An Assessment of Video Production Skills in Zambian Private Media Houses
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Abstract— The thesis sought to discover ways of improving video production in Zambia by assessing the standard of locally made television and film genres. The study adopted the qualitative research approach with questionnaire administration, interview and participant observation to analyze the content and quality of locally produced films as a means of identifying the factors that make it difficult for local films to meet international standards. Based on a population of 20 producers (editors and directors) and 50 literate and illiterate members of the viewing public, in Lusaka, the study revealed that most nonlinear editors in Zambia 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. What the industry needs to grow are talents, equipment or logistics, money and legislation. Firstly, the case study design was to enable the description of the study unity in whole, in context and holistically. As a result, a great deal was learned from the phenomena under study. A case study also allowed an in-depth investigation of the problem at hand bringing about deeper in-sights and better understanding leadership and its perceptions on organizational commitment. Secondly, to compile a good study there is a need to use descriptive design also. The descriptive research design was key in this study in that it was help in understanding the phenomenon from the participants' perspective and not from the researcher's perspective. This aspect remains crucial if this study is to be as objective as possible taking into consideration that video production has in the film industry. In addition, descriptive design enhanced the validity of the research results in that the method was allow the researcher to stay close to the empirical world and state the affairs as it exists. By observing people in their everyday lives, listening to them talk about what is on their minds and looking at the documents they produce, the researcher obtained first- hand knowledge of social life unfiltered through concepts, operational definitions and rating scales more especially that the researcher was be the primary instrument for data collection and analysis. It is also hoped that the chosen mixed research design helped in minimizing the interference of the researcher's beliefs, perspectives and predispositions on the results 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. Editor 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 editors should make wider their horizons through adequate research. 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.

Keywords—Video, Production, Media, Editing

CHAPTER ONE: INTRODUCTION
BACKGROUND

This chapter presents the background of the study, statement of the problem, objectives of the study, research questions and the delimitations of the study. Also presented is the significance of the study, the theoretical framework and definition of key terms. The study aimed at assessing video editing skills in private media houses in Lusaka.

Video editing is the process of editing segments of motion video production footage, special effects and sound recordings in the post-production process. Motion picture film editing is a predecessor to video editing and, in several ways, video editing simulates motion picture film editing, in theory and the use of linear video editing and video editing software on non-linear editing systems (NLE). Using video, a director can communicate non-fictional and fictional events. The goals of editing are to manipulate these events to bring the communication closer to the original goal or target. It is a visual art. In most cases the captured video will be recorded on electronic media such as video tape, hard disk, or solid-state storage, but it might only be distributed electronically without being recorded. It is the equivalent of filmmaking, but with images recorded electronically instead of film stock. Practically, video production is the art and service of creating content and delivering a finished video product. This can include production of television programs, television commercials, corporate videos, event videos, wedding videos and special-interest home videos.

Sound and picture are two important elements in network video, the two instruments working together allows online video to be viewed and listened. In network video, audio language with rich elements of performance of its forms and manifestations is able to add clear and accurate information to the visualized video. Therefore, the audiences can not only see and hear, but also feel.

The term of Voices here refers to the concept which consists of three parts: language, music and sound. Language is communication and the primary means of transmitting information, logical, systematic and complete expression to people's thoughts and feelings, which includes dialogue, narration and monologue. Music, including instrumental and vocal music, often in online video in the form of voice-over, the atmosphere can help screen contrast, infection audience. Sound refers to all sound except hu-man voice and music. It has a broad scope, including almost all kinds of sounds of the nature, such as wind, thunder, bark and so on. In network video, the audio mainly subordinates to the picture environment. A video clip with non-linear editing is usually a combination of the two parts to be added to the time of se-elected material line, the audio files will automatically appear in the associated audio track to correspond with the associated video and audio. However, in network video editing process, you may only need a part of the video or audio, which requires cutting off the relationship between the two, also known as the melting operation. Through video and audio solutions chain operations, non-linear editing system can be decomposed into separate video and audio section, which can be moved and edited individually. Audio files and video files are handled in the same way, which is proceeded by relying on filters and switch techniques. If this software in Premiere, sound combinations are divided into three categories: sound comparison (meaning different sounds simultaneously, so that in contrast to the main sound produced in the contrasting roles), the sound of the coverage (in the same footage appear on a variety of similar sounds in parallel, there is a voice above the sound on the other, to draw attention to the attention of sound body), sudden turn of sound and silence (sound and silent alternating).

