motion designers, directors, editors and video enthusiasts who may like to specialise in any area of filmmaking. Video editors can educate themselves from the project and improve on their effort in postproduction editing to produce highly creative and conceptual productions that meet the taste of the Ghanaian populace and the international market.

It also provides knowledge that film directors and producers need to improve upon their skills and produce good quality productions which will be in high demand in Ghana and across Africa. This study offers insight into avenues for creating sustainable employment for Ghanaians and also promoting the supply and value chain of the film industry for workers in Ghana.

1.11 Facilities Available for the Study

- National Film and Television Institute (NAFTI) Library
- Balme Library, University of Ghana, Legon
- Main Library, K. N. U. S. T.
- College of Art Library
- Production Houses and TV stations in Accra and Kumasi.
- Library, Dept of. Mass Communication, University of Ghana, Legon
- Library, Dept of. Performing Arts, University of Ghana, Legon
- Library, Ghana Institute of Journalism, Accra

1.12 Sources of Information

- Selected Video Editors and Directors in Accra and Kumasi

1.13 Arrangement of the Rest of the Text

Chapter one deals with the problem and its setting and gives a background history of video production in Ghana and its relevance to the socio economic development of Ghana.

Chapter two gives the theoretical and conceptual framework of the thesis and sets out the direction of the research.

Chapter three describes the research design, library research, sampling technique and methodology for data collection as well as the data analysis plan.

Chapters four and five deals with the discussion of the main findings of the study while Chapter six consists of the summary, conclusions and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.00 Overview

This chapter presents both the theoretical and conceptual framework of this research and presents a review of literature on relevant topics such as history of television and video editing, video editing processes and equipment, brief history of television and broadcasting in Ghana, history of cinema in Africa -the Gold Coast situation, independent filmmaking in Post-Colonial Ghana, the state of filmmaking in Ghana and graphics. This chapter sets out the direction of the research. In discussing video editing, topics covering areas such as electronic editing , time code, present day formats of editing, linear (LE) , nonlinear (NLE) and live editing have been looked at.

Basic types of editing, trends in editing, video transitions, digital effects, editing software and importance of editing are the focus of the literature review. Graphics include still graphics, motion graphics, graphics in sets and special effects. However, with the aspect of graphics, the study discusses brief history of television graphics, motion graphics and practical principles of motion design. The literature is mainly theoretical reviews. These are mainly theories covering the project at hand.

TELEVISION AND VIDEO

2.01 Television

Television is a widely used telecommunication medium for broadcasting and receiving live, moving grayscale or color images with sound.

The term may also be used to refer specifically to a television set, programming or television transmission. The word is derived from Latin and Greek roots which means “far sight” from the Greek *tele* (τῆλε) meaning far, and the Latin for vision or sight *vis* which means to see or to view in the first person (wikipedia.com/http://est.org.uk/uploads/documents/aboutest/Riseofthemachines.pdf, 2008).

2.02 Television Genres

Television genres include a broad range of programming types that entertain, inform, and educate viewers. The most expensive entertainment genres to produce are usually drama and dramatic mini-series. However, other genres such as historical Western genres may also have high production costs.

Popular entertainment genres include action-oriented shows such as police, crime, detective dramas, horror or thriller shows. There are also other variants of the drama genre, such as medical dramas and daytime soap operas. Science fiction shows can fall into either the drama or action category depending on whether they emphasize philosophical questions or high adventure. Comedy is a popular genre which includes situation comedy (sitcom) and animated shows for the adult demographic such as the

“Hugleys”, “Eve”, “Friends”, “Girlfriends”, “Cosby Show” and Hanging out with Mr. Cooper.

The least expensive forms of entertainment programming are game shows, talk shows, variety shows, and reality TV. Game shows have contestants answering questions and solving puzzles to win prizes. Talk shows feature interviews with film, television and music celebrities and public figures. Variety shows feature a range of musical performers and other entertainers such as comedians and magicians who are introduced by a host or Master of Ceremonies. There is some crossover between some talk shows and variety shows because leading talk shows often feature performances by bands, singers, comedians, and other performers in between the interview segments. Some examples include “All U Need is Love”, “Thank God it’s Friday – with KSM”, “Morning Ride”, “Mmaa Nkomo” and “Odo Ne Asomdwee”.

Reality TV, shows “regular” people who are not actors but who are facing unusual challenges or experiences, ranging from arrest by police officers (COPS) to weight loss (*The Biggest Loser*), “The Challenge”, “Idols West Africa”, “Mentor” and “Ghana’s Most Beautiful”. A variant version of reality shows such as Big Brother Africa depicts celebrities doing mundane activities such as going about their everyday life or doing manual labour (Simple Life).

2.03 History of Television

It is believed that television started in 1831. It was not invented by a single discoverer, but many people working together and alone over the years contributed to the evolution of television. The development of television has gone through a lot of stages before arriving at its final stage. The first time images were transmitted electrically were via early mechanical fax machines, including the pantelegraph, developed in the late 1800s. The concept of electrically-powered transmission of television images in motion was first sketched in the era as the telephonoscope, shortly after the invention of the telephone. At the time, it was imagined by early science fiction authors, that someday that light could be transmitted over wires.

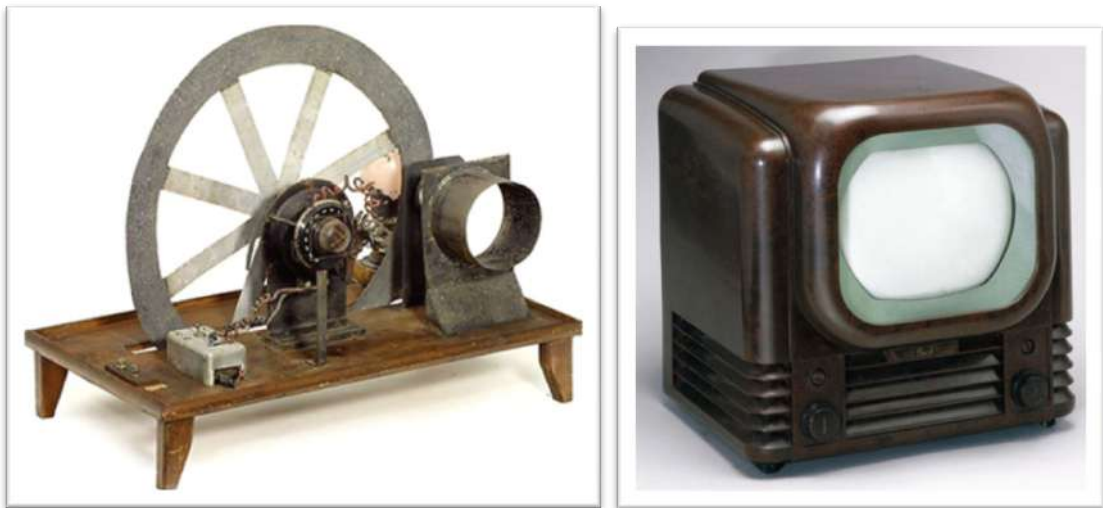
Early inventors such as Joseph Henry's and Michael Faraday's work with electromagnetism followed the era of electronic communication. The first still image was transferred in 1862 by Abbe Giovanna Caselli. This was after he invented his Pantelegraph, as such he became the first person to transmit a still image over wires. In 1873, Scientists May and Smith experiment with selenium and light, this reveals the possibility for inventors to transform images into electronic signals ([http://www/camcorders.about.com/od/video editing/history of television](http://www/camcorders.about.com/od/video_editing/history_of_television), 2008). Also in 1876, a Boston civil servant George Carey was thinking about complete television systems and in 1877 he put forward drawings for what he called a selenium camera that would allow people to see by electricity. Eugen Goldstein coined the term "cathode rays" to describe the light emitted when an electric current was forced through a vacuum tube.

In 1880, Inventors Alexander Graham Bell and Thomas Edison researched about telephone devices that transmit image as well as sound. Bell's Photo phone used light to

transmit sound and he wanted to advance his device for image sending. George Carey, also built a rudimentary system with light-sensitive cells.

In 1881, Sheldon Bidwell experimented with telephotography that was similar to Bell's Photo phone. By 1884, 18 Lines of resolution was obtained by Paul Nipkow (wikipedia.com/http://est.org.uk/uploads/documents/aboustest/Riseofthemachines.pdf, 2008). Later, Nipkow also discovered how to send images over wires using a rotating metal disk technology calling it the electric telescope with 18 lines of resolution. Eventually, television gained its name in 1900.

At the World's Fair in Paris, the first International Congress of Electricity was held. Russian Constantin Perskyi made the first known use of the word "television" (http://inventors.about.com/od/tstartinventions/a/Television_Time.htm, 2008).



Figs. 1a & 1b. Examples of the early TVs

Television became commercially available in the late 1930s, the television set has become a common household communications device in homes and institutions, particularly as a source of entertainment and news. Since the 1970s, video recordings on tape and later, digital playback systems such as DVDs have enabled the television to be used to view recorded movies and other programs. A television system may be made up of multiple components, so a screen which lacks an internal tuner to receive the broadcast signals is called a monitor rather than a television. A television may be built to receive different broadcast or video formats, such as high-definition television, commonly referred to as HDTV.



Fig. 2. A high definition Sony Bravia flat screen television

- **African Colour Television**

The first colour television service in Africa was introduced on the Tanzanian island of Zanzibar, in 1973, using PAL, and in 1976, one was finally launched in South Africa. Nigeria adopted PAL for color transmissions in the mid -1970s, but countries such as Zimbabwe and Ghana in 1986 continued with black and white until the late 1980s

(<http://en.wikipedia.org/w/index.php?title=Special%3ASearch&search=african+colour+tv&go=Go>, 2008).

- **Television Broadcasting in Ghana**

Ghana Broadcasting Corporation's history started with radio on the 31ST of July 1935. This was established by sir Arnold Hodson and Mr. F.A. W. Byron. The new broadcasting service, code-named station Zoy consisted of tiny relay equipment installed in a small bungalow on ninth road, adjacent to the present imposing state house in Accra ("The beginnings of GBC" - Anniversary Catalogue, 2008, p. 6). Later, the Ghana broadcasting corporation (GBC) was established as an instrument for education (McWilliam and Kwamena-Poh, 1975). Its programmes were in English and focused on discussions, interviews, music, drama and book reviews. The television unit of GBC was also established in 1965 to provide general information, assist in public education and nation building (Opoku Asare, 2000, p. 84). The early TV sets that the public watched these programs were mainly black and white, yet the public appreciated these programmes.

- **Ghanaian Colour Television**

Coloured TV is believed to have started in 1986. It was quite expensive for the average Ghanaian to afford. Four years after its inception, then people who could not buy it went for an option which will give them an illusion of coloured TV. In the 1990s this new type of television which had a plastic coloured cover in front of it allowing it's users to have a dual advantage of coloured and black-and-white viewing were very popular in

Ghana. All consumers had to do was to attach that cover in front of the TV to change their black-and-white TV into a nearly coloured TV. When viewing programmes from these sets, the original black and white images showing on the screen appeared as though it had been given a water colour effect, creating the illusion of coloured TV. This was achieved due to the plastic attachment in front of the TV. These were mostly associated with the rich in society. Soon after this era, full colour TV became popular in the country and till today TV is no longer perceived as an asset for only the rich in society since the average Ghanaian can afford a (coloured or black-and-white) television.

Then again, television has the advantage of distributing information to people at once in real life situations. Due to this fact, broadcast stations have also increased in the country. Other TV stations have joined GTV - “the station of the nation”. These are Metro - TV, TV3, Sky - TV, Crystal - TV, Black Star TV, TV - Africa , Net Two - TV to “take us beyond the limits”, VIASAT 1 and Multi TV- (established in July, 2009) which runs on cable, the latest to appear on the scene. All these stations provide the Ghanaian populace with useful information which is collectively known as genres.

2.04 History of Cinema in Africa -The Gold Coast Situation

Before 1949, when the Gold Coast Film Unit came into existence, a businessman named Alfred John Kabu Ocansey had built three cinema halls in 1925 in three different parts of the colony. He is recognised as the pacesetter in film exhibition, who showed silent films usually that of the Western genre to his audience (Dadson, 1989 as cited in kuntoh, 2004). Along with Ocansey’s Cinema and other private cinemas of the 1920s, was the type of cinema instituted by the colonial government, popularly referred to by the locals

as ‘Aban Cine’ which translates as ‘government Cinema’. Here, films about the World War II, made by amateurs, as well as other feature films were shown by a van, which housed a projector and films, and belonged to the Information Department Branch of the Colonial Government. Most of these shots done by the Bantus (*here the researcher was referring to the natives of the Gold Coast as it was used in South Africa*) were shot on 16mm film format, whereas the others that followed were made in the 35mm film format (Diawara as cited in Kuntoh, 2004) .

The Ghana Film Industry did churn out a few films after independence, but not enough considering the entire technical infrastructure under its possession. The Corporation, under the directorship of Sam Aryeetey, one of the first graduates of the Accra Film School, however was involved in co- productions with other European nations like Italy but not enough of sole local productions. These productions did not do well at the box office. Notwithstanding these setbacks, there were other groups of filmmakers who resisted this idea and followed Nkrumah’s ideology of culturally affirmative filmmaking.

- **Independent Filmmaking in Post-colonial Ghana**

During Nkrumah’s regime, the Ghana Film Industry Corporation between 1964 and 1969 had produced three feature films, two of them made by Ghanaians. They are the following: *No tears for Ananse* (1964) directed by Sam Aryeetey, *Tongo Hamile* (1965) directed by Terry Bishop, *I told you so* (1969) directed by Egbert Adjesu (Dadson, as cited in Kuntoh, 2004) . The only non- Ghanaian among the three was Terry Bishop. Although these films did not necessarily deal with the ‘Sankofa’ idea, they disproved the notions that the African was unable to grasp the concept and technical conventions of

cinema. These films were well received by the Ghanaian spectators, and today, with the advent of video, the films are packaged for home viewing.

“Love Brewed in the African Pot” by Kwaw Painsil Ansah was also one of the interesting stories to be produced. Filmed in English, *Love Brewed* revolves around a typical Ghanaian neocolonial elite family and provides an accurate portrayal of prejudices and distinctions that have emerged in African societies following their inundation with Western values. It is accurate in the sense that this story could just as well have taken place in any part of black Africa that has experienced imperial domination and independence from that domination (Stam & Spence, 1999, p. 237).

Love Brewed won Ansah two international awards: The Omarou Ganda prize at the seventh pan-African Film Festival (FESPACO) in Ouagadougou, Burkina Faso in 1981, as well as the Peacock Award at the Eighth International Film Festival of India in New Delhi of the same year. The film enjoyed wide distribution in Ghana, Kenya, Liberia, and Sierra Leone. It was also distributed in parts of Europe, Asia and the United States (ibid, p. 135). Even today when *Love Brewed* is shown in film theaters in Ghana it still draws a crowd (Kuntoh, 2004). However, can the same be said about current Ghanaian productions?

- **The Current State of Filmmaking in Ghana**

Hesse (Graphic Showbiz, 2002) has said that due to the sub-standard state of recent Ghanaian films, the professionals or the concerned Ghanaian filmmakers came together to form an advocacy body in order to ensure that standards are upheld in the Ghanaian film industry.

The president of the academy of film and television arts (GAFTA), in his address delivered during the formal launching of the organisation stated that the idea of a viable and dynamic film industry as conceived by the founding fathers was so essentially preserved and cultivate our cultural values and traditional heritage. Over the years, this vision seems to be lost in the maze of commercialism.

Every film reflects the unconsciousness of the one who makes it. Whether he regards himself as an artist, a crafts man or a businessman, the filmmaker needs to realise that. He concluded, by saying that, to put a break on this undesirable development, GAFTA in its statement implores the film industry out of the wood. The association said it intends to organise workshops aimed at improving the aesthetic skills of filmmakers (Tseyi, 2003, p. 20).

- **Views from Some Industry Professionals**

Prince (2003), points out an observation which stated that

...When the director is unsure of himself he will shoot thousands of unnecessary shots only to come and dump them on the editor to perform magic from it, and most of the time, the dream of the director is shattered when the editor finds these unnecessary shots useless and he does his best joining shots one after the other with no consideration of creativity whatsoever (Coleman, 1984).

In addition to this, Nai (as cited in prince, 2003) also said that...

Most directors and producers do not know what film production is all about that is why they go in for untrained editors. Producers and directors think that once a person can manipulate the machine, it means the person can edit.

To these producers and directors, editing is just cut and join process. This notion also exhibits itself after such films have been edited. Furthermore, on the issue of qualified editors, Berko (as cited in Prince, 2003) said,

“I cannot do a film without good editing. If in any case a director wants to do a film without an editor then he has to edit in camera, taking note of continuity and other things at once. This will not bring out any good quality production”...

He added that, “Definitely, there is a need to use qualified editors to arrange and eliminate unnecessary shots and add artistic elements to the film”. Additionally, commenting on whether the use of effective, creative editing could be used to enrich their past productions, Dzoevi (as cited in prince, 2003) writes...

...“These productions that I have edited with qualified editors, they did their best. He added that “the ideal thing I could have done was to go on location with the editors so that editors could give suggestions before and during shooting which could enhance the production”.

Then again, Thompson (1992), points out that a beginner should not break with editing working practices. Some directors give their films to beginners to edit. These beginners try to impress the directors by using their own principles, thus breaking away from the laid down working practices. There will be cases where an editor has done everything right - the correct type of edit, the correct elements so that in theory the cut or fade or mix should work. But it does not. In such a case, it is possible that the answer may be found in experience. With regards to working practices in editing, Thompson (1992, p. 74) said,

... “Blind acceptance might be required until growing experience make the practice more obvious”. The practice should be regarded as technically binding in nearly all circumstances”.

2. 05 Video Production Processes and Equipment

Coming up with a production is often a complicated process. It involves hundreds of people involved in their chains of command with one or two leaders at the very top who determine, for right or for wrong, the course of their work. Ideally, the producer of the film takes responsibility for all of the logistics and delegation, leaving the director free to concentrate on the creative tasks of writing and rewriting, casting and rehearsing actors, and discussing the look of the film with the cinematographer, costume designer and art director. It is an exhausting process that is not often very fulfilling until the film is complete and viewable. However, there are three major divisions in the filmmaking process; pre-production, production and post-production.

- **Pre-production**

This is the very earliest stage of moviemaking and it begins with an idea. Preproduction includes writing and rewriting (and rewriting) the screenplay (or documentary proposal), casting and rehearsing actors (or finding and pre-interviewing documentary subjects), assembling a crew, developing storyboards and a shortlist, nailing down locations, making and assembling props and costumes, arranging for transportation and food, dealing with release forms and insurance, arranging for stock purchase and equipment rentals, and raising money.

- **Production**

Production refers to the actual shooting of the film. For a feature film, production can involve a crew of hundreds. For a video shoot, the essential players are a producer, a director, a cinematographer, and a sound person. The producer, as in preproduction, deals

with logistics and makes sure everything runs smoothly. An assistant director may assume the role of clock-watcher and schedule-keeper on set. The director works with actors (or documentary subjects), the cinematographer, and other creative crew members to get what he or she wants. The cinematographer sets the lights and operates the camera. With a larger crew, gaffers set the lights under the cinematographer's direction and grips small things around (for example, laying the tracks which support the camera for moving shots). The cinematographer may also work with a separate camera operator.

On a video shoot, the cinematographer usually operates the camera him or herself. The sound person is responsible for sound recording. On a film shoot, the sound recordist operates a tape recorder while a boom operator follows the performers with a microphone at the end of a long boom pole. On a typical video shoot, sound is recorded by the video camera- no separate tape recorder is necessary. A single sound person may be all that's required - he or she operates the boom. Depending on the project, other crew members may be needed. A few production assistants always come in handy to hold the stray reflector card, ask passersby to stop for a moment during takes, and make the food & coffee runs. A props or costumes heavy shoot may require a prop or costume master; a bigger documentary may need an additional assistant producer to get subjects to sign release forms.

- **Post Production**

Post production involves editing, which always takes longer than the actual shooting time; it is where all of the pieces of the film really come together. For years, it was easy to shoot cheaply on video but extremely expensive to edit on a professional digital editing

system. But now videos can be edited on home computers using software like Adobe Premiere or Apple's Final Cut Pro.

Post production involves several stages - first, viewing and logging the raw footage or dailies and making selection of good takes; second, putting together a rough-cut which contains all of the selected takes in the right order; and third, refining that rough cut bit by bit to create a fine cut, complete with music, sound effects, titles, and any fades and dissolves. On a larger film production, a sound mix would be conducted at a professional facility to combine all of the tracks of sound which have been edited. For a low budget video production, it is usually adequate to mix the tracks using the software built into the home editing system.

For a film production destined to finish as a film print (rather than just a video master), the original negative must ultimately be cut and prints stuck together. It is easier for the director to edit on a computerised system but with celluloid it is more specialised. A director may edit him or herself, or may hire an editor. It is usually smart for directors to screen cuts of their films often during the editing process. The more they get reactions from live audiences, the better they can determine what is working and what is not and this is also known as pre-testing.

2.06 EDITING

The editing of music videos, commercials, and even the creative coming attractions in the theater and on home video cassettes affect all of us immensely. Directors fight for the right of a final cut. Yet the editing aspects of the visual media are often ignored. Stars, directors and the production itself are the focus of the media. Moviemakers must not be misled by this oversight. Picture and sound editing are incredibly important to motion picture, broadcast, and video industries.

With the wide spread acceptance of nonlinear editors, this editorial power has been transformed from a secretive, technical craft into a process that almost anyone can master. As a result, one should not be misled into thinking that the ability to manipulate a computer makes an editor. Just because the technical task of editing has been simplified, the choice of which images to keep and which to eliminate remains the key to any successful programme.

On the other hand, due to the cumbersome nature of physically cutting and splicing film, the film splicing processes have been eliminated from the creative process. An intuitive and creative individual can now edit a program, even a feature film, with a minimum of technical knowledge which could not have been possible in using the film splicing process without adequate knowledge. Care must be taken not to confuse intelligence with expertise. An editor brings a wealth of knowledge not only about cutting but an editing room politics, films history, and dealing with people and an intuitive sense of how an audience reacts to the juxtaposition of images and scenes.

Furthermore, the editor is a major contributor to the evolution of the visual product. From infomercials to cable TV programmes, music videos, commercials, and

feature films, the editor arranges footage and audio so that the writer's and director's vision becomes a reality.

- **Definition of Video Editing**

Video editing is a skill that when used properly can be used to create highly effective visual communication. It is the process of combining video clips, sound and graphics together in a way that can convey meaning and to fulfill a particular purpose (Hollyn, 1990, p.1).

Some common purposes of video includes; informing, entertaining, persuading and motivating people. In order to see good examples of video editing all you need to do is watch some TV Commercials which try to persuade you to buy something while sitcoms entertain and the news informs. All of these examples use footage combined with video editing to tell a story. However, video editing has gone through tremendous changes before reaching the stage as we see it today. One look at where editing has come from and it will make us appreciate how far editing has developed.

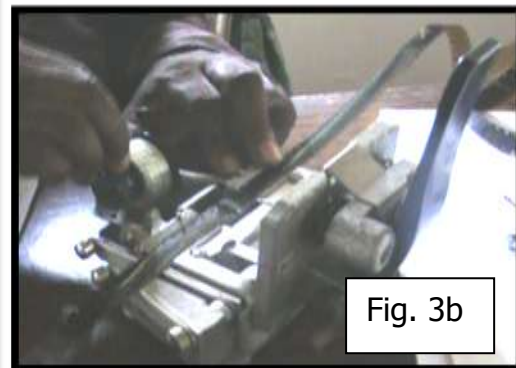
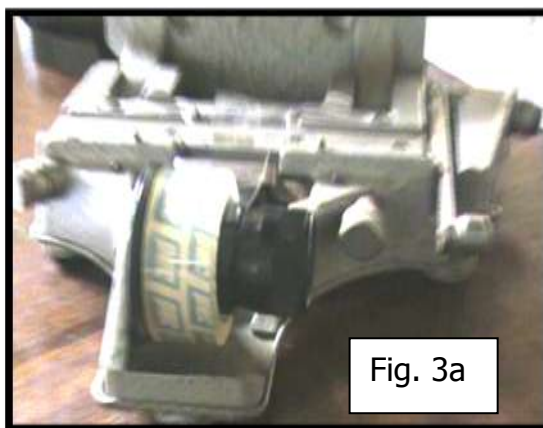
- **History of Video Editing**

Video Editing can trace its origins to about the 1950s (Loehr, 1995, p. 72). Imagine a world with no edit controllers, no editing monitors, no computer-based editors and no time code. Imagine a world without electronic editing or video and audio dubbing. A look back at the last 59 years of video editing is a look back at a world that has changed very fast and a set of technologies that has come a long way.

- **Film Splicing**

Editing started with the film splicing machine. Technically this is not video editing, it is film editing (Fairservice, 2001, p. 98). But it is worth to mention it since it was the first way to edit moving pictures and conceptually it forms the basis of all video editing.

Traditionally, film is edited by cutting sections of the film and rearranging or discarding them. The process is very straightforward and mechanical. In theory a film could be edited with a pair of scissors and some splicing tape, although in reality a splicing machine is the only practical solution (Fairservice, 2001, p. 99; Loehr, 1995, p. 79). A splicing machine allows film footage to be lined up and held in place while it is cut or spliced together (fig. 3a & b).



Figs. 3a & b. A Film Splicing Machine (photo by researcher-obtained from NAFTI)

- **Early Stages of Video Editing**

During the early 1950s, the broadcast industry used film to record programmes for later broadcast. This was known as the *kinescope*, or *kine* process. The term was derived from the name of the picture tube photographed by a special motion picture camera to generate a black-and-white motion picture film of the live television broadcast. Other terms for this process are electronic film recording (EFR), television recording (TVR) and video-to-film recording (VFR). This kinescope process proved to be time consuming and expensive. The industry needed a new medium to replace film, and that medium was videotape (Loehr, 1995, p. 92).

In 1956, Ampex Corporation introduced the first practical black-and-white videotape recorder (VTR), the VR-1000 (It was not a VCR- video cassette recorder- because the tape wound on open reels, not enclosed in a cassette). The 3M Company introduced the videotape used in the machine. It was two inches wide and had a four-part record pattern, and was therefore known as two-inch quadraplex tape (Schneider, 1989, pp. 1). In April, at the National Association of Broadcasters (NAB) show, Ampex took orders for more than 75 recorders. In just a few weeks, the three networks essentially stopped using the kinescope method of recording television programs.

While videotape proved valuable in its ability to play back immediately after recording, it proved to be very difficult to edit. The Emmy-award winning editor Arthur Schneider was involved in developing videotape editing while employed at NBC in the late 1950s (Fairservice, 2001, p. 100). He describes splicing 2-inch videotape as requiring perfect eyesight, a sharp razor blade and a lot of guts.

- **Early Editing Processes**

Finding the edit point using the two-inch VTR was no treat. The editor did not have the luxury of slow forward and reverse. Their machines played at one speed only. To mark the edit point, the editor had to stop the machine as close as possible to the point where he wanted to make the edit. Next, he pulled the tape out of the machine and laid it onto a channeled splice block. The editor then brushed a solution of extremely fine iron particles and Freon TF, a solvent used to clean the videotape machines, over the magnetic oxide coating of the videotape. When the solvent evaporated, the iron particles left a clearly visible pattern of the electronic signal on the tape (Kallenberger & Cvjetnic 1994, p. 2). The editor then located the edit pulse, which showed up on the tape as a very thin white line.

Taking a steel ruler and lining it up with the edit pulse, the editor would then press firmly on the ruler and carefully and swiftly cut the tape with a razor blade. Unlike current VCRs, which record video on a slanted track, the two-inch VTR recorded the signal in almost vertical tracks. It used four video heads to lay down each frame of video in four sections, and was called a “quad machine”. A blank guard band, five thousandths of an inch wide, separated the tracks (<http://www.willamette.edu.official> MovieMaker Tutorial Inc, 2007). This was the only place that the editor could cut the tape without causing a major jump in the picture (Loehr, 1995, p. 103). About 60 percent of these edits were successful.

Once the editor cut the tape, he would flip it over with the back facing up. He would then carefully butt the two ends together and cover them with a small piece of special adhesive tape. This aluminum-backed tape was four thousandths of an inch thick,

thin enough not to disturb the video head as it passed over it during playback. As videotape editing became the standard practice, engineers began developing more sophisticated editing blocks. The most advanced of these was the Smith splicer. It added a 40-power viewing scope, doors to hold the tape in position and rubber rollers to move the tape in one - thousandth - of - an - inch increments. It also replaced the overworked razor blade with a precision guillotine cutter (<http://www.willamette.edu.official> Movie Maker Tutorial Inc, 2007).

- **Electronic Editing**

In 1963, Ampex introduced the Editec, the first commercial electronic videotape editor. A small computer gave the editors the ability to set edit points that were almost frame-accurate (Schneider, 1989, pp. 6). The editor pressed a button on the control panel to record a single-frame audio tone on the secondary cue channel of the two-inch videotape. This tone established the in and out points of the edit. If the editor recorded the tones at the wrong place, he could go back and re-record them.

This process, though time consuming, eliminated tape handling and physical splicing. The editor no longer had to cut the original. The editor created an edit master by electronically splicing one shot to the next onto a blank edit master. If a mistake occurred during the edit, it could be corrected over it again. This transferring of material from one VTR to the next was called transfer editing, and it is how editing is done on linear systems today (Schneider, 1989, p. 7).

- **Time Code**

The Video Maker (2008), states that the solution to this tedious problem came from a technology called time code. Time code was first developed in 1967 by a company called EECO, it was based on a system used by NASA to “time tag” telemetry tapes (Loehr, 1995, p. 132). Each frame of video had the hour, minute and second recorded with it. Engineers could easily find specific pieces of data by going through these numbers. The EECO system gained acceptance as an industry standard. Soon other manufacturers began introducing their own time code systems, none of which were compatible. Things became chaotic quickly, and in 1969-1975 the Society of Motion Picture and Television Engineers (SMPTE) stepped in to develop an industry standard (Browne, 2002b, p. 6).

- **Benefits of Time Code**

A time code is a series of numbers generated in a controlled sequence by a timing system. In video and other recorded media, time code can be added to a recording in order to facilitate:-

- Logging,
- Synchronisation,
- File organising
- Searching and others.

Time code can be overlaid on a video image, or it can be hidden as data only. In either case every single frame of the video is marked with a unique time code number. Video time code follows this format: HH: MM: SS: FF, which means hours: minutes: seconds: frames. For example:

00:00:01:00 = 1 second

00:01:00:00 = 1 minute

01:37:14:07 = 1 hour, 37 minutes, 14 seconds and 7 frames

The first three numbers are the same as normal clock time so they have maximum values of 23, 59 and 59 respectively. The last number counts the number of video frames since the previous whole second, so its maximum value depends on the frame rate of the video system. In a system that uses 30 frames per second (fps), the maximum range is therefore 00:00:00:00 to 23:59:59:29.

The most common frame rates for video time code are:

25. fps	PAL	Television Standard
29.97 fps (30)	NTSC	Television standard (time code can be drop-frame or non-drop-frame)

Time codes can also help in synchronising footage from multiple cameras that stopped and started recording at different times.

- **Present Day Formats**

The end of the two-inch era came as engineers developed and improved the helical-scan recorder. Today, almost all VCRs use the helical scan to lay down long video tracks at an angle on the tape. This system allows editors to watch their source tapes in slow or fast motion and choose edit points more precisely.

The first helical machines used the two-inch tape. In 1977, the constantly improving technology made it possible to change the width to one inch. In 1978, one-inch Type C machines set the standard for quality. It offered high - quality still - frame, slow - motion and fast - motion playback. By the mid 80's, Type C had replaced the two-inch quad format as the standard for making studio masters. By the late 80's, however, the Type C began to fade due to the advent of the digital formats. In 1981, a technological breakthrough was to change the video world completely (Browne, 2002b, pp. 7, 8).

The time-base corrector (TBC) was able to take the signals from non-broadcast quality VCRs and correct the variations in the high speed scanning and timing pulses. With the TBC, small videocassette formats were able to meet the strict FCC requirements (Dr. Nulph, 1997, p. 7). Broadcast stations quickly adopted formats such as the 3/4-inch U-matic cassette, developed by Sony Corporation. Thus the videocassette was introduced to the broadcast and production worlds. The self-loading tape and smaller size were welcome changes to the fast-paced world of broadcast news. But, because of its high price, the U-matic format still did not make it into most homes.

Sony Corporation introduced the first purely consumer VCR format in 1983. Although the public widely accepted the Betamax format, it soon met its demise to an upstart introduced one year later, the Video Home System (VHS) format (<http://www.willamette.edu.official> Movie Maker Tutorial Inc, 2007). This format had the distinct advantage in that it could record two hours of programming on one tape. By the time Sony developed a longer Beta tape, it was too late. VHS had won the playback-time war.

In 1984, Kodak introduced the first 8mm camcorder. By 1990, even Sony began to manufacture VHS machines. Others soon followed suit with Sony Corporation having the most success with their version of this format, called Video8. This format offered a good-quality video signal on a cassette about one-quarter of the size of the VHS cassette. This allowed for smaller, more easily carried camcorders. In the early 1990s, Matsushita introduced a much-improved version of VHS, called S-VHS. This high-quality format found its niche in smaller broadcast stations, business and industry, and

soon began to replace the $\frac{3}{4}$ - inch U-matic machines (Loehr, 1995, p. 134; Dr. Nulph, 1997, p. 16).

By the late 1990s, Sony Corporation countered with a much-improved version of 8mm, called Hi8. This high-quality video format became the choice for many at the consumer level, and is being used as an acquisition format for many corporate and broadcast facilities (Browne, 2002b, p. 9; Loehr, 1995). The rest, as they say, is history. Now the industry is constantly hearing about digital video and the tiny DV cassettes with their beautiful picture quality. Time will tell how the digital formats fare and which format becomes the king of the hill. As a result of the change in formats, so has the world of video editing changed.

New digital tape formats are becoming the standard in big production studios because they offer almost no signal loss and amazing editing flexibility. Sweeping changes in computer-based nonlinear editing now give editors the power to complete an entire program without making even one videotape edit. As these technologies stabilise in the professional world, count on similar versions appearing in the consumer market. Until they do, however, editors may get frustrated by the hoops today's gear makes moviemakers jump through. If you do, look back at past technology and think about how the early editors put scenes together. It may give you more patience with today's technology, and more respect for those who did not have its luxuries.

More than any time in the history of video editing, consumers have equipment whose technology is comparable to that used by the professionals. Today, when filmmakers look at editing options, they have a number of choices: stand-alone edit

controllers, computer-based edit controllers, linear and nonlinear. The only things that separate the consumer-level video editor from his professional counterpart are skill and imagination.

2.07 Forms of Video Editing

There are several different ways to edit video and each method has its pros and cons.

Although most editors opt for digital non-linear editing for most projects, it makes sense to have an understanding of how each method works.

- **Tape to Tape (Linear)**

Linear editing was the original method of editing electronic video tapes, before editing computers became available in the 1990s. Although it is no longer the preferred option for most serious work, it still has a place and remains the better option in some cases. It is likely that linear editing will be a useful skill for a long time to come.

In linear editing, video is selectively copied from one tape to another. It requires at least two video machines connected together - one acts as the source and the other is the recorder. The basic procedure is as follows:

1. Place the video to be edited in the source machine and a blank tape in the recorder.
2. Press play on the source machine and record on the recorder (Fig. 4).

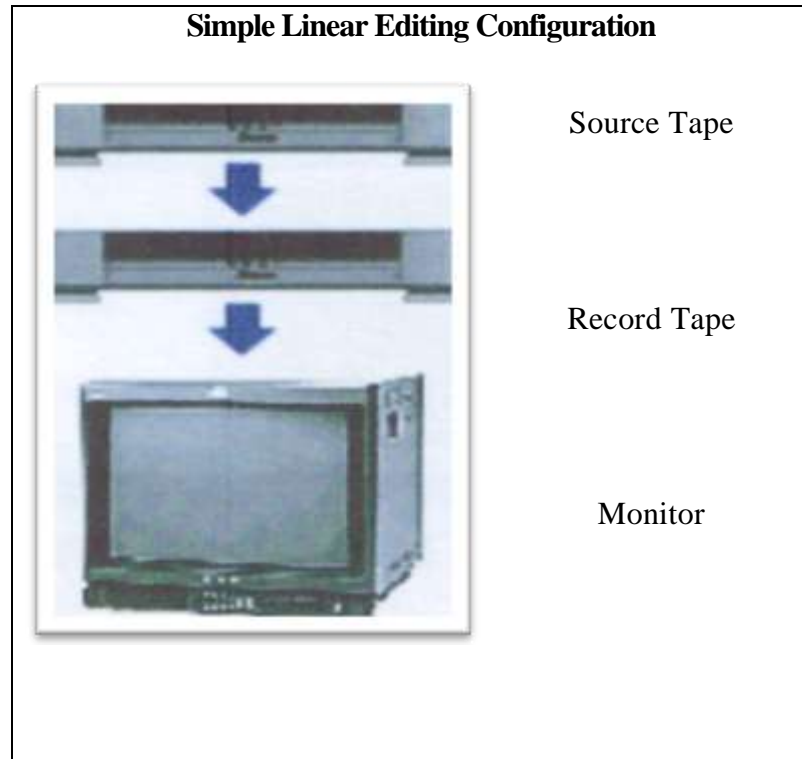


Fig. 4. Linear editing process

The idea is to record only those parts of the source tape you want to keep. In this way desired footage is copied in the correct order from the original tape to a new tape. The new tape becomes the edited version. This method of editing is called “linear” because it must be done in a linear fashion; that is, starting with the first shot and working through to the last shot. If the editor changes his/ her mind or notices a mistake, it is almost impossible to go back and re-edit an earlier part of the video. However, with a little practice, linear editing is relatively simple and trouble-free.

- **Digital/ Computer (Non-linear)**

In the NLE method, video footage is recorded (captured) onto a computer hard drive and then edited using specialised software. Once the editing is complete, the finished product is recorded back to tape or optical disk (Fig. 5).

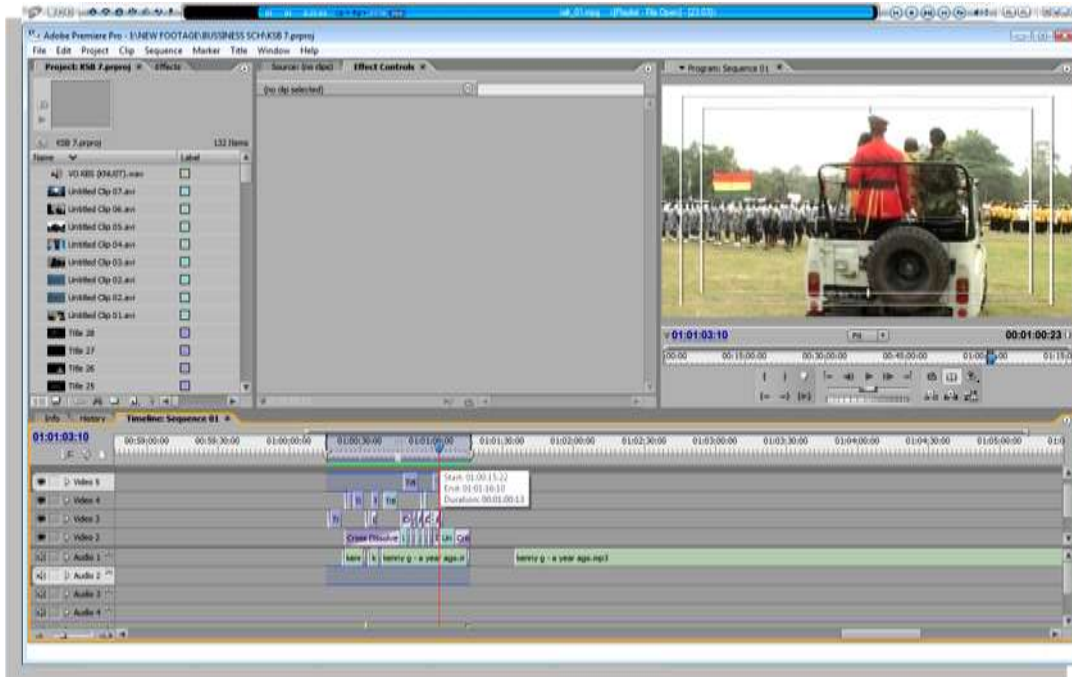


Fig. 5. A shot of NLE Software. (Photo by the researcher)

Non-linear editing has many significant advantages over linear editing. Most notably, it is a very flexible method, which allows you to make changes to any part of the video at any time. It is called “non-linear” because you do not have to edit in a linear fashion. One of the most difficult aspects of non-linear digital video is the array of hardware and software options available. There are also several common video standards which are incompatible with each other, and setting up a robust editing system can be a challenge. Although non-linear editing is more difficult to learn, once the basis has been mastered, one is able to do much more, much faster.

- **Live Editing (LE)**

In some situations of LE, multiple cameras and other video sources are routed through a central mixing console and edited in real time. Live television coverage is an example of live editing.

2.08 VIDEO TRANSITIONS

The most fun part of editing is adding transitions and that is the embellishing part of the editing process. Adding music to your video makes your message far more powerful. Also the addition of titles, names of people or places all help to tell the story better. And you can add a menu to the beginning of your video to allow viewers to select a specific scene. Transitions between scenes can range from simple fades to complex animations. The consideration of occasional special effects, such as making people fly through a scene to excite our viewers can all be achieved with today's nonlinear editing software (but this must not be overdone).

- **Definition of Video Transitions**

Transitions are the mechanism used to change from one shot to the next in a video. The first and most often used is the cut. It is the simplest and best for seamless unnoticed edits. A cut transition is created when one clip ends and the next one begins with no overlap or effect. Next, we have the dissolve which is generally used to show the passage of time or cover an awkward shot change (Allen 2003, p. 83). A dissolve is when the two shots overlap for a period of time and the first shot dissolves into the second shot. At the mid-point of a dissolve both clips can be seen equally well. Dissolves are sometimes called fades (Browne, 2002b, p. 104). All other transitions can be

grouped as effects. Effects include pushes, page peels, spirals, iris, and any and all other imaginable effect transitions.

2.09 TYPES OF TRANSITIONS

a) The Cut Transition

The cut transition is the most often used simplest and best type of transition for seamless unnoticed edits. A cut transition is when one clip ends and the next one begins with no overlap or effect (Allen, 2003, p. 85). Action sequences are usually made up of rapid cuts adding to their dramatic feel and quick pace. Cut transitions are often used to portray action as they do not indicate the passage of time. The raw footage from your camera contains cuts between shots where you stop and start recording (unless of course you use built-in camera transitions). In film and television production, the vast majority of transitions are cuts.



Fig.6. A Cut Transition (photo by researcher, obtained from the film, *Seduction*)

Above is a picture representation of a cut transition (Fig. 6). The first shot is labeled shot A and the second shot B. Cut point C is the place where shot A ends and shot B begins.

- **Example of a Cut Transition**

An editor is working on an action movie. He is editing a car chase that has a lot of motion and many shots at an angle that takes place in real time. He would use cut transitions to seamlessly move between shots to help keep the pace of the action.

- **Mix/ Dissolve/ Cross Fade Transition**

These are all terms used to describe the same transition - a gradual fade from one to the next. A fade is a transition, by a gradual change of image, to a complete black image and this is usually perceived by the viewer. This form of transition fades the shot to a single colour, usually black or white. The “fade to black” and “fade from black” are ubiquitous in film and television (Thompson, 1993, p.54; Browne, 2002b p. 104). They usually signal the beginning and end of scenes. Fades can be used between shots to create a sort of crossfade which, for example, fades briefly to white before fading to the next shot.

Crossfades have a more relaxed feel than a cut and are useful if the editor wants a meandering pace, contemplative mood, etc. scenery sequences work well with crossfades, as do photo montages. Crossfades can also convey a sense of passing time, changing location or cover an awkward shot change. In other words, a dissolve transition is when the two shots overlap for a period of time and the first shot dissolves into the second shot. At the mid-point of a dissolve both clips can be seen equally well. Dissolves are sometimes called fades and can be used to create a slower pace in a production.

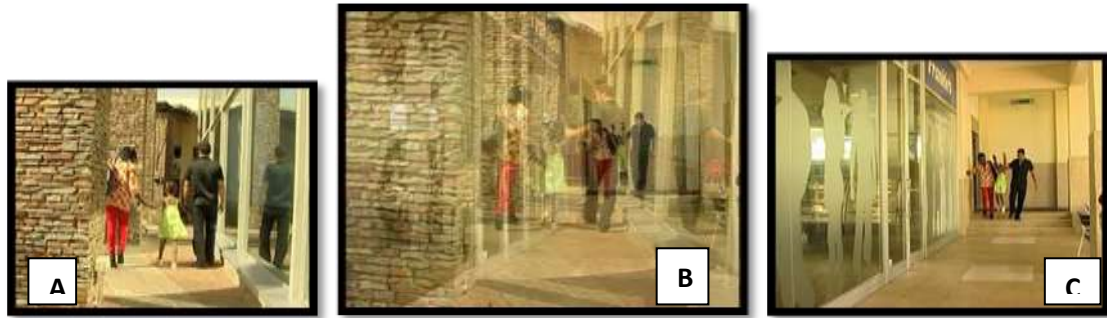


Fig. 7. A Dissolve Transition (photo by Media College)

The picture above is a representation of a dissolve (Fig. 7). The area labeled shot A is the first shot. The area labeled shot B is the second shot that is being transitioned to area C is the area where the two shots (A and B) overlap in the form of a dissolve.

- **Examples of a Dissolve Transition**

An editor is hired to edit together a reality show. Then during shooting the cameras were always recording thus giving the editor a massive amount of footage to work with. He wants to clearly indicate the passage of time to help viewers keep track of what is going on. To accomplish this he uses visual clues like a sunset to show the end of a day and dissolve transitions to give a pacing clue.

- **Wipe Transition**

In a wipe transition, there is transition between two pictures using a geometrical design. The edge of a wipe can be hard-edged or soft-edged and can be coloured. Common wipes are a single vertical line, a single horizontal line, and a circle. In film, the wipe is performed by the optical printer and its adjustable shutters, which expose raw stock to an image of other film sources. In video, the switcher performs the wipe from A and B source reels. Wipes are a good way to show changing location (Browne, 1992c. p. 177) .

- **Other Transitions**

All transitions other than cuts and dissolves can be grouped as effect transitions. Effect transitions include pushes, page peels, spirals, irises and all other imaginable effects. Cuts and dissolves should be used almost exclusively as effect transitions can have the unwanted effect of drawing attention to the transition rather than the shot.

- **Digital Effects**

Most editing applications offer a large selection of digital transitions with various effects. These effects include colour replacement, animated effects, pixelization, focus drops, lighting effects, etc. Many cameras also include digital effects, but if possible it is better to add these in post-production.

2.10 EDITING SOFTWARE

- **Top 5 Video Editing Software Programs**

Video editing programs were once something only professional videographers needed to own. Professional quality video editing programs have started to become affordable for consumers as well. Many video editing software manufacturers are offering consumer versions of their professional products making great video editing software packages affordable for people who want to edit their video at home. Some of the top non-linear video editing software packages available for consumers is discussed here.

- **Final Cut Pro**

Final Cut Pro is the most popular video editing program for professional video editors, as well as consumers who want to do as much as they can with their video Final Cut Pro HD

works only on Power Macintosh computers. The program allows users to edit high definition video easily and allows for very detailed color and audio correction.

- **Adobe Premiere**

The Adobe Premiere allows users to create and edit professional quality video on a PC or Mac (depending on the version you purchase). The program has over 100 different title templates built in and is designed to work well alongside Adobes other products such as Photoshop, After Effects, Illustrator, and Go Live.

- **Avid Express**

Avid along with Final Cut Pro are the world's most respected non-linear video editing programs. Avid Express is the only software and the only video editing program sold by Avid and allows consumers to create truly professionally quality video at home. Professional videographers will find all the features they need in this program with a variety of different video and audio correction tools and effects. The color correction tool in Avid express is taken from Avid's professional symphony system.

- **Sony Vegas Movie Studio**

This video editing program by Sony allows consumers to take their home videos to the next level by adding titles and transitions as well as music to their recorded video. Vegas does not have nearly as many features as a professional video editing program but can be great for people who want to do a little more with their video (Allen, 2003, p. 87). Unlimited video tracks allow editors to put different shots together seamlessly. Several video transitions come built in, with additional transitions in an optional plug-in.

- **Pinnacle Studio**

Pinnacle is a fairly easy to use program that features drag and drop editing and is designed for consumers who want to edit their home video. Pinnacle comes with over a hundred scene transitions built in as well as a good number of title effects as well. You can do some basic corrections to your video and add background music using this software (<http://www.camcorders.about.com/od/videoediting/top> editing software, 2007).

- **The Importance of Editing**

Birney, Lichtenberg, & McEvoy (2008), points out that when people first consider video editing, they may think of it mostly as a way to correct mistakes to cut out the 10 minutes of video that was shot when you accidentally left the camcorder running inside the camera bag, for example. You may also see editing as a way to shorten a video; to trim two hours of vacation footage down to a more manageable 30 minutes. When people actually sit down and start to edit, however, they will quickly recognise other fantastic ideas. These may include the application of different transitions, sound tracks and re-arrangement of shots in several creative ways to synchronise with the music as well as other digital effects.

Editing enables video enthusiast to create a story, to turn disconnected shots into a great home movie that has real meaning. The truth is movies are made in the editing room. The moment an editor sits behind the computer and begins to pull apart the pieces and move them around, new creative possibilities continue to come up. Editors will notice, for example, that following a close-up shot of the kids smiling with a shot of the sunset over the ocean has a completely different feel than a following shot of the kids at the airport (Birney, et al. , 2008). You would notice that it can be jarring to cut directly

from one shot of a person running to a different shot of the same person running taken a few moments later.

- **Editing to Tell a Story**

Editing is really the art of telling a story. Even if people are just using software to cut time out of the video they shot at their kid's soccer game, they are still making editorial decisions about how they want to tell a story. The soccer game is a reality. As soon as the videotaping is started, editorial decisions would be made to alter that reality. The location from which the video is shot, whether to zoom in or zoom out, whether to move the camera with the ball or stay with a group of players-these are all decisions that shape the story to be told. In video editing the audience must also be considered. For instance, the video may be shot differently if it is for the end-of-season team party than it would if it is for the grandparents to see.

However if the raw video that has already been shot of the game is taken and it is edited further with editing software, the editor can fine-tune the story: cutting out the boring parts, the bad angles, the parts where the other team scores. When people edit, they have complete control over what the audience sees and experiences, and ultimately what the audience thinks and feels.

These video enthusiasts can create stories that educate, that promote teamwork, that bring people together and change lives. If the purpose of the video is team training, the editor can focus on good plays and mistakes, and remove shots of the audience and the post-game celebration. If people are making the video for the team party, the editor can select just the highlights-the great plays, the goals scored, and the team members

cheering and smiling. The editor can also add music that further enhances the feelings that he/ she wants to convey.

- **Editing Home Videos as Art**

Editing does more than enhance the use of a camera, like adding lights and a tripod. Editing enables video enthusiasts to turn a simple camcorder into a moviemaking device. It can dramatically change the way people think about using a video camera, and it has the potential to change the way people communicate. Instead of writing a letter or making a phone call you can make a movie and share it with the world.

2.11 PRINCIPLES OF VIDEO EDITING

1) Video Editing Theories

Editing comes with a variety of principles depending on the kind of edit one is handling. How the edit will be depends on the use of six elements, how they are used, how good or bad, and how obstructive or unobtrusive they are. These elements, according to Thompson (1992, p. 41), are motivation, information, shot composition, sound, camera angle and continuity. These are explained as follows:

- **Motivation:** there should always be a good reason or motivation to cut, mix or fade. This motivation can be either visual or aural. In visual terms it could be an action, even of the smallest kind, made by an actor, for example, a body or facial movement.

It could be an action, even of the smallest kind, made by an actor, for example, a body or facial movement. It could be a sound, like a knock on the door, or a telephone ring or a voice off screen. The motivation could also be a combination of both vision and sound.

- **Information:** Information is generally recognised to mean visual information. For the editor, this element is basic to all edits. Thompson indicates that "...a new shot means new information, simply because if there is no new information in the next shot, there is little point in cutting to that shot. Each shot should, therefore ideally, be a visual treat. What this means is that in the selection process, it must be recognised that however beautiful the shot is, it still should convey visual information different from the last shot.

The more visual information the viewer has and understands, the more informed and involved the viewer becomes. It is therefore the editor's job to get as much visual information into the programme as he or she can, without patronising the audience.

- **Shot Composition:** over the years, audiences have learned to accept many of the conventions used in programme making. In the view of the author, although the editor cannot create shot composition, it is part of the editor's job to ensure that a reasonable shot composition exists. Bad shot composition is a result of bad shooting.

This however, does not stop the editing process but it makes it more difficult. It is the editor's job to select the right shots with an acceptable composition.

- **Sound:** this is an important element of the edit. Sound is not only more immediate than visuals but is also more abstract. Thompson asserts that the very experienced editors have a saying, "you do not have to see what you hear". Sound can therefore be advanced or delayed to create atmosphere, a heightened sense of tension and many other edits. Sound also can prepare the audience for a change in scène, in location or even in history.

- **Camera angle:** when the director shoots the scene, he or she will have done so from a number of positions or camera angles. From each of these positions the director will have taken a number of shots. The word angle is used to describe these positions of the camera relative to the object or subject. The author indicates that the camera angle is one of the most important elements of an edit. The principle is that each time you cut or mix from one shot to another, the camera should be at a different angle from the previous shot.
- **Continuity:** each time a new camera angle is being shot in the same sequence, the actor or presenter will have to perform a movement or action in exactly the same way as he or she did in the previous shot. This, of course, also applies to different “takes”.
- **Continuity of content:** this means there should be continuity of content. For example, if the actor has picked up a telephone with his right hand in the first shot, then it is expected that the telephone is still in the right hand in any following shot.

Part of the editor’s job is to make sure that the continuity is maintained each time an edit is made in a sequence of shots.

- **Continuity of movement:** Continuity also involves direction of movement. If the actor or object is moving right to left on the first shot, then it is expected that the actor or subject will move in the same direction in the next shot also. Unless of course, you see a change in direction actually taking place in the shot.
- **Continuity of position:** Continuity is also important in the position of the actor or subject on the screen. If an actor is on the right hand side of the screen in the first

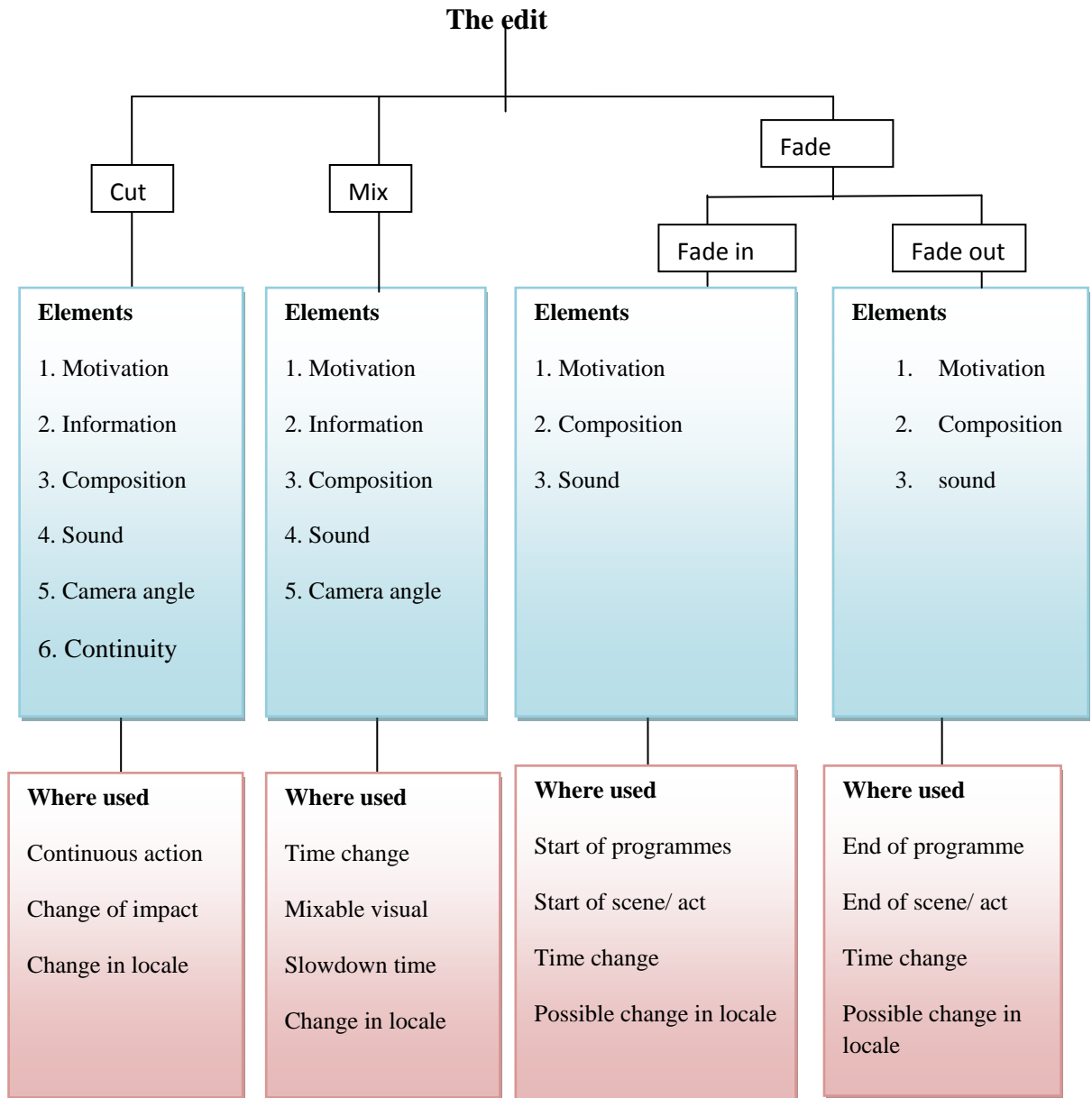
shot, then he must be on the right hand side in the next shot also. Unless of course, there has been a stage movement seen on screen to change this.

- Continuity of sound: Continuity of sound and its perspective is of critical importance. If the action is happening in the same place in the same “time”, then the sound will continue from one shot to the next one.

What this means is that if there is an aeroplane in the sky in one shot and it is heard, then it needs to be heard in the following shot until the aeroplane is out of hearing distance. In addition, with shots in the same scene and at the same time, there will be a general similarity in background sound. This is known as background ambience, atmosphere, or simply ‘atmos’. Atmos must have continuity.

As Thompson (1992, pp. 9) indicates, the editor should know the elements by heart, so that when looking through footages it becomes second routine to check each shot for as many of the six elements as possible which are supposed to be ideally present in every edit. If these principles are mastered, the editor will be able to come up with a standard and satisfactory edited production.

Table 1. Graphical Representation of Editing Principles



2. 12 GRAPHICS

- **Brief History**

Many years ago, most TV graphics consisted of title cards made by applying rub-on or stick-on letters to sheets of cardboard that were then placed in front of the camera. If a chart or graph was needed, an artist drew it by hand, sometimes aided by a compass and protractor (Burrows, Gross, Foust & Wood, 2001, p. 207). These days nearly all television graphics are created with computers.

- **Graphics and sets**

Graphics and sets are the two major pictorial elements that are a part of television production. Graphics include lettering and artwork, normally displayed on the screen to supplement the images captured on camera (Burrows, et. al, 2001, p. 203). A news anchor's name, for example, can be shown on a graphic with simple lettering. More advanced graphics might include the map of a war zone, a chart showing how tax money is spent, or even a moving graphic of a working piston engine or blood flowing through arteries. A wide variety of set designs are also possible, from the simplicity of single folding chair and a curtain for background to an entire re-creation of a classroom, corporate office or apartment.

Digital media has revolutionised such that day in and day out new technologies keep springing up in every area of filmmaking. As designers and filmmakers in a developing country, we must embrace the opportunities it provides to enhance our works. In the past a designer had to manually put in a lot of effort to construct a standard and satisfactory design for TV. At certain times they could run out of creative ideas. So much

energy was poured into developing these concepts without the use of a computer and specialised software to assist the motion graphics designer (Krasner, 2004, p. 5). The advent of specified equipment, computer technology and application software such as AutoCAD, Photoshop, Adobe Premiere, Illustrator and others, the flood gates of imagination have been opened to the designer to help him or her develop fantastic and highly creative projects that make their imagination a reality.

Krasner (2004) also states that the software industry continues to advance at an overwhelming pace and its powerful impact as a vehicle for expressing ideas will continue to enhance the landscape of thinking among graphic designers and artist in totality (p. 7). One of the areas of design which has undergone tremendous developments is multimedia, a field which embraces almost all aspects of design, including animation, film and DVD titles, interactive media and the World Wide Web design.

- **Motion Design or Graphics:** it is the art of graphic design within the context of motion graphics such as film, video or computer animation (Burrows, et. al, 2001, p. 229). Examples include the typography and graphics that are seen as the titles for a film, broadcast design like how a show opens for television, or the spinning, three-dimensional logo at the end of a TV commercial as shown in Fig. 8.



Fig. 8 Motion Design



Fig. 9a Motion Design

Although this art form has been around for decades, it has taken quantum leaps forward in recent years. It can be seen that in TV and films, the graphics, the typography, and the visual effects within these mediums have become much more elaborate and sophisticated (Fig.9a & b). The dramatic elevation of this art form is largely due to technology improvements.

Computer programmes for the film and video industry have become vastly more powerful, and more available. Probably the leading programme used by motion graphic designers is Adobe After Effects, which allows the designer to create and modify graphics over time. Adobe After Effects is sometimes referred to as “Photoshop for film” (“Entertainment,” 2007, p. 12). A newcomer software to the market for motion graphic design is Apple Computer’s Motion.



Fig. 9b. Motion Design (photo by Burrows, et. al, 2001)

- **Motion Designer:** A typical motion designer is a person trained in traditional graphic design who has learned to integrate the elements of time, sound and space into his or her existing skill set of design knowledge. Motion designers can also come from filmmaking or animation backgrounds.

- **Computer Digital Effects (CDE)**

Computer digital effects can be broken down into two categories: digital video effects, which are created by a digital effects generator and computer generated graphics.

- **Digital Video Effects (DVE)**

The digital video effect is accomplished by taking an existing video source (a video image, a moving shot, a still shot from a camera, a wipe or another effect

created by a switcher) and manipulating its position within the video frame. Due to the fuzziness of expanding video, most of these devices cannot go past 120 percent of the original size without seriously degrading the picture quality (Browne, 1998a, p. 80). Newer devices can bend the video frame into a ball or cylinder, make a page turn or create ripples and other distortions. Digital video effects devices are often used in compositing commercials or music videos.

- **Computer Generated Graphics (CGG)**

Although there are several types of computer animation devices, they all have the same purpose: to create video images. Some have the ability to capture or grab or capture a frame of video so that the animator can design graphics to go over that stored picture (Browne, 1998a, p. 80). Other devices allow the artist to play or animate multiple frames of video. Computer generated graphics usually are created before the editing session and recorded on videotape (Live Editing). Many network promos and shows opens are created by companies who have specialised in computer graphics creation (Fig. 10 character generator).



Fig. 10 (character generator, photo by Burrows, et. al, 2001)

- **Motion Design & digital compositing software packages**

Since motion design is created using images and video sequences, a great complementary tool is a 3D software package.

Cinema 4D which is widely used for its intuitive interface, layered export to Adobe After Effects, and the additional morph module, but there are also several others ([http://www.camcorders.about.com/od/video editing/topediting.software](http://www.camcorders.about.com/od/video_editing/topediting.software), 2007). Such packages can generate images or video sequences with an alpha channel, which stores all the transparency information. Motion is an inexpensive and user-friendly programme that promises to hugely enlarge the ranks of motion graphic designers.

- **Motion Design applications include:**

- Adobe After Effects
- Autodesk Combustion
- Apple Motion/ Shake
- Max/MSP
- Apple Quartz Composer

- **3D Programmes used in Motion Graphics include:**

- Maxon Cinema 4D
- Softimage XSI
- Autodesk 3d studio max
- Autodesk Maya
- New Tek Lightwave

- **Practical Principles of Motion Design**

Many people who use graphic motion design applications find the software as an object-oriented application. These media files can be still images in pixel or vector format, movie sequences and audio files (Ferro, 2002, p. 2). Inside the application, the designer can create a “new composition” with an own and independent timeline, resolution, frames-per-second and pixel size. When creating a composition, you insert one or more of your media files. The files appear on the composition window, as well as in the timeline. Layers have properties which you can manipulate such as position (x, y and sometimes Z), scale, rotation, opacity, etc. Layers merge with each other by using transparency information provided by the alpha channel and blending modes, which change the way a layer affects the layers below.

Almost all the modifiable properties can be key framed, which means that its value can be stored at certain positions through time (Binder, 1999, p. 3). And this is one of the basic principles in computer animation, the use of the computer to interpolate values between key frames through time (Bass, 2007, p. 1).

- **Graphics and Sets**

The disciplines of using pictorial elements include understanding and applying appropriate design functions. It is also important to have a clear understanding of what you want to convey to the viewer and how you will do it (fig.15b). The techniques of graphics include understanding your particular graphics system as well as a more general knowledge of the types of equipment and graphic effects available (Fig. 15a). Some of the techniques needed for sets require the skill of a carpenter or painter, but others are simple tasks that anyone can master with a little practice.



Fig. 11a (set design, photo by Burrows, et. al, 2001)



Fig. 11b (set design, photo by researcher, 2009)

- **Information:**-The graphics and sets are to convey a wide range of information to the viewer (fig. 11a) without disrupting the overall flow of a program (Burrows, et. al, 2001, p. 204).During a baseball game for example, a graphic in the upper left corner constantly shows the current status of the game (score, team beating, number of balls, strikes and outs and runners on base), while supplemental graphics show information about particular players. Networks such as CNBC use a lower-screen crawl (fig. 12) to show continually updated stock prices as anchors read news stories and conduct interviews.

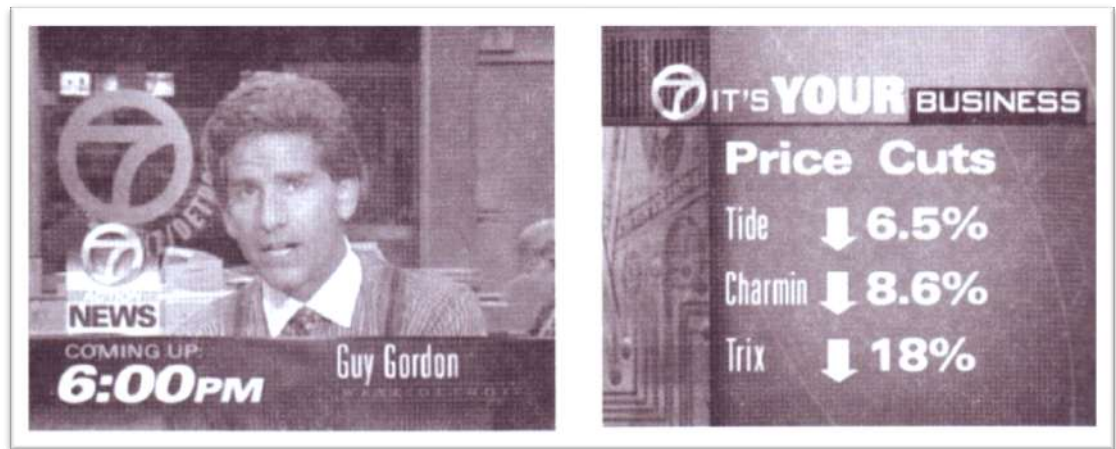


Fig. 12 (TV slide, photo by Burrows, et. al, 2001)

- **Emotional and psychological functions:** beyond informational functions, graphics and sets also play emotional or psychological functions. Many subtle messages can be conveyed by the total production design, and the pictorial elements - graphics, sets, props, and furniture-combine to give an image or feel to the program.

Emotional function of a design also includes creating and maintaining a style or continuity for the program. This style should carry through to all the pictorial elements

used in the production; each pictorial element should look like it belongs with every other element. Maintaining this type of consistency is especially important in designing graphic elements. Thus every pictorial design should serve both an informal function and emotional function (Burrows, et. al, 2001, p. 204). The set should not only tell us what time of day it is but also give us a hint as to what is going to happen this day. This should not only give us information but also emphasize how important the information is.

- **BALANCE AND MASS**

Asymmetrical Balance: is generally preferred over **Formal Symmetrical Balance** in pictorial design as it is in camera work (Fig. 13a). The use of asymmetrical balance tends to create a more interesting and visually appealing design. The larger a mass, the nearer it must be to the centre of the scene in order to preserve a sense of balance with a smaller mass (Fig. 13b). In addition, to this, the placement of mass within a scenic element tends to affect the stability of the picture. A heavy mass in the top part of the picture implies firmness, solidarity, support, and importance. A heavier mass in the top part of the picture projects instability, suspense, and impermanence (Fig. 13c). These considerations of balance and placement have strong implications for the design of sets and graphics as well as for camera composition. A graphic title with lettering in the bottom of the frame projects a solid, strong opening (Burrows, et. al, 2001, pp. 205-206) while a scenic unit with heavy ornamentation near the top implies a feeling of uneasiness (fig. 13 d, e & f).

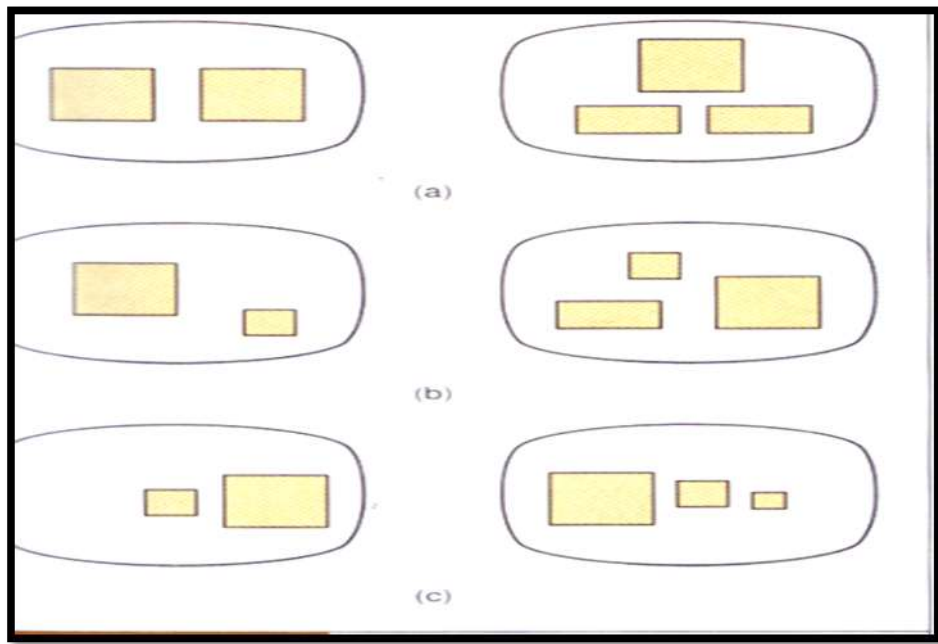


Fig 13a

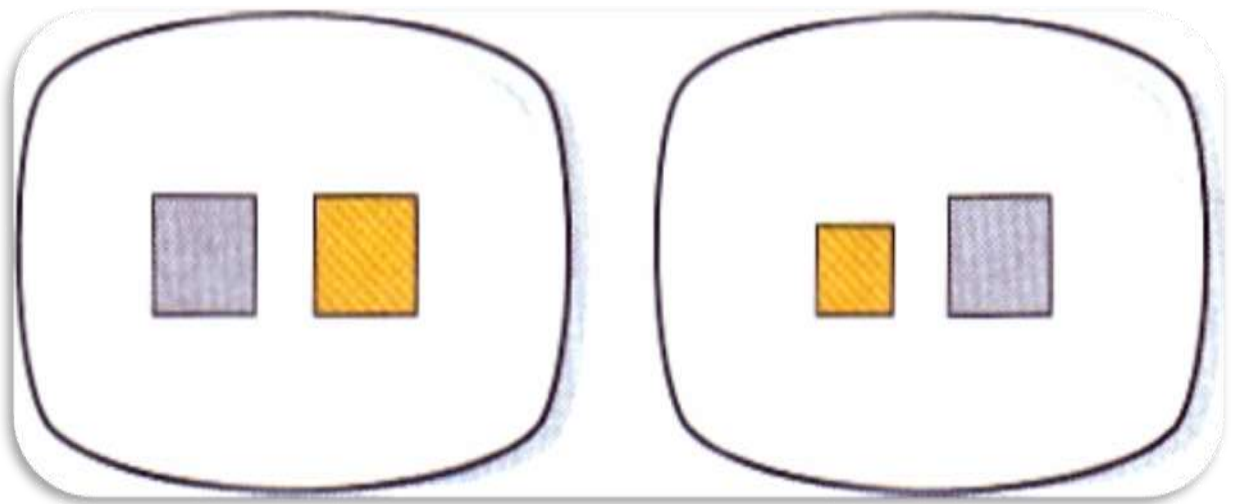


Fig 13b



Fig. 13c



fig. 13d

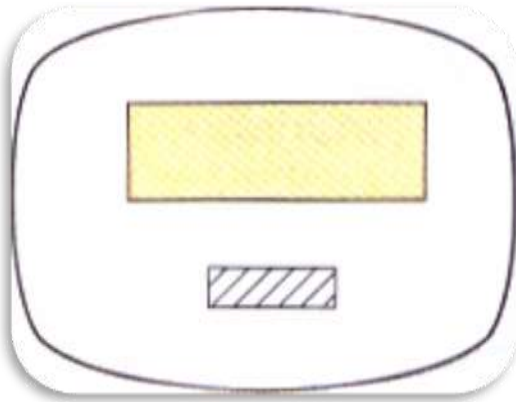


Fig. 13e

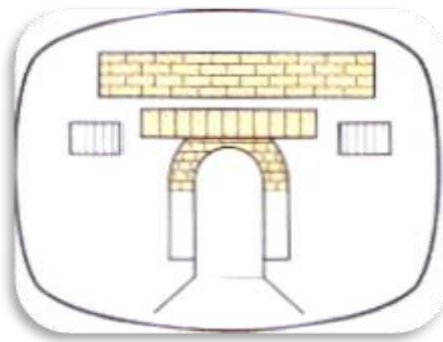


Fig. 13f

Fig. 13 a, b, c, d, e & f; Balance and mass (photos, by Burrows, et. al, 2001)

- **LINES AND ANGLES**

The use of dominant lines is one of the strongest elements available to the scenic designer.

- **Straight lines:** suggest firmness, rigidity, directness, and strength.
- **Curved or rounded lines:** imply softness, elegance, and movement. The direction of the dominant lines in a picture carries strong connotation.
- **Horizontal lines:** represent serenity, inactivity, and openness.
- **Vertical Lines:** are dignified, important, and strong; diagonals imply action, balance, instability, and insecurity.

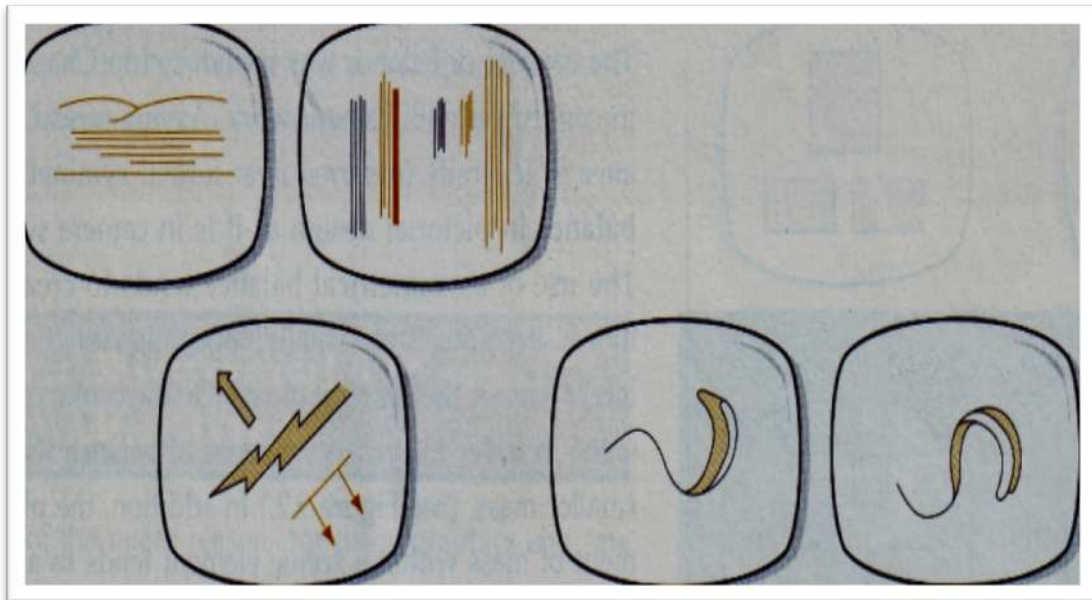


Fig. 14. Lines and Angles

- **PRINCIPLES OF MOTION GRAPHICS**

- **Rhythm**

A good editor thinks about rhythm even before he or she first sits down at the edit bay. An editor should always be conscious of rhythm (Dr. Nulph, 1997, p. 16). The Producer or director could often listen to different types of music before and during an edit to put him in the “rhythmic mood” he wants for the edit.

- **Color Correction**

Color correction is purposefully last. This should be the final step for a couple of reasons. As with sound effects, there is not much point in fine-tuning the colour of a clip if it will only be edited out later. Grading is to the picture as sweetening is to the sound. It deserves vast amounts of time to be properly tweaked. It is not a one-click adjustment. Good grading can make the difference between having a good video and a great video (Dr. Nulph, 1997, p. 12).

- **PRINCIPLES OF GRAPHICS AESTHETICS**

Regardless of whether graphics are computer generated or physical, they should be pleasing to the eye and easy to read on a television screen. Several factors are important for attaining this objective. They include the symbol size, simplicity and style, and color contrast.

- **Symbol size**

Given the ease of creating clean, crisp lettering with a computer graphics generator, the temptation is to flood the screen with information but one must always remember the ultimate destination of the graphic information: not the high-quality monitor directly in front of you in the control room but rather the smaller, lower-quality television set found in a majority of homes.

...As a rule of thumb, then, lettering on TV should be no smaller than $1/15^{\text{th}}$ of the screen height. If no line is less than $1/15^{\text{th}}$ of the height of the critical area (area assuming some space is left between each line of letter), this would mean that normally no more than seven lines of information should be included on computer page or a graphic card (Burrows T. D. , et. al, 2001).

Artistic considerations for balance and arrangement of mass might dictate that much less material should be used. In high-definition formats, more information can be included on the screen without sacrificing legibility.

- **Simplicity and style**

“...If there is one primary rule about the preparation of TV graphics, electronic or physical, it is simply this: keep it simple-all lettering, all design elements, all artwork” (Burrows T. D. et al. 2001, pp. 213-214).

The TV screen is too small and the scanning lines are too blurry to permit any fine detail work, but even with high-definition television, graphics do not stay on the screen long, so they must be simple enough for the viewer to grasp.

- **Colour contrast**

A third factor that can help determine the readability of graphic is color contrast.

... “Working with colour graphics, it is important to use hues that contrast and complement each other without actually clashing. Artistic judgment and experience will help determine which hues go well together” (Burrows T. D. et al. 2001, pp. 213-214).

Video engineers like to have just a little white and a little black in a picture for reference points. Thus, a good graphic would be one that has two or three shades of brightness plus a little white and black for sparkle and interest. Avoid graphics that are all black and white or that consists entirely of high-contrast colours. One problem to be avoided is the use of colours of the same brightness or saturation in preparing graphics.

Working with graphics can be very rewarding. Computers have made the process fairly simple and fast, but the main responsibility, the creation of something that is aesthetically pleasing, is a discipline that still rests in the hands and minds of human beings (Burrows T. D. et al. 2001, pp. 213-214).

- **SUMMARY**

Television has undergone lots of developments since it was started by Joseph and Michael Faraday in 1831. Today television has developed to such an extent that High Definition Television (HDTV) can even be found in some Ghanaian homes and the number is gradually increasing. Through technology, television can even be watched on our phones and via the Internet. Broadcasting stations utilise channels to telecast information to the viewing public. GTV, the official TV station of Ghana with the widest network coverage, used to be the only TV station in the country. Private TV stations have become so popular that over the last 13 years 9 private stations have come up working alongside GTV. TV programmes that are broadcast to the viewing public through these stations include reality shows, talk shows, feature films, cartoons and music videos. Most of these TV programmes entertain, educate (eg. distance learning on-GTV) and inform (eg. news) the public. All these programmes have to be prepared before they are broadcast through the three major movie making processes of pre-production, production, and post production. Post production is the most tasking aspect of the filmmaking process and that is where all the rushes are put together in a process called editing.

Editing presents a lot of difficulties. In the early days, most of the techniques of putting footages together kept the editors very close to their work as editing required a lot of guts, concentration and precision since the video was edited using razor blades and had to be pieced together with adhesive under a microscope to form the edit. Sometimes this became a success but at other times, problems occurred when the tapes were played back, revealing a jerk, snow or sometimes total black in the edit. However, with the introduction of electronic edit controllers and automated time code machines, the editors'

work has been made a lot easier and more so when linear editing (LE) became popular. Cutters no longer had to edit with razor blades; all they needed was two video decks, a television, and appropriate configuration, to have the video edited. This involved playing from one deck through the monitor whilst the relevant portions are recorded on to the second tape until the editing is complete.

Today a lot of software has been introduced. This has also become a breakthrough for editors thus making their work much easier. With software such as Edius, Adobe Premiere, final Cut Pro, Windows Movie Maker, Ulead, and Avid, now allows editors to express their creativity and explore new ideas which were not easy with the old methods of editing.

The non-linear (NLE) software also comes with a lot of transitions such as the cut, wipe and fade which all go to enhance the work of the editor. Other effect transitions such as the spins, page peels and cube have completely different meanings and characteristics that must be used effectively.

Another vital element that cannot be compromised when editing for television is graphics. Graphics is made up of motion graphics, still graphics, special effects and graphics in sets for television. Graphics provide additional information to the programme being viewed. It also enhances the overall appearance of the programme as in “American Idol” on MNET, “It Takes Two” on GTV, “Allo - Tigo” on Metro TV). These and many more effects can be achieved through editing. By planning before shooting, and adopting professional approaches to editing, film and TV programmes can be more than just a record of things or events. Moviemakers can also use editing to create stories that touch people's lives.

CHAPTER THREE

METHODOLOGY

3.01 Overview

This chapter describes the various methods employed by the researcher in order to achieve the stipulated objectives of the study. These objectives are to

- Examine recent developments in video editing;
- Assess the quality or standard of video editing in Ghana;
- Investigate ways to raise the standard of proficiency among amateur and professional video editors in Ghana;
- Create awareness for the use of Non Linear Editing software among video editors.

The study sought to investigate the view that majority of Ghanaian films/ video productions are of low quality because they lack effective and creative editing. Different methodologies for carrying research of this nature were considered to collect the required data. Owing to the fact that this study is theoretical, the following methodological procedures were adopted to describe how the project was undertaken. This section of the report explains the research design, library research, population, sampling design, the sample, primary and secondary data, and data collection instruments, validation of instruments, administration of instruments, data collection process and data analysis plan.

3.02 THE RESEARCH DESIGN / RESEARCH METHODOLOGY.

The researcher adopted the quantitative and qualitative research designs for study. The selection was based on the characteristics of the variables and population being studied.

- **Quantitative research**

The quantitative research approach focuses on measuring and counting facts and the relationships among variables. As such, the researcher analyzed data obtained through questionnaires using numerical values and statistics.

Advocates of quantitative methods argue that only by using such methods can the social sciences become truly scientific; on the other hand, advocates of qualitative methods argue that quantitative methods tend to obscure the reality of the social phenomena under study because they underestimate or neglect the non-measurable factors, which may be the most important. The modern tendency (and in reality the majority tendency throughout the history of social science) is to use eclectic approaches. Quantitative methods might be used with a global qualitative frame. Qualitative methods might be used to understand the meaning of the numbers produced by quantitative methods. Using quantitative methods, it is possible to give precise and testable expression to qualitative ideas. This combination of quantitative and qualitative data gathering is often referred to as mixed-methods research.

- **Reasons for using Quantitative Research**

For the advantages of quantitative research stated earlier, the researcher adopted this method to be able to obtain definite and precise information concerning viewers perception about the quality of productions in Ghana and filmmakers methods of coming up with a production. Parts of the content analysis of the selected movies were scientific

due to the adaptation of this research approach. The non-measurable factors of this information were obtained through the qualitative research approach.

- **Qualitative Research**

Qualitative inquiry seeks to understand human and social behaviour from the “insider’s” perspective – that is, as life is lived by participants in a particular social setting such as school, community, group or institution. It is an intensely personal kind of research, one that freely acknowledges and admits “the subjective perception and biases of both participants and researcher into the research frame (Goetz and Lecompte, 1993). As Ary, Jacobs, Razavieh (2002) indicate, qualitative inquiry seeks to interpret human actions, institutions, events, customs and the like, and in so doing construct a “reading” or portrayal of what is being studied. The ultimate goal of this kind of inquiry is to portray the complex pattern of what is being studied in sufficient depth and detail so that someone who has not experienced it can understand it.

Lincoln and Guba (1985, p. 107) believe that it is impossible to develop a meaningful understanding of human experience without taking into account the interplay of both the inquirer and participant’s values and beliefs. They argue that human inquiry requires frequent, continuing, and meaningful interaction between inquirers and their respondents (subjects) and that inquiry must maximize rather than minimize this kind of contact. A researcher might wish to know more than just “to what extent” or “how well” something is done or wish to obtain a more complete picture of what goes on in a particular classroom/ school or a film production house for example. According to Fraenkel and Wallen (1993), research studies that investigate the quality of relationships, activities, situations or materials are frequently referred to as qualitative research.

Some advantages of qualitative study (Ary, Jacobs and Razavieh, 1992):

- In most cases, it allows a researcher to view behaviour in a natural setting without the artificiality that sometimes surrounds experimental or survey research;
- It offers a rich and holistic approach to understanding the what, how and why of events in relation to the particular setting;
- It involves direct observation and note taking and allows the use of video equipment and recording devices to supplement and enhance data collection and analysis;
- The researcher does not have to prove or disprove hypotheses held prior to the study;
- Data from qualitative research is described in narrative form (as close as possible to the form in which they are collected) and in sufficient detail so that one who has not experienced the situation or event can understand and appreciate it.

- **Reasons for Using Qualitative Research**

Also, the qualitative method searches for qualities and the characteristics of our experience (Eisner, 1991, p. 33). We translate these qualities through our chosen representation form and conceptual outlook. The qualitative approach was adopted for this study largely because it

- Focuses on phenomena that occur in natural settings - that is, in the “real world” of the TV and filmmaking industry in Ghana. Photographs, advertisements, posters, music, and even foods and odors have been taken as phenomena to be examined (Given, 2008. p. 700). Therefore qualitative research gives the researcher the opportunity to study the problems associated with specific areas of filmmaking such as nonlinear editing (NLE).

The researcher will also have the opportunity to study those problems in all their complexity. Given, (2002. p. 699) explains that qualitative research takes advantage of the leveraging power of sophisticated statistical procedures that often reveal patterns

within subjective perspectives that can be overlooked by even the most sensitive and discerning eye. Thus elements that come together during the editing process such as sound, motion picture and graphics will be studied in its intricacy to identify the causes of ineffective creative editing on TV and film genres in Ghana.

In addition to this, it serves one or more of the following purposes (Peshkin, 1993):

Description: This method reveals the nature of certain situations, settings, processes, relationships, systems, or people. As such the production methods of these movie making houses has best been put together by describing their various methods on location to provide a clearer understanding of the factors contributing to ineffective creative editing. Also all other information the researcher obtained has been organised by describing the situations the researcher identified during the gathering of data.

Interpretation: It will enable the researcher to (a) gain new insights about video editing (b) develop new concepts or theoretical perspectives about nonlinear editing, and/ or (c) discover the problems that exist within the field of postproduction editing in the filmmaking industry in Ghana.

Verification: It will allow the researcher to test the validity of certain assumptions, claims, theories, or generalisations within the context of television and film in Ghana.

Evaluation: It will provide the means through which a researcher can judge the effectiveness of particular policies, practices, or innovations in film and television in Ghana.

- **Type of Qualitative Used**

There are different types of qualitative research approaches such as case study, ethnography, phenomenological study, grounded theory study and content analysis (Leedy & Ormrod, 2005, p. 135).

Content Analysis: Qualitative methods of research allows the use of content analysis which is a process of forming convincing suppositions, called propositions, from data and their content (Krippendorff, 1980, p. 40). A supposition is a probable explanation. Some researchers borrow categories from previous research; other categories may emerge from the data in metaphoric forms.

Leedy & Ormrod (2005, p. 142) defines content analysis as a systematic examination of contents of a particular body of material for the purpose of identifying patterns, themes, or biases. Content analyses are typically performed on forms of human communication, including books, newspapers, films, television, art, music, videotapes of human interactions, and transcripts of conversations. For instance, a researcher might use content analysis to determine whether television commercials reflect traditional sex-role stereotypes, religious symbols that appear in works of art, how teachers spend their time in the classroom, or what attitudes are reflected in the speeches or newspaper articles of a particular era in history.

In this study, the researcher is using content analysis to determine whether the various components (sound, motion picture and graphics) that come together during post-production editing to form a meaningful video are creatively applied in Ghanaian TV and film genres in order to suggest ways of improving the editing. In particular, this analysis targets video production houses in Ghana (Movie Africa, Revele Films and Film Africa)

as the focus of research since they make many of the movies, commercials, music videos and documentaries which are aired on the various TV stations in Ghana.

Adopting content analysis provides opportunity to describe the production methods employed by these professional video production houses as well as others produced by film makers who have not gone through any formal training. In this respect, one or more of the following processes about the works of the targeted filmmaking companies will be adequately described in detail:

- Organisational Structure
- Pre-production Methods
- Production Methods
- Post-production Editing Methods

Besides, the method will enable a systematic examination of television programmes for purposes of identifying the editing patterns and themes that were carried out. Content analysis of the selected movies - *“Love Brewed in African Pot”*, *“Fire for Fire”* and *“Kyeiwaa”* - will help the researcher to identify and discuss how the editing was undertaken in each case, the factors that contribute to ineffective editing, and possible means of improving upon them.

3.03 LIBRARY RESEARCH

The search for sufficient information relevant to the study took the researcher to a number of libraries in Accra and Kumasi. These were both public and private libraries.

The libraries visited were

1. NAFTI Library,
2. University of Ghana, Legon libraries,
3. American Embassy Library,
4. Ghana Institute of Journalism library.

• SOURCES OF INFORMATION

The information gathered ranged from archival materials to written documents and included articles on filmmaking in newspapers and magazines, books on filmmaking, and journals with information on trends in video editing, motion picture cameras and other relevant details.

The internet was also another source of current information on the topic. The researcher was able to browse diverse filmmaking websites for additional data on the history of filmmaking and editing in various parts of the world. Other electronic media sources included the 2008 Microsoft Encarta, the 2008 Encyclopedia Britannica and other electronic dictionaries and PDF sources on research. These were installed on the researcher's computer, and were very useful in correcting spelling mistakes, checking the meaning of words and, rectifying grammatical errors.

Consultation with personnel in the local television stations was done. Those visited were Metro TV, GTV, TV3 and Gamma Films for information concerning the

history of filmmaking in Ghana, legislative instruments governing the industry, and what might go into the proposed Ghana Film Bill.

Literature reviewed from documents found in the libraries formed the theoretical framework but empirical reviews concerning the study were also obtained. Reviews covering topics on history of filmmaking, transitions, graphics and graphic in set, sound, motion picture, and other relevant topics have been detailed out in Chapter 2 of this report.

3.04 POPULATION FOR THE STUDY

The population for the study primarily consisted of professional film directors and editors as well as motion photographers who have not had any formal training in moviemaking but are editors and directors. The population studied was concentrated in Greater Accra and Kumasi. Those in Accra were video production firms that produce majority of the videos the local TV stations transmit to the viewing public. Moviemaking firms such as Movie Africa and Revele Films had their selected works examined in detail with regards to editing. In Kumasi, Straight Hustler Entertainment (SHE) Films and Hammer Productions were selected from among several moviemakers in the city because they are more into movies, commercials and corporate productions.

Almost every film is based on a set of visual narrative and thematic conventions that are repeated with variations over and over again as a basic pattern that reflects people's deepest needs and fears. These variations are referred to as genres. Several of these genres such as action films, horror sitcoms, reality shows, documentaries and commercials are shown on TV daily. Video production firms usually produce over 50

films from one or more of these genres. Genre from the category of movies and commercials produced by Ghanaian firms were selected for their content analysis.

Other constituents of the population comprised lecturers and students of National Film and Television Institute, students of the College of Art and other faculties at KNUST. Adults living at Ayigya and the neighbouring areas in the Kumasi metropolis were also studied as part of the population. They all have diverse backgrounds and varied levels of education. The population also varies in age, gender, social status, geographical location and occupation. Due to their diverse backgrounds, their appreciation of video production values and concepts also vary, and their responses to filmmaking were expected to be divergent as well. As a result of such diversity in population, a variety of responses were obtained during the data collection process.

Notwithstanding this perception, the number of filmmakers, especially directors and editors included was very large in these two cities and as such it was not practicable to provide all of them with questionnaires because of financial and logistic constraints. Using information that was made available for the researcher, the registered number of filmmakers in the Ghana Association of Filmmakers is 75 as of February 2009. Using this information as a measure, the target population for filmmakers was 75 and 200 for the viewing public, adding up to 275.

3.05 SAMPLING DESIGN

More often, the population that a researcher targets to study is too large to manage effectively. In such cases, a sampling technique is employed to select a sample or unit of the population to study in detail. Sampling is usually influenced by the type of population being studied. In this study, the researcher combined the purposive and stratified sampling designs to achieve its target.

In purposive sampling, people or other units are chosen, as the name implies, for a particular purpose. In this study, the researcher purposively chose the category of filmmakers and viewers that can provide the information needed to satisfy the research objectives. This makes it purposive because they were particularly selected from the large group of filmmakers in the particular areas of specialisation. Since the targeted population has diverse characteristics and levels of operation, the population was purposively selected according to the strata associated with the field in order to obtain the exact accessible population.

Owing to the fact that the population being studied is varied, the stratified random sampling design is most suitable to combine with purposive sampling technique to obtain the needed information for the study. The combination allows the total population to be divided into sub-groups or strata on the basis of variables that are likely to correlate significantly with the dependent variable measures.

As the study deals with two main categories of filmmakers with the NAFTI-trained filmmakers, students, lecturers and others forming one stratum; and the viewing public (educated, semi-educated and uneducated) also forming the second stratum. Each group has to be treated as a separate population and the simple random sampling

employed at each level. The stratified random sampling gives the leverage to combine both simple random and stratified sampling techniques. The units within the stratum are as homogeneous as possible and all variables within the purposively selected respondents have the chance of being selected at random. The derivation of the sample is by means of a simple randomisation process.

The stratified random sampling technique is used for a more accurate representation and also because it is least biased allowing the researcher to generate findings to the entire population. It further helps in selecting the appropriate population for the research project. It is therefore appropriate in determining the right parameters for the research instruments, questionnaire and interviews.

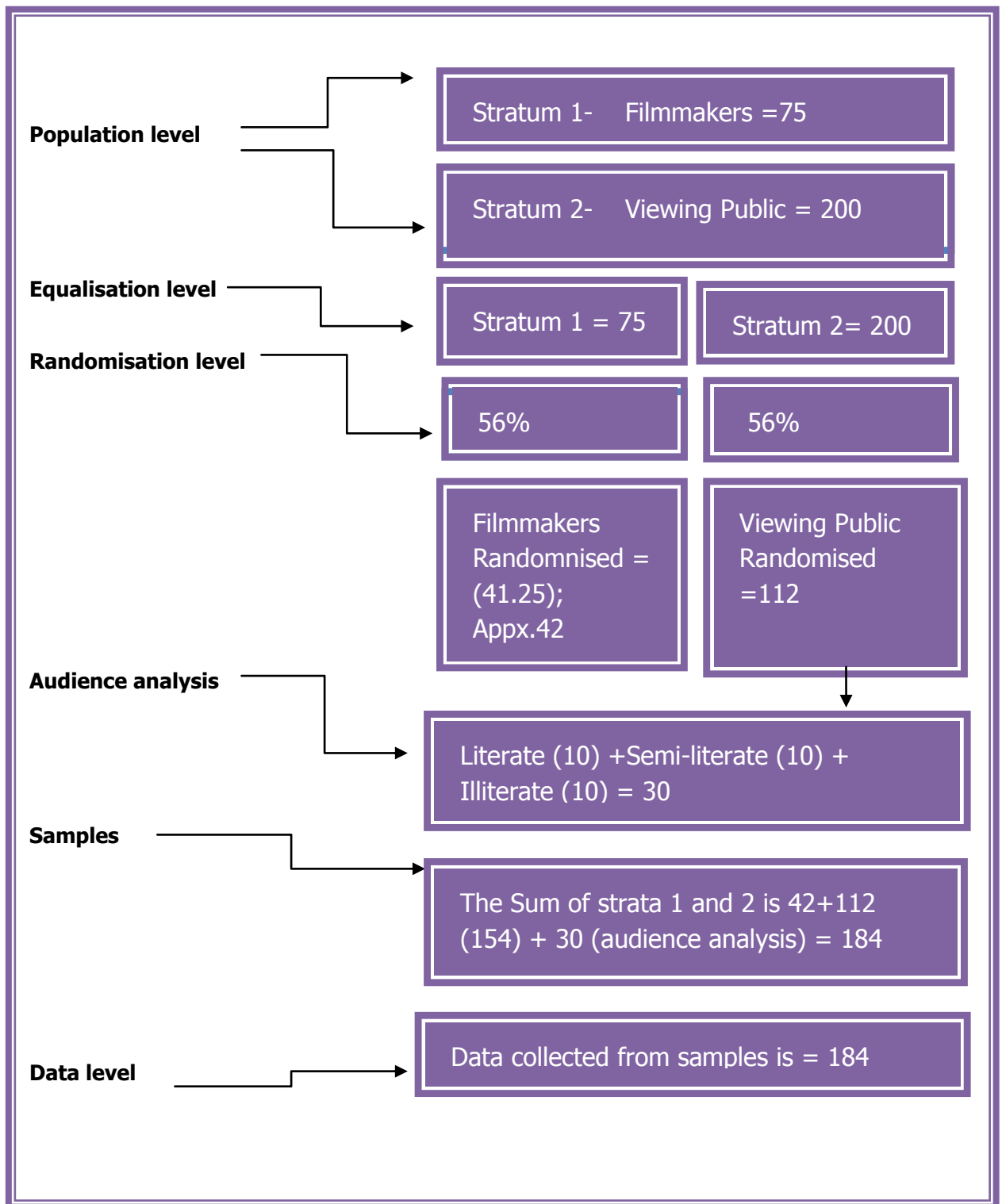
3.06 SAMPLE

Out of the 75 target population of registered filmmakers in Ghana, a sample of 42 respondents (representing 55% of total) was obtained. These respondents were mainly professionally-trained filmmakers from NAFTI and other filmmaking institutions, as well as filmmakers such as cameramen, directors and editors who have not gone through formal training. Similarly, out of the 200 viewing audience, 112 respondents (representing 56%) was selected for data collection. These respondents consisted of the literate (mainly elite adults and students), semi-literate and illiterate residents of Ayigya and its environs as representatives of the general viewing populace.

a. Characteristics of the Sample

The 154 study respondents were of different backgrounds and characteristics. Most of the filmmakers play two or more roles in the production processes. For instance, most directors doubled as scriptwriters and producers; some editors doubled as motion / graphic designers, set designers and cameramen; others played several other roles. The sample for audience analysis consisted of 30. The literates were mainly adults; the semi literates and illiterate respondents had both adults and teenagers. The accessible population was therefore 184. A graphic representation of the purposive sampling design is presented in Table 2.

TABLE. 2 Purposive Sampling Design



- **Reasons for selecting purposive sampling**

The purposive selection of the respondents was based on the following considerations:

- The researcher wanted to assess views of professional graphic designers, editors and other filmmakers since they could provide relevant information to address the problem. This satisfied the third objective of the project.
- The views of directors were also relevant to the study because editors are solely dependent on them.
- Views of the general public, literate, semi-literate and illiterate were important to the study because they are the consumers of the productions. Likewise, the audience analysis obtained, also satisfied the second objective of the thesis.

b. Population for Audience Analysis

The second objective of the thesis was to assess the standards of video editing in Ghana. As a result, a number of audiences were subjected to selected movies in focus groups. This was meant to obtain their responses based on their impressions of the movies they were watching. The first was “Kyeiwaa” (questionnaire category C), the second was for “Fire for Fire” (questionnaire category D) and third, “Love Brewed in the African Pot” (questionnaire category E).

Additionally, in conducting the audience analysis with the viewing public, **10** literates, **10** semi-literates and **10** illiterates (**30** respondents in all) were subjected to watching the selected films and assessing the contents of the productions. The **30** respondents answered three different categories (C, D, E) of questionnaires each based on a selected production.

The rest of the **112** respondents plus **10** literate, **10** semi-literate and **10** illiterate members of the public (making a total of **142**) formed the accessible population of the viewing public from different faculties of KNUST did their general evaluation of local TV and film genres which are transmitted on Ghanaian channels. Therefore in total, the actual sample size for the viewing public is **142**.

The graphical breakdown of the sample size has been presented as Table 3.

TABLE. 3. Sample size of population of filmmakers (accessible).

Characteristics of Accessible Population of Editors		Characteristics of Accessible Population of Directors	
Strictly Editors	10	Strictly Directors	4
		Directors/ Producers/ scriptwriters	6
Editors/ Directors	3	Directors/ Cameramen	1
Editors/ Set & Graphic Designers	3	Director/ Production Manager	1
Editors/ Cameramen/ Directors	10	Directors/ Art Directors	2
TOTAL Editors =	26	TOTAL Directors =	16

Total sample size for filmmakers is **42**.

TABLE. 4 Sample size of the viewing public (accessible)

Accessible Population of Viewing Public		
Students – KNUST	(General TV genre analysis)	112
literate viewers	(content analysis)	10
Semi-literate viewers	(content analysis)	10
Illiterate viewers	(content analysis)	10
TOTAL =		142

The overall accessible population is **184** (42 [filmmakers] + 142 [audiences] = 184)

3.07 PRIMARY AND SECONDARY DATA

Two main types of data was collected in the study, these are the primary and secondary data respectively.

Primary Data: These were mainly the direct information obtained by the researcher during the study with the aid of the research tools. These were obtained mainly through the administering of questionnaires, one-on-one interviews, taking field notes and participant observation.

Nonetheless, the third objective of this study was to investigate methods to bring amateur video editors standards in line with professionalism and a lot of information was obtained through the primary data gathering process. Moreover, the primary data gathered includes information provided by professional filmmakers such as editors,

directors, cameramen, art directors and graphic designers. Some of them were freelancers and others were from film production houses. Some of the selected film houses are:

- Revele Films,
- Farmhouse Productions
- Lowe Lintas
- Movie Africa
- Alcurah Ghana Limited
- Pinhole Productions
- Village Communications
- Lynx Entertainment
- Red Ink Multimedia
- Hammer Productions

These provided information about production methods used by these companies as well as challenges facing the filmmaking industry in Ghana.

Additional primary data was gathered from lecturers and students of NAFTI which also provided vital information about how to do effective creative editing. This was to enable upcoming video enthusiasts to communicate effectively when the edited videos are aired on the various television stations. Other issues that were addressed were the Film Bill and legislation concerning films (Cinematographic Act) in Ghana and how the legislation might be implemented to the benefit of filmmakers in Ghana.

Similarly, other primary data was gathered from television stations such as Metro TV, GTV, TV Africa, TV3 and Gamma Films Company. Resource persons consulted were Mr. Arcton - Tetteh of Gamma Films and Mrs. Miriam Mantey of TV3 for samples of professionally written scripts which gave the researcher an idea about how professional scripts are constructed (see Appendix 10 for samples of scripts).

- **Secondary data:** These were mainly the information gathered by the researcher from libraries and other literature sources: journals, textbooks, periodicals, magazines, newspapers, newsletters, annual reports and electronic media. At the Ministry of Tourism, Ministry of Information, Trade and Industry and the National Media Commission, data on the legislation concerning filmmaking and criteria for screening movies before they are aired was obtained (see appendix 9 for document).

Other secondary sources of information were from books, journals, electronic articles and unpublished students thesis that have information related to the dissertation were studied. Other information that was gathered from publications included types of cameras, types of transitions, the history of television and many others. The data obtained via the electronic media (internet) included; history of filmmaking and theatre arts in Ghana and Africa, trends in video editing, history of editing and theories on video editing. This helped the researcher to obtain information about trends in video production which the first objective of the thesis seeks to obtain by examining recent developments in video editing.

3.08 DATA COLLECTION INSTRUMENTS

The data collection instruments are the tools that are used to collect information in any research design. More often, a research process adopts two or more procedures to obtain data. The data collection process and research method adopted has a role to play in determining the success and dependability of any educational study. Therefore in choosing the instrument for data collection for this thesis, it is inherent of the researcher

to choose a suitable but reliable instrument of data that could provide all relevant data needed to meet the set objectives for the study.

Three major tools were used to collect data in this thesis. These are interviews, questionnaires and observation. The various tools were used to obtain any information a particular tool was not able to provide for the research also referred to as triangulation. The concept of triangulation is that the phenomena under study can be understood best when approached with a variety or a combination of research methods (Given, 2008, p. 191). For instance, information that was not provided by participants through questionnaires was obtained through using an interview guide and a video recorder to receive data to complement what was not obtained using the questionnaire schedule.

Furthermore, Leedy & Ormrod (2005, p. 99) explain that triangulation is also common in mixed-methods designs, in which both quantitative and qualitative data are collected to answer a single research question. Since the thesis is adopting both qualitative and quantitative means of collecting data it is therefore suitable to employ the technique of triangulation.

a) Questionnaire

Questionnaires enabled the researcher to gather a variety of valuable information from a large number of respondents. This is because it is easy to construct and administer providing standardised answers that make it simple to compile data for the study. It was also adopted for the study because it is used as a measurement for both qualitative and quantitative data effectively.

A qualitative research questionnaire solely on the other hand requires careful attention in construction, circulation and explanation. In view of this, the researcher designed the questionnaires for this dissertation taking into consideration the above mentioned properties of a qualitative research. Four sets of questionnaires were actually designed for this study. Three of them were open and close-ended whilst the other one was solely an open-ended questionnaire.

In addition to this, all the questionnaires were tested to ensure that it provided relevant information that can meet all the set objectives of the thesis. After carefully constructing the set of questionnaires, pre-testing was done. Selected students from the College of Art were engaged to administer the questionnaires meant for students. The testing also ensured that respondents will understand questions provided by the questionnaire schedule with clarity. During testing, the questions were reviewed based on the errors that were identified when it was being tested. A revised version of these questionnaires was then constructed. Also this process was repeated several times until the desired questionnaire was obtained.

Similarly, the same process was applied to all other questionnaires that were targeted at particular respondents in specific category of the population. These are selected producers, directors, editors, art directors, animators, script writers, special effects persons and motion photographers.

The final Questionnaires with minimal mistakes were produced and copies were made. These were then administered to the target respondents to answer. In cases where respondents were not literate, the researcher answered the questions personally using the answers provided by respondents. Time was taken to explain each question to the

respondent in order to ascertain the accurate answer, to fill the questionnaire schedule. The interpretation was done in Twi or vernacular especially for motion photographers in the Ashanti Region. This was supported by a research assistant who served as a translator while the researcher filled the questionnaire.

Purposely, these questionnaires were administered to directors, editors, graphic designers, students and selected viewing public. The essence of this was to obtain different views of respondents about the quality of video productions as well as other television programmes in Ghana and also to discover ways by which creative editing can be obtained.

The structured questionnaires were used to investigate production methods in the movie making industry. This was to identify some of the equipment and software that are used by some of these filmmakers. Another reason was to find out their knowledge about fonts, typefaces and colours that are appropriate for television. Through the questionnaires, problems that were associated with colour combinations on TV, readability of typefaces, sound quality, concepts for TV productions and factors contributing to ineffective creative editing were identified. Selected production firms were also assessed through the use of questionnaires. These among many include Revele Films, Hammer, Farmhouse, Ad Vantage, Pinhole productions and Movie Africa.

This helped to bring to the fore, issues such as piracy; the effects of foreign movies in competition with Ghanaian movies, the absence of effective legislative instruments and the passing of the Film Bill which has been in parliament since 2005. Also, opinions of the targeted population were investigated on how to improve the quality of filmmaking in Ghana through the well-constructed questionnaire.

The open and close-ended questionnaires as stated earlier were also another source of vital information. The questions included options to choose from as answers and those that require respondents to express in their own context responses to specific questions. In some cases the questions required two way answers as well as multiple-choice questions were posed. Other types of questions in the questionnaires are “Contingency Questions” which are answered only if the respondent provides a particular response to a previous question. This helped to avoid the wasting of time of the respondents on questions that do not apply to them. For instance, asking filmmakers whether they work with a particular company when most of them are freelancers and do not belong to any association. Furthermore, the questionnaires were categorised into sections to make the answering easier to the respondents.

- **Questionnaire for content analysis of the local movies**

Another set of questionnaires was constructed to analyse the content of movies with regards to editing as the second objective of the study seeks to obtain. The questions were related to sound, motion picture and graphics that come together during editing. These categories of questionnaires were constructed following the procedures of the other questionnaires as previously stated. The same procedures were repeated for all the other movies “*Kyeiwaa*”, “*Fire for Fire*” and “*Love Brewed in the African Pot*” (see appendix 2 for samples of questionnaire).

- **Questionnaire Guide**

Also, the questionnaire guide which was used to interview the professional filmmakers in Accra also followed the same format but was open ended. This allowed for detailed discussion and answers to improve video editing in TV and film genres was obtained. This provided methods by which amateur video editors standards can be brought in line with professionalism, as the second objective of the study seeks to achieve.

In brief, through the administering of questionnaire, characteristics of the production values of these filmmakers were discovered. This includes good camera work, light, sound, graphics and creative editing; the kind of cameras they prefer and reasons for using those specific cameras; the editing programmes used by these filmmakers; the advantages each one has over the other; and suggestions about how video production can be enhanced in order to improve TV programmes have been achieved.

b) Research Interview

It is considered as a structured and social interaction between a researcher and a subject or respondent who is identified as a potential source of information. In the process, the interviewer initiates and controls the exchange to obtain quantifiable and comparable information relevant to an emerging or previously stated hypothesis (Given, 2008, p. 442). In this research several types of interviews were conducted. In constructing the interview questions, the researcher ensured that adequate literature relevant to the topic was reviewed as in chapter two providing the researcher with background knowledge about issues needed to be addressed by the interview process.

Before the actual interview date, prior notice was given to selected respondents and it was ensured that date and time scheduled was convenient for both the interviewer

and the interviewee. An introductory letter was collected from the Department of Communication Design that granted the researcher the official permission to be recognised as a research fellow wherever she needed to obtain information (see appendix 7 for sample letter).

These letters were addressed to the National Media Commission, the Advertisers Association of Ghana, the Ministry of Trade and Industry, Ministry of Information, television stations such as GTV, TV3, METRO TV, TV AFRICA, NET - 2 ; heads of film production houses such as Alcurah Ghana Limited, Farmhouse, Pinhole , Hammer, Ad- Vantage, Revele, Gama Films, Movie Africa and many others; educational institutions such as the Ghana Institute of Journalism, NAFTI and many more.

Also, a general introductory letter which had an open address column to be personally addressed to any prospective respondent that could provide relevant information to the study but had not been initially identified was collected from the department by the researcher. The researcher then attached a personal introductory letter outlining the objectives of the thesis to the official letter provided by the Communication Design Department. This explained the purpose of the interview, the terms of confidentiality and proposed time that the interview would last was stated. In order to keep accurate records of proceedings and interactions, a video camcorder was used to record the interview which provided an audio visual recording of the dialogue. Notes were also taken when interviewees were passing comments and did not like it to be captured on camera. This was to ensure that information provided by the participant was recorded in the most accurate manner.

Interview guides were provided to interviewees in advance to familiarise themselves with the questions. However, on actual dates of the interviews, further explanations were made to interviewees concerning questions provided and opportunities were granted to them if they wanted to ask any questions. The use of an interview schedule served as a check-list. It was ensured that, one question was asked at a time and appropriately answered before proceeding to another. Only questions that were related to the specialisation of a particular filmmaker were captured. The interviewer remained as objective as possible during interview sessions. That is to say no strong emotional reactions were shown to the interviewees' responses. However, responses were encouraged by the interviewer with occasional nodding of the head and the use of "ok I see/ I understand" .

As much as possible, during the interview process, care was taken in note-taking. This was to avoid creating the impression that answers being given to specific questions were surprising in one way or the other, that the interviewer was very pleased about an answer, which may influence answers to further questions. Transition between major topics was clearly spelt out indicating the end of one topic and the transition to another one. This informed the interviewees that a major session had ended and that they were moving to another topic preparing their minds psychologically. As much as possible, the researcher took control of the entire interview process and in instances where the respondents strayed to another topic, in a polite way a question was posed drawing the attention of the respondent back to the issues at stake. This saved time spent on answering specific questions. After each interview session, the following were done to ensure that there was accuracy in data collected.

- The camcorder was verified to check its efficiency throughout the interview.
- Detailed notes were made on initial notes taken during the interview to comment on observations made; and also to take out issues that did not make sense.

The recorded interviews were downloaded from the camcorder unto a personal laptop for playback and editing. Each interview was played several times to ensure that notes taken were accurate and detailed. This was done by manually transcribing the interviews into text, using Microsoft Word and Adobe Premiere Pro Software. It was organised in an orderly manner by further editing to select only relevant portions needed for the study.

In the same way, interviews were scheduled with the appropriate individuals at the National Media Commission, the Advertisers Association of Ghana, the Ministry of Trade and Industry, Information Ministry, Television Stations Such as GTV, TV3, Metro TV, TV Africa, Net 2; heads of film production houses such as Lynx Entertainment, Alcurah Ghana Limited, Farmhouse , Pinhole Productions, Hammer Productions, Ad Vantage, Revele, Gama Films, Movie Africa; educational institutions such as the Ghana Institute of Journalism, NAFTI and many others. Other people who were interviewed included producers, cameramen, art directors and experienced graphic designers.

At these TV stations and institutions, personnel such as Mr. Arcton-Tetteh, Mr. Ivan Quarshigah, Maame Esi Adjei Boateng, Myriam Mantey, Mr. George Bosompem, John Allassani, Emmanuel Apea just to mention a few were interviewed. Most of these people were either studio heads or they had their own studios. The data collected through the interview was mainly to assess the standards of video production in Ghana and the causes of ineffective creative editing. In addition to this, information about how the

government could contribute to help address the problem of youth unemployment through supporting the film industry was obtained. Also the information about how to educate up-coming filmmakers to come in line with professional standards of filmmaking was also addressed.

Additional data was gathered about the activities of the Ghana Association of Filmmakers through constant listening of radio and television broadcasts. Examples of such data were received via the “Sunrise” and “Onie” TV programmes on the 21st and 25th of February, 2009 on TV3 and Metro TV, and “Good Evening Ghana” on the 7th of March, 2009.

Mr. Socrate Sarfo and Mr. Akwete, (one of the heads of the filmmaker’s association) disclosed on TV3 that they were embarking on antipiracy campaign by arresting pirates of Ghanaian movies. The activity is being funded by the Ghana filmmakers association in collaboration with Nigerian filmmakers to curb this piracy that has bedeviled the film industry in Ghana.

Mr. Jake Aernan and Ms. Jackie Appiah speaking on Metro TV also called on government to intervene so that producers can improve on the quality of Ghanaian productions. If policy makers can introduce the Film Bill and provide adequate funding for Ghanaian productions, local movies can be improved to win awards on the international market.

- **Data Obtained from Interviews**

During the data collection process, information concerning how filmmaking and editing started in Ghana as well as views from industry professionals regarding the current situation of productions in Ghana was obtained. This data has been presented in this segment of the thesis.

- **Filmmaking in Ghana**

Film making in Ghana began with theatre arts. It used to flourish in the early 1960s. State owned TV started broadcasting in 1965 which remained black and white until the introduction of video (VHS). This gradually reduced the patronage of viewing in the big theatres in the 1980s. The introduction of television stations other than the state owned broadcasting station (see appendix for brief history of GTV) began with broadcasting of Ghanaian films in the evenings which further discouraged people from going to the theatres. The introduction of analogue and hybrid of computer technology between the 1990s - 1995, also reduced viewing of movies at the theatres. This led to the gradual collapse and low patronage of film in the theatres by Ghanaians (refer to appendix 1 for images of former cinemas). The collapse gave rise to Nollywood movies in the country.

- **Editing in Ghana**

According to Dafeamakpor (2008), film making in Ghana started in the 1940s during the colonial era. The colonial masters in Ghana wanted to propagate their ideas to people that they were governing us well. Films were produced and shown to people in the villages to let them know that they are doing their best for Ghanaians. Most of these stories were

purely propaganda. It was also shot and directed in Ghana by the Europeans. Due to the absence of editing studios and personnel in Ghana, the movies that were shot were edited in Great Britain. Around 1948, the Europeans felt the need to include Ghanaian crew members in their productions so they sent cameramen, editors and soundmen to England for training. Upon their return, they began shooting films which were sent back to England for editing by the trained Ghanaian editors living in England. The film that was edited at that time was 35 millimetre film. As their expertise was harnessed, it gradually led to the establishment of the Ghana film industry.

Consequently, the then president of Ghana, Osagyefo Dr. Kwame Nkrumah, employed his own cameramen, one of the earliest ones being Rev. Dr. Chris Hesse. Speaking on Metro TV on the programme “Thank God it’s Friday”, he confirmed that he had photographed virtually all activities of Nkrumah during his term as president. As the training programme continued, the idea of television was firmly established and necessitated the training of more crew members to handle the production of programmes to be broadcast to the nation. Because television is an instantaneous service, films could not be sent to Britain to be edited.

In view of this more editors were recruited. Between 1963 and 1964, the first group of people was sent to Canada and the USA for training as editors. This number included Ms. Francess Addo, Mr. Arthur King, Mr. Wilcox Amartey. Cameramen and sound engineers were also trained. Also, Mr. Wilcox Amartey was the first to be trained and he returned in January 1964. He then became the principal lecturer who trained the group in practical editing. Mr. Crown Dafeamakpor explained that the second group included Mr. Bernard Odjidja and Mr. Paul Amankwa and Mr. Crown Dafeamakpor

himself, were equally trained at Ghana Broadcasting. The Ghanaian trainees were given six months theoretical training and six months practical training. Two film labs for reserved film processing of 35m positives were then established. This was Ghana broadcasting and Ghana films (now Ghana Malaysia/ Gama films) to cater for all production needs in Ghana. According to Mr. Yeboah, films that were produced and broadcast were done to suit society. People were free to express their stories. It was only during the news time, that the editor had to be extra conscious to select the requisite footage to convey the appropriate information to viewers. As society realised the power of film, there was the need to train more and more filmmakers to beef up the human resource at NAFTI.

- **The Colonial Film Unit (Ghana film unit)**

According to Abo, Davis, Dadsin, Dennis & Mbachu (1991), on January 5, 1946, a four man production team from the colonial film unit left England by air to Accra to undertake a programme of filming. The team comprising Mr. P. Sergeant, a director–cameraman, an assistant cameraman, an editor-manager and Mr. W. Sellers as producer arrived in Accra on January 7, to begin what was originally planned as a tour of west Africa to make two reel films on tuberculosis, mixed farming, a day in the life of a nurse and a single reel film on co-operation.

Also, 1948 saw the birth of the Gold Coast film unit and made the responsibility of director of information services, Mr. Sean Graham who was its first producer/ director with Mr. George Noble as director of photography. The unit recruited its first set of Africans and trained them for six months in the first ever film school in Africa. The six

were Sam Aryeetey, Mr. Adjesoo, R. O. Phenuku, Bob Okanta, from Ghana and Awuni Haruna, Otigba and Fajemism from Nigeria. Within seven years the Gold Coast film unit had grown from a two-man exterior unit into the best equipped 35mm production unit in tropical Africa. Laboratory processing work was done in England but editing and sound recording was done in Accra.

The unit had a post synchronising theater with a five channel recording system where music, dialogue and effects could be added. The units equipment included four 35mm camera generators with a capacity of 100 kilowatts, lights a 30ft camera crane, and a sound truck. The films produced by the Gold Coast film unit fell into two classes the first was that of story-film or feature production. These were scripted dialogue films with an all amateur cast lasting up to an hour, eg. “The Boy Kumasenu”, “Progress in Kojokrom”, “Mr. Mensah Builds a House” .

The other class of film was concerned with the training, education and development and also news items of local or general interest. Both classes of film were often made at the direct request of various government departments and ministries. Between 1949 and 1956, the unit produced 44 films of which 10 were in colour. Several of these were taken for non-theater showing in 24 commonwealth and 14 other countries and there were 55 bookings for theater distribution.

In Gold Coast commercial cinemas, many of the films were a great success and from time to time complete programs of local films displaced American and British films from the first-run cinemas in the Gold Coast. However, the Germans after several productions in 1963-1965 known as the Friedrich Erbert Foundation rented a studio which is now the NAFTI premises (est. 1978). The German filmmakers also trained some

Ghanaians in the profession (fig. 15a & b). After the commencement of television Mr. Crown, was recruited to join the trainees at NAFTI to work on the productions by the Germans.



Fig. 15a & b. Early Graduates of NAFTI with their Lecturers.
(Source: NAFTI archives and Lecturers)

- **Equipment used**

More machines were acquired by the Germans for production; an example was the stenbeck machine. During production, the film was captured separately. The sound was also captured separately and then transferred unto the film strip. The edited film was then sent to the laboratory to be edited by the negative cutters.



Figs. 16a & b. Mr. Yeboah operating an editing machine.
(Source: NAFTI archives and Lecturers)

All that was cut by the editors are then merged using the numbers on the film strip (Fig. 16a & b). If any mistake was identified, it was corrected on the original in the lab using the negative print as the reference material. If there were any problems with sound editing, it was done by the sound department and also given to negative editors to add to the edited movie. The finished work is called Married print/ answer print because the editor sent some edited prints to the lab to be worked on. After this process, the film was ready for viewing.

- **Introduction of New Technologies**

After the era of celluloid, video editing was then introduced in Ghana. All these developments started because people were getting dissatisfied with the cumbersome nature of the cut and splice process as well as the cost involved.

Inventors made further developments by merging the video and audio on the same strip as one. The problem that was identified with this technology was that, the video was merged with the audio making it difficult to separate the two if there are any mistakes. Unlike the film, which is merged separately, one can just cut and join the footage again without problems. To avoid these problems, more innovations were made which gave birth to computer technology. This technology made editing much easier (fig.17). It has massive storage capacity and changes could easily be effected. More and more software were developed to foster creativity.

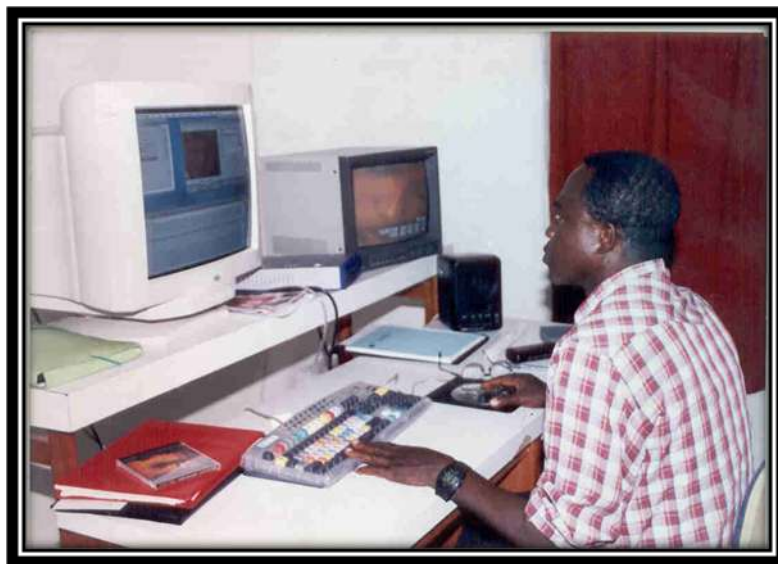


Fig. 17. Mr. Yeboah a NAFTI lecturer operating a nonlinear editing machine.
(Source: NAFTI archives and Lecturers)

More students were trained at NAFTI in the area of editing and other areas of filmmaking (fig. 18a & b). Today with the acquisition of computers, anybody in Ghana can start editing which is also referred to as desktop editing. One may ask if these technologies are being used effectively or rather being distorted. Some industry professionals share their views on standards of Ghanaian productions in the lines that follow.



Fig. 18a & b . Early graduates of NAFTI.
(Source: NAFTI archives and lecturers)

- **Data Obtained from Professional Editors and Directors**

The researcher conducted interviews with professional editors and directors in the industry. It must be stated here that most interviewees did not give the researcher permission to mention their names in the thesis. The information obtained from these interviews has been assembled and discussed here.

- **TV and film genres in Ghana**

According to the art directors interviewed (from NAFTI), most TV programmes in Ghana are not interesting, educating and challenging. These are usually targeted at the less literate in society and they are more geared towards comedy as such they are completely uninteresting.

On the other hand, the editors (from NAFTI and practicing editors) added that, producers are doing very well with commercials which can also be viewed outside the country. Commercials such as Kasapa, MTN, Tigo and others in that category, are highly professional. Adverts like cho-cho cream, pusher, are not interesting it does not sell the product but rather the people. They account problems in such commercials to the fact that the people behind the adverts only have the idea that they want to sell their products and are not interested in how it is packaged.

Also music videos have also seen improvement over the years. Hip- life music videos are one of the genres that has seen improvement but it seems much development has not been made with gospel music videos in Ghana. It is often considered as “Nyame Adwuma” (God’s work) so a lot of money is not invested into its production. Likewise, the directors (from NAFTI & producer - TV3) also agree with one art director and editor

(NAFTI) adding that the quality of productions on air is not so impressive. One director (from TV3) explained that, as it stands, after coming out from NAFTI, it will be expected that one would come up with high quality productions but due to lack of adequate funding, this has not been possible.

Additionally, she explained that most of the movies are of poor quality because the majority of the Ghanaian populace is perceived to be illiterate. On the contrary if professionals produce similar stories with same characters as it has been done in *Fire for Fire*, it will change their taste and illiterate will reject the bad ones.

Then again she said that with the *Kyeiwaa* and others she does not blame them too much. This is because the production team learns a little on the job and they start producing. This explains the reason for which most of these productions are not of high quality.

- **Scripts**

Again, one director (from TV3) explained that, although she had her training in scriptwriting she has discovered she is not a good scriptwriter so she often relegates such responsibilities to good scriptwriters.

Another director (CEO of Movie Africa) added that he likes working on his own script for the movies although he is not a professionally trained script writer. This gives him the flare and the control over whatever he is doing because whenever he works with other directors' stories, he tends to have challenges with them. His source of inspiration is from our daily lives and he develops his stories by asking himself this question “**what if**”. This helps him develop his stories and he also believes in research to enable him obtain better stories. This was how according to him, the *Kyeiwaa* story was developed to part

11. Furthermore, speaking on how he selects his crew, he explained that he believes in nurturing talents for his production. This he has been doing since his first film. Currently he has trained over 70 people who all have their own editing studios and presently he has 7 people under training. With regards to post production, he can do everything in film from writing to editing. He writes names of different people as credits when the movie is complete. This made him earn the name “gorilla”. Now he relegates such tasks to his trainees.

- **Sound**

Speaking on sound editing, most directors said that they contract professional soundmen for their productions. A director (Revele Films) emphasized that he normally composes his songs after the movie has been shot/ edited so that it will fit very well with the finished cut.

Nonetheless, one director (Movie Africa) said that, he sometimes buys or selects his sound from the internet once it is suitable due to the cost involved in composing original sound for productions although he occasionally composes his own songs. Then again, he said that he is currently putting up a sound studio to cater for his sound needs in future.

- **Subtitling**

Speaking on subtitling, three directors (from TV3) explained that film directors are supposed to write the scripts for the editor’s for subtitling. This is to ensure that the actual meaning of the story is not lost when translated. Thus mistakes occur because most

editors are overburdened with extra task of subtitling/ transcriptions. As such they do not go through the trouble of reading the subtitling thoroughly before they are aired. One director (Farmhouse Productions) also added that in order to prevent this, there should be a second or third eye to go through the production to check for corrections which saves time and money.

- **Creative Editing**

One art director and another editor (from NAFTI), also share their views about creative editing, stating that ...

Due to the easy platform the NLE software offer, people misuse the programmes and they believe this has resulted in the low quality of productions on TV. Editors should not be blamed for ineffective editing but directors. A talented director should get interesting shots for the editor to have a variety to select from. He/ she must also have the ability to select the right editors for his production. Two directors (TV3 & Revele Films) both agree suggesting that as a requirement, the editor must be able to interpret the script without supervision. They both believe the editor is also a director only that he/ she works with the computer. Thus, the editor must possess the following qualities;

- Understand the script,
- Work with minimal supervision,
- Must understand the language in filmmaking eg. ML, CU, etc.

These qualities are essential because working with people who have not been trained wastes time, energy and money because they charge equally as the professionals.

Quite the opposite, one director (Movie Africa) said that, film is an art, thus the editor must be very artistic in order to put the elements of production together properly. As a result, there is no formula to it or a requirement and there is nothing wrong in filmmaking. What you might think is wrong it might be pleasing to someone else. Filmmaking is just like painting, there are no rules!

- **Working Together With Directors**

Two editors (NAFTI &TV3) speaking on whether directors should work together with editors, they explained that video editors and directors should work together in order to obtain all the effects that has to be achieved in the movie.

Directors should give editors the room to operate otherwise; they end up wasting time and kill the editor's creativity. Again, a director (Revele Films) agrees with one of the editors (NAFTI), because he believes that filmmaking is a collaborative work and for that matter it is always advisable to give other people a chance to bring their expertise to complement the production that is being undertaken. An editor (from TV3) and two directors (Film Africa and Revele) agree that the director should come in after each cut; the rough cut, second cut and the final cut to make suggestions on the production.

Conversely, one of these directors (Movie Africa) said that he has about 200 workers each working in their prospective positions as such immediately a particular shot is completed, capturing and editing start right on location using laptops. As such, by the time the shooting is over, the editing is also complete and the film is viewable.

- **Selecting Fonts for TV**

According to two designers/ editors (from Metro TV& TV3), fonts are an integral part of television. Fonts such as **COPPER PLATE**, **compact**, and **Ariel rounded** are very good when designing for television. TV requires that we communicate with pictures and words and this must be done within the shortest possible time. As such, words used on TV must be simple and straight forward. He added, the program one works on, must influence the choice of typeface the designer selects. From two directors perspective (from Revele Films and Multi-TV), if it is an action movie, the text must move very fast. If it is a comedy, the text must not be too robotic it must reflect the theme of comedy.

An editor/ graphic designer (from TV3) and two set designers (from GTV) said that formal programs must always use simple and straight forward fonts and not fancy ones.

COPPER PLATE and **Ariel rounded** are very good for formal work. Fancy fonts can be used for entertainment but one has to make sure that the font is readable. It must be noted that it is not because it is entertainment; the designer can use any fancy font for the project. It must be legible enough to be read from a distance.

On the other hand, a director (Movie Africa) explains that he does not have any particular font family he selects his typefaces because it is all about instincts and the same applies to colour selection.

- **Selecting Colour for TV**

Again, a designer (from Metro TV) ascertains that, colours for TV must be selected based on the client's co-operate colours. For instance, when designing for a programme like

Good Morning Ghana, the first question the designer must ask is “Which colour is best for Good Morning Ghana”? Then this will influence the choice of colours.

An editor (Pinhole Productions) and a graphic designer (GTV) continue that, the spot that the ad will show also influences the production. Appropriate colours for morning programs must be from the family of cool colours such as pastels. Colours must also be selected based on the theme of the program. For example, when working on a project for any of the political parties you must work around shades of their colours.

Another example is Glo which uses green as its corporate colour. The designer must work around shades of green such as lemon green, Turquoise etc. to be able to maintain their brand identity.

- **Selecting Transitions for a production**

Speaking of transitions, a designer (from Metro TV) and an editor (GAMA Films Company) stressed that the theme of the program must influence the choice of transition to use. Cuts and dissolves are the basic transitions for formal programs. For instance, if you are working on a political program and corporate documentaries, the best transition to use is a dissolve. Two editors (lecturer- NAFTI & MEAB’S creative Suite), explained that transitions can be mixed when editing entertainment programs. The transitions must have a bearing on the entertainment program. For instance if you are using a slide or diamond effect it must be combined such that it will feel a part of the production. Too many transitions will exhibit unprofessionalism on the editor’s part. Transitions in productions must not be more than three.

- **Importance of Graphics**

Furthermore, two designers (Metro TV & Red Ink Multimedia) added that, graphics plays an important role on TV and film production. For Example, during a football match and a player is issued a red card, yellow card, or there is a score, it is graphics that are used to communicate this information to the viewers. One graphic designer (Lynx Entertainment) and a director (lecturer- NAFTI) also agree with Richard that through the use of graphics, certain activities and effects in movies that cannot easily be achieved can be obtained by using graphics or special effects. For instance, considering a movie like alligator, you can clearly see that there is no gorilla in real life as big as that but it has been achieved through special effects.

Similarly, a director (visiting professor from USA to NAFTI) added that, with special effects new and sophisticated movies are being created. Although time consuming, can sometimes reduce the cost of productions. To illustrate, an accident scene can be created using 3D modeling instead of crushing cars in real life. The graphics also helps in explaining further what the motion picture is saying. As such graphics is an integral part of post-production.

Most directors and editors interviewed were of the view that every one's expertise is needed to make the film complete, especially, graphic designers and editors because they shape the final outlook of the production and make it a masterpiece. Sound is also very vital to TV and film. This is because some pictures or information are better explained with words and others are better explained with animation, others sound and others without sound. As such these elements are very vital to a production.

In contrast, an editor (from NAFTI) said he does not agree that graphics are an integral part of TV. Rather special effects such as people vanishing etc. really help in communicating better to the audience. He stressed that special effects must be used only when necessary not like how it has been applied in movies like *Kyeiwaa*, *Yekoware* and others which she thinks it is an abuse of effects. He recommends that such editors should study graphics and its principles. With this it can change some of the substandard graphics on TV and film productions in Ghana.

- **Relevance of a Censorship Board**

Three directors (Revele Films, Farmhouse & Ad Vantage Productions) as well as the other filmmakers interviewed during this research agree that a censorship board must be established to pre-screen productions before they are aired. The panel must be made up of professionals who understand the art and technique of filmmaking to do the screening. TV stations should have their own body so that they can actually decide on which program should be ideal to watch on TV. This will help deter unwanted and low standard productions on air. One director/ producer (from TV3) advises that, TV is a very powerful tool as such whatever is shown on it is very influential. Filmmakers must take advantage of this medium to educate the general public. Unfortunately, due to bribery and corruption in our system the authorities take a little money and allow unsatisfactory programs to air.

Kuntoh (lecturer) points out that, the Censorship board was very vibrant in the 80s. Unfortunately, with time it is no more effervescent. She added that, Some non-NAFTI trained directors in very recent times are bringing in their movies for a kind pretesting or

assessment which benefits both they and the students at the school because at the end of the day as both parties learn from each other.

• **Marketing Ghanaian Movies to EU**

Most directors/ editors were of the view that Ghanaian movies are usually watched by people in Europe who have nostalgia about Ghana. They normally do not want to watch the films that are showing the best of Ghana because,

1. They want to be reminded of the villages and towns in Ghana.
2. They also want people to know that they are better off than those that are in Ghana to justify their reasons for being there.

Hence, producers must step up their production values in order to improve such videos so that Ghanaian filmmakers can also win some awards from African film festivals. Here, Kuntoh (NAFTI lecturer) added that, in recent years, Shirley Frimpong Manso (film director) has been very instrumental in the film industry in Ghana. She has produced quite a number of good films which has brought a lot of healthy competition in the Ghanaian film industry. Therefore a lot of directors are working so hard to meet this standard. If this continues, gradually the film industry in Ghana will improve. This is very necessary because, filmmakers must be aware that, the Ghanaian public is a discerning one. Filmmakers cannot continue producing low standard productions and expect the Ghanaian public to patronize them. This is evident because most Ghanaians appreciate Nigerian movies and therefore filmmakers must be on the lookout that now, “market women” can tell to some degree how good a movie is and therefore must not be taken for granted!

What the industry needs to grow

- Talents
- Equipment/ logistics
- money
- legislation

However, a director (Movie Africa) suggests that, the government can implement the Film Bill that is the legislation, which will help develop the industry. If this happens you can use 100 dollars to make 1000 million dollars, it is actually an industry that is next to oil. The industry has a potential of employing more than 100 people per production. He added that he has been able to create such sustainable jobs for his trainees who according to him are earning more than people working in the banks on weekly basis.

• The relevance of re-orientation

Furthermore, all the filmmakers interviewed in this study suggested that all moviemakers need re-orientation from time to time in order to keep up with modern trends. People should not always wait for workshops to upgrade themselves. Another director (Revele) said that they should take advantage of the internet and upgrade themselves by going into chat rooms on the internet and ask information about their area of study which might only cost five Ghana Cedis. From a graphic designer's perspective (Metro TV), also encourages that people can also learn from industry professionals or sign up for refresher courses just to keep up with standards.

- **Advice to upcoming video enthusiasts**

Four directors (Revele, Farmhouse, Ad Vantage & Gama films) advise video enthusiasts that, they should be focused and know what they want to do. They should not go into filmmaking simply because they like watching movies. It is worth noting that showbiz is 95% hard work and the rest is entertainment. They should also be talented because there are a lot of untalented people out there. In the same way, a director (Movie Africa) was also of the view that

- They should feel free to express themselves.
- Follow their heart.
- They must be ready to do a lot of free service for experience and publicity.
- They should not allow people to discourage them.
- They must know that they cannot be millionaires in a day, because it has taken him 20 years to get to where he is. So they must have patience and should not make money their focus in the early stages but rather experience.

c) Observations

Observation is one of the oldest and most fundamental research method approaches. It involves collecting impressions of the world using all of one's senses, especially looking and listening, in a systematic and purposeful way to learn about a phenomenon of interest (Given, 2008, p. 573). In this study, in order to evaluate the production methods and equipment used by both professional and unprofessional filmmakers in Ghana, the covert and researcher participatory approaches were employed.

Production houses such as Hammer, Movie Africa, Revele, Farmhouse, SHE productions were observed. Work in progress at some of the post-production studios was also observed only when the researcher was given an opportunity to do so. Filmmakers' attitudes towards work and their production methods on location during the shooting processes were recorded (fig. 19a & b), with the aid of a video camera. The “behind the scenes” of ongoing productions of some of these production houses recorded gave the researcher an insight into their production methods. Likewise, with the aid of a video deck and a cassette most of the video productions that were relevant to the study were recorded from the various TV stations to support discussions, observations, comments, concepts and descriptions in the research.



Fig. 19a & b Shot of actress rehearsing her lines, and co-actor dressing for the next shoot. Cameraman preparing to shoot at a location near golden tulip hotel.

In some instances, the researcher participated in some of the activities on location which had been detailed with regards to concepts and shooting practices on location in this thesis.

The overt observational approach was used in instances where the researcher felt that subjects will not modify their behaviours if they were aware of the data the researcher was gathering.

In general, all the characteristics of the people on location were closely observed. During observation, proceedings were promptly but objectively recorded by means of note-taking (field notes), while a video camcorder was used to tape motion pictures of activities on the various locations. The digital camera was also used to take still pictures to complement that of the video camera. These covered crew members' actions on location, cast as well as postproduction activities.

- **Data Obtained from Observation**

Information presented in this segment focuses on the analysis of the selected film productions discussed earlier in this report. Most of the film production companies observed were located in Kumasi. Data was collected through personal visits to the locations to observe the production methods at Pre-production, Production and Post-Production stages.

Limitations

- The researcher was not allowed to observe all the production stages at the various locations. As such the analysis is based on what the researcher observed on location and a compilation of the behind-the-scenes was included as a video documentary. The locations that were observed were:
 - Omar's Production
 - Hammer Productions
 - Danfo BA Productions and S.H.E. Films

1. Observation at Omar's Production

Figure 20-21. Show scenes of what was personally observed at this location.



Fig. 20.a, b & c. cameraman taking shots of characters on location- (Mr. Kofi Adjorlolo and Nana Ama mac-Brown).

This was also another location which the researcher observed. This movie was being directed by Omar Sheriff. At these locations HDTV cameras (fig. 20b) was used to capture the shots. An effort was also made to take different shots to allow for lots of edits during post production. It was ensured that lights were provided at all areas where necessary for illumination and enhancement of picture quality.

Although they were using advanced cameras (fig. 20b), it did not have all the lenses to enable the cameraman to do lots of focusing.

The microphones used on this location were just the boom microphone connected to the camera. Unlike that of the S. H. E. films which had a central sound unit which enables the soundman to hear sound from a faraway distance from the actual location.



Figs. 21 a, b & c. shot of the researcher on location photographing characters.

It was observed that the director of the production (fig.21c) was booked to act on a different location on the day of the researcher's observation (fig.21a) as such the director of the other production kept calling him for the shoot, which interfered with his work on location. This also delayed the shoot and cast and crew members (fig.21b) were quite disturbed by the turn of events. This also increased the cost of production on this location. The director/actor could have avoided this if he had prioritized his schedules to avoid any clash of events.

2. Observation at Hammer Productions

Observation made at Hammer Productions was equally an interesting one. This scene was a wedding reception for an advert which had to be reshot. It was because the previous one which was shot had very few people at the reception. As a result, after showing the finished work to the client, it was rejected because of that portion and this called for reshooting. Also, this was directed and edited by Mr. Harry Crystal a professional filmmaker in Kumasi. They also used high quality HDTV cameras. They ensured that they took different camera angles to allow for interesting shots to be selected for the edit. The problem that was identified here was with the casting. The main model was a white lady and none of her relatives sitting behind the high table, was fair. As such there was a bit of discontinuity with regards to the characters in the advert.

There were not much technical problems since the production was actually a reshoot meant to correct an earlier mistake of which they acknowledged that the reshot was much better than the previous one.

1. Observation at Danfo BA

On this location, the camera that was used was not a high definition as in the case of the other three locations. The camera's output quality, although slightly sophisticated, was not so different from that of the handy camera. The boom was directly connected to camera. There was no central sound controlling unit and a head phone to monitor the sound. It is therefore likely that a lot of unwanted sound would be picked on location. This implies that during the postproduction editing process, lots of mistakes will be identified with regards to sound editing. This will make the work of the editor very difficult because he/she must constantly make an effort to cover the mistakes which could have easily been avoided if the right sound was picked on location.

It was realised that the actors and actresses on this location were given instructions on what to do just before they started acting. They also acted without reading their lines but based this on their interpretation of the script. This made them say winding and unnecessary things which they would not be able to repeat if asked to do so, for another take. There is only a written dialogue for them to use as reference material. As a result, most of the shots taken were long shots without different angles to complement the master shots.

It was observed that they also did not plan their locations very well and kept moving from one location to another and then to where they started. Instead of providing a bus to transport the entire crew to and from the locations, they used individual cars to move to the next location. This continually delayed their shoot and eventually increased their production cost. Due to this they had to rush through their scenes in order to finish on time. Most of the shots taken at this location were mainly static camera shots. A lot of

cutaways were not taken to complement the main shot. Clearly this meant that there would not be many shots to select from for the edits. This problem was identified as a predominant feature in movies produced by similar production houses (see attached CD for parts of the behind the scenes from the various locations).

2. Observation at Straight Hustler Entertainment (SHE Films)

At this location, a lot of professional work was observed (fig. 22b). This was because the director employed professional filmmakers to carry out the production (fig. 22.c).



Figs.22 a, b, c & d. Shot of the researcher, crew members on location.

During the observation it was noticed that a lot of different angles were taken to complement the main shots in each scene (fig.22a). The cameras had special lenses which helped with focusing. The sound man also did very well by ensuring that the location sound he picked was just perfect before he asked the cameraman to start shooting. Figure 22a, b & c show scenes of what was personally observed at this location.



Figs.23 a, b & c.
Photographs of the
special type of lights
used on location

It was also observed that they used special lights which had yellow and white bulbs (figs. 23a, b & c) and special filters attached to the light to portray a particular mood or atmosphere on set. These filters ranged from blue, yellow, pink and other colours, which also enhanced the picture quality of the shots taken.

Another interesting thing that was observed on this set was that, whenever they had to capture a shot of someone driving a car, they fixed the camera to special tripods onto the

car which took the shots as the car was moving (figs. 24a & b). This was not predominant at most of the locations the researcher visited. The story line of this movie was also interesting and this aided the shooting process. This means the editing process will be a recreating process of the script to bring the story together as one complete film. A lot of shots were taken on location which will certainly provide the editor with enough shots to select from to build the final movie using the various principles of editing.

On the other hand, most of the location activities were not well planned. Instead of finishing all the shots at locations that were close to each other, they kept going back and forth with the crew members. This delayed the actual time which was initially planned for the shoot and so it increased the production cost of the film. This problem could have simply been avoided if the director had planned his locations well with the production manager. On the whole, this was one of the most impressive locations with the level of professionalism exhibited by the cameraman, lights and sound men.



Figs. 24a & b. The cameraman fixing a special type of tripod to the car.

- **Practical Component of the Study**

As part of the study, the researcher participated in the post production process. The researcher together with another professional cutter edited the movie to ensure that it stands up to professional standards (see figures 25 & 26 for captured shots to give a general idea of the finished movie).

In order to ensure that this production met the requisite standards as much as possible, the researcher immersing from a design background, also branded the finished movie to promote sales. Items designed included, posters, billboard, CD jacket, CD labels, ticket and t-shirts for promotional purposes.

Notwithstanding, some problems occurred during the editing process, it was identified that some establishing shots had not been taken during the shooting process. The director had to reshoot these parts of the movie. The re-taken shots that were presented to the editors had different tonal values and picture quality which did not harmonise with the previously shot rushes. Although special effects were added to improve the picture quality, the differences were evident. This could have simply been avoided if a detailed story board was prepared for the production. In a word, the effort put in the movie was worthy of emulation. Irrespective of all the shortcomings the finished movie was of high quality.

- **Still Photographs from the Edited Movie (Desperate Measures)**

Synopsis of the Movie: Where love dwells, there is no place for unfaithfulness. When lee (Ekow Smith) pushes Eva (Nicolleta Samonas) to break Gods third Commandment with Mike (Kofi Ajorlolo), little did he know he was putting his own back against the wall...



Fig. 25a. Eva crying, after being beaten by her husband.



Fig. 25b. Eva looking at her hand after seeing blood oozing from her nose into her palm.



Fig. 25c. Lee, Eva's husband in a state of shock after being slapped by his wife.



Fig. 26a. Lee feeling lonely at a restaurant , thinking about how he has been constantly maltreating his wife.



Fig. 26b. Eva in an excruciating pain, after being beaten by her husband Lee, upon arrival from work.



Fig. 26c. Eva having a good time with her new found friend and lover, who is hosting a party for his business partners...

- Sample of Designs for Outdoor Advertising for the Movie.



Fig. 27a – billboard; Fig. 27b - CD label design; Fig. 27c - ticket.

3.09 VALIDATION OF INSTRUMENTS

In order to ensure that data gathered was relevant and that error margin was minimal, the following was done to validate efficiency and effectiveness of the tools used.

The constructed questionnaires were pretested on the sample population. Two lecturers and eight students were issued with the sample questionnaire to fill. In the process, certain errors were identified and duly corrected. An example was the addition of examples to explain backdrops and the provision of more writing spaces as well as making some questions close-ended.

Three persons each from the target filmmakers were given specified questionnaires which related to their area of specialisation to fill. These questions were personally handed over to them by the researcher in their reachable locations in Kumasi and Accra respectively. After they had gone through the questionnaire, adjustments were made which included;

- Adding a question related to their educational background,
- Whether they belonged to any association,
- Whether they were freelancers or if they belonged to a particular company etc.

Other issues included through pretesting were whether or not, a censorship board would be beneficial for the filmmaking association of Ghana to screen productions before they are aired. Selected students from NAFTI and KNUST were also contacted to pretest the questionnaire assessing the selected movies; *“Kyeiwaa”*, *“Fire for Fire”* and *“Love Brewed in the African Pot”* respectively. The entire pretesting process improved the quality of the questionnaire, reducing the number of mistakes considerably.

Other validation processes were the use of interview checklist and observation guides. These observation guides and check lists are indicated under the appendix (5 & 8) chapter. The supervisors of the thesis also did a thorough examination until they were completely free of errors, then it was approved ready to be administered.

3.10 ADMINISTRATION OF INSTRUMENTS

The Questionnaires were printed and distributed to collect data. The questionnaires issued varied from place to place depending on the accessible population available to be sampled. In Kumasi, 10 questionnaires were administered to filmmakers, 92 to KNUST students. In all 112 questionnaires were administered in Kumasi for the viewing public.

In Accra four (4) questionnaires were administered at TV3, three (3) at Metro TV, three (3) at TV Africa, the rest of the twelve (12) were distributed at the various institutions and freelancing filmmakers. In all thirty two (32) questionnaires were administered in Accra and the ten (10) others in Kumasi making a total of forty two (42).

On the whole 194 questionnaires were distributed to all participants in totality. The questionnaires were given to them for a period of one week, others two weeks and others even took a month before it was answered. The researcher collected the answered questionnaires personally from the students, and all the targeted filmmakers in their production houses. At NAFTI, the questionnaires were administered to the selected students for a period of three days. Some of the questionnaires were collected back on that same day for fear of being misplaced.

On KNUST campus, the questionnaires were distributed to students at the different departments; these were also collected after answering to avoid losing them. In collecting data from respondents in Kumasi, some were directly given to these filmmakers in Kumasi who are literate and others that were not literates, questions were asked while the researcher wrote down the corresponding answers on the questionnaire. This was done with the help of a research assistant who served as an interpreter to both the researcher and the respondents. Others were distributed to them by the research assistant which were later collected by the researcher.

The graphical representation of the percentage distribution of questionnaire and retrieval has been presented as table 5.

TABLE 5
Percentage distribution of questionnaire and retrieval

Respondent	Copies Given	Percentage	Copies Retrieved	Percentage	Copies Lost	Percentage
Filmmakers	70	100%	42	60.0%	10	14.3%
Students	200	100%	112	56%	88	44%
Audience/Literate	10	100%	9	88.9%	1	11.1%
Audience/Semiliterate	10	100%	10	100%	0	0%
Audience /Illiterate	10	100%	10	100%	0	0%
Total	300	500%	183	404.9%	99	69.4%

Interviews: In the case of interviews, prior notices were given to prospective interviewees at least two weeks ahead of time. In almost all instances, copies of questions were given out to the respondents except for few times that respondents were given interview guide on the scheduled day of interview.

Observation: Production methods of selected film houses were observed on location by taking field notes and with the aid of a handy cam the researcher captured activities on location, such as costuming, makeup artist and art direction procedures, set designing and many others were taken.

The researcher personally arranged and conducted interviews at convenient places with filmmaker's related to the topic under study. During the interview sessions, the video camera was used to record the proceedings. A tripod stand was used to mount the camera while it was checked occasionally for efficient recording. This also granted the researcher the opportunity to take notes where necessary. During interview sessions when the camera was hand held, notes were not taken during interview sessions. On the other hand, notes were taken when the recording tapes / CDs / Hard drives had been exhausted.

Seminar: A seminar was organised by the researcher for selected filmmakers in Kumasi and interview sessions were equally taped. The interview sessions addressed observations that needed clarification which was also not answered in the questionnaire. During each interview session, the researcher tried as much as possible to establish rapport with interviewees in the language they were comfortable with. This created an avenue for free flow of information and critical thought during conversations.

3.11 DATA COLLECTION PROCEDURES

Data collected for this research was mainly by the researcher except for the administration of some of the questionnaires. After distributing questionnaire and respondents having answered them, the questionnaires were collected by the researcher with the help of the research assistant especially with the filmmakers in the Kumasi metropolis. In the same way, questionnaires administered to students on KNUST campus and NAFTI, were personally collected by the researcher from the various respondents.

On the other hand, a listing of all the production houses was first made and principal people that could be contacted at the firms were noted down. Calls were made to book appointments for first meetings in preparation for future interviews and administering of questionnaires. Upon visitation if the principal person was met, the questionnaire or interview guide was given to make interviewees privy to the questions that were going to be asked in the future. This was done to other targeted respondents throughout the Accra metropolis. The same procedure was repeated in the Kumasi metropolis.

Interviews were arranged and conducted personally by the researcher after making initial contacts with respondents and having given them prior notice and copies of questions. The researcher travelled from Kumasi to Accra on frequent occasions to gather data. Other places that were visited to conduct interviews were NAFTI, and selected film houses in Accra. Since the researcher was often times resident in Kumasi, travelling in Kumasi metropolis was not much.

On the other hand, observation at various locations took the researcher to different parts in the Kumasi metropolis such as Buokrom Estates, Golden Tulip Hotel, Daban estates and other locations.

The interviews were conducted at Ayigya a suburb in Kumasi, Danyame, and on KNUST campus. On the 2nd March, 2008, the researcher travelled to Accra once again to collect data. Before the said date, the researcher had to call all respondents to announce her coming and to confirm appointment dates. Those who were not ready rescheduled their appointment dates. Upon arrival the respondents who were ready for the interviews were contacted via the mobile phone for re-confirmation of appointments. At least two people were interviewed in a week. Within the stretch of five and a half months the majority of the data that was supposed to be collected through the interviews and questionnaires in Accra had been obtained.

The researcher then returned to Kumasi in October 2008, to continue with the gathering of data in Kumasi. Most of the questionnaires were distributed to students in KNUST week after week in the College of Art and other faculties through to February 2009. Those that were able to answer their questionnaires immediately were collected but others finished answering their questionnaire after a week or two. The researcher contacted them occasionally to find out if they had been able to fill the questionnaires. This was an attempt to give them a reminder and to encourage them to fill the questionnaire.

a) Audience Analysis

Audience analysis stems from mass communication studies that seek to explain the impact of various forms of media on social life. In qualitative research, audience analysis refers to inquiry into how a targeted group receives and uses content delivered by an identified sender. In conducting audience analysis for this study, the respondents were put together in focus groups whose members were both intended and unintended receptors of the content being analysed and who repurpose the information in ways the sender does not anticipate or condone. Such repurposing can alter the relationship between the audience and the sender. Audience analysis is sometimes referred to as reception analysis and is also associated with focus group research (Siegesmund, 2008). As such the participants were put together in focus groups of 10 each until the accessible population of 30 was exhausted for the audience analysis. This was meant to assess the quality or standards of video editing in Ghana as the second objective of the study set out to achieve.

According to Given (2008 p.37), contemporary mass communication studies can trace the theoretical origins of audience analysis to Walter Benjamin's early 20th-century criticism of cinema, particularly the reproducibility, worldwide accessibility, and devaluation of an authentic original in the then newly emergent art form of film. Benjamin was one of the first theorists to consider the shifting role of the audience from a passive appreciator of a fixed knowable meaning in a work of art to a dynamic interactor in which individuals and groups created their own meanings and responses.

Similarly, Ghanaian audiences have their own meaning and responses towards the genres on the Ghanaian TV. Consequently the second objective was to enable Ghanaian video Editors and directors to understand how to develop conceptually appropriate productions for the local viewing populace and meet international TV standards. In achieving this it became necessary for the researcher to involve audiences to understand how they repurpose information being telecasted to them from Ghanaian TV stations. In order to investigate how majority of edited graphics and concepts, sound, motion picture transmitted to audiences by producers (senders) communicate, an audience analysis was conducted by the researcher using different categories of respondents.

Therefore based on Benjamin's theories the researcher subjected different groups of audience (literate, semiliterate and illiterate) in the Kumasi metropolis to watch the selected movies to create their own meaning and responses from the productions.

b) Literates (audience analysis)

In the months of October and November, a group of students specialising in multimedia were organised at KNUST. They were subjected to watch the movies that were going to be assessed by the researcher. With the aid of a projector and a computer, and a white board, the first movie which was "Love Brewed in the African Pot" was viewed. After screening there was a discussion of the movie with regards to editing and students asked questions about how certain effects in the movies were achieved by the editor and director even though digital technology was not common at that time. After the discussions, a set of questionnaires were administered to the students asking questions about the movie. Within forty minutes all the questions were answered and collected.

Two weeks later after the previous screening, another screening session was organised to view the second movie and that was “Fire for Fire”. The viewing lasted about three hours and there were discussions with regards to the movie after the showing. In the same way, questionnaires were administered to the respondents for assessment of the movie.

The third week, “Kyeiwaa” parts 1, 2 and 8 were screened. Just as the first two movies, questionnaires were given to the respondents to fill to provide their opinions about the movie they were watching. During the previewing viewers reactions towards the movie was taped. This was done with the help of the research assistant who recorded all the activities that took place during the viewing session. As questions were asked during the discussions, notes were made for further assessment.

After every previewing, refreshment was provided for viewers as a gesture of good will and appreciation for their time.

c) Semi-Literates and Illiterates (Audience Analysis)

On assessing the quality of movies, a number of participants which were 20 in number was organised at Ayigya in the Kumasi metropolis for the local viewing populace. This was meant to represent the illiterate and semi-literate in the Kumasi metropolis. The movies were shown to them in the focus group of 10 each from each category until the total number of 20 was obtained at Ayigya and other parts of the Kumasi Metropolis. Their opinions were used to represent the general view of the public that falls into that category. In order to make the population more accessible, the researcher brought the people together in a compound house as well as places where they will be comfortable. The aim of the research was made known to them to enable them co-operate with the

researcher. An actual date was fixed and the researcher went to their premises to show the movies on the said date. Upon arrival, the researcher together with the research assistant set up the laptop and projector, after which all the respondents were invited to take their seats to watch the movies.

Similarly after each movie session, discussions were made concerning the movie. The researcher posed questions to respondents using the questionnaire schedule while she ensured that everyone had the opportunity to answer each question in their own opinion. During question time, no technical film language (*such as editing, sound, costume and make-up, camera angles, theme and special effects*) was used. Rather, these questions were broken down into the “twi” language in simple terms to the understanding of these respondents. Also, the researcher ensured that they provided examples from the movie to illustrate their answers. This was necessary to ensure that, they understood what they were saying and for that matter they could also make references to it in parts of the movie. Their responses provided the researcher with necessary information which gave her a deeper understanding of these audiences. Further explanations to how the information obtained from these respondents have been explained in the paragraphs that follow.

Explaining questions to illiterates and semi literates

- Editing

During the screening of the movies, the motion picture was paused intermittently. The respondents were then asked, if for example from their opinion, they think the sequence of shot from picture A to picture B, the progression of the images telling the story were

convincing enough to enlighten them with the necessary information in the story. Then, they provided answers in their own way, with examples to illustrate their view.

- Camera angles

Likewise, they were asked during the viewing processes, if picture A or picture B presented them with the necessary information, which was being discussed by the characters in the story. Some of these questions they answered by stating in an informal manner that, perhaps if they could have seen the actor/ actresses' face a little bit closer, it would have made them appreciate what the character was saying much more.

- Costume and makeup

Similarly, the movie was paused occasionally at similar portions where some of the literate respondents made their comments concerning costume and make-up. These respondents were asked if for example they think the queen mother's hair and face (*in "Kyeiwaa"*) was looking old enough to show that she was ageing reasonably, taking into consideration how the story had developed over a long period of time, with great grandchildren being introduced into the story.

Again, they were asked if the dresses worn by the characters in the story were appropriate. Some even responded to this question by stating that, in the case of *"fire for fire"*, the dress worn by the witches as compared to that of *"Kyeiwaa"* was better presented.

- Sound

Additionally, the respondents were asked if the sound effects as it was used at certain parts of the movie were appropriate for them or not; and what feeling or effect did the sound had on their emotions. During some of the discussion sessions, for example, some

illustrated their answer saying that, in the case of “*Love Brewed in the African Pot*”, they enjoyed the song sung at the beach by Joe, together with his friends during the traditional wrestling at the beach.

- Theme

The respondents were asked if they liked how the whole story had been presented and what they had also learnt from it. In this sense, some respondents stated categorically that, with “*fire for fire*”, the theme was educative. In explaining this, some stated that, their reason for saying that was because through the movie, they have learnt more about the dangers of polygamy and promiscuity.

- Special effects

Then again, in the case of special effects, they were asked if from their opinion they think the portions where special effects had been applied appear realistic to them or not. Their responses and examples informed the researcher with the necessary information needed.

In a word, follow up questions were posed in all instances to respondents. Their responses gave the researcher more visual clues and a deeper understanding, into the answers being provided by these respondents. Once more, some of the comments they made, and all their unconscious reactions towards the movie, informed the researcher while these respondents were viewing the selected movies.

The recorded information was then used to fill out the questionnaire for the audience analysis. The research assistant with the aid of the camcorder ensured that all questions and most importantly, the responses of the interviewees were taped. Notes were also taken during these segments to ensure that all data has been well documented.

d) Seminar

The fourth objective of the thesis was to organise seminars for selected video-editors in the use of NLE software. As such a seminar was organised in November, 2008, for the purposes of education and also finding out the views of the sample filmmakers in Kumasi with regards to the quality of movies; as well as their opinions about the quality of Ghanaian TV and film genres. Participants arrived at 10:00 am on that day; when all was set, a power- point presentation was projected on the wall to enable them follow the discussions being offered at the seminar. The discussions were in both vernacular (Twi) and English languages so that people who could not really express themselves in the English language would feel comfortable to put their ideas across. These seminars were



Fig.28a. Researcher delivering a seminar

done in an open and friendly manner, as such most respondents were uninhibited in expressing their thoughts. Participants were enlightened on what to avoid during editing and taking shots for editing. The type of graphics that is most appropriate for television and many other topics concerning

video editing was discussed based on the information obtained through the review of related literature. They were also taught how to obtain very basic effects in the editing software, adobe premiere pro (fig. 28a & b).



Fig.28b Shot of the researcher in a discussion with participants at the seminar.

After the entire educational seminar, they were allowed to practically try their hands on the software to achieve some of the techniques that had been discussed in the seminar. This research activity created awareness about trends in postproduction editing to the participants and also helped in educating them. This will eventually help in improving TV genres in Ghana as the fourth objective of the study seeks to achieve.

The selected movies, “*Kyeiwaa*”, “*Fire for Fire*” and “*Love Brewed in the African Pot*” were screened respectively. Corresponding questionnaires were presented to them to answer. Those that were finding difficulty in understanding, the association’s head, who served as a research assistant and interpreter to both the researcher and respondents, helped in answering the questions. The researcher also provided assistance to respondents if there was any difficulty in answering the questions.

Likewise, printed handouts on the topics discussed at the seminar were then given to all the participants to serve as a source of reference material to them. During the seminar, screening of movies, answering of questionnaire and discussions, the second research assistant who was the motion photographer recorded all the proceedings that

took place at the seminar using a handy camcorder this served as a form of reference material to the researcher for further interpretation.

All participants were provided with refreshment, as a form of goodwill for co-operating and participating in the seminar/ workshop. The researcher collected all their telephone numbers so that if any further information was needed they could easily be contacted. After the seminar, the researcher occasionally communicated with the respondents via telephone to find out how they were applying the knowledge obtained at the seminar to their projects. If they had new challenges with projects, it was communicated to the researcher which was addressed accordingly.

3.12 DATA ANALYSIS PLAN

The data collected has been assembled, analysed and interpreted. Conclusions and recommendations drawn from them are treated in chapter four and five. Using the theoretical reviews from the literature review, the selected productions “*Fire for Fire*” , “*Kyeiwaa*” and “*Love Brewed in the African Pot*” had been analysed with regards to postproduction editing.

Also the data obtained from interviews has also been assembled and briefly discussed. Data obtained through observations and by taking field notes has also been analysed using still pictures.

Likewise, data obtained from questionnaires has been assembled and analysed in the form of tables and graphs using SPSS software.

CHAPTER FOUR

CONTENT ANALYSIS OF SELECTED FILMS

4.00 Overview

In this chapter, the researcher analyses the selected movies regarding the editing processes. The craft of editing has its own principles as elaborated in chapter two under the review of related literature. In this thesis, the researcher conducted content analysis of the selected movies using these principles based on Thompson's (1992) theory on the six basic elements of editing be it in film or video. These elements are

- Motivation
- Information
- Composition
- Sound
- Camera angle
- Continuity

The movies enlisted below are the films that will be examined.

a) *“Kyeiwaa”*

b) *“Fire for Fire”*

c) *“Love Brewed in the African Pot”*.

ASSEMBLING THE DATA

4.01 CONTENT ANALYSIS OF “KYEIWAA” PARTS 1, 2 & 8

“*Kyeiwaa*” is a story based on the Ghanaian culture and setting. The theme of the story seems to be centered on witchcraft. The story is basically about a woman called “*Kyeiwaa*” who is known to have witchcraft as her specialty. She basically uses these supernatural evil powers to destroy anything that has the potential to be productive. As the story unfolds, she later decided to repent and even establish a Christian fellowship. After the establishment of her association, she later on gets corrupted with the witchcraft activities and goes back to it (refer to attached copies for the full story).

Conversely, in an interview with the producers of “*Kyeiwaa*”, Mr. Socrates Sarfo the director disclosed that Danfo BA came up with the concept. He then wrote the story and prepared the script for the movie. As they kept on asking themselves the question “*what if* ” the story developed into part ten. After its acceptance they went into production. Also, the movie was not centered on witchcraft. It was based on the traditional Ghanaian cultural values such as Bragoro. He added that he does not understand why people perceive it to be centered on witchcraft receiving so much criticism from the Ghanaian populace. Unfortunately, there is a silent majority and a forceful minority. He explained further that, when he develops stories on other themes, it is not appreciated and patronised by viewers’. Yet, if it is based on witchcraft, patronage is quite appreciable. However the story of *Kyeiwaa* has been assessed using Thompson’s theory on editing in the paragraph that follows.

1. MOTIVATION

...there should always be a good reason or motivation to cut, mix or a fade.

The motivation for the movie “*Kyeiwaa*” has always been wrong. When the viewers are supposed to be provided with the characters reaction shot, rather the edits concentrate on other people in the scene. This does not bring the viewers close to the characters for the audiences to experience what the characters are portraying. This, the editor could have remedied by selecting a long shot and then intercutting it with close-ups for the audiences to understand the movie much better.

2. INFORMATION

...a new picture should always contain new information.

Most of the shots in the movie do not provide its audience with the needed information the viewer deserves in order to understand the movie better. This was probably because they did not concentrate on getting interesting cutaways to provide audience with interesting shots. There seem to be no new information being provided to viewers in a particular shot and this runs through the movie, from the parts one of the movie to part eight and beyond. Most of the shots were static telling us the same information for a very long time. Thompson (1993) assures that, a new shot means new information. This is simply because if there is no new information in the next shot, then there is little point in cutting to it. Most of the cuts in “*Kyeiwaa*” seem to have no new information being provided to the receivers of the movie thus there is no point in cutting to them.

3. COMPOSITION

...Each shot should have a reasonable shot composition or framing (Thompson, 1993).

Although a lot of effort has been made in this movie to take good shots, it is evident that most of the shots taken in this movie do not have a lot of interesting and artistic framing in the finished shot compositions.

4. SOUND

...There should ideally be some form of sound continuity or sound development.

The sound used at the beginning of the movie, appears too heavy for the beginning of the movie. The sound effect sounded like that of a Hollywood movie sound effect which has been wrongly applied to this movie. As the principle of sound, anytime sound is added to a movie, it must always complement the movie. On the contrary, this sound effect did not enhance the quality of the movie.

In addition to this, the sound effect in the beginning of the movie has given the story away. The song is supposed to develop the story but it appears it is not doing so. The sound talked about “*Kyeiwaa*” in the beginning of the movie when we had not seen her and that gave away the story. It was supposed to develop as the story unfolds.

The sound that was used to introduce the other woman entering *Kyeiwaa's* compound was not the very best. It sounded like the woman was going to argue with *Kyeiwaa* on a serious issue or something terrible.

...Sound can be advanced or delayed to create atmosphere, a heightened sense of tension and many other emotions (Thompson, 1993). This was farfetched because the moment the woman arrived at the scene, it gives a feeling that you are in a different atmosphere.

Therefore the expectant atmosphere created by the sound effects person to the audience has been deluded at this particular instance in the movie because the woman just went to see her for a friendly discussion.

a) Dialogue

They were doing excessive dialogue in the movie without creative shots to accompany the dialogue. As such the characters kept on talking for a long time. This gave most of the scenes a very “preachy” dialogue which gives the sense that the movie was not properly scripted. This is evident because of the long winding speeches they were making. Consequently, if most of the scenes were properly scripted, the characters could easily go back and repeat their lines to enable the cameraman to obtain different camera angles for the postproduction editing.

b) Setting

“...there will be the same background sound or atmos in both. This atmos might be faint traffic noise outside, or office sounds from an inside source. This will give a sound continuity in both” (Thompson, 1993).

The setting in this movie was very appropriate for the theme. The background sound (ambience) in the everyday activities in developed communities such as cars blowing their horns cannot be heard in this movie. The atmos in the village is quite serene and cool which was just perfect for the locale. Therefore the setting has really helped in sustaining the theme of the story. With regards to the atmosphere in the story, sound continuity has been achieved in this film.

5. CAMERA ANGLE

...Each shot should be on a different camera angle to the last one (Thompson, 1993).

With the motion photography, most of the shots appear to be only mise-en-scene (fig. 29a, b & c). This did not foster creativity in the story because the cameraman was not able to shoot enough cutaways. This is so because they have not mastered the skill of taking tight shots for cutaways when using mise-en-scene.



fig. 29a, b & c. LS of characters in similar shot compositions.

The camera and other equipment are not well positioned during the shooting process. Thus the boom was showing in other parts of the movie. The continuity person should have prompted the booms man, to position the camera out of shot and with that the problem could have been avoided.

6. CONTINUITY

... The movement or action should be both evident and similar in the shots to be cut together (Thompson, 1993).

At the Bragoro scene (traditional puberty rites), the cameras used for the shots appeared to be different. Due to this, there was a change in the camera exposures resulting in different picture tonal values throughout the movie (30a & b). In one shot viewers are

presented with one bright scene and in another shot they are presented with a dark scene resulting in discontinuity in the movie.



Fig.30a & b.shots of queen mother at the puberty rites ceremony (Bragoro)

In the same way, the portion where *Kyeiwaa* and her immediate family were at the village square, discussing who should take guardianship of the child was all done in one shot. There were no different camera angles and interesting shots to complement the main shot. With these flaws it is evident that the film was not well scripted. As such, audiences were not presented with different reaction shots to reflect the emotions of the characters in the film.

Likewise at one point the Queen Mother had grey hairs but in another scene, the Queen Mother's grey hair has disappeared. There was also a jump cut in the marriage scene where one of the women was dancing at *Kyeiwaa's* grand daughters' puberty rites. This created a feeling of discontinuity in the movie. In relation to what's been said earlier, Thompson (1993), points out that ...each time a new camera angle is being shot (in the same sequence) the actor or presenter will have to perform any movement or

action in exactly the same way as he or she did in the previous shot this, of course, also applies to different ‘takes’.

a) Character Development

The characters in the story are all not developing although it is being presented to us that the people in the story are ageing (fig.31a). After so many years the Queen Mother’s servants are still looking young (fig.31b) whilst the Queen Mother appears to be old. Yet, she was not looking very different from her youthful days as it appears in fig. 31c.

Besides that, *Kyeiwaa*’s grand-daughters father as well as the old people in the movie still looks the same. This makes the character flat meaning they are not developing in the story. At least with a little make-up giving them some grey hairs could have done the trick.



Figs.31a, b & c. Shot of Queen Mother and servants at a Bragoro ceremony.

b) Costume and Make-Up

The Queen mother's costume and make-up were not well handled. She still looks young. All the girls that accompanied the queen mother to do the Bragoro ceremony are still the same and young throughout the movie (fig 31a & 32).



*Fig.32 shot of Queen mother
at Kyeiwaa grand-daughter's
funeral after her resurrection.*

Besides that, the make-up for the witches although representational was a little bit overdone. It could have been represented in a more subtle way which could have still portrayed the concept of witchcraft in the story (figs. 33a & b).



Fig.33a



Fig.33b

Figs.33a & b Shot of Kyeiwaa and her fellow witches in their fraternity.

7. GRAPHICS

The Mickey Mouse graphics that walked across the screen in the beginning of the movie has no correlation with the theme of the film. Graphics are also supposed to add to the story and make it more meaningful such that whatever cannot be achieved by the use of visuals, can be complemented by the use of graphics.

Besides, the Mickey Mouse is a known character in cartoons and therefore there is no correlation between that and the actual “*Kyeiwaa*” story. It is therefore an abuse of graphics on the part of the editor/ graphic designer because immediately viewers set their eyes on it, it could be identified as a plug in, which has just been lifted and inserted into the movie by the editor combining the movie. Nevertheless, the graphics used for the beginning credits and the end credits were not too out of place and they must be commended.

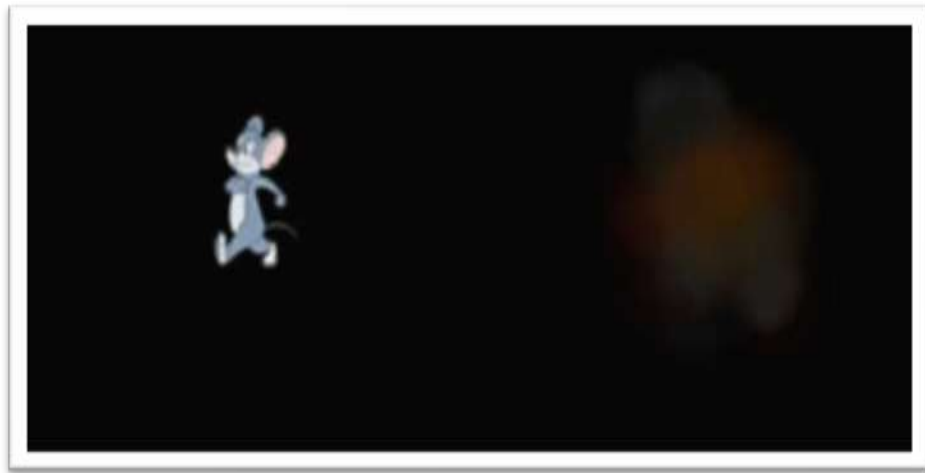


Fig.34 Graphic animation of a Mickey Mouse cartoon.

a) Special Effects

The special effect that was created on the snake biting the woman in the farm was not properly executed at the beginning of the movie. It appears very artificial. At least they could have allowed the snake to have direct contact with the woman's leg to make the bite more believable. Notwithstanding, the special effects person had made an effort to achieve such an effect and they must be commended for that although it was a bit too fake.



Fig.35a. The black snake making an attempt to bite the woman at the farm

Fig.35b Shot of Kyeiwaa appearing in the form of fire at the farm.

On the other hand, it could also be said the special effects have been abused in this instance because although the sender or the director intended that the viewer's perceive it as a snake which viewers could identify with, it was looking synthetic because there was no snake bite on the leg of the woman (fig. 35a). It just suddenly appeared to viewers that a snake had bitten the woman's leg which was not even well portrayed by the make-up artist.

Also, the concept of special effects has also been defeated because the distance from the farm to the house was not well presented. At least there should be some form of sweat and dust on the leg of the woman considering the distance from the farm to the house. In addition to this, looking at the flying scenes, the chroma keys were wrongly executed. As such the colours that were used in the background were appearing around the characters. Also the shadows in the background could be seen everywhere (fig 36a &b).



Figs.36a & b Shots of the two gods and Kyeiwaa and her fellow witches.

Besides that, the lighting effect in the witchcraft scene was too much as such the witchcraft scene could not really be felt (fig. 37). It appeared they were just in the back yard garden of their neighbour. At least, they should have reduced the lighting a bit and that might have solved the problem.

To some extent, the producers were able to achieve the concept of witchcraft scenes using the costume, make-up, hairdos and echo sound effect in the background.



Fig. 37 shot of Kyeiwaa in her fraternity.

- **Summary**

The producer of this movie needs to be commended for making the effort to come up with a production like “Kyeiwaa” although it lacks a lot of production values. If the actual production values were taken into consideration, the production could have been an excellent one. The story was not well scripted that is why it has been told in more than 10 parts. On the other hand if the producers had planned the whole movie properly, it could have been shot or converted into a feature length (two hours) movie without compromising all the production values.

...As the edit contains all the six elements, the visual “story flow” will not stop (Thompson 1993).

4.02 CONTENT ANALYSIS OF FIRE FOR FIRE 1 & 2

“Fire for Fire” is also a local Ghanaian movie acted by similar characters as in the movie *“Kyeiwaa”*. This story also has its central theme based on superstition. The story is about a man known as Agya Koo living with his two wives who continually seem to be quarrelling simply because, each of them wants their children to fully inherit the husbands’ wealth when he dies in future although the man is very healthy. The war then continues in Agya Koo’s house. Agatha and Aso control affairs from the unseen world. For how long will they destroy? Only the water of light can quench the fire and overcome darkness. The blockbuster continues... (See attached movie for the full story).

Equally, in an interview with the producers of this movie, Mr. Emmanuel Apea the director of the story explained that as most Ghanaians will identify with Revele Films, he is not so much into the local vernacular productions. He prefers producing feature length which will break barriers in both local and international viewing markets. The motivation for coming up with fire for fire was to demonstrate to Ghanaian filmmakers how they can improve upon their productions in the vernacular languages to reach all discerning Ghanaians. Although the budget was high, the finished production was impressive.

In the same manner as in *“Kyeiwaa”*, this movie has been analysed using Thompson’s theories on editing.

1. MOTIVATION

The motivation for the cuts in this movie has often times been impressive. Viewers are always provided with the necessary reaction shots to enable them feel the emotions of the characters in the story. This sustains your attention and viewers would like to sit through the movie. The editor was able to achieve this because she was able to intercut the long shots with a lot of interesting cutaways such as medium shots (MS) and close shots (CS) of which comparatively was not predominant in “*Kyeiwaa*”.

2. INFORMATION

Most of the shots in the movie provided the viewers with the necessary information they needed. This is because we could see different shots since they used multiple cameras to get different cutaways. For instance, the first part of the movie when Aso and Agatha were telling their kids about who should inherit the fathers property, it was well edited such that Agatha’s conversation was intercut with Aso’s which was effectively combined such that it made the conversation more interesting. This was much better than the usual lengthy and predictable scenes as compared to “*Kyeiwaa*” and other local Ghanaian movies.

3. COMPOSITION

The shot composition in this movie was equally well handled. This is because most of the shots in the movie were well composed. There was no instance where you see the camera or the boom in shot. The cameras were stable and represented exactly what the director and the motion photographer wanted viewers to see in a very artistic manner.

4. SOUND

The sound effects used in this movie really developed the story. All what the audience could hear at the beginning of the movie was the phrase “*Fire for Fire*”. It is then repeated for a while and the audiences are given the chance to hear what the characters have to say about a particular situation in the story. Also they made an effort to even give transitions to sound effects which also added to the story. Although some of them were a bit out of place majority of them were good.

5. CAMERA ANGLE

Unlike “*Kyeiwaa*” most of the motion photography taken in this movie has a variety of shot sizes. Aside the main master shots or the establishing or long shots there were different shot sizes to compliment these long shots without viewers noticing the edits.



Figs.38a, b & c. Shot of Agbeko in 360 degrees after seeing his wife in an adulterous act with Berko.

For instance the scene where Berko was having an affair with the married woman, and the husband came to catch them red handed, there were different shots sizes taken which made that scene much interesting. The cameraman took a 360 degree shot of the woman’s husband. The impact of that shot gave the impression that he was feeling dizzy and confused because of what he had just seen in his house (figs. 38a, b & c). Each shot

provided viewers with new information. Such shots were not prominent in *Kyeiwaa*. Therefore the producer of this movie has done well because they took different shots and this unconsciously sustained the interest of the viewing audience.

6. CONTINUITY

Continuity in this movie was achieved in so many ways. First of all the combination of the two conversations in the beginning of the movie were well linked such that it made the story much appreciable. There were no differences in the picture quality of the movie from one scene to the other as in the case of “*Kyeiwaa*” . Most of the shots had the same tonal values.

a) Character Development

In this instance when Berko became a womanizer, we saw a change in his attitude .He was clearly acting as a Casanova. Likewise when he changed and became a pastor the character changed completely from a womanizer to a spiritual person. Therefore with regards to the story line the character developed well and this also brought continuity in the movie.

b) Costume and Make-up

The costume designer ensured that their individual roles fitted their outfits. For example, when Berko’s younger brother became a thief, his attitude matched his hairstyle and costumes (fig. 39a).



Figs. 39a, b & c. Shot of Berko's brother, the 'boga' and Berko's Christian friend in their various costumes.

Furthermore, the costume of the 'Boga' who Berkos's brother stole from, also added more humor to the story. The combination of the leaves in his hat, the chains on his neck was a good source of entertainment to the audience (fig.39c). Berko's, girlfriend's apparels also fitted her perfectly for the roles she was playing as a decent girl (fig. 39b).

The clothes worn by their parents at home are also the kind of clothes worn in most homes in Ghana by mothers (figs. 40a & b). Therefore the director and costume designer must be commended for using the appropriate costumes at the right time. Thus continuity was achieved by the consistency of costumes throughout the movie.



Figs. 40a & b. Shot of Agatha and son, Aso and Agatha in their various costumes.

In addition to this, when Berko's step mother was fighting with him and bit his back, the wound was well treated so it provided a very good follow up of the story. Unlike in the case of "Kyeiwaa" when the snake bit the woman's leg in the farm, the make-up artist did not really portray it well so you could not feel the impact of the snake bite.

7. GRAPHICS

The graphics in this movie was well applied because even right from the beginning, the manner in which the "Fire for Fire" was written, really gives you a feeling about what to really expect from the main story (fig. 41). It has a lot of relationship with the theme unlike the "Kyeiwaa" where the Mickey Mouse did not have any bearing with the main theme of the story because Kyeiwaa is not a cartoon story.



Fig.41. Shot of the beginning graphics of the movie “Fire for Fire” .

In addition to this, the graphics used for the beginning credits and the end credits were also simple and legible enough to be read at a glance. Aside that the manner in which it was intercut with Agatha walking towards Aso’s door also retains your interest in the story and you tend to want to wait to see what will happen next.

a) Special Effects

The special effects used throughout this film were quite different from the everyday Ghanaian films we watch. The manner in which the two witches were portrayed in their fraternity was well done such that viewers do not see the shadows appearing around the figures. This therefore means that the chroma key in this instance, in comparison to that of Kyeiwaa was much better. Agatha and Aso looked almost close to what they are in their daily lives. The morphing technique was also well done which occasionally changed their faces into a monster-like figure (figs. 42a, b & c). Colours were also used well in this

movie as compared to Kyeiwaa because black (fig. 42a) and red (fig. 42b) was used to separate the two fraternities; red witch and black witch respectively.

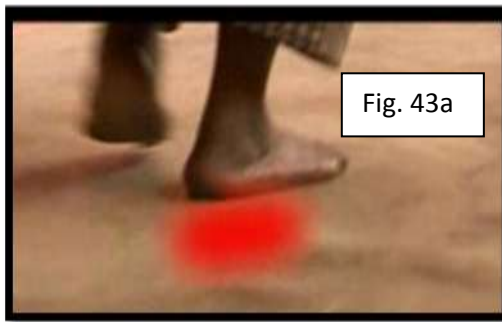
In addition to this they subtitled the movie which also helped viewers who do not fully understand “twi” to have a better understanding of the story. Although they really did well by doing this, they could have increased the size of the font a bit to make it more legible.



Figs. 42a, b & c Shots of the two witches in their various fraternities.

Again when Berko became born again, and was being exorcised, the manner in which the Holy Spirit came to Berko to lift the evil curse from him was also not overly done like that in our usual Ghanaian films in that category. The lens flare effect was able to bring out the holistic nature that is associated with God (fig. 43b) .

Also after Berko’s stepmother returned from the fetish priest as she walked towards Berko’s room, there was some sort of red light effect on her feet (fig. 43a) . This gave the impression that she was going to do something evil.



Figs.43a, b & c Shot of Agatha walking towards Berko's door, Fig.43b. Berko being exorcised and Fig. 43c. Berko's brother burning due the medicine the mother sprinkled at the door.

In addition to this, the manner in which the fire burned Berko's younger brother (fig. 43c) although it does not happen often times in the real life situation, the special effects person was able to achieve that through the special effects that was applied to the character. This gave an impression that the boy had been caught-up by the medicine his mother came to put on the floor and this added more meaning to the story. However, it was a good way of ending the story in the part 2 because all the viewers wanted to find out what really happened after that to get a full satisfaction of the story.

- **Summary**

“Fire for Fire” was an interesting story. It had witchcraft as part of the main theme, yet comparatively it was presented to viewers such that there were different activities happening at each point in the film. This sustains viewers’ interest in the story.

Inculcating different angles of shots into the production, has actually taken local productions in this category a step further. The sound, graphics, motion picture, the story line and the editing pattern was very commendable. Producing such quality by directors will gradually improve Ghanaian productions.

On the whole, this movie was a good one and the producers must be appreciated for their good work done.

4.03 CONTENT ANALYSIS OF LOVE BREWED IN THE AFRICAN POT

“Love Brewed in the African Pot” is a classical African story set in 1951. It is a love story between Aba Appiah (Anima Misa) and Joe Quansah (Reginald Tsiboe). Aba is the better educated of the two, but instead of going to university, she becomes a dressmaker. She falls in love with Joe Quansah, a semi illiterate auto mechanic. His love is less courageous than hers and his fisherman father warns him not to play with fire. Their relationship is further compounded by Aba’s father who would rather have her married to a lawyer...

Although this story is not on the same level with that of the first two, the researcher chose this to represent how productions used to be done in the past. The first one represented where majority of our productions seems to be now whilst the second one represents how our local productions can be improved. Just as the first two the researcher has identified some production values in this movie which has been equally discussed using Thompson’s theory on video editing.

1. MOTIVATION

Just as the second story, the editor ensured that there was a reason to cut, mix or fade. For instance when Aba returned from school and was being taken home, the editor used a wipe transition to move from that shot to their house. It wiped from right to left in the direction of the moving vehicle. Therefore the viewers did not feel they were suddenly in a new place. On the other hand if the transition wiped from top to bottom, it would not have given the same effect as in the case of wiping from right to left. Therefore the motivation for this transition was appropriate and this was consistent throughout the movie.

2. INFORMATION

Just like the second movie, there was a conscious effort to provide viewers with new information in every new picture. For example when Joe Quansah was admiring Aba in the compound, at every point in time we were presented with different facial expressions as Joe steals glances at her (figs. 44a & b). This made us feel he had a lot of interest in what Aba was doing. Also, her little brothers cut away (fig.44c), looking at what Joe was doing with Aba gave us the information that he was ashamed about what he did to his elder sister which was finally confirmed by his apology to Aba.

Comparatively the director for “*Fire for Fire*” made an effort to achieve such production values in his film which improved the quality of the movie and also helped in arresting the audience attention in the movie. On the contrast most of this was not present in that of “*Kyeiwaa*” that was why most of the scenes appeared to have a preachy and lengthy dialogue.



Fig. 44a



Fig. 44b



Fig. 44c

Figs.44a, b & c. Shot of Joe in Aba's compound stealing glances at Aba.

3. COMPOSITION

There were reasonable shot compositions in this movie as well. The motion photographer framed them well such that most of the shots were artistically composed (fig. 44a) . There was enough headroom in the shot composition if it was a tight shot. Likewise there was enough leg room if it was a full shot. The space in the background as against the foreground is very balanced and well composed.

Comparatively, “*Fire for Fire*” also had interesting shot compositions which were well framed. Although “*Kyeiwaa*” also had some reasonable shot compositions most of them were not taken with the intention of having cutaways for the post production editing. They were mostly long shots of which some of them even had the microphones showing in the shots.

4. SOUND

Most of the sound effects added to the movie, were good and this complemented the movie. When Aba was bathing for her brother, sound effect was applied to the water and this unconsciously provided the realistic feel of water to the viewers. Sound was also used to create the atmosphere of a peaceful environment in this film in the sense that the chattering sound of birds in the background created that atmos.

Sound was also used to express emotions in this film. Joe’s playing of the guitar, in Aba’s house, somewhat expresses Joe’s feeling of love towards Aba. This we feel by Aba’s admiration of Joe whilst he played the guitar. Again, sound was used to create a feeling of excitement when Joe and Aba’s brother were riding out of the house. The sound faded out as they left the house. This was then followed by a scene with a group of

people playing local wrestling game at the beach (fig. 45) . After that Joe and his friend also appears at the beach to be a part of the game. The advancement of the clapping and singing of the crowd gave us the impression of a playful atmos at the beach. This confirmed Thompson’s theory on sound when editing, as it has been stated earlier in the content analysis of “*Kyeiwaa*” .



Fig. 45. Shot of Joe and his friends at the beach.

5. CAMERA ANGLE

Most of the shots taken in this movie have different camera angles. Every new scene has several cutaways to complement the main shots. There were high angles where necessary as well as CS, OSS, BCU and other complimentary shots. All these made the movie much more interesting and helped in sustaining the interest of most of the audience (fig. 45) .

6. CONTINUITY

The movements from every different angle of shot to be cut together in this movie are very similar to each other as such the cuts are not noticed; they are creatively joined together as one story. There were also no jump cuts in this movie. As a result there was continuity throughout the movie.

a) Costume and Make-up

Costume and make-up were appropriate because it fitted the characters properly. This was used to show the difference between the rich and the poor. Mr. Quansah's formal clothes gave an impression of his status (fig. 46b) . Likewise, Joe's parents could also be seen as poor people because of the clothes they were wearing (fig.46a) . This style of dressing remained consistent throughout the story. This also created continuity in the movie.



Figs. 46a & b. Shot of Mr. Quansah and Joe's family.

b) Character Development

There was character development throughout the movie. Aba changed from her normal self when she became mad. Aba was well presented such that we immediately felt that she was not her normal self. Also, when Joe returned, she acted in a manner which confirmed the fetish priest's prediction about her being healed only when she finds Joe. All these added to the continuity of the story.

7. GRAPHICS

There was not much graphics in this movie. The credits were only at the beginning and the end of the movie. They were very simple, bold and as such legible enough to be read at a glance (figs. 47a , b &c) .



Figs. 47a, b & c. Shot of titles used in the film, love brewed in the African Pot movie.

a) Special Effects

Special effects in this movie were also very simple and straight forward. They communicated very well what the director wanted to achieve in this movie by virtue of a flash back. For example by using a wave effect as a transition, Mr. Quansah's imaginative wish for a glamorous wedding for his daughter was achieved (figs. 48a & b) .



Figs.48a & b. Shot of Mr. Quansah visualising his dream wedding for Aba.

Again the special effect of witchcraft was simply achieved by intercutting Aba's actions in the room to that of the dream that she had with someone chasing her. The images of the mask, her romance with Joe, with her falling down when she was chased by the witch, portrayed the feeling of superstition (figs. 49a, b & c). This style of witchcraft was not used in "Kyeiwaa" and "Fire for Fire" yet it portrayed the sense of superstition in a very simple, direct and accurate manner.



Figs. 49a, b & c. Shots of Aba in her room with thoughts of the witch and her romance with Joe rudely interrupting her thoughts.

- **Summary**

This is an award winning movie, shot with all the production values providing the editor with the requisite shots for editing. Considering an era when digital technology was not popular, the producers of the movie, must be applauded. The costume, the diction, the set were all properly chosen. The theme portrayed true Ghanaian culture and values. As a result, from 1981 since its production to date, it is still interesting to watch by audiences both home and abroad. Majority of local movie producers in this category must learn a lot from Mr. Kwaw Paintsil Ansah and take advantage of modern technology in order to improve their productions.

CHAPTER FIVE

Presentation of Data, Analysis/ Discussions and Findings

5.00 Overview

In this Chapter, the researcher presents interviews, observations and analysis of the questionnaire, obtained through the study. The research was conducted to find out ways by which NLE can be improved. In effect, the factors contributing to ineffective creative editing have to be identified at the fundamental level in order to be able to identify ways of promoting creative editing in Ghana.

In view of this, the respondents were categorised in order to make it more accessible. These were, mainly the filmmakers (questionnaire category A) who were directors and editors (who are also motion photographers and motion designers) and Viewing public (questionnaire category A, B, C, D, E) which was made up of the literates, semi-literate and illiterates. The rationale for conducting audience analysis using the above respondents was to obtain viewer perceptions regarding standards and problems that had been noticed with creative editing of TV and film genres in Ghana. Another motivating factor was to investigate how these filmmakers carry out their productions. Information was obtained from a total of 184 respondents which is made up 142 of the viewing public and 42 filmmakers. Out of the 42, 32 of them were interviewed whereas 10 of these filmmakers had administered questionnaires. Yet, 9 out 10 respondents filled out the questionnaire making the total data collected, 183. Using descriptive statistics, the data obtained from their responses has been analysed and presented in the form of tables, charts and graphs.

5.01 Analyses Obtained From Filmmakers (Category A)

Question 5a. 1. Gender.

Table 5a. 1. Shows Respondents Answer to Question 1

What is your Gender	Frequency	Percent
Male	8	88.9
Female	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents who administered the questionnaire, 8 respondents were males representing 88.9% and 1, was a female representing 11.1%. From this data, the researcher deduces that very few women are in the filmmaking business in the Kumasi metropolis. This is an avenue that women can also consider for employment especially in an era when unemployment is on the rise.

Question 5a.2. Qualification.

Table 5a. 2.Shows Respondents Answer to Question 2

Do you have any Qualification?	Frequency	Percent
Specialist Certificate	2	22.2
Motion Photography certificate	7	77.8
Degree	0	0
Total	9	100.0

SOURCE: Field Data, 2009.

Out of 9 respondents, 7 respondents had motion photography certificate representing 77.8% and 2 had a specialist certificate in filmmaking representing 22.2%. From this data, the researcher deduces that most of the respondents had some level of training in motion photography.

Question 5a.3. In-Service Training.

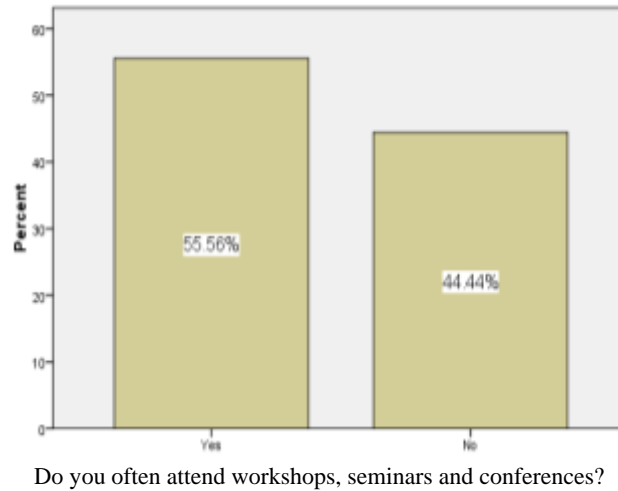


Fig. 5a.3: A bar graph showing respondents answer to question 3.

SOURCE: Field Data, 2009.

The study revealed that 5 respondents, representing 55.6% attend workshops, seminars and conferences. On the other hand, 4 respondents representing 44.44% do not attend workshops, seminars and conferences. The logic from this data based on the agreement of the majority of respondents is that although some of the respondents participate in refresher programs, it is not on regular bases. Thus, the organisation of regular seminars will bring these filmmakers in line with professional standards.

Question 5a.4. Benefits of in-service Training.

Table 5a. 4. Shows Respondents Answer to Question 4

If Yes, will the Workshop, Seminar and Conference Improve your Expertise in Editing?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

A follow up question to (Q.3) revealed that, 8 of the respondents, representing 88.9% said that the seminar organised will enable them improve their expertise in editing. Whereas 1 respondent representing 11.1% said it is not advantageous. Based on the statistics obtained, the researcher deduces that the seminar was profitable to participants. As such, through the organisation of frequent seminars nonlinear editing will be improved.

Question 5a.5. Specific Benefit of in-service Training.

Table 5a.5. Shows Respondents Answer to Question 5

Has this Seminar Benefitted you in your Area of Specialisation?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Similarly, 8 people representing 88.9% said that the seminar has benefited them in their area of specialisation. Whereas 1 respondent representing 11.1% said that the seminar was not too beneficial. From the table above, the researcher deduces that the seminar organized by the researcher was very beneficial to the participants in their areas of specialisation.

Question 5a.6. Recommendation of in-service Training.

Table 5a.6. Shows Respondents Answer to Question 6

Will you recommend that such a Seminar be Extended to other Filmmakers?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Eight of the participants representing 88.9% were of the view that the seminar should be extended to other filmmakers. Yet, 1 participant representing 11.1% disagrees with the majority. From the table above, the researcher infers that the seminar was very beneficial to the majority of the participants and as such needed to be extended to other filmmakers in the Kumasi metropolis.

Question 5a.7.Scriptwriting

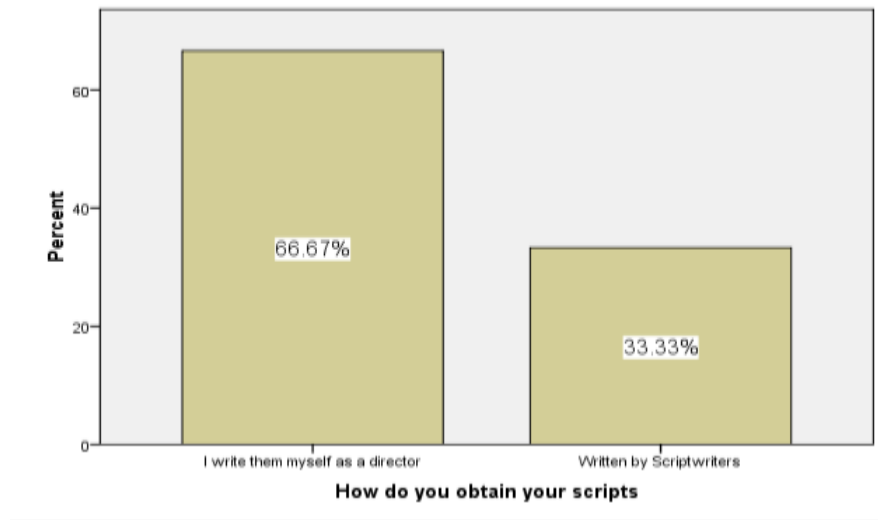


Fig. 5a.7: A bar chart showing respondents answer to question 7

SOURCE: Field Data, 2009.

The study revealed that 6 of the respondents representing 66.67% write their own scripts whereas 3 respondents, representing 33% give their scripts out to be prepared by professional script writers. The deduction from these figures based on the agreement of the majority of respondents is that the scripts are not written by professionals. Perhaps that is why we have substandard productions on air. Directors should ensure that their scripts are written by professional scriptwriters.

Question 5a.8.Transcriptions.

Table 5a.8. Shows Respondents Answer to Question 8

How do you Handle your Transcriptions	Frequency	Percent
Done by English professionals	2	22.2
Done by editors	7	77.8
Total	9	100.0

SOURCE: Field Data, 2009.

Seven respondents representing 77.8% also disclosed that they were mostly done by editors. Yet, 2 respondents, representing 22.2% said they give their scripts to English professionals to do their subtitling for them. The credence from the data based on the response of the majority, is that very few people give their transcriptions to professionals to handle. The statistics to some extent explain why most subtitles on productions do not often correlate with what the characters in the story are saying.

Question 5a. 9. Improving Transcription.

Table 5a.9. Shows Respondents Answer to Question 9.

Should an Institution be setup for Transcription	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Eight of the respondents representing 88.89% agree that an institution should be set up to enable filmmakers have a one stop shop to handle their transcriptions. But 1 respondent representing 11.11% did not agree with the rest of the respondents. From the above statistics the researcher infers that majority of the filmmakers will appreciate it if an institution is set up to handle transcriptions in order to improve standards of TV and film genres in Ghana.

Question 5a. 10. Mistakes in Subtitles.

Table 5a. 10. Shows Respondents Answer to Question 10.

What Accounts for Mistakes in Subtitles for Local Movies	Frequency	Percent
Lack of expertise	4	44.4
All the above (Impatience with the handling of text; Too much work load on the editor, lack of motivation)	5	55.6
Total	9	100.0

SOURCE: Field Data, 2009.

The study revealed that, 4 out of the 10 respondents representing the views of 44.4% of filmmakers said that it is lack of expertise that contributes to mistakes in most subtitles. The other 5 respondents representing 55.6% were of the view that all the above possible answers provided which are: lack of expertise, impatience with the handling of text, too much work load on the editor and lack of motivation are the causes of mistakes in subtitles. The supposition that can be made from the above information using the consensus of the majority is that all the above mentioned factors contribute to the mistakes in subtitles. Consequently, if all the necessary incentives are provided for the editors, it will enable them work with maximum professionalism.

Question 5a. 11. Composing Sound Effects.

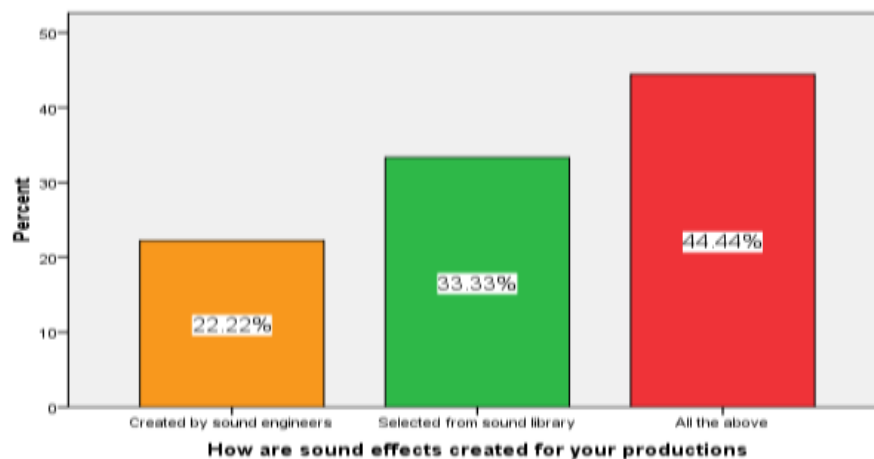


Fig. 5a. 11: A bar chart showing respondents answer to question 11

SOURCE: Field Data, 2009.

From the survey, 2 of the respondents representing, 22.22% said they are created by professional sound engineers. Whereas 3 of the respondents representing 33% said that they obtain it from amateurs who just select from sound libraries. Yet, 4 respondents representing 44.44% said that their sounds are composed by professional sound engineers who also obtain them from the sound libraries. The inference from this data using the consensus of the majority is that although a considerable number of people combine the 2 approaches of obtaining sound, most people select sound from libraries. This can be a contributing factor to why most sound effects do not always correspond with the production.

Question 5a. 12. Rating Sound Effects.

Table 5a. 12. Shows Respondents Answer to Question 12

How would you rate the overall Sound Effects in Movies, Commercials and Montages on TV?	Frequency	Percent
Excellent	1	11.1
Good	6	66.7
Average	2	22.2
Total	9	100.0

SOURCE: Field Data, 2009.

One respondent representing 11.11% rated sound effects on TV as excellent. 6 respondents representing 66.67% rated it as average and 2 people representing 22.2% rated it as good. This implies that majority of the sound effects on TV can be classified as average. Thus there is more room for improvement with regards to sound effects on TV.

Question 5a. 13. Choosing Fonts.

Table 5a. 13. Shows Respondents Answer to Question 13.

How do you come by your Fonts as an Editor	Frequency	Percent
Based on clients specification	1	11.1
Based on the theme of the story	6	66.7
Not based on the story	1	11.1
Anything attractive goes	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents 1 said they select their fonts based on the client's specification representing 11.1%. Yet, 6 respondents representing 66.7% said they select their fonts based on the theme of the story. 1 respondent representing 11.1% said that they do not select their fonts based on the story. Again, 1 respondent representing 11.1% said anything attractive goes. The researcher deduces from this that most of the respondents select their fonts based on the theme of the story which is one of the ideal situations.

Question 5a. 14. Choosing Special Typefaces.

Table 5a. 14. Shows Respondents Answer to Question 14.

Do you have Special Typefaces from which you select your Fonts?	Frequency	Percent
Yes	1	11.1
No	8	88.9
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the nine respondents, 1 of them representing 11.1% said that they have typefaces from which they select their fonts. The rest of the 8 respondents representing 88.9 % said they did not have typefaces from which they select their fonts. The logic from these figures based on the agreement of the majority of respondents is that, most editors do not have typefaces from which they select their fonts. This probably explains why most of the typefaces seen on TV lack aesthetic quality and legibility.

Question 5a. 15. Standard of Fonts for Productions

Table 5a. 15. Shows Respondents Answer to Question 15.

Are you Pleased with how Majority of Fonts are handled for TV and Film Productions?	Frequency	Percent
Yes	2	22.2
No	7	77.8
Total	9	100.0

SOURCE: Field Data, 2009.

From the follow up question to the previous question Q.14, two people representing 22.2 % said that they were satisfied with majority of the typefaces seen on TV and film productions. Yet, 7 people representing 77.8 % of majority of the respondents said they are not pleased with majority of the fonts on TV and film production in Ghana. The credence from these statistics based on the agreement of the majority of respondents is that the fonts on TV lack aesthetic qualities.

Question 5a. 16. Choice of Colours.

Table 5a. 16. Shows Respondents Answer to Question 16.

Any Special Shades of Colour that you select or prefer for your TV Productions?	Frequency	Percent
Yes	2	22.2
No	7	77.8
Total	9	100.0

SOURCE: Field Data, 2009.

The study revealed that, 2 respondents representing 22.2% have their own special shades of colour from which they select their colours for TV productions. 7 respondents representing 77.8% said they did not have any special shades of colour from which they work. The researcher deduces from the information that majority of the respondents did not know what kind of colours they should avoid for TV and film productions.

Question 5a. 17. Effective use of Colours.

Table 5a. 17. Shows Respondents Answer to Question 17.

In your view, are Colours Effectively Combined on TV and film genres	Frequency	Percent
Yes	3	33.3
No	6	66.7
Total	9	100.0

SOURCE: Field Data, 2009.

Similarly the follow up question to Q. 16 revealed that 3 people representing 33.3% said that colours on TV are effectively combined. On the other hand, 6 of the respondents, representing 66.6% said that most of the colours on TV are not effectively combined. Going by the view of the majority of the respondents, the researcher deduces from these facts and figures that colours in most TV and film genres on air not effectively combined.

Question 5a. 18. Choice of Software.

Table 4. 18. Shows Respondents Answer To Question 18.

What Software do you use as an Editor?	Frequency	Percent
Adobe Premiere	6	66.7
Edius	3	33.3
Final Cut	0	0
Avid	0	0
U-lead	0	0
Pinnacle studio	0	0
Total	9	100.0

SOURCE: Field Data, 2009.

Six respondents representing 66.7% said that they prefer adobe premiere software. Whereas 3 of the respondents representing 33.3% also said they prefer using edius. From the data, the researcher deduces that majority of the respondents prefer using adobe

premiere. This implies that the adobe premiere software is one of the software that is widely used by these editors.

Question 5a. 19. Working with Directors.

Table 5a. 19. Shows respondents answer to question 19.

Do you Usually work Side by Side with the Director When Editing	Frequency	Percent
Yes	5	55.6
No	4	44.4
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents, 5 respondents representing 55.6% said they work side by side with directors when editing. But, 4 of the respondents representing 44.4% said they do not work side by side with directors. The logic from the statistics based on the consensus of the majority is that most respondents work side by side with directors during editing.

Question 5a. 20. Influence of Directors on Production.

Table 5a. 20. Shows respondents answer to question 20

Does it have a negative or positive effect on the production you edit?	Frequency	Percent
Yes (negatively)	7	77.8
No (positively)	2	22.2
Total	9	100.0

SOURCE: Field Data, 2009.

A follow up question to the previous (Q.19) revealed that 7 of the respondents, representing 77.8% of the majority said that, directors working side by side with editors negatively affect their editing. Yet, 2 people representing 22.2% said it affects their editing positively. The credence from this information is that, majority of editors are not comfortable with director's constant interference during post production editing.

Question 5a. 21. Rating Productions.

Table 5a. 21. Shows Respondents Answer to Question 21

How would you Rate Ghanaian Productions	Frequency	Percent
Excellent	1	11.1
Good	2	22.2
Average	6	66.7
Total	9	100.0

SOURCE: Field Data, 2009.

One out of the 9 respondents representing 11.1% was of the view that local Ghanaian productions are excellent. On one hand, 6 respondents representing 66.7% said that local productions are of average quality. On the other hand, 2 of the respondents representing 22.2% said that they were of good quality. From this information, the researcher deduces that majority of the Ghanaian local productions are of average quality. Thus there is more room for improvement.

Question 5a. 22. Creative Editing.

Table 5a. 22. Shows Respondents Answer to Question 22. I

Are Ghanaian Productions Creatively Edited?	Frequency	Percent
Yes	2	22.2
No	7	77.8
Total	9	100.0

SOURCE: Field Data, 2009.

Two respondents out of the 9 respondents, representing 22.2% said that Ghanaian productions are creatively edited. Notwithstanding, majority of the respondents who are 7 in number representing, 77.7% said that majority of the local productions are not creatively edited. The deduction the researcher makes from this data is that majority of the Ghanaian productions are not creatively edited.

Question 5a. 22. Creatively/ not creatively edited productions.

Table 5a. 22. Shows Respondents Answer to Question 22. II

List of some productions which respondents suggest are not creatively edited	
1	Angel Cream advert
2	Kpogas advert
3	Alu Africa advert
4	Cho-Cho cream advert
5	Mercy Cream advert
6	Action Mosquito Coil (Odema)
7	<i>“Yekoware”</i>
8	<i>“Kyeiwaa”</i>
9	<i>“Aburo Nkosua”</i>

SOURCE: Field Data, 2009.

Based on the data obtained from the follow up question (Q. 22. II), revealed that majority of the respondents were able to explain their answer to the previous question. This presented a vivid explanation of what respondents perceive to be good and bad on TV. The deduction the researcher makes from these examples given by the respondents to Q.22b is that majority of the Ghanaian productions they have listed, are truly not creatively edited. This goes to show that efforts must be made to improve standards of NLE for productions.

Question 5a. 23. Graphics Software.

Table 5a. 23. Shows Respondents Answer to Question 23

What Software do you use for your Graphics?	Frequency	Percent
Photoshop	1	11.1
Adobe Premiere	5	55.6
Coral draw	3	33.3
Total	9	100.0

SOURCE: Field Data, 2009

Five respondents, representing 55.6% forming the majority said they use adobe premiere for designing. Yet, 1 (11.1%) respondent said they use Photoshop for designing. Whereas 3 respondents representing 33.3% said they use CorelDraw for designing. From this data the researcher deduces that, most of the respondents are used to adobe premiere whereas very few of them are accustomed to Photoshop which has good output for TV than CorelDraw.

Question 5a. 24. Researching for Concept.

Table 5. 24. Shows Respondents Answer to Question 24

Do you undertake any Research for Concept Before Designing	Frequency	Percent
Yes	3	33.3
No	5	55.6
Depends on the job	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009

Out of the 9 respondents, 3 people representing 33.3 % were of the view that they conduct some level of research before coming up with an idea for graphics. Yet, 5 respondents representing 55.6% said that they do not do any research before coming up with a production. Whereas, 1 person representing 11.1% said that the production at hand is the determinant for the kind of research to undertake. The researcher deduces that

majority of the respondents although they are aware of the value of research, they do not spent time doing a considerable amount of research, to develop creative graphics.

Question 5a. 25. Graphics specialisation.

Table 5a. 25. Shows Respondents Answer to Question 25

What kind of Graphics do you do?	Frequency	Percent
2D graphics	5	55.6
3D animation	4	44.4
Total	9	100.0

SOURCE: Field Data, 2009

Five respondents representing 55.6% said they design 2D graphics. Whereas 4 respondents, representing 44.4% said they are into 3D animation. The deduction from the data is that, most of these filmmakers do more of 2D graphics rather than 3D animation although they are not professional graphic designers.

Question 5a. 26. Financial benefits.

Table 4a. 26. Shows Respondents Answer to Question 26

Is Motion Graphics Lucrative?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009

Eight respondents, representing 88.9% said that motion graphics is very lucrative. On the other hand, 1 respondent representing 11.1% felt that the profession of motion graphics is not lucrative. The researcher infers from this that motion graphics is a very lucrative business, and as such if this industry is developed, the issue of unemployment can be reduced among the youth in Ghana.

Question 5a. 27. Satisfaction for Services.

Table 5a. 27. Shows respondents answer to question 27

Are you Adequately Paid for your Services?	Frequency	Percent
Yes	3	33.3
No	6	66.7
Total	9	100.0

SOURCE: Field Data, 2009

Three out of 9 respondents, representing 33.3% said they are adequately paid for their services. In contrast, 6 respondents representing 66.7% said they are not adequately paid for their services. The researcher deduces from this that majority of the respondents are not adequately paid for their services. Consequently, this might be the reason for which they do not put in their best resulting in poor graphics for TV and film genres.

Question 5a. 28. Revenue for Quality Jobs.

Table 5a. 28. Shows Respondents Answer to Question 28

Do Clients Pay for Good Quality Jobs?	Frequency	Percent
Yes	2	22.2
No	7	77.8
Total	9	100.0

SOURCE: Field Data, 2009

Two respondents, representing 22.2% forming the minority said they are well paid for designing. Yet, 7 respondents representing 77.8% said they are not adequately paid for designing. From this statistics, the researcher deduces that, most of the respondents are not well paid even if they do their best to design the most creative designs for clients. This information to an extent, also explains why TV graphics are not of high quality.

Question 5a. 29. Designing Backdrops.

Table 5a. 29. Shows Respondents Answer to Question 29

Do you Design Backdrops for Sets?	Frequency	Percent
Yes	3	33.3
No	6	66.7
Total	9	100.0

SOURCE: Field Data, 2009.

Three respondents, representing 33.33% said they design backdrops. Yet, 6 respondents representing 66.7% said they do not design backdrops. The inference from these figures using the agreement of the majority is that very few of the respondents design backdrops.

Question 5a. 30. Examples of Set Designs.

Table 5a. 30. Shows Respondents Answer to Question 30. I

Mention some Sets on TV which Appeal or do not Appeal to you.	Frequency	Percent
Appealing	3	33.3
Unappealing	4	44.4
Total	7	77.7

SOURCE: Field Data, 2009.

Three respondents, representing 33.3% provided answers to this question with examples. Similarly, 4 respondents, representing 44.4% also answered the question with examples. Yet, 2 of the respondents representing 22.3% did not answer this question. Based on the data obtained it shows that majority of the respondent's answered this question logically.

Table 5a. 30. Shows Respondents Answer to Question 30. II

A list of set design which appeal or do not appeal to respondents		
APPEALING SET DESIGNS		UNAPPEALING SET DESIGNS
1	IT takes 2	GTV-News backdrop
3	AlloTigo	Ghana's most Beautiful
4	Stars of the Future	Agenda
5	Music Music	Talking Point
6	Sound Splash	Adult Education
7	Soccer Academy	Caesars House
8		Gangsters
9		Bands Alive

SOURCE: Field Data, 2009.

Based on the data obtained from the follow up question (Q. 30. II) , revealed that majority of the respondents provided examples illustrating their answer to the previous question. This provided a vibrant understanding of what respondents perceive to be good/ bad set designs on TV. The researcher infers from these examples provided by the respondents to Q.30. II that majority of the Ghanaian set designs are not aesthetically appealing. This is because majority of the examples provided by respondents, are technically not aesthetically appealing.

Question 5a. 31. Designing of Posters.

Table 5a. 31. Shows respondents answer to question 31

Do you design posters for productions for marketing	Frequency	Percent
Yes	6	66.7
No	3	33.3
Total	9	100.0

SOURCE: Field Data, 2009.

Six respondents, representing 66.7% said they design posters. On the other hand, 3 respondents, representing 33.3% said they do not design posters for marketing. The inference from this information is that majority of these respondents design posters for marketing productions, although they are not professional graphic designers. Perhaps this explains why most posters for marketing Ghanaian productions are substandard.

Question 5a. 32. Types of Cameras.

Table 5a. 32. Shows Respondents Answer to Question 32

Which Cameras do you use to take your Photographs	Frequency	Percent
Professional Digital Still Camera	3	33.3
Hybrid Video Camera with both Video and Still functions	4	44.4
Capture Stills from the Edited Movie for Designing.	2	22.3
Total	9	100.0

SOURCE: Field Data, 2009.

Similarly, 3 people representing 33.3% said that they use professional digital still cameras. Yet, 6 people representing 44.4% said they use hybrid video cameras with both video and still functions in taking photos. Whereas, 2 respondents said they obtain their pictures by capturing stills from the edited movie. Based on the data obtained, the researcher infers that majority of the respondents use hybrid video cameras with both video and still functions in taking pictures for designing. This does not provide the

requisite resolution for the graphics. To an extent it explains why most of the posters designed have poor picture resolution.

Question 5a. 33. Resolution of Cameras.

Table 5a. 33. Shows Respondents Answer to Question 33

What is the General Resolution of these Cameras?	Frequency	Percent
3.1- 50 mega pixels	8	88.9
8.0- 11.0 mega pixels	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009

Eight respondents, representing 88.9% said they use digital cameras within the range of 3.1-50 mega pixels. Whereas 1 respondent representing 11.1% said they use cameras with the resolution of 8.0-11.0 mega pixels. The deduction the researcher makes from this information is that very few of these filmmakers use cameras with the resolution between 8.0-11.0 mega pixels. This explains why most photographs taken for both motion and still sometimes are not very sharp.

Question 5a. 34. Taking of Pictures.

Table 5a. 34. Shows Respondents Answer to Question 34

Who takes these Pictures?	Frequency	Percent
Semi trained photographers with specialist certificate	5	55.6
Amateurs who can handle these cameras	4	44.4
Total	9	100.0

SOURCE: Field Data, 2009.

All 5 respondents, representing 55.5% said most of the pictures are taken by semi-trained photographers with specialist certificate. Whereas 4 of the respondents representing 44.4% said the pictures are taken by amateurs who can handle these cameras. The researcher deduces from the data that, most of these pictures are not taken in the

professional manner. Consequently, most of these pictures lack the requisite quality for designing posters and other graphics works to market these productions.

Question 5a. 34. Quality of Backdrops.

Table 5a. 34. Shows Respondents Answer to Question 34

Are Backdrops on Ghanaian TV appealing?	Frequency	Percent
Yes	3	33.3
No	6	66.7
Total	9	100.0

SOURCE: Field Data, 2009.

Six respondents, representing 66.7% were of the view that backdrops on TV are not appealing. On the other hand, 3 respondents representing 33.33% were of the view that backdrops on Ghanaian TV are not appealing. Using the agreement of the majority from the statistical analysis, the researcher deduces from this information that most backdrops on TV are not appealing.

Question 5a. 35. Area of Specialisation.

Table 5a. 35. Shows Respondents Answer to Question 5

Do you double as your own Special Effects Designer?	Frequency	Percent
Yes	2	22.2
No	7	77.8
Total	9	100.0

SOURCE: Field Data, 2009.

From the statistical analysis obtained, 2 respondents representing 22.2% said they double as their own special effects designer. On the other hand, 7 respondents representing 77.8% said that they do not double as their own special effects designer. Based on the

consensus of the majority, the researcher deduces that most of the respondents do not double as their own special effects designer.

Question 5a. 36. Creativity in Special Effects.

Table 5a. 36. Shows Respondents Answer to Question 36

Are Special Effects in most Ghanaian TV Creatively Applied?	Frequency	Percent
Yes	1	11.1
No	8	88.9
Total	9	100.0

SOURCE: Field Data, 2009.

Based on the statistical analysis, out of the 9 respondents who administered the questionnaire, 1 respondent representing 11.1% said that special effects on TV are creatively applied. Yet, 8 respondents representing 88.9% said that special effects in most Ghanaian TV productions are not creatively applied. The logic from these figures using the consensus of the majority is that special effects on TV are not creatively applied.

Question 5a. 37. Rating Special Effects.

Table 5a. 37. Shows Respondents Answer to Question 37

How would you rate Special Effects in most films and TV Programs?	Frequency	Percent
Excellent	1	11.1
Good	2	22.2
Average	6	66.7
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 10 respondents who administered the questionnaire, one respondent representing 11.1% scored special effects in films and TV programs as excellent. Also, 2 respondents representing 22.2% scored special effects in films and TV are good. Yet, 6 respondents representing 66.6% scored it as average. The supposition from this data

based on the agreement of the majority of respondents is that most special effects can be rated as average in terms of professionalism. Thus producers must make an effort to improve special effects in films and TV programs.

Question 5a. 38. Choice of Video Cameras.

Table 5a. 38. Shows Respondents Answer to Question 38

Which cameras do you use for your productions and why?	Frequency	Percent
Handy cam	6	66.7
Professional camera	3	33.3
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents, 6 said they use handy cameras representing 66.7% of the population. Yet, 3 of the respondents representing 33.3% said they use professional cameras. The researcher deduces from the statistics that majority of the respondent have not explored using professional cameras with higher picture quality such as HD cameras which provides better resolutions than handy cameras.

Question 5a. 39. Selection of Cameramen.

Table 5a. 39. Shows Respondents Answer to Question 39

How do you come by your Cameramen if you have to Shoot a Production?	Frequency	Percent
Employ professional cameramen	4	44.4
I train camera enthusiasts on the job to handle camera	1	11.1
I do everything myself	4	44.4
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents who administered the questionnaire, 4 respondent representing 44.4% said they employ professional cameramen to shoot their productions. Also, 4 respondents, representing 44.4% said they do their own shooting. On the other hand, 1 respondent representing 11.1% said they train camera enthusiasts on the job to do the shooting. The researcher deduces from this data that not all filmmakers employ professionals to shoot their productions.

Question 5a. 40. Quality of Motion Photographs.

Table 5a. 40. Shows Respondents Answer to Question 40

Do you think the video shots in most productions are Creatively Captured?	Frequency	Percent
Yes	3	33.3
No	6	66.7
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents, 3 of them representing 33.3% said that most shots on TV are creatively captured. But 6 respondents representing 66.7% were of the view that most shots on TV and film genres are not creatively captured. The supposition from this data using the consensus of the majority of respondents is that, most shots in Ghanaian productions are not creatively captured. Thus, producers must employ professionals in order to ensure that most shots captured are of high aesthetic value.

Question 5a. 41. Rating Motion Photography.

Table 5a. 41. Shows Respondents Answer to Question 41

How would you rate the quality of Ghanaian TV and film genres in terms of creativity?	Frequency	Percent
Excellent	1	11.1
Good	1	11.1
Average	6	66.7
Poor	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

One respondent, representing 11.11% said shots in Ghanaian productions are excellent. Yet 6, respondents representing 66.7% rated it as average. Still, 1 respondent representing 11.1% rated it as good whereas, 1 respondent also rated it as poor. The researcher deduces from this that majority of the shots taken for TV and Film genres can be classified as average. Also, this implies that motion photography in Ghana must be improved in order to meet international standards.

Question 5a. 42. Application of Editing Software.

Table 5a. 42. Shows Respondents Answer to Question 42

Do you agree that the Editing Software's are being Misused?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Eight respondents, representing 88.9% said that most editing software is being misused. Yet, 1 of the respondents representing 11.1% was of the view that NLE software is not being distorted. Based on the statistics obtained, the researcher deduces that majority of the respondents agree that NLE software are being distorted which deserves considerable attention for improvement.

Question 5a. 43. Application of Special Effects.

Table 5a. 43. Shows Respondents Answer to Question 43

In your opinion are Special Effects being Misapplied in Ghanaian Productions?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

From the study, 8 respondents representing 88.9% said that most special effects are being misapplied. Yet, 1 respondent representing 11.1% said that special effects are not being misapplied. The deduction from these figures is that majority of the respondents agree that special effects in Ghanaian TV and film genres are being misapplied.

Question 5a. 44. Application of Graphics.

Table 5a. 44. Shows Respondents Answer to Question 44

Are Graphics Misused in Ghanaian TV and Film Genres?	Frequency	Percent
Yes	7	77.8
No	2	22.2
Total	9	100.0

SOURCE: Field Data, 2009.

Seven respondents, representing 77.8% were of the view that graphics are being misused. On the other hand, 1 out of the 9 respondents representing 22.2% said that graphics are not being misused. The researcher deduces from the data that majority of the respondents agree that graphics in Ghanaian TV and film genres are being misused.

Question 5a. 45. Application of Colours

Table 5a. 45. Shows Respondents Answer to Question 45

Are Colours Misapplied in most Ghanaian Productions	Frequency	Percent
Yes	7	77.8
No	2	22.2
Total	9	100.0

SOURCE: Field Data, 2009.

Again, 7 respondents, representing 77.8% said that colours are misapplied in most Ghanaian productions. On the other hand, 2 out of the 9 respondents, representing 22.2% said that colours are not misapplied in Ghanaian productions. The inference that can be made from this information is that, majority of the respondents agree that colours are misapplied in most Ghanaian productions.

Question 5a. 46. Communicating Effectively.

Table 5a. 46. Shows Respondents Answer to Question 46

Will Creative Application of Sound, Motion Picture and graphics in Video Editing Communicate Effectively on TV And Film Genres?	Frequency	Percent
Yes	9	100.0

SOURCE: Field Data, 2009.

All 9 respondents representing 100% said that creative application of sound, motion picture and graphics in video editing will communicate effectively on TV and film genres in Ghana. The researcher deduces from this information that majority of the respondents agree that the above mentioned elements effectively combined in video editing will communicate effectively on TV and film genres in Ghana.

Question 5a. 47. In-service training.

Table 5a. 47. Shows Respondents Answer to Question 47

Do video directors and editors need refresher courses?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents 8 of them representing 88.9% said that directors and editors need re-orientation. In contrast, 1 of the respondents representing 11.1% said that most video directors and editors do not need re-orientation. The logic that can be made from these figures is that majority of the respondents agree that most directors and editors in Ghana, need refresher courses in order to enhance their productions.

Question 5a. 48. Type of in-Service Training.

Table 5a. 48. Shows Respondents Answer to Question 48

What should be the Nature of such a Refresher Course?	Frequency	Percent
Forum	2	22.2
All of the above (seminar, workshop, full-time education & forum	7	77.8
Total	9	100.0

SOURCE: Field Data, 2009.

From the study, 7 respondents, representing 77.8% were of the view that the re-orientation seminar should be organised in the form of a seminar, workshop, full-time education and forum (all the above). Whereas 2 of the respondents representing 22.2% said that refresher courses should be in the form of a forum. Thus, the researcher infers from this data that, majority of the respondents agree that all of the above mentioned forms of re-orientation programs should be adopted for in-service training.

Question 5a. 49. The role of Government.

Table 5a. 49. Shows Respondents Answer to Question 49

Do you think the Government has a Role to Play?	Frequency	Percent
Yes	8	88.9
No	1	11.1
Total	9	100.0

SOURCE: Field Data, 2009.

Eight respondents, representing 88.8% said that the government has a role to play in ensuring that standards of TV and film genres are improved. On the other hand, 1 out of 9 respondents representing 11.1% was of the view that government do not have a role to play in ensuring that standards of TV and film genres are improved. The researcher infers that majority of the respondents agree that the government's support will play a crucial role in improving standards of TV and film genres in Ghana.

Question 5a. 50. Censorship Board.

Table 5a. 50. Shows Respondents Answer to Question 50

Should the Government set up a Censorship Board?	Frequency	Percent
Yes	6	66.7
No	3	33.3
Total	9	100.0

SOURCE: Field Data, 2009.

Out of the 9 respondents, 6 of them representing 66.7% said that government should set up a censorship board. Yet, 3 respondents representing 33.3% said that a censorship board will not benefit the filmmaking industry in Ghana. Based on this statistics, the researcher deduces that majority of the respondents will appreciate it if the government will set up a censorship board to screen productions before they are aired.

Question 5a. 52. Organisation for Censorship.

Table 5a. 52. Shows Respondents Answer to Question 52

What Organisation should the Government Employ?	Frequency	Percent
AAG	0	0
NAFTI	0	0
GhiGHA	0	0
All the above (AAG, NAFTI, GhiGHA)	9	100.0
Total	9	100.0

SOURCE: Field Data, 2009.

All 9 respondents representing 100% said that the government should employ the services of the AAG (Advertisers Association of Ghana), GhiGHA (Ghana Institute of Graphic Artists), NAFTI (National Film and Television institute of Ghana) to collaborate to do the screening. From this information, the researcher deduces that majority of the respondents agree that a censorship board will really be beneficial to the filmmaking industry in Ghana. This will help eliminate substandard productions from TV and Film genres in Ghana.

5. 02. Analysis Obtained from Viewers (Category B)

Question 5b. 1. Gender.

Table 5b. 1. Shows Respondents Answer to Question 1

What is your Gender?	Frequency	Percent
Male	70	62.5
Female	42	37.5
Total	112	100.0

SOURCE: Field Data, 2009.

Based on the data obtained, out of the 122 respondents who administered the questionnaire, 70 were males representing 62.5%. Then again 42 (37.5%) respondents were females. From this data, the researcher deduces that majority of the respondents who administered the questionnaire were males whereas the minority are females. Also, they have different characteristics which will make them provide dissimilar responses.

Question 5b. 2. Years in Ghana.

Table 5b.2. Shows Respondents Answer to Question 2

How long have you been in Ghana?	Frequency	Percent
1-10	102	91.1
11-20	6	5.4
30+	4	3.6
Total	112	100.0

SOURCE: Field Data, 2009.

102 respondents representing 91.1% said they have been in Ghana between 1-10 years. 6 respondents, representing 5.4 % said they have been in Ghana from 11-20 years. 4 respondents representing 3.6% also said they have been in Ghana over 30 years. The deduction from this data is that, majority of the respondents representing 91.1% has been in Ghana long enough to know what kind of productions are in Ghana. This will put them in a better position to assess standards of TV and Film in Ghana.

Question 5b. 3. Previous Institution.

Table 5b.3.Shows Respondents Answer to Question 3

What was your Previous Institution of Study?	Frequency	Percent
Second Cycle	110	98.2
Third Cycle	2	1.8
Total	112	100.0

SOURCE: Field Data, 2009.

Majority of the respondents which is 110 (98.2%) said they are from second cycle schools. 2respondents, representing 1.8 % said they are from third cycle schools. The inference from these numerical values is that, majority of the respondents are from second cycle schools, as such most of them one way or the other has some level of education.

Question 5b. 4. Previous Area of Specialisation

Table 5b. 4. Shows Respondents Answer to Question 4

What was your Previous Area of Specialisation	Frequency	Percent
Science	4	3.6
Business	1	0.9
General Arts	10	8.9
Visual Art	97	86.6
Total	112	100.0

SOURCE: Field Data, 2009.

97 respondents forming the majority, which represents86.6%, said their specialised area was visual art. 10 respondents, representing 8.9% are general art students. 1 of the respondents representing 0.9% was a business student. Whereas 4, respondents representing 3.6% are science students. Based on the data obtained, majority of the respondents emerge from visual art background. This puts them in a better position to assess the elements that come together in the TV and film genres in Ghana.

Question 5b. 5 Current Area of Specialisation.

Table 5b. 5. Shows Respondents Answer to Question 5

What is your Current Area of Specialisation?	Frequency	Percent
Multimedia	54	48.2
Graphic Design	10	8.9
Advertising/Packaging	33	29.46
Any other	15	13.39
Total	112	100.0

SOURCE: Field Data, 2009.

Out of the 112 respondents, 54 representing 48.2% are multimedia students. Then again, 10 of them are graphic design students representing 8.9%. Whereas, 33 of the respondents, representing 29.46% are advertising and packaging students. Also, 15 (13.39%) respondents were from other disciplines. The logic from this data is that, majority of the respondents are either multimedia students or advertising and packaging students. This also provides respondents a better knowledge in the area under study, to discuss TV and film genres in Ghana. Alternatively, the answer from respondents emerging from other disciplines was also useful to provide different views about TV and film genres in Ghana.

Question 5b.6. Mistakes in Subtitles.

Table 5b. 6. Shows Respondents Answer to Question 6

What Accounts for Mistakes in Subtitles in the Local Productions?	Frequency	Percent
Lack of expertise	87	77.7
Impatience with the handling of text	7	6.2
Too much work on the editor	12	10.7
All the above	6	5.4
Total	112	100.0

SOURCE: Field Data, 2009.

87 of the respondents representing 77.7% said that it is lack of expertise that has contributed to the mistakes in transcriptions in TV and film genres in Ghana. Yet, 7 of the respondents said that they attribute the mistakes to impatience with the handling of subtitles. The other 12, representing 10.7% said that, it is too much work load on the editor. The rest of the 6 respondents said that collectively all the above are the causes of mistakes in subtitles. Based on the study, the researcher deduces that, the causes of mistakes in subtitles are due to lack of expertise on the part of the editor.

Question 5b. 7. Rating of Sound Effects.

Table 5b.7. Shows Respondents Answer to Question 7

How would you Rate the Overall Quality of Sound Effects in TV and Film Genres?	Frequency	Percent
Excellent	6	5.4
Quite good	49	43.8
Poor	57	50.9
Total	112	100.0

SOURCE: Field Data, 2009.

Out of the 112 respondents, 6 respondents representing 5.4% were of the view that sound effects in TV and film genres in Ghana are excellent. On the other hand, 49 of the respondents, representing 43.8% said that it is quite good. 57 of the respondents representing 50.9 % said that it was quite good. Using the response of the majority, the researcher infers that sound effects on TV are poor.

Question 5b.8. Creative Editing.

Table 5b.8. Shows Respondents Answer to Question 8

Are Ghanaian Videos Creatively Edited?	Frequency	Percent
Yes	12	10.7
No	100	89.3
Total	112	100.0

SOURCE: Field Data, 2009.

12 respondents, representing 10.7% said that Ghanaian TV and film genres are creatively edited. On the other hand, 100 of the respondents, representing 89.3% said Ghanaian videos are not creatively edited. The logic from this data is that, majority of Ghanaian productions are not creatively edited.

Question 5b.8a. Examples of good/ bad productions.

Table 5b.8a. Shows respondents answer to question 8a

A list of selected productions which are creatively/ not creatively edited.		
Creatively edited programs		Not creatively edited programs
1	Kasapa advert	Signal editing school (advert)
3	Tigo advert	Mercy cream(advert)
4	One touch	Cho-Cho cream(advert)
5	Fortune island (TV-soap)	Abro ni beyie (movie)
6	Run baby run (movie)	Yekoware (movie)
7	Metro news	Kyeiwaa(movie)
8		Atalaa computers (advert)
9		Graphics on GTV- (news)

SOURCE: Field Data, 2009.

A follow up question to (Q.8b), revealed that majority of the respondents provided examples illustrating their answer to the previous question. This provided a comprehensible understanding of what respondents perceive to be creative/ not creatively edited productions. The deduction that can be made from these examples provided by majority of respondents is that, Ghanaian productions are not creatively edited and viewers are aware of it.

Question 5b. 9. Effective Colours.

Table 5b. 9. Shows Respondents Answer to Question 9

Are Colours Effectively Combined on TV and Film Genres in Ghana?	Frequency	Percent
Yes	53	47.3
No	59	52.7
Total	112	100.0

SOURCE: Field Data, 2009.

59 respondents representing 52.7% said that colours are not effectively combined in TV and film genres in Ghana. In contrast, 53 of the respondents, representing 47.3% said that colours are effectively combined in TV and film genres. From the statistics, the researcher deduces that majority of colours on TV and film genres are not effectively combined.

Question 5b.10. Effective Fonts.

Table 5b. 10. Shows Respondents Answer to Question 10

Are fonts effectively combined on TV?	Frequency	Percent
Yes	41	36.6
No	71	63.4
Total	112	100.0

SOURCE: Field Data, 2009.

From the 122 respondents, 41 representing 36.6% said that fonts are effectively combined on TV and film genres in Ghana. On the contrary, 71 of the respondents, representing 63.4% said that fonts are not effectively combined on TV. Based on the data, the researcher infers that majority of the viewer's agree that fonts on TV and films are not combined effectively.

Question 5b. 11a. Appropriate Sets.

Table 5b. 11. Shows Respondents Answer to Question 11a

Are most Sets on TV and Film Genres most Appropriate?	Frequency	Percent
Yes	50	44.6
No	62	55.4
Total	112	100.0

SOURCE: Field Data, 2009.

Out of the 112 respondents, 50 (44.6%) respondents were of the view that graphics in sets are good. On the contrary, 62 (55.4%) respondents, was of the view that graphics in sets are not very good. Using the consensus of the majority, the researcher arrives with the logic that, the majority of graphics in sets are not most appropriate.

Question 5b.12. Creative Special Effects.

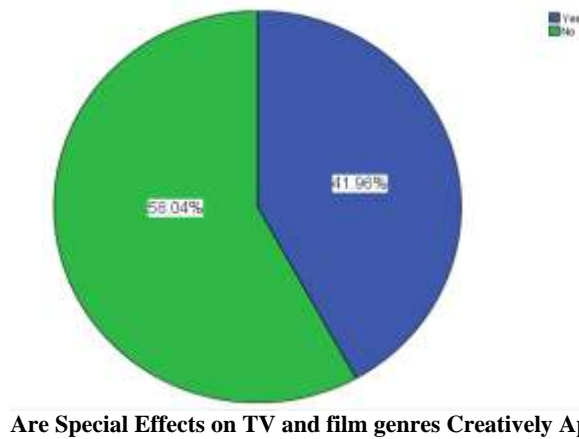


Fig.5b. 12: A bar graph showing respondents answer to question 12.

SOURCE: Field Data, 2009.

From the statistical analysis, 47 out of the 112 respondents representing 42.0% said that special effects in TV and film genres in Ghana are creatively combined. On the contrary, 65 (58.0 %) respondents said that special effects are not effectively combined on TV. The logic from this information is that majority of the audience are of the view that special effects on TV and film are not creatively applied.

Question 5b. 13. Creative Motion Photography.

Table 5b. 13. Shows Respondents Answer to Question 13

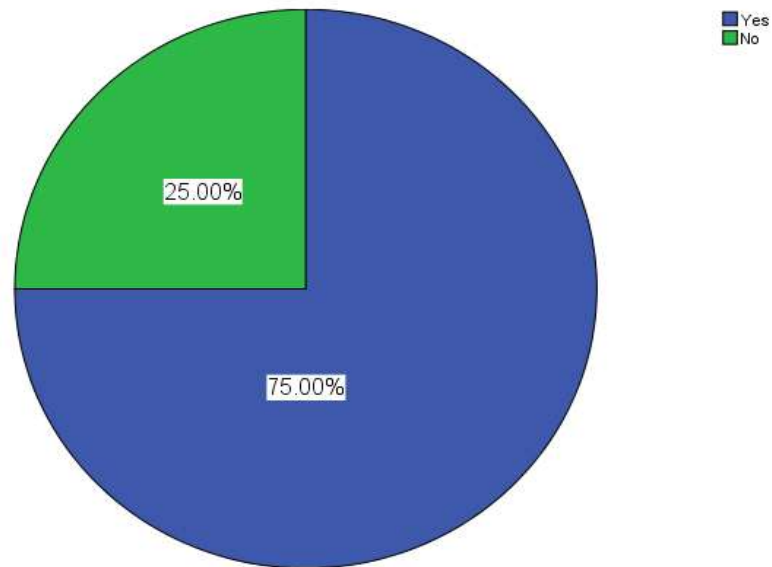
Are Videos Ghanaian Creatively Captured?	Frequency	Percent
Yes	35	31.2
No	77	68.8
Total	112	100.0

SOURCE: Field Data, 2009.

Based on the opinion polls of respondents, 77 (68.8%) respondents said that shots in most Ghanaian videos are not creatively captured. In contrast, 35 (31.2 %) respondent said that shots in TV and film genres in Ghana are creatively captured. The inference from the

information is that, the viewers do not find majority of shots on TV and film genres in Ghana to be creatively captured.

Question 5b. 14. Creative Editing.



Creative Application of Graphics, Concepts, Sound and Motion Picture.

Fig.5b. 14: A pie chart showing respondents answer to question 14.

SOURCE: Field Data, 2009.

84 (75.0%) respondents said that the above mentioned disparate elements of editing if well combined during editing will communicate effectively on TV and film genres. As opposed to this, 28 (25.0 %) respondent did not agree with the majority of the respondents. Alternatively, based on the consensus of the majority of respondents, the logic can be made that the creative application of concepts, sound, graphics and motion picture during editing will communicate effectively on TV and film genres in Ghana.

Question 5b. 15. Misuse of Editing Software.

Table 5b. 15. Shows Respondents Answer to Question 15

In your opinion is the Editing Software for Production Being Misused?	Frequency	Percent
Yes	87	77.7
No	25	22.3
Total	112	100.0

SOURCE: Field Data, 2009.

From the study, 87 (77.7%) respondents said that the NLE editing software is being misused. On the contrary, 25 (22.3%) of the respondents were of the opinion that the NLE software is not being misused. As a result, using the consensus of the majority of respondents, it can be said that the editing software are being distorted.

Question 5b. 16. Application of Transitions.

Table 5b. 16. Shows Respondents Answer to Question 16

Are Transitions on TV and Film Genres Misapplied?	Frequency	Percent
Yes	92	82.1
No	20	17.9
Total	112	100.0

SOURCE: Field Data, 2009.

92 (82.1%) out of the 112 respondents said that transitions on TV and film genres in Ghana are misapplied. In spite of this, 20 of the respondents representing, 17.9% said that transitions are not misapplied on TV and film genres in Ghana. The inference from this statistical analysis is that majority of transitions are being misapplied and that is one of the factors undermining the quality of video production Ghana.

Question 5b. 17. Misuse of Special Effects.

Table 5b. 17. Shows Respondents Answer to Question 17

Are Special Effects Misused on TV and Film Genres?	Frequency	Percent
Yes	104	92.9
No	8	7.1
Total	112	100.0

SOURCE: Field Data, 2009.

Out of 112 respondents, 104 (92.9%) said that special effects on TV and film genres in Ghana are being misused. Yet, 8 (7.1%) respondents said that special effects are not being misused. The supposition from this statistical analysis is that majority of special effects are being misused.

Question 5b. 18. Misapplication of Graphics.

Table 5b. 18. Shows Respondents Answer to Question 18

Are Graphics Misapplied on TV?	Frequency	Percent
Yes	99	88.4
No	13	11.6
Total	112	100.0

SOURCE: Field Data, 2009.

99 (88.4%) of the respondents said that graphics on TV and film genres in Ghana are being misapplied. In contrast, 13 (11.6%) thought that graphics are not being misapplied. The credence from this data based on the views of the majority of respondent is that graphics are being misapplied on TV and film genres in Ghana.

Question 5b.19. Misapplication of Colours.

Table 5b. 19. Shows Respondents Answer to Question 19

Are Colours Misapplied on TV and Film Genres?	Frequency	Percent
Yes	94	83.9
No	18	16.1
Total	112	100.0

SOURCE: Field Data, 2009.

The statistics revealed that 94 (83.9%) of respondents said that colour on TV and film genres in Ghana are misapplied. On the other hand, 18 (16.1) deliberated that colours on TV and film genres are not misapplied. The credence from this data relying on the consensus of the majority is that colours are often misused in Ghanaian productions.

Question 5b. 20. In-service training.

Table 5b. 20. Shows Respondents Answer to Question 20

Do Directors & Editors need Refresher Courses?	Frequency	Percent
Yes	105	93.8
No	7	6.2
Total	112	100.0

SOURCE: Field Data, 2009.

105 (93.8%) respondents were of the view that directors and editors need refresher courses. Whereas 7 (6.2%) respondents were of the view that editors and directors do not have to consider refresher courses. From the data obtained, the researcher deduces that directors and editors need refresher courses to enable them improve on TV and film genres in Ghana.

Question 5b. 21. Nature of In-service training.

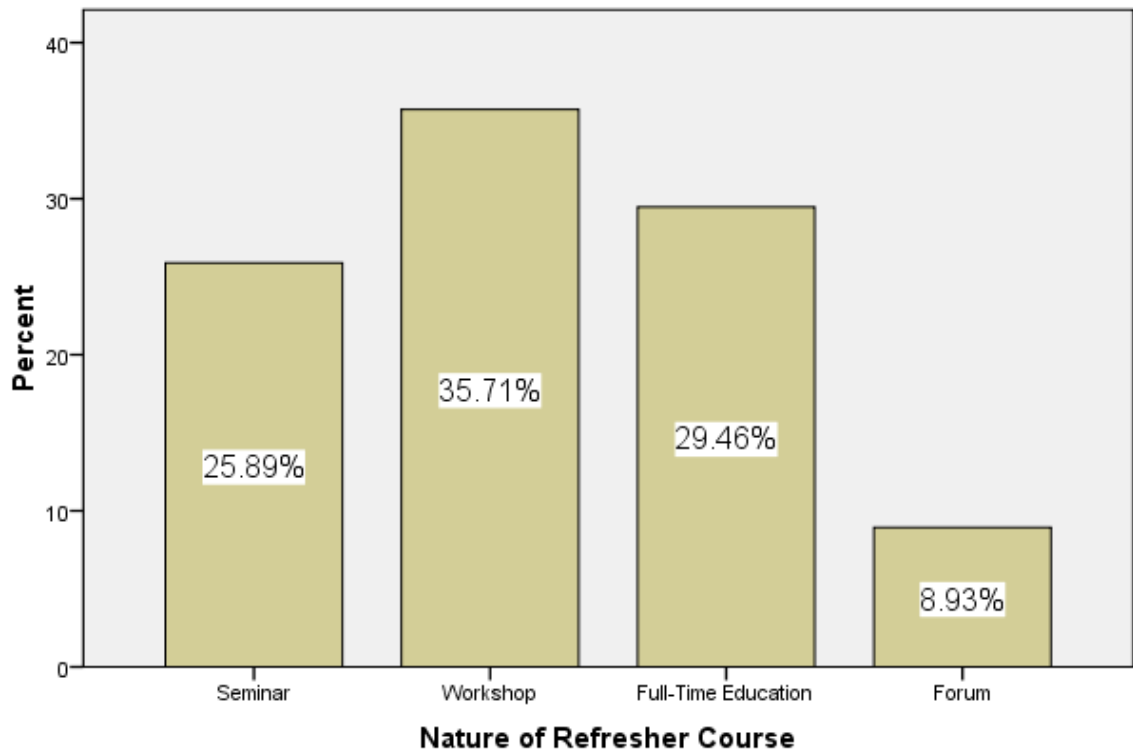


Fig. 5b.21: A bar chart showing respondents answer to question 21.

SOURCE: Field Data, 2009.

Out of 112 respondents, 29 (25.9%) respondents said that seminars would be the best way to educate video editors and directors. Quite the reverse, 40 (35.7%) respondents said that workshops will be most appropriate. Whereas 33 (29.5%) said full-time education would be the best approach. Yet, 10 (8.9%) respondents said refresher courses organised in the form of a forum will be more effective. Based on this numerical values obtained, the researcher makes a supposition that, workshops will be the best medium to provide refresher courses to directors and editors.

Question 5b. 22. The Role of Government.

Table 5b. 22. Shows Respondents Answer to Question 22

Does the government have a Role to Play in improving the standards of TV and Film genres?	Frequency	Percent
Yes	90	80.4
No	22	19.6
Total	112	100.0

Fig. 5b.22: A bar chart showing respondents answer to question 22.

SOURCE: Field Data, 2009.

90 (80.4%) respondents were of the view that government has a role to play to improve standards of Ghanaian productions. Whereas 22 (19.6%) respondents were of the view that government's involvement would not make any difference. From the data obtained, the researcher concludes that, government's participation in the industry will go a long way to improve productions in Ghana.

Question 5b. 23. Censorship Board.

Table 5b. 23. Shows Respondents Answer to Question 23

Should Government setup a Censorship Board?	Frequency	Percent
Yes	100	89.3
No	12	10.7
Total	112	100.0

SOURCE: Field Data, 2009.

A follow up question to Q. 22 revealed that 100 (89.3%) respondents were of the view that the government should set up a censorship board to help screen productions. Conversely, 12 (10.7%) respondents felt that a censorship board will not aid the industry in any way. The logic from this information is that, government setting up a censorship board to screen productions, will really facilitate the improvement of productions in Ghana.

Question 5b. 24. Organisation for Screening.

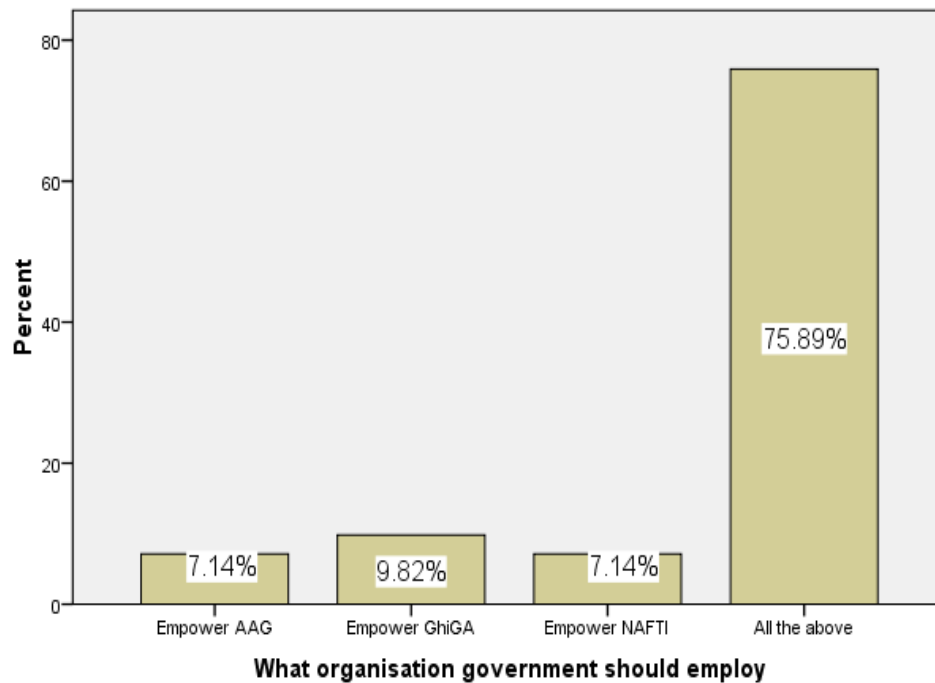


Fig. 5b. 24: A bar chart showing respondents answer to question 24.

SOURCE: Field Data, 2009.

Eight (7.1%) respondents said that government should employ AAG to handle the censorship board. As opposed to the former, 11 (9.8%) respondents said that GhiGA should be empowered to do the censorship. On one hand, 8 (7.1%) respondents were of the view that government should empower NAFTI to do the screening. On the other hand, 84 (75.9%) respondents were of the view that collaboration between the various bodies will be the best. The deduction from this data is that, collaboration between the above mentioned organisations will help reduce poor productions in Ghana.

Question 5b. 25. Advice to Upcoming Video Editors

Based on the questionnaires administered, the following answers to question 25 were obtained from respondents.

- All interested persons in the industry, are entreated to put up a very positive mind and attitude to work because that is the only way to see the industry improve.
- Upcoming video editors should be determined and willing to learn, in order to be more creative.
- They should take their time to go through the proper procedures in education to achieve the skills, competence, knowledge and technical knowhow in nonlinear editing.
- They should learn to be professional through education and undertaking more research by reading widely on the subject to become abreast with the industry because it has a bright future.
- They should learn to be simple in the selection and combination of the editing elements because less is more.
- They should specialise in a particular field in video production to aid in productivity. Also, they should do a self-analysis of themselves to bring out the best from their individual expertise.
- They should constantly consider the rudiments of the profession such as good camera angles for shooting, colour combinations, techniques of editing and its effect on the viewer and so on.
- They should invest money and time into the profession. Also they are encouraged to be passionate about the job such that, they will work for the love of the job and

not for the money alone. Mediocrity should be shunned, there are standards in the profession and upcoming editors should not be swayed by money into going contrary to these principles.

5. 03.Audience Analysis

As part of the study, the researcher conducted an audience analysis of the three selected movies namely,

- Fire for Fire (questionnaire category C)
- Kyeiwaa parts 1, 2 and 8 (questionnaire category D)
- Love Brewed in the African Pot (questionnaire category E)

Comparative analyses of the selected movies were conducted using audiences from three diverse backgrounds with varied characteristics which provided mixed responses. The selected audiences are

- Literates
- Semi Literates
- Illiterates

They were in focus groups of 10 each forming a total of 30 respondents. They were subjected to the viewing of these 3 movies separately in their various groups at different times. The rationale for conducting an audience analysis was to find out how these different viewers repurpose information regarding elements that come together during editing when viewing movies. Questionnaires were used to obtain this information from the respondents. Data obtained has been analysed using tables and graphs in the pages that follow.

5.04. Audience Analysis- Kyeiwaa (Category C)

Question5c.1. Age Group.

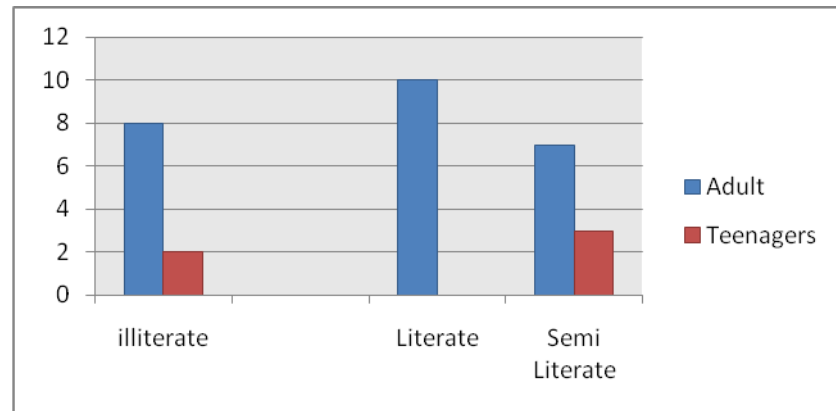


Fig. 5c. 1: A bar graph showing respondents answer to question1.

SOURCE: Field Data, 2009.

Out of the 30 respondents, 8 of the illiterates were adults and 2 were teenagers. On the other hand, all 10 of the literates were adults. In addition to this 7 of the semi literates were adults whereas 3 of them were teenagers. Based on the data obtained, all respondents are matured enough to provide all the necessary information needed by the researcher in order to understand these audiences much better.

Question5c. 2. Gender.

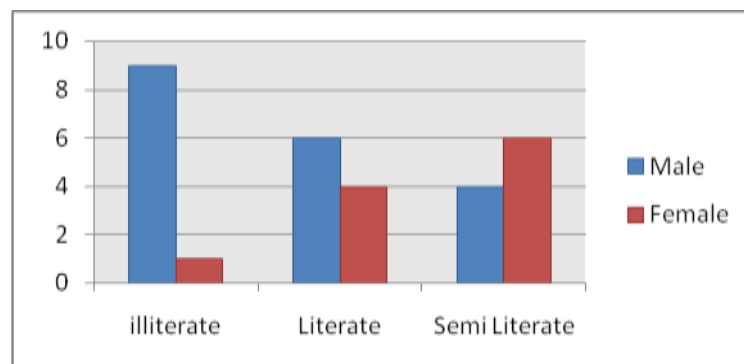


Fig.5c. 2: A bar graph showing respondents answer to question 2.

SOURCE: Field Data, 2009.

Based on the data obtained, 9 of the illiterate respondents were males; yet 1 was a female. On the other hand, 6 of the literates were males; still 4 were females. In addition to this, 6 of the semi literates were females whereas 4 of them were males. The inference from this information is that, all respondents have varied characteristics and are from diverse backgrounds thus varied responses will be obtained.

Question 5c. 3. Sound Effects in *Kyeiwaa* .

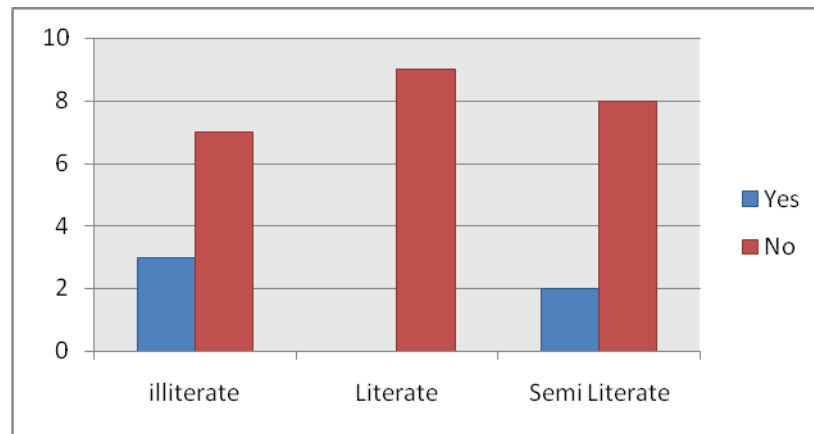


Fig. 5c. 3: A bar graph showing respondents answer to question 3.

SOURCE: Field Data, 2009.

Out of the 30 respondents, 7 of the illiterates said that they were not satisfied with sound effects in *Kyeiwaa* as compared to fire for fire; still 3 said sound effect in *Kyeiwaa* was satisfactory. On one hand, 8 of the semi literates said that the sound effects were not satisfactory whereas 2 said it was suitable. On the other hand, 1 of the literate respondents said it was suitable whereas 9 of the respondents said it was not fitting. Using the views of the majority, the researcher infers that the sound effects in *Kyeiwaa* were not appropriate.

Question 5c. 4. Level of Sound.

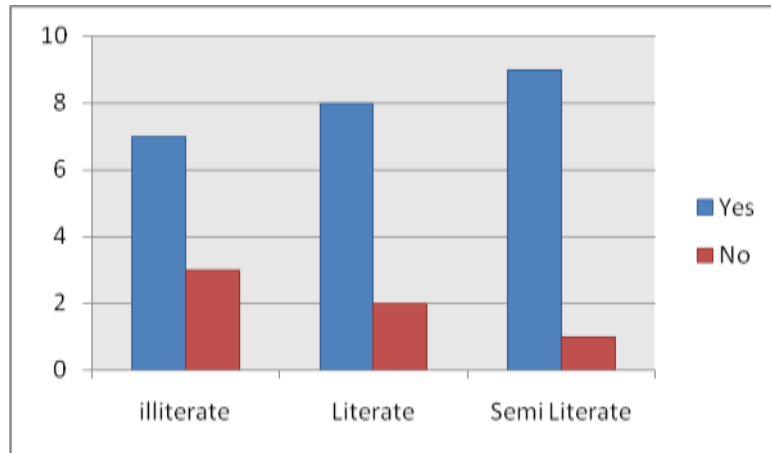


Fig. 5c. 4: A bar graph showing respondents answer to question 4.

SOURCE: Field Data, 2009.

Out of the 10 illiterate respondents, 7 said that sound effects in *Kyeiwaa* were disturbing; yet 3 said it was not disturbing. Similarly, 8 of the literate respondents said it was noisy whereas 2 said it was not noisy. 9 out of 10 semi literates said that, the sound effects were noisy; yet 1 respondent said it was not noisy. The deduction from this information based on the consensus of the majority is that the sound effects in *Kyeiwaa* as compared to fire for fire were not well executed.

Question. 5c. 5. Effect of Sound on Movie.

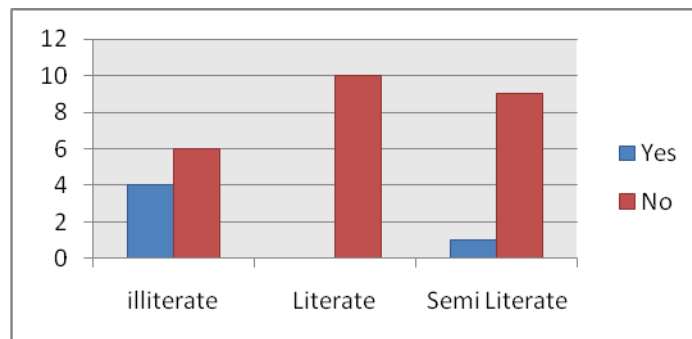


Fig. 5c. 5: A bar graph showing respondents answer to question 5.

SOURCE: Field Data, 2009.

Six of the semi-literate respondents said that, the sound effects did not enhance the movie; whereas 4 said it enhanced the movie. On one hand, 1 of the semi-literate respondent said that the sound effects in *Kyeiwaa* enhanced the movie; yet 9 respondents forming the majority said that, it did not enhance the movie. Likewise, all 10 of the literate respondents were of the view that the sound effects subtracted from the movie rather than adding to the movie. Using the agreement of the majority, the researcher deduces that, the sound effects in *Kyeiwaa* did not improve the movie.

Question 5c. 6. Creativity in Sound Effects.

Table 5c. 6. Shows Respondents Answer to Question 6

Were the Sound Effects in Kyeiwaa Creatively Applied?	illiterate	Literate	Semi-Literate
Yes	2	0	1
No	8	10	9
Total	10	10	10

SOURCE: Field Data, 2009.

Eight of the illiterate respondents said that, the sound effects in *Kyeiwaa* as compared to *Fire for Fire* were not creatively applied whereas 2 said it was good. Likewise, 9 of the semi-literate respondent said that the sound effects in *Kyeiwaa* were not creatively applied whereas 1 said it was well applied. Again, all 10 of the literate respondents were of the view that sound effects in *Kyeiwaa* were not creatively applied. Based on the consensus of the majority, the researcher deduces that, the sound effects in *Kyeiwaa* as compared to *Fire for Fire* were not creatively applied.

Question 5c. 7. Colour effectiveness in *Kyeiwaa*.

Table 5c. 7. Shows Respondents Answer to Question 7

Comparatively has Colour been Effectively Combined in <i>Kyeiwaa</i> ?	illiterate	Literate	Semi-Literate
Yes	2	1	2
No	8	9	8
Total	10	10	10

SOURCE: Field Data, 2009.

Two of the illiterate respondents were of the view that comparatively colour in *Kyeiwaa* has been well applied whereas 8 respondents representing the majority were of the view that the colours were not well applied. Similarly, 8 out of the 10 semi-literates said that comparatively colours in *Kyeiwaa* have not been well combined; yet 2 said it was good. Likewise, 9 of the literate respondents were also of the view that comparatively, colours in *Kyeiwaa* have not been well combined whereas 1 respondent said that it was fine. The deduction from this data based on the agreement of the majority of respondents is that colours in *Kyeiwaa* have not been effectively combined.

Question 5c. 8. Special Effects in *Kyeiwaa*.

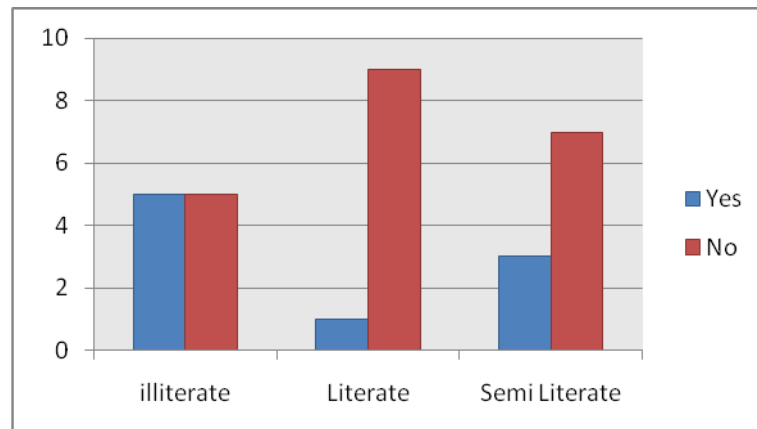


Fig. 5c. 8: A bar graph showing respondents answer to question 8.

SOURCE: Field Data, 2009.

Five of the illiterate respondents said special effects in *Kyeiwaa* have not been well applied. Similarly, 5 of the illiterate respondents said it has been creatively applied. Then again, 1 of the literate respondents was of the view that, special effects in *Kyeiwaa* were creatively applied whereas the rest of the 9 respondents said it was not good. Also, 7 of the semi-literate respondents said it was not creatively applied; yet, the rest of the 3 respondents said it has been creatively applied. The presumption that can be made from this data using the views of the majority of respondents is that, special effects in *Kyeiwaa* have not been creatively applied.

Question 5c. 9.Camera Angles in *Kyeiwaa* .

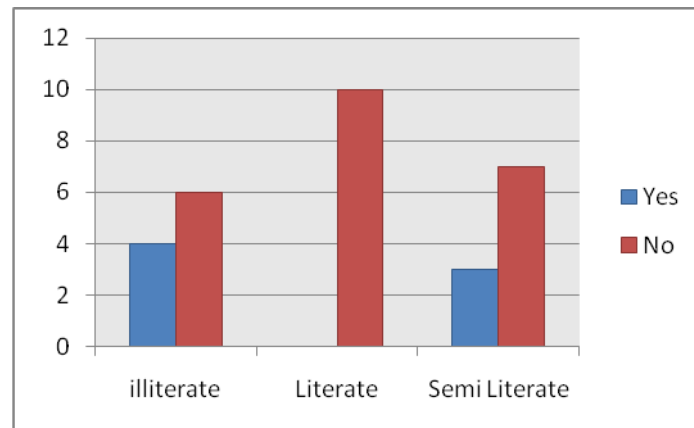


Fig. 5c. 9: A bar graph showing respondents answer to question 9.

SOURCE: Field Data, 2009.

Six of the illiterate respondents said that comparatively there were no interesting camera angles in *Kyeiwaa*; still, 4 respondents said the camera angles were good. On one hand, all 10 literate respondents were of the view that there were no interesting camera angles. Similarly, 7 of the semi-literates said that comparatively there were no interesting camera angles in *Kyeiwaa* whereas 3 said it was good. The supposition that can be made from this

information using the views of the majority of respondents is that the camera work in *Kyeiwaa* was not professionally done as compared to *Fire for Fire* as such it can be confirmed that most camera angles were not interesting.

Question 5c.10. Costume and Make-up in *Kyeiwaa*.

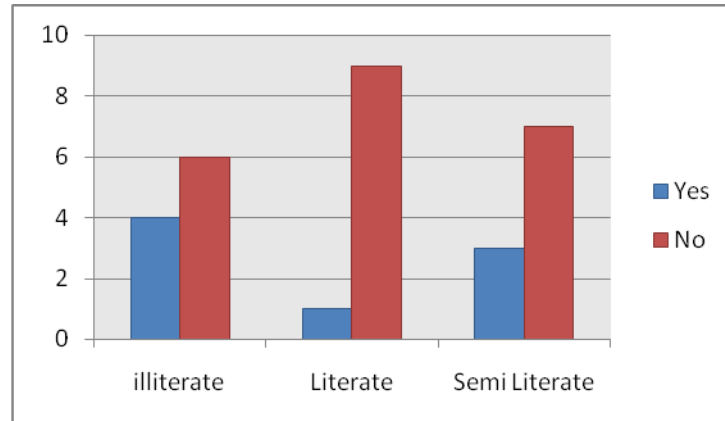


Fig. 5c. 10: A bar graph showing respondents answer to question 10

SOURCE: Field Data, 2009.

Four of the illiterate respondents said that comparatively costume and make up in *Kyeiwaa* was well handled whereas 6 of the respondents said it was not well handled. Also, 9 of the literate respondents said that costume and make-up was not well handled whereas 1 said that it was good. On the other hand, 7 of the semi literates said that it was well done whereas 3 said it was not well handled. The inference from this information using the views of the majority of respondents is that the costume and make-up in *Kyeiwaa* was not well handled as compared to *Fire for Fire*.

Question 5c. 11. Location of the Story.

Table 5c. 11. Shows Respondents Answer to Question 11

Was the Location or Setting Appropriate for the Theme of the Story?	illiterate	Literate	Semi-Literate
Yes	8	7	6
No	2	3	4
Total	10	10	10

SOURCE: Field Data, 2009.

From the 10 illiterate respondents, 8 said that comparatively the location for *Kyeiwaa* was equally appropriate but 2 said it was not good. On the other hand, 7 of the literate respondents said it was suitable for the movie; yet 3 said it was not. Similarly, 6 of the semi literates said that the location was good whereas 4 said it was not the best. The deduction from this data using the consent of the majority of respondents is that, comparatively, the viewers were satisfied with the majority of locations used in *Kyeiwaa*.

Question 5c. 12. Treatment of Witchcraft in *Kyeiwaa*.

Table 5c. 12. Shows Respondents Answer to Question 12

Were you Satisfied with the Treatment of Witchcraft in <i>Kyeiwaa</i> ?	illiterate	Literate	Semi-Literate
Yes	2	0	3
No	8	10	7

SOURCE: Field Data, 2009.

Out of the 10 illiterate respondents, 2 said that comparatively the treatment of witchcraft in *Kyeiwaa* was equally appropriate; as opposed to this, 8 said it was not satisfactory. Similarly, all 10 of the literate respondents said it was not pleasing. Likewise, 3 of the semi literates said that witchcraft was well handled; yet 7 said it was not satisfying. The inference from this data using the consent of the majority of respondents is that, the treatment of witchcraft in *Kyeiwaa* was not appropriate.

Question 5c. 13. Theme of *Kyeiwaa*.

Table 5c. 13. Shows Respondents Answer to Question 13

Do you like the Overall Theme of the Story?	illiterate	Literate	Semi-Literate
Yes	3	0	2
No	7	10	8

SOURCE: Field Data, 2009.

Seven of the illiterate respondents said that comparatively the overall theme of *Kyeiwaa* was not interesting whereas 3 of the respondents said that it was interesting. On one hand, all 10 literate respondents said the theme of the story was not interesting. On the other hand, 8 of the semi literates said that the theme of the story was not good; yet 2 said it was interesting. The supposition from this information using the views of the majority of respondents is that the theme of *Kyeiwaa* as compared to *Fire for Fire* was not attention-grabbing.

Question 5c. 14. Qualities of *Kyeiwaa*.

Table 5c. 14. Shows Respondents Answer to Question 14

Comparatively Were you Educated, Entertained and Informed by the Movie?	illiterate	Literate	Semi-Literate
Yes	3	0	1
No	7	10	9
Total	10	10	10

SOURCE: Field Data, 2009.

Seven out of the 10 illiterate respondents said that comparatively they were not educated, entertained and informed by the movie but 3 said they enjoyed the movie. On the other hand, all 10 of the literates said they did not benefit from the movie. Also 9 of the semi literates said they were not entertained by the movie whereas one said it was revealing. The proposition from this data using the agreement of the majority of respondents is that,

the viewers were not educated, entertained and informed by *Kyeiwaa* as compared to *Fire for Fire*.

Question 5c. 15. Creative Editing of *Kyeiwaa*.

Table 5c. 15. Shows Respondents Answer to Question 15

On the whole has <i>Kyeiwaa</i> as Compared to <i>Fire for Fire</i> been Creatively Edited?	illiterate	Literate	Semi-Literate
Yes	2	0	1
No	8	10	9
Total	10	10	10

SOURCE: Field Data, 2009.

Two out of the 10 illiterate respondents said that comparatively *Kyeiwaa* has been well edited whereas 8 respondents representing the majority said that it has not been creatively edited. Similarly, 9 out of the 10 semi-literates said that comparatively *Kyeiwaa* has not been well edited whereas 1 said it was good. In contrast, all 10 of the literate respondents said that comparatively, *Kyeiwaa* has not been well edited. The logic that can be made from this data based on the consensus of the majority of respondents is that *Kyeiwaa* has not been creatively edited.

Question 5c. 16. Rating the Overall Quality of *Kyeiwaa*.

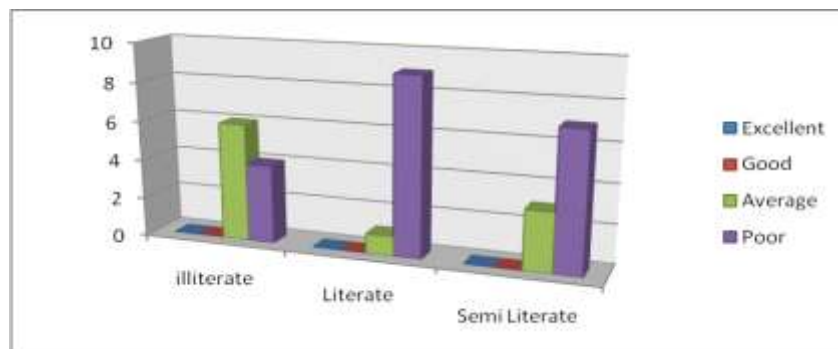


Fig. 5c. 16: A bar graph showing respondents answer to question 16.

SOURCE: Field Data, 2009.

Out of the 10 illiterate respondents, 6 rated *Kyeiwaa* as compared to *Fire for Fire* as average; whereas 4 said it was poor. 1 of the literates scored it as average; yet the other 9 rated it as poor. 7 of the semi literates scored it as poor whereas 3 scored it as average. The supposition from this data using the authority of the majority of respondents is that, *Kyeiwaa* lacks a lot of production values as compared to *Fire for Fire*. Also the editing qualities were sacrificed making it a poor production.

Question 5c. 17. Final Remarks about *Kyeiwaa*.

- **Summary of Respondents Remarks**

Some respondents were of the view that the movie contains nothing unique; it is just one of the regular boring Ghanaian movies and even worse. Also, it is not educative and there were no funny scenes to hold the viewer's interest in the movie, making the whole story boring. Some simply said, it was more of bare acting and not educative and entertaining.

Similarly other respondents were of the view that the editing was not good. There were some unnecessary shots which they felt was a waste of time and this only prolonged the movie making it boring. They also said that there was no continuity and this did not hold their interest in the movie. Also the Mickey Mouse cartoon in the movie was not necessary at all. Again, there was a lot of disturbance of white noise around the images of the main character at the portions where there were Chroma key effects. Also, some of the colours were simply not contrasting enough to make the image look sharp. On the other hand, others were of the view that some of the settings were terrible but could still be improved.

In addition to this, other respondents were of the view that, sound effects, treatment of scenes like witchcraft were poorly handled. Also the absence of subtitles, made it difficult to understand the movie. Others simply said there was nothing intriguing about the movie. The movie was bad and for that matter a lot of work has to be done by the movie industry in Ghana to bring standards of such movies in line with professionalism because the producers need help.

On the contrary, some respondents were of the view that it was not too bad because it gained popularity in the country and people started associating the main character with bad deeds although there is still more room for improvement. The acting was average but it must be improved. Others were also of the view that the sound effect was quite good.

On one hand, some respondents were of the view that the movie met the expectations of its targeted group but in the professional world, it has no place. On the other hand, some respondents were of the view that War Zone was not a Ghanaian film. It was directed by Americans, they sold millions of copies. The locals (uneducated) appreciated it as well the educated. As such irrespective of the target audience, quality must not be compromised.

Consequently, some respondent's recommended that directors of such local movies such as "*Kyeiwaa*" should add subtitles to their movies to assist viewers to understand the movie better if they want to sell outside the country. They should also take into consideration all the production values such as good camera angles, creative editing, and graphics to add beauty and make the production look interesting and more marketable.

5. 05. Audience Analysis - *Fire for Fire* (category D)

Question 5d.1. Age Group.

Table 5d. 1. Shows Respondents Answer to Question 1

What is your Age Group	Illiterate	Literate	Semi-Literate
Adult-18yrs and above	8	10	7
Teenagers-10yr-17	2	0	3
Total	10	10	10

SOURCE: Field Data, 2009.

Out of the 30 respondents, 8 of the illiterates were adults and 2 were teenagers. On the other hand, all 10 of the literates were adults. 7 of the semi literates were adults whereas 3 of them were teenagers. Based on the data obtained, the researcher deduces that, all respondents are matured enough to provide all the necessary information needed by the researcher in order to understand how these audiences perceive information from senders.

Question 5d. 2. Gender.

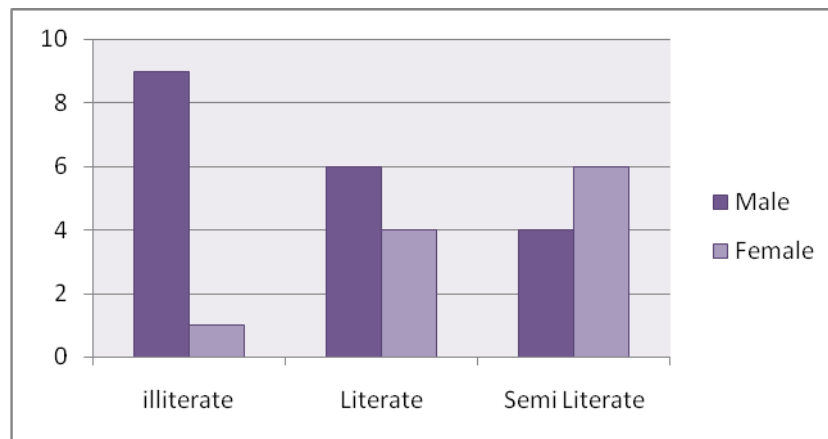


Fig. 5d. 2: A bar graph showing respondents answer to question 2.

SOURCE: Field Data, 2009.

From the data obtained, 9 of the illiterate respondents were males; yet 1 was a female. Also, 6 of the literate respondents were males; still 4 were females. In addition to this, 6 of the semi literates were females whereas 4 of them were males. The inference from this information is that, all respondents have varied characteristics and are from diverse backgrounds with different characteristic thus varied responses will be obtained.

Question 5d.3.Sound Effects in *Fire for Fire*.

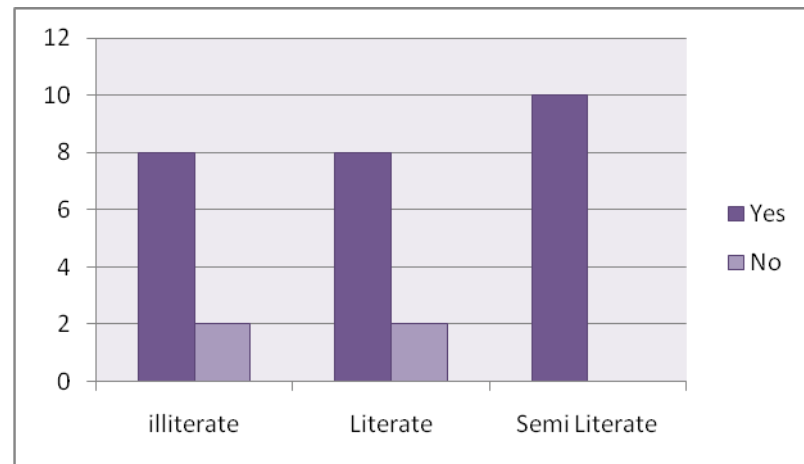


Fig. 5d. 3: A bar graph showing respondents answer to question 3.

SOURCE: Field Data, 2009.

Out of the 30 respondents, 8 of the illiterates said that they were satisfied with sound effects in fire for fire as compared to *Kyeiwaa*; still 2 said sound effect in *Fire for Fire* was not all right. On one hand, all 10 of the semi literates said that the sound effects were satisfactory whereas 2 said it was not suitable. On the other hand, 1 of the literate respondent said it was not suitable whereas 9 respondents said it was fitting. Using the views of the majority, the researcher infers that the sound effects in fire for fire were appropriate.

Question 5d. 4. Quality of Sound.

Table 5d. 4. Shows Respondents Answer to Question 4

Were the Sound Noisy?	illiterate	Literate	Semi-Literate
Yes	0	8	0
No	10	2	10
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 of the illiterate and all 10 of semi-literate respondents said that sound effects in *Fire for Fire* were not disturbing. Also 8 of the literate respondents said it was not noisy whereas 2 said it was noisy. The deduction from this information is that the sound effects in fire for fire as compared to *Kyeiwaa* were well executed.

Question.5d.5.Effects of Sound on *Fire for Fire*.

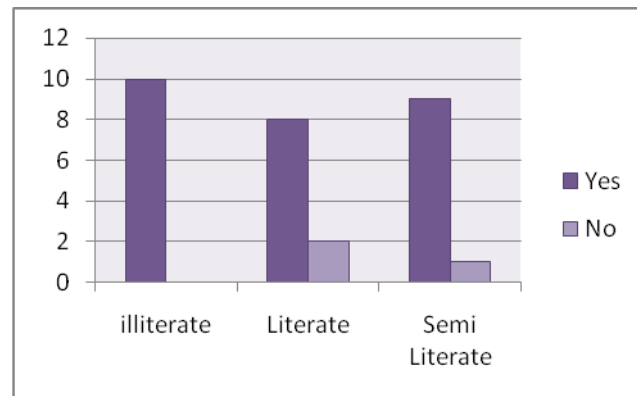


Fig. 5d. 5: A bar graph showing respondents answer to question 5.

SOURCE: Field Data, 2009.

All 10 of the illiterate respondents said that, the sound effects enhanced the movie. 1 of the semi-literate respondent said that the sound effects in *Fire for Fire* did not enhance the movie; yet, 9 respondents said that, it enhanced the movie. Likewise, 8 out of the 10 literate respondents said that the sound effects were good but 2 said it was not good.

Using the conformity of the majority, the researcher deduces that, the sound effects in *Fire for Fire* enhanced the movie.

Question 5d. 6. Creative Application of Sound Effect.

Table 5d. 6. Shows Respondents Answer to Question 6

Was the sound effect in fire for fire creatively applied?	illiterate	Literate	Semi-Literate
Yes	10	9	10
No	0	1	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 of the illiterate and all 10 semi-literate respondents said that, the sound effects in *Fire for Fire* as compared to *Kyeiwaa* were creatively applied. Again, 9 out of 10 literate respondents said that sound effects in *Fire for Fire* were creatively applied whereas 1 said it was not well prepared. Based on the consensus of the majority, the researcher deduces that, the sound effects in *Fire for Fire* as compared to *Kyeiwaa* were creatively applied.

Question 5d. 7. Effective use of Colour.

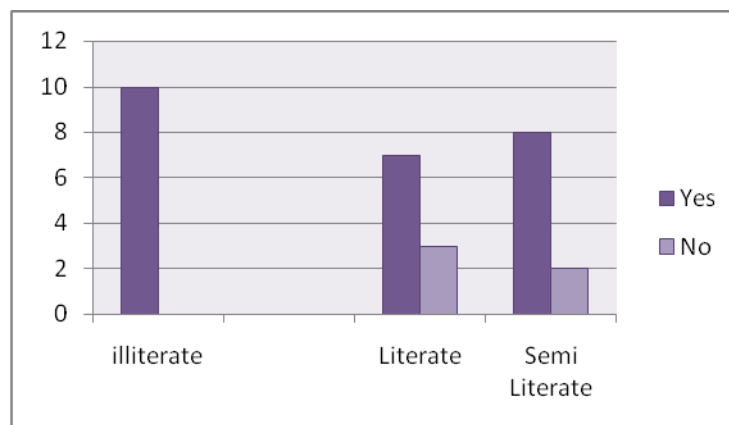


Fig. 5d. 7: A bar graph showing respondents answer to question 7.

SOURCE: Field Data, 2009.

All 10 of the illiterate respondents were of the view that comparatively colour in *Fire for Fire* has been well applied. Similarly, 8 out of the 10 semi-literates said that comparatively colours in *Fire for Fire* have been well combined; yet 2 said it was not fascinating. Likewise, 7 of the literate respondents said that comparatively, colours in *Fire for Fire* have been well combined; whereas 3 respondents said that it was not superior. The inference that can be made from this data based on the views of the majority is that colours in *Fire for Fire* as compared to *Kyeiwaa* have been effectively combined.

Question 5d. 8. Special Effects in *Fire for Fire*.

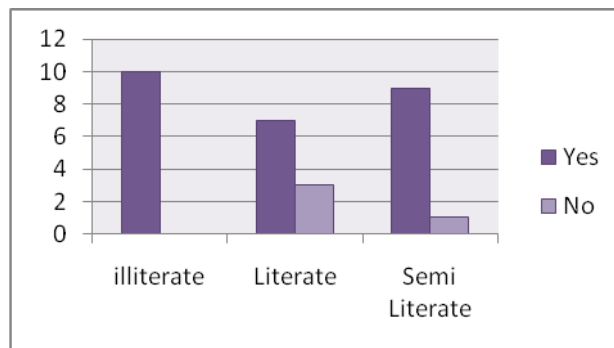


Fig. 5d. 8: A bar graph showing respondents answer to question 8.

SOURCE: Field Data, 2009.

Data obtained revealed that, all 10 of the illiterate respondents said that special effects in *Fire for Fire* have been creatively applied. Likewise, 3 of the literate respondents said that, special effects in *Fire for Fire* were not creatively applied whereas the rest of the 7 respondents said it has been creatively applied. Also, 9 of the semi-literate respondents said it was creatively applied; yet, 1 respondent said it was not the best. The presumption

that can be made from this data using the views of the majority of respondents is that, comparatively special effects in *Fire for Fire* have been creatively applied.

Question 5d. 9. Camera Angles in *Fire for Fire*.

Table 5d. 9. Shows Respondents answer to question 9

Are there Interesting Camera Angles In Fire for Fire?	illiterate	Literate	Semi-Literate
Yes	10	9	10
No	0	1	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 of the illiterate and all 10 of the semi-literate respondents said that comparatively there were interesting camera angles in *Fire for Fire*. Also, 9 of the literate respondents said that comparatively there were interesting camera angles in *Fire for Fire*; whereas 1 said it was not good. The supposition that can be made from this information using the views of the majority of respondents is that the camera work in *Fire for Fire* was professionally orchestrated as compared to *Kyeiwaa*.

Question 5d. 10. Costume and Make-Up in *Fire for Fire*.

Table 5d. 10. Shows Respondents Answer to Question 10

Was the Costume and Makeup Properly Handled in Fire for Fire?	illiterate	Literate	Semi-Literate
Yes	10	7	10
No	0	3	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 illiterate and 10 semi-literate respondents said that comparatively costume and make up in “Fire for Fire” was excellent for the movie. Also, 7 of the literate respondents said that costume and make-up was well handled; whereas 3 said it was not incredible.

The inference from this information using the views of the majority of respondents is that the costume and make-up in *Fire for Fire* as compared to *Kyeiwaa* was well handled.

Question 5d. 11. Location for Story.

Table 5d. 11. Shows Respondents Answer to Question 11

Was the Location or Setting Appropriate for the Theme of the Story?	illiterate	Literate	Semi-Literate
Yes	10	9	9
No	0	1	1
Total	10	10	10

SOURCE: Field Data, 2009.

From the data obtained, 10 illiterate respondents said that comparatively the location for *Fire for Fire* was equally appropriate for the movie. On the other hand, 9 of the literate respondents said it was suitable for the movie; yet 1 said it was not fitting. Similarly, 9 of the semi literates said that the location was good; whereas 1 respondent said it was not the best. The deduction from this data using the say-so of the majority of respondents is that, comparatively, the viewers were satisfied with the majority of locations used in *Fire for Fire*.

Question 5d. 12. Treatment of Witchcraft in *Fire for Fire*.

Table 5d. 12. Shows Respondents Answer to Question 12

Were you satisfied with the treatment of witchcraft in fire for fire?	illiterate	Literate	Semi-Literate
Yes	10	9	8
No	0	1	2
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 of the illiterate respondents, said that comparatively the treatment of witchcraft in *Fire for Fire* was suitable. Also, 9 out of 10 literate respondents said it was pleasing; yet

1 said it was not of high-quality. Likewise, 8 of the semi-literate respondents said that witchcraft scenes were well handled; whereas 2 respondents said that it is not satisfying. The supposition from this data using the approval of the majority of respondents is that, the treatment of witchcraft in *Fire for Fire* was appropriate.

Question 5d. 13. Theme of *Fire for Fire*.

Table 5d. 13. Shows Respondents Answer to Question 13

Do you like the overall theme of Fire for Fire?	illiterate	Literate	Semi-Literate
Yes	10	8	10
No	0	2	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 of illiterate and 10 semi-literate respondents said that comparatively, the overall theme of *Fire for Fire* was interesting. On the other hand, 8 of the literate respondents said that the theme of the story was good; yet 2 said it was uninteresting. The deduction from this information using the views of the majority of respondents is that the theme of *Fire for Fire* as compared to *Kyeiwaa* was attention-grabbing.

Question 5d. 14. Benefits of *Fire for Fire*.

Table 5d. 14. Shows Respondents Answer to Question 14

Comparatively Were you Educated Entertained and Informed by Fire for Fire?	illiterate	Literate	Semi-Literate
Yes	10	9	10
No	0	1	0

SOURCE: Field Data, 2009.

Based on the statistical analysis, all 10 of the illiterate respondents as well as all 10 of the semi-literate respondents said that comparatively they were educated entertained and informed by *Fire for Fire*. On the other hand, 9 out of the 10 literate respondents said

they were informed by *Fire for Fire*; but one said it was not enlightening. The proposition from this data using the agreement of the majority of respondents is that, the viewers were educated, entertained and informed by *Fire for Fire* as compared to *Kyeiwaa*.

Question 5d. 15. Creative Editing of *Fire for Fire*.

Table 5d. 15. Shows Respondents Answer to Question 15

On the Whole has <i>Fire for Fire</i> as Compared to <i>Kyeiwaa</i> been Creatively Edited?	illiterate	Literate	Semi-Literate
Yes	10	7	10
No	0	3	0
Total	10	10	10

SOURCE: Field Data, 2009.

From the data obtained, all 10 of the illiterate and all 10 of the semi-literate respondents said that comparatively *Fire for Fire* has been well edited. Alternatively, 7 of the literate respondents were of the view that it has been creatively edited; whereas 3 said it was not extraordinary. The logic that can be made from this data based on the consensus of the majority is that *Fire for Fire* has been creatively edited.

Question 5d. 16. Rating of *Fire for Fire*.

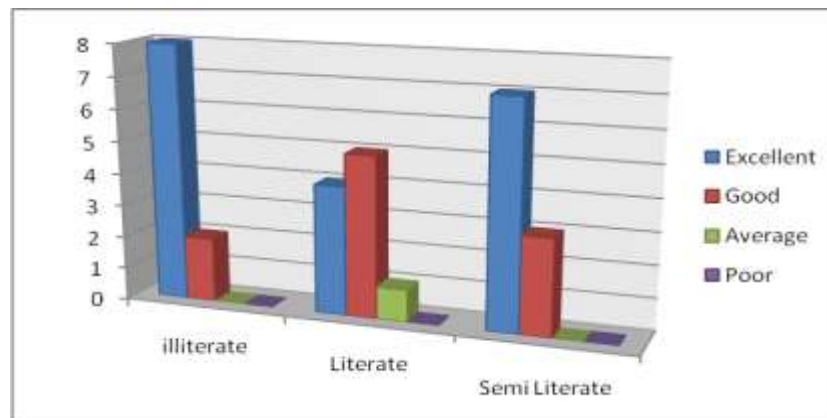


Fig. 5d. 16: A bar graph showing respondents answer to question 16.

SOURCE: Field Data, 2009.

Out of the 10 illiterate respondents, 8 rated *Fire for Fire* as compared to *Kyeiwaa* as excellent; whereas 2 said it was good. Also 4 of the literate respondents scored it as excellent; yet 5 rated it as good whereas 1 rated it as average. 7 of the semi literates scored it as excellent whereas 3 scored it as good. The supposition from this data using the endorsement of the majority of respondents is that, *Fire for Fire* has good production values as compared to *Kyeiwaa*. Also, it was well edited. Comparatively it was an excellent local production which was appreciated by literate, semi-literate and illiterate respondents.

Question 5d. 17. Final Remarks of *Fire for Fire*.

- Summary of Respondents Remarks

Most respondents were of the view that the film was interesting, educative, informative, entertaining and fun to watch as compared to other local movies. Also, it serves as a means of exposure for practices that happen around families living in Ghana.

Some respondents simply said the editing was very good. Sound effect, motion graphics, special effects, costume and make-up were well used to bring out the theme of the story. Also the colour red and black that was used to differentiate the two witchcraft fraternities was very creative. Likewise the subtitles in “Fire for Fire” were very satisfactory. Although the actors said a lot of things in the movie, the subtitles explained it perfectly well to the understanding of the viewers.

In addition to this, others said that, the movie has been well shot. The camera angles were good. There were interesting scenes throughout the movie. And as such viewer’s concentration is heightened in the movie and one do not get bored whilst watching.

Furthermore, other respondents were of the view that the movie has a great story line. It has been well scripted and directed. The theme of the story dubbed ‘Fire for Fire’ was good. The theme was well expressed and communicated in the movie. Also, the movie was intriguing because the following was taken seriously.

- Good Transitions
- Special Effects
- Good Lighting and Noise/ Disturbance in Sound were avoided.

Again, the acting was excellent. Most of the actors did well. Agya Koo acted differently in this movie which made it different from all the other movies he has acted.

Additionally, other respondents were of the view that, the witchcraft effects were not extraordinary from the other local movies and needs to be improved. Although the editing was quite good, the special effects in some parts of the movie were too artificial. As opposed to this, others were of the view that the movie was good as compared to “*Kyeiwaa*” and other local movies in this category but attention should be paid to sound engineering and legibility of subtitles.

On the whole, respondents were of the view that, the producers of this movie should be commended for a great work done. If the local Ghanaian film makers are to build on this quality, in no time our movies will do well on the international market. Other respondents simply said it was natural and quite impressive. It is a creative piece that really attracts attention and keeps the viewer’s concentration throughout the movie. Filmmakers producing for such local categories should learn from this movie (“*Fire for Fire*”) to improve upon their productions.

5. 06. Audience Analysis- *Love Brewed in the African Pot* (Category E)

Question 5e.1. Age Group.

Table 5e 1.Shows Respondents Answer to Question 1

What is your Age Group?	illiterate	Literate	Semi-Literate
Adult-18yrs and above	8	10	7
Teenagers-10-18yrs	2	0	3
Total	10	10	10

SOURCE: Field Data, 2009.

Eight of the illiterate respondents were adults and 2 were teenagers. Also, all 10 of the literate respondents were adults. 3 of the semi literates were teenagers whereas 7 of them were adults. Similarly based on the data obtained, the researcher deduced that, all respondents are matured enough to provide all the necessary information needed by the researcher in order to understand how these audiences repurpose information from senders.

Question 5e. 2. Gender.

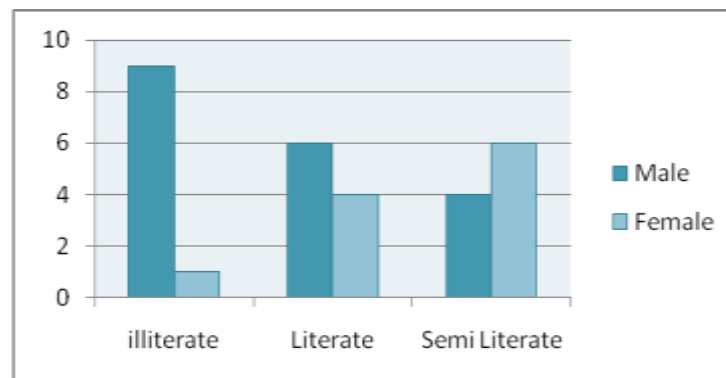


Fig.5e. 2: A bar graph showing respondents answer to question 2.

SOURCE: Field Data, 2009.

Nine of the illiterate respondents were males whereas 1 was a female. Also 6 of the literate respondents were males; yet 4 were females. Then again, 6 of the semi literates

were females whereas 4 of them were males. In all there were 19 males and 11 females. The inference from this information is that, all respondents have varied characteristics and are from diverse backgrounds with different characteristics thus varied responses will be obtained.

Question 5e. 3. Sound Effects in *Love Brewed in the African Pot*

Table 5e. 3. Shows Respondents Answer to Question 3

Are you satisfied with the Sound Effects in Love Brewed in the African Pot as Compared to Kyeiwaa?	Illiterate	Literate	Semi-Literate
Yes	10	9	10
No	0	1	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 of illiterate as well as 10 semi illiterate respondent said that they were satisfied with sound effects in Love Brewed in the African Pot as compared to *Kyeiwaa* and *Fire for Fire*. Also 1 of the literate respondents said it was not astonishing whereas 9 respondents said it was fitting. Using the views of the majority, the researcher infers that the sound effects in *Love Brewed in the African Pot* were appropriate.

Question 5e. 4. Quality of Sounds Effects.

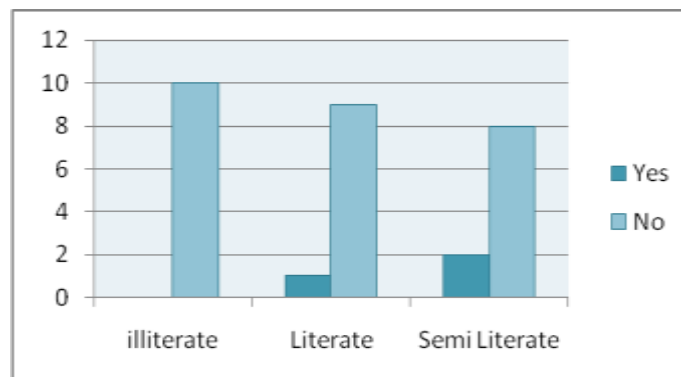


Fig. 5e. 4: A bar graph showing respondents answer to question 4.

SOURCE: Field Data, 2009.

Out of the 30 respondents 10 illiterate respondents, said that sound effects in *Love Brewed in the African Pot* were not noisy. Similarly, 9 of the literate respondents said it was not disturbing whereas 1 said it was not too good. Likewise, 8 semi literates also said that, the sound effects were not noisy; yet 2 said it was not fantastic. The deduction from this information is that the sound effects in *Love Brewed in the African Pot* as compared to *Kyeiwaa* and *Fire for Fire* were well executed.

Question.5e. 5. Impact of Sound Effects on Movie.

Table 5e. 5. Shows Respondents Answer to Question 5

Did the Sound Effects Enhance Love Brewed in the African Pot?	illiterate	Literate	Semi-Literate
Yes	10	9	10
No	0	1	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 of the illiterate respondents said that the sound effects in *Love Brewed in the African Pot* enhanced the movie. Likewise, all 10 of semi-literate respondents said that the sound effects were good. Also, 1 of the literate respondent said that the sound effects in *Love Brewed in the African Pot* was not outstanding; yet 9 respondents forming the majority were of the view that, it enhanced the movie. Using the agreement of the majority of respondents, the researcher deduces that, the sound effects in *Love Brewed in the African Pot* enhanced the movie.

Question 5e. 6. Creative Application of Sound Effects.

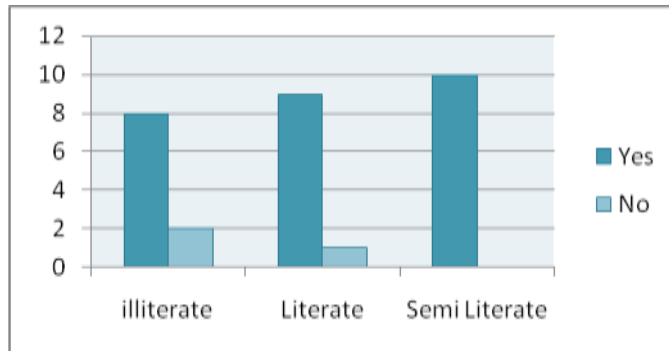


Fig.5e. 6: A bar graph showing respondents answer to question 6.

SOURCE: Field Data, 2009.

Eight illiterate respondents said that, the sound effects in *Love Brewed in the African Pot* as compared to *Kyeiwaa* and *Fire for Fire* were creatively applied; yet 2 said it was not incredible. Likewise, all 10 of the semi-literate respondents said that the sound effect in *Love Brewed in the African Pot* was creatively applied. Again, 9 literate respondents said that sound effects in *Love Brewed in the African Pot* were creatively applied; still 1 said it was not well arranged. Based on the consent of the majority of respondents, the researcher deduces that, the sound effects in *Love Brewed in the African Pot* as compared to *Kyeiwaa* and *Fire for Fire* were creatively applied.

Question 5e. 7. Effective Colour Combination.

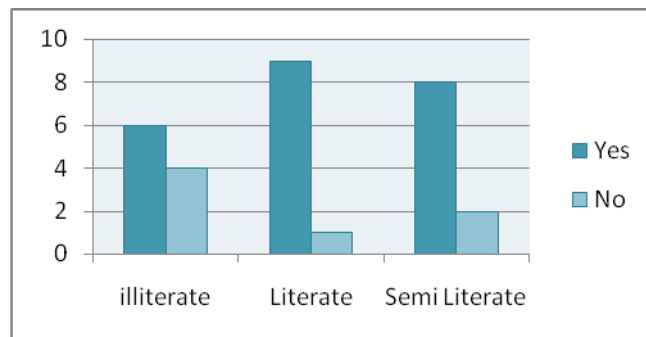


Fig. 5e. 7: A bar graph showing respondents answer to question 7.

SOURCE: Field Data, 2009.

Six of the illiterate respondents said colours have been effectively combined; yet 4 said it was not amazing. 9 literate respondents were of the view that colours in *Love Brewed in the African Pot* as compared to *Kyeiwaa* and *Fire for Fire* were effectively combined whereas 1 said it was not incredible. Similarly, 8 semi literates said that comparatively colours in *Love Brewed in the African Pot* have been well combined; but 2 said it was not fascinating. The logic from this statistics based on the views of the majority of respondents is that, colours in *Love Brewed in the African Pot* as compared to the other two movies have been effectively combined.

Question 5e. 8. Creative Application of Special effects.

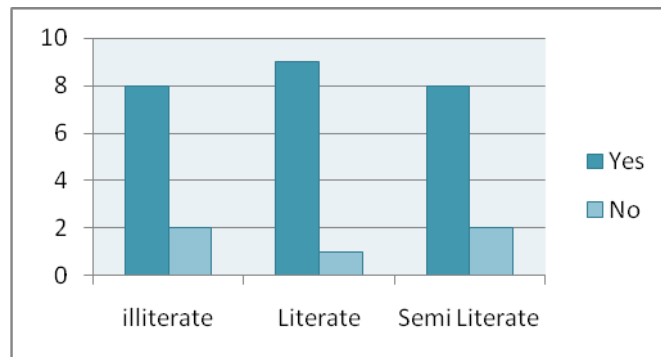


Fig.5e. 8: A bar graph showing respondents answer to question 8.

SOURCE: Field Data, 2009.

Data obtained revealed that 8 illiterate as well as 8 semi-literate respondents said that special effects in this movie are creatively applied. Whereas 2 of the illiterate and 2 of the semi-literate respondents said it was not incredible. Likewise, 9 of the literate respondents said that special effects in this movie were creatively applied; still 1 said it was not fantastic. The supposition that can be made from this data using the views of the

majority of respondents is that, comparatively special effects in *Love Brewed in the African Pot* have been creatively applied.

Question 5e. 9. Interesting Camera Angles.

Table 5e. 9. Shows Respondents Answer to Question 9

Are there Interesting Camera Angles in Love Brewed in the African Pot?	illiterate	Literate	Semi-Literate
Yes	10	10	10
No	0	0	0
Total	10	10	10

SOURCE: Field Data, 2009.

From the statistics obtained, all the 30 respondents said that comparatively there were remarkable camera angles in *Love Brewed in the African Pot* than the other two movies. The supposition from this information using the views of the majority of respondents is that the camera work in *Love Brewed in the African Pot* was efficiently done as compared to *Kyeiwaa* and *Fire for Fire*.

Question 5e. 10. Costume and Make-Up.

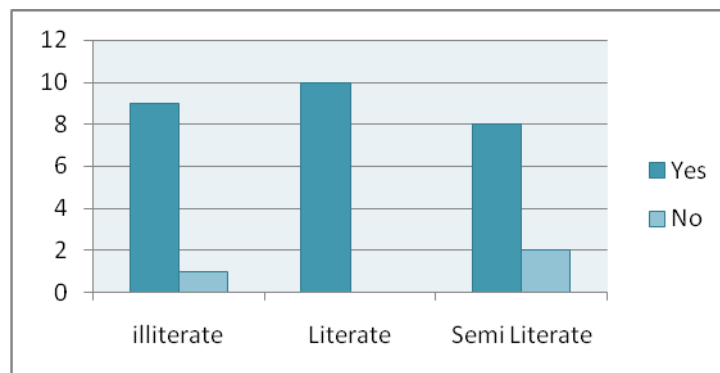


Fig. 5e 10: A bar graph showing respondents answer to question 10

SOURCE: Field Data, 2009.

Nine of the illiterate respondents said that comparatively costume and make-up in *Love Brewed in the African Pot* was well handled; yet 1 said it was not amazing. Then again, all 10 of the literate respondents said that the costumes were just right. Also, 8 of the literate respondents said that costume and make-up was well handled whereas 2 said that it was not extraordinary. The deduction from this information using the judgment of the majority of respondents is that the costume and make-up in *Love Brewed in the African Pot* as compared to *Kyeiwaa* and *Fire for Fire* was well handled.

Question 5e. 11. Location for the Story?

Table 5e. 11 Shows Respondents Answer to Question 11

Was the location or setting appropriate for the theme of the story?	illiterate	Literate	Semi-Literate
Yes	10	10	10
No	0	1	0
Total	10	10	10

SOURCE: Field Data, 2009.

Based on the figures obtained, all the 30 respondents were of the view that comparatively the locations for *Love Brewed in the African Pot* were extraordinary than the other two movies. The postulation from this information using the views of the majority of respondents is that the setting in *Love Brewed in the African Pot* was efficiently done as compared to *Kyeiwaa* and *Fire for Fire*.

Question 5e. 12. Treatment of Witchcraft.

Table 5e. 12. Shows Respondents Answer to Question 12

Were you Satisfied with the Treatment of witchcraft in <i>Love Brewed in the African Pot</i> ?	illiterate	Literate	Semi-Literate
Yes	9	10	10
No	1	0	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 10 literate and 10 semi-literate respondents said that comparatively the treatment of witchcraft in *Love Brewed in the African Pot* was fitting. Also 9 respondents said it was pleasing; yet 1 said it was not of high-quality. The implication from these figures using the approval of the majority of respondents is that, the treatment of witchcraft in *Love Brewed in the African Pot* was suitable.

Question 5e. 13. Theme of Story.

Table 5e. 13. Shows Respondents Answer to Question 13

Do you like the overall theme of <i>Love Brewed in the African Pot</i> ?	illiterate	Literate	Semi-Literate
Yes	9	10	10
No	1	0	0

SOURCE: Field Data, 2009.

Both 10 literate and 10 semiliterate respondents said that comparatively the overall theme of *Love Brewed in the African Pot* was extraordinary. On the other hand, 9 of the semi-literate respondents said that the theme of the story was fine; yet 1 said it was boring. The deduction from these statistics using the conformity of the majority of respondents is that the theme of *Love Brewed in the African Pot* as compared to *Fire for Fire* and *Kyeiwaa* was attention-grabbing.

Question 5e. 14. Benefits from Movie.

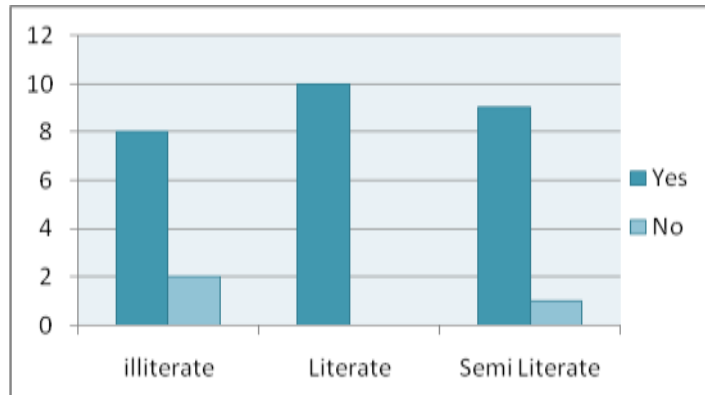


Fig. 5e. 14: A bar graph showing respondents answer to question 14.

SOURCE: Field Data, 2009.

Based on the numerical analysis, 8 of the illiterate respondent said that comparatively they were educated entertained and informed by *Love Brewed in the African Pot*; yet 1 said it was boring. On the other hand, all 10 of the literate respondents said *Love Brewed in the African Pot* was enjoyable. Also, 9 of the semi-literate said it was mesmerising; yet 2 said it was dull. The best guess from this numbers using the agreement of the majority of respondents is that, the viewers were educated, entertained and informed by *Love Brewed in the African Pot* as compared to *Kyeiwaa* and *Fire for Fire*.

Question 5e. 15. Creative Editing of Movie.

Table 5e. 15. Shows Respondents Answer to Question 15

On the whole has Love Brewed in the African Pot been Creatively Edited?	illiterate	Literate	Semi-Literate
Yes	10	10	10
No	0	0	0
Total	10	10	10

SOURCE: Field Data, 2009.

All 30 respondents said that comparatively *Love Brewed in the African Pot* has been well edited such that it is a masterpiece. The logic that can be made from this information based on the say-so of the majority of respondents is that *Love Brewed in the African Pot* compared to *Fire for Fire* and *Kyeiwaa* has been creatively edited.

Question 5e. 16. Rating *Love Brewed in the African Pot*.

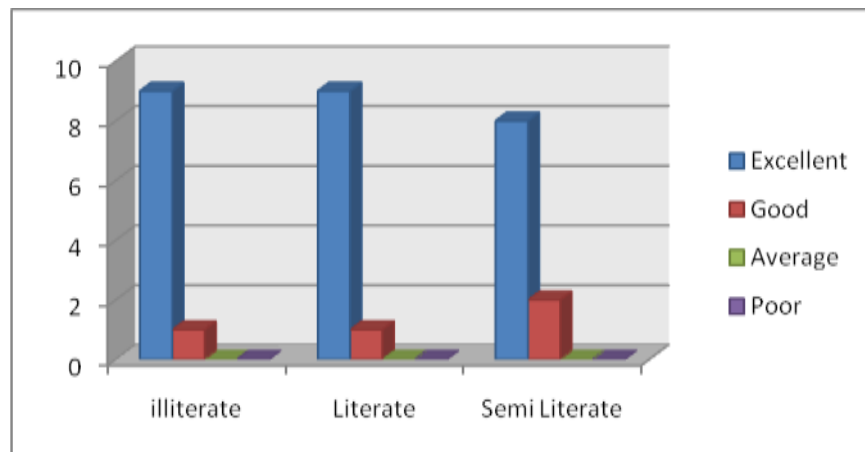


Fig. 5e. 16: A bar graph showing respondents answer to question 16.

SOURCE: Field Data, 2009.

All 9 illiterate and 9 semiliterate respondents rated *Love Brewed in the African Pot* as compared to *Fire for Fire* and *Kyeiwaa* as excellent whereas 1 literate and 1 semiliterate said it was good. Also, 8 of the semi literates scored it as excellent whereas 2 scored it as good. The belief from these statistics using the endorsement of the majority of respondents is that, *Love Brewed in the African Pot* has high-quality production values as compared to *Kyeiwaa* and *Fire for Fire*. It has an interesting storyline and has been well edited. In a word, it was an excellent production considering the time it was produced. It is no surprise that it was appreciated by literate, semi-literate and illiterate respondents.

Question 5d. 17. Final Remarks about the Quality of Movie.

- Summary of Respondents Remarks

In a few words, most respondents were of the view that considering the time the film was produced, the directors and producers of this movie must be commended for their good work done. The editing was professionally handled. There were good camera angles in the movie making the movie exciting to watch.

Moreover, the special effects in this movie were not overdone. It was outstanding and it holds your attention in the movie. Also, the graphics were simple and straight forward such that the title of the movie could easily be read at a glance. The sound engineering was also of high-quality which eventually enhanced the movie.

In addition to this, other respondents were of the view that, it is a great love story which helps us learn more about Ghanaian traditions and culture. It is one of the few Ghanaian movies which has been well shot and has won international awards.

In a word, some respondents said that the movie was satisfactory and the director had done well and needs to be highly praised. Moreover, respondents recommended that, local filmmakers should learn from the producers of *Love Brewed in the African Pot* to produce movies that portray the true Ghanaian and African way of life in order to improve standards of Ghanaian productions.

5.07 Findings

The questionnaires for assessing the standards (content analysis) of TV and film genres in Ghana are in two categories: category A (directors/ editors) and category B (Viewing Public). Similarly the questionnaires for the audience analysis for the selected movies were also in three categories; category C (*Kyeiwaa*), category D (*Fire for Fire*) and category E (*Love Brewed in the African Pot*).

Category A was made up of filmmakers who answered questions related to how they went about their productions as well as assessing the standards of video editing in Ghana. Whereas category B were mainly the viewing public who only expressed their views concerning the editing standards of TV and film genres in Ghana. On the other hand, categories C, D, E were local Ghanaian productions which were answered by respondents who are literates, semi literates and illiterates. Based on the views of respondents from all the categories of questionnaire as well as interviews conducted, some of the causes of poor editing in TV and film genres in Ghana have been discussed in the paragraphs that follow.

- **Questionnaire Category A**

In brief, the study revealed that although most of the respondents attend workshops, they do not attend seminars educating them on trends in NLE. As a result, they are not aware of trends in the profession. Thus, respondents were of the view that the seminar organised by the researcher was beneficial to them and should be extended to other filmmakers in the Kumasi metropolis.

Also respondents do not use the requisite equipment for productions and that has resulted in poor postproduction editing output. They also lack the requisite expertise in editing, graphics and sound; yet they go ahead to carry out these tasks. They also transcribe dialogues for subtitles resulting in mistakes in the translated words.

The study also revealed that most of these filmmakers select their music from sound libraries. Consequently, these sound effects have no correlation with the movie and that explains why most sound effects in our productions sometimes do not correlate with the video that is being projected. Composing their original sound and occasionally selecting sound from the library will help improve sound effects in productions.

- **Questionnaire Category A and B**

These two categories assessed TV and film genres in Ghana. Findings that were obtained from these respondents have been discussed in the lines below.

From the statistics obtained respondents were of the view that, colour, sound, graphics and motion picture in TV and film genres are of low quality and need to be improved. Again, respondents were of the view that majority of the Ghanaian productions do not appeal to their emotions due to lack of good production values.

On one hand, respondents were of the view that lack of expertise is one of the major causes of low standards of TV and Film genres in Ghana. Also respondents recommended that governments' involvement in the industry by setting up a censorship board will go a long way to improve TV and film genres in Ghana. On the other hand, others simply said that adequate training will also help in improving standards of TV and Film genres in Ghana.

Also respondents were of the view that government should enroll organisations such as GhiGA, AAG, and NAFTI, to collaborate in carrying out the censorship of productions. This will in effect reduce the number of bad productions on air.

- **Questionnaire Category C, D and E**

Then again, the audience analysis conducted by literate, semi illiterate, illiterate on the three selected movies revealed that most of these respondents appreciated “*Fire for Fire*” and “*Love Brewed in the African Pot*” than “*Kyeiwaa*”.

From the respondents view “*Kyeiwaa*” was poorly edited. There were no interesting camera angles. The costume and make-up was overly done. The special effects were not properly executed. The graphics were also not creatively applied. There were no subtitles to help audiences understand the movie much better.

On the contrary, respondents expressed that “*Fire for Fire*” had interesting camera angles, good graphics and sound. It was edited such that the movie was a delight to watch.

Similarly, respondents were satisfied with the costume and make-up in “*Love Brewed in the African Pot*”. Also the theme of the story was intriguing. So, considering the time the movie was shot, the producers must be applauded for good work done. For that reason, respondents recommended that the local filmmakers should learn from these directors to improve their productions.

Nonetheless, the statistics obtained from the audience analysis goes to show that although it is assumed that majority of Ghanaian viewers are not educated, the information from the audience analysis shows that these respondents can identify high-

quality productions. The illiterate and semi-literate were able to identify what was good and bad about each movie and suggested ways of improving these movies. Thus they only watch such movies because that is what is available in their local languages. Therefore, if local producers will make movies with qualities such as “Fire for Fire” and Love Brewed in the African Pot, it will be appreciated by these audiences.

- **Summary of Interviews**

Most directors and editors (filmmakers) interviewed explained that editing keeps on improving all over the world but the principles and elements still remain. A lot of continuity style of editing is practiced at certain productions but there must always be a good motivation to depart from that style. Editing in Ghana is ordinary and as such the same cannot be said about creative editing in Ghana. Lack of pictorial continuity, psychological continuity, rhythm, pace and indiscriminate uses of transitions, lack of sound aesthetic and control, are the major problems associated with editing in Ghana.

Conversely, filmmaker’s attribute this to the cost of production which makes most directors’ sacrifice the cost of editing. Again, due to inadequate preparation towards work, creativity is often absent in the visual language of most of the Ghanaian productions.

Notwithstanding, in assessing the standards of emerging Ghanaian films, most directors had varied responses. Directors and editors said that most nonlinear editors just assemble footage. Others scored NLE as average whereas others were of the view that most editors do not think out of the box and they also lack the art and technique of editing. Others said that, it has not been terrible and these editors are trying but there is

much room for improvement. Yet, others simply said the standards are not so terrible. In contrast, the rest of the respondents' interviewed also added that due to lack of creative editing, they hardly watch local TV and films.

Furthermore, most directors were of the view that most editors are unwilling to stray from scripts and this has also hindered creative editing. Editors do not have the courage to parallel edit for instance or put forward innovative ideas that can shape the final outlook of the production. The cutting points of most Ghanaian films as compared to foreign films do not follow rhythm and pace of a particular scene.

Also, other filmmakers were of the view that, most special effects and graphics in Ghanaian movies are not necessary. These effects are misapplied, making the production look very synthetic. Also the absence of interesting cutaways does not provide editors with interesting shots to bring into play making the edits very slow. Other respondents were of the view that it is high production cost that makes most directors sacrifice the editing period. It is worth noting that, editing is as important as production and must be accorded the necessary attention.

- **Test of assumptions / Confirmation**

In a nutshell, the findings confirm the researcher's assumption that, most video editors and directors controlling majority of Ghanaian video productions have not gone through formal/ adequate apprenticeship training in the area of filmmaking resulting in ineffective creative editing.

- **Conclusion**

Consequently, the researcher comes to a conclusion that, due to lack of expertise, majority of Ghanaian video productions are not creatively edited to appeal to the emotions of viewers who are also exposed to foreign productions.

- **Recommendations**

- a. Recommendations from Questionnaire Category A and B

Based on the data obtained, from questionnaires (category A and B) the following recommendations were obtained:-

- More editors must be trained in the industry. Refresher courses are also advised through seminars, workshops and forums. Editors can also upgrade their skills in editing by learning from the experts and adapt their professional techniques in the local productions instead of going by the archaic way of doing things.
- Practical training in filmmaking and editing should be introduced early in the curriculum from junior level of education as part of computer studies and creative digital arts. Also institutions training these editors must be well supported through funding in order to encourage them to do their work well. Through all these training procedures, more of these editors will be educated and if professionals are employed to do the job, editing standards of Ghanaian TV and film genres will be improved.
- Award schemes on the national level should be more segmented to specific roles of crew members (eg. editing) in the film industry. This will serve as a form of motivation for all crew members.

- Proper procedures in editing must be followed. Research into Lighting, cameras and setting should be appropriately selected during shooting. Through the research, conceptual thinking for editing will be obtained. Also the appropriate background music should be included in the editing procedures.
- Unnecessary and excessive effects such as transitions, posterised effects, should be avoided in a single production. Consideration should also be given to every detail during pre-production and production in order to make postproduction very effective.
- Strengthen the industry through in-service training and the acquisition of better equipment and the appropriate software. This will foster creativity and skills on the part of editors to output high-quality productions.
- Implementation of a law to regulate the video editing and filmmaking industry on the whole will be beneficial to the industry. Alternatively, financial assistance from the government to assist these regulatory bodies will go a long way to make it more effective.
- An association of editors should be set up to create standards and organise seminars regularly for its members. Through these seminars editors should subject themselves to criticisms in these associations and learn from their mistakes. Again, through these associations, workshops and forums could be organised yearly with other film institute, production companies and other associations outside Ghana. Also, local companies who have good production values such as Origin8, LOWE Lintas, Apex advertising, MMRS, OM studios, etc could also

constantly interact with the association members to educate them on trends in the profession.

b. Recommendations from Editors

In order to improve video production in Ghana the following suggestions were made by professional editors during interview sessions.

- Adequate planning must be done by directors in order to obtain interesting shots for editors to work with. This will challenge editors to come up with creative editing.
- Directors and editors should look at a lot of foreign films to learn their art and techniques of editing.
- Editors require sufficient time for previewing in order to cut effectively.
- Ghanaian editors should not just assemble rushes without their point of view but rather, tell attention-grabbing stories with these footages.
- Producers should be on familiar terms with the value and appreciate the process of post-production editing. Through this, Ghanaian video productions could be improved.
- Directors should work in partnership with editors before shooting.
- Directors and editors should have habitual deliberations outside editing studios in order to ascertain good understanding concerning productions at hand.

- Editors must spend some time to brain storm in order to come up with creative ideas towards the edit. This will enable them to do the editing mentally before they begin the actual editing.
- More remarkable scripts for TV and film genres (stories, adverts, music videos and others) should be written.
- Editors must gain knowledge of how to interpret and understand scripts.

c. Recommendations from Directors

- Editors should avail themselves to quality and modern training in the profession.
- Directors and CEO's should make provision for the state-of-the-art technology which will help improve editing.
- The editor's should make wider their horizons through adequate research.
- Editor's must be ready to move forward editing to the highest stage of ingenuity and that makes all the distinction because, the practice of editing needs to be improved in Ghana.
- The Ghanaian video production industry in broad-spectrum should make methodical research into how most foreign films are made and this will enable them overcome challenges that occur during production and post-production stages.
- A lot of groundwork must be done during the script stage including story boarding. This will guide the selection of shots during the actual production.

- Foreign films should be studied regularly to serve as a reference material for the industry professionals providing them with an adequate amount of inspiration.
- Scriptwriters and directors should reflect on writing out of the ordinary and exigent stories which will call for cuts.
- Directors must be watchful of continuity, thus see in their mind's eye, all the shots prior to shooting.
- There must be adequate planning and discussions and use of professionals in productions.

CHAPTER SIX

6.00 Summary, Conclusions and Recommendations

- **Summary of the study**

The research set out to examine recent developments in video editing in order to find ways by which video editors will be enlightened on trends in the profession. It also set out to assess the quality or standards of video editing in Ghana to guide the selection of graphics, motion picture, and sound.

Also, the study set out to investigate ways to raise the standard of proficiency among amateur and professional video editors in Ghana so that editors and directors will understand how to develop conceptually appropriate productions for the local viewing populace and meet international TV standards. Alternatively, as part of the research, seminars were organised for video-editors in the use of (NLE) Non Linear Editing software to create awareness, educate them and help to improve video production in Ghana.

In achieving this, the researcher conducted interviews with producers, directors, and editors in Accra and Kumasi. In all 42 editors and directors were interviewed. Through this, the factors hindering the attainment creative editing were identified. Observations were also made at several locations in order to study some of the production values of the selected filmmakers. This was intended to find out how they undertake their productions and if that has any relationship with the causes of poor editing. Additionally, content analysis was done by the researcher to critically look at the elements of editing in the selected productions. Also, questionnaires were distributed to some filmmakers and viewers to assess the standards of TV and Film in Ghana.

Audience analysis was conducted to understand how Ghanaian viewers perceive our local movies. The study proved that the Ghanaian public whether educated or not, have a taste for quality productions. Producers must not always take these audiences for granted by producing substandard movies, rather they must concentrate on improving the quality of local productions.

- **Summary of Findings**

Editing standards in Ghanaian productions are of low quality. Most producers, editors and directors handling these productions are not well educated in the area of filmmaking. As such, they lack the requisite expertise to handle most of these productions. Moreover, the editors who have gone through formal/ ample apprenticeship training are most often frustrated by their producers or directors who do not really understand the rudiments of the profession. This in turn limits creativity on the part of editors, resulting in ineffective editing.

Through observations at various locations it was identified that most directors do not prepare adequately before production. This makes them waste considerable time on location, sacrificing high-quality production values. Thus, less time is spent on editing, resulting in low-quality video productions.

Also, most of these producers do not oftentimes write challenging stories which is the basic ingredient for any successful TV and film productions. As a result, it does not facilitate creative editing. Also, they do not use photographic storyboards to guide them during the actual shooting process. The absence of these do not provide directors with interesting shot sizes from which the editors can select interesting camera angles for creative editing.

Again, it was identified that producers, directors and editors forfeit production values due to high cost of production. Additionally, it was recognised that most editors are used to mediocrity and are not innovative.

In a word, it is lack of expertise; absence of requisite equipment and technical knowhow; inadequate planning before productions; not involving editors during preproduction; interference in the video editor's work by the directors/ producers; and high production cost are the major causes of poorly edited video productions in Ghana.

- **Summary of Conclusions**

Television and film genres include a broad range of programming types that entertain, inform, and educate viewers. Some of these popular entertainment genres include action oriented shows such as police, crime, detective drama, horrors or thriller.

The editing of music videos, commercials, and even the creative coming attractions in the theater and on home video cassettes affect all of us immensely. Directors fight for the rights to a final cut. Yet the editing aspects of the visual media are often ignored. Stars, directors and the production itself are the focus of the media. Moviemakers must not be misled by this oversight. Picture and sound editing are critical to successful motion picture, broadcast and video industries.

With the wide spread acceptance of nonlinear editing, this editorial power has been transformed from a secretive, technical craft into a process that almost anyone can master. As a result, one should not be misled into thinking that the ability to manipulate a computer makes an editor. Just because the technical task of editing has been simplified,

the choice of which images to keep and which to eliminate remains the key to any successful program.

The editor is a major contributor to the evolution of the visual product. From infomercials to cable TV programmes, music videos, commercials, and feature films, the editor arranges footage and audio so that the writer's and director's vision becomes a reality. It is also often described as the re-writing stage of the film. A good editor must understand the script, work with minimal supervision, must understand the language in filmmaking (such as ML & CU). This will enable him/ her to select the right shots that have good camera composition and angles to bring out the message of the film.

The cutter also ensures that the finished video has rhythm, good pacing, good timing of shots, continuity so that there is smoothness throughout the story. It is the editor who makes sure that picture, sound and graphics are artistically balanced. It is reasonable to say that the absence of professionals for editing films that has resulted in the abuse of the nonlinear editing software. Ensuring that education is encouraged through seminars and workshops among editors as well employing professional editors with requisite expertise will go a long way to improve video production in Ghana.

- **Summary of Recommendations**

The following recommendations are made based on the findings of the study:

1. Producers and directors must ensure they provide the state-of-the-art technology and software for editors to do a good job at editing.
2. Editors and directors should attend regular workshops, seminars to upgrade their knowledge and skills in editing. This will help them to maintain standards in the industry.
3. Producers and directors must write extraordinary stories which will eventually lead to lots of interesting camera angles to sustain the attention of viewers in the film.
4. Adequate planning should go into the early stages of production. During planning, photographic story boards should also be constructed to serve as a guide during shooting. Editors should be involved during pre-production, production and postproduction of movies.
5. Directors/ producers must commission professionals and competent editors to handle their productions in order to raise the standard of their movies.
6. The National Film and TV Institute, TV stations and other private filmmaking institutes should organise short courses at affordable costs which editors/ directors can afford to attend to improve themselves.
7. The government must also implement the Cinematographic Act as soon as possible in order to allow the professionals to have access to loans to carry out high-standard productions.

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