Sound editing and processing include: play, clip, gain and gradual change, wing left and right

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channels and volume balance adjustment, and the usage of audio mixer (mixer). Sound production and production are inextricably linked images, sounds act as bridge, so that the screen is connected smoothly. Rendering the sound is conducive to the psychological state of characterization and helps heighten atmosphere, so it still faces painting activities. Sound and images are together in a certain way, including the unity of sound and picture, sound and picture on the digital picture and sound separation of three types. Combined with sounds, the correspondence created by sound and images and that between the pictures is in consistent with the audio content, which makes visual information and auditory information simultaneous, and meets audiences' needs and enhances picture realism in the meantime.

Sound and picture on the digital sound and pictures is to maintain the internal relations, but the sound and the picture is not one to one, they exist in their own separate basis. However, the organic combination of clips makes the meaning of sound in accordance with the contents of the screen, which can be interpreted from the overall performance of the video content. Science and education videos in the network, some description, analysis, explanatory language belongs to the relationship between sound and picture on the bit. The immediately points of sound and picture are differ-Ent, the relationship between the formation is of a com-politely opposite. The opposition and collision caused by sound and pictures would result in a strong artistic effect. Sound and picture are complementary and mutually reinforcing, understanding and properly handling of relations between sound and picture can make sound and picture harmonious, and improve the performance of network video greatly.

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). 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 Zambia.

The consequence these days is the seeming revival of the Zambian film industry, and so films are being produced frequently due to the easy platform video technology offers. Again, with the widespread use of video technology and nonlinear editors in Zambia 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 Zambia. Relatively higher production values mean 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 Zambia to make local productions have a fair market share on both the local and international markets.

Most private media houses do not satisfy their viewers because of poor quality production 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 (Loehr, I995). Today, developments in video editing technologies and equipment have made it possible to the extent that every imaginable script can be

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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 Zambia as a nation is battling with opportunities for eradicating youth unemployment; film making could be beneficial in projecting Zambian 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**.**

STATEMENT OF THE PROBLEM

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 patronize 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 Zambian 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 Zambia. There have been no studies in Zambia to assess video editing skills in private media houses in Lusaka and thus the need to undertake this study. 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 Zambia, Southern Africa and the other English-speaking countries in Africa.

1.3 Objectives of the Study

The general objective of the study is to assessing video editing skills in private media houses in Lusaka.

1.3.1 Specific objectives

1 To establish levels of training of video editors in video editing
2 To assess video editing software appropriate for video editing in media houses
3 To determine challenges faced by video editors

1.4 Research Questions

1. What levels of training of do video editors in video editing have?
2. Which video editing software is appropriate for video editing in media houses?
3. Are there any challenges faced by video editors in video editing?

1.5 Theoretical Review

Uses and Gratifications Theory

Practitioners of the uses and gratifications theory study the ways the public consumes media. This theory states that consumers use the media to satisfy specific needs or desires. For example, you may enjoy watching a show like *Dancing with the Stars* while simultaneously tweeting about it on

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Twitter with your friends. Many people use the Internet to seek out entertainment, to find information, to communicate with like-minded individuals, or to pursue self-expression. Each of these uses gratifies a particular need, and the needs determine the way in which media is used. By examining factors of different groups' media choices, researchers can determine the motivations behind media use (Papacharissi, 2009).

A typical uses and gratifications study explore the motives for media consumption and the consequences associated with use of that media. In the case of *Dancing with the Stars* and Twitter, you are using the Internet as a way to be entertained and to connect with your friends. Researchers have identified a number of common motives for media consumption. These include relaxation, social interaction, entertainment, arousal, escape, and a host of interpersonal and social needs. By examining the motives behind the consumption of a particular form of media, researchers can better understand both the reasons for that medium's popularity and the roles that the medium fills in society. A study of the motives behind a given user's interaction with Facebook, for example, could explain the role Facebook takes in society and the reasons for its appeal.

Uses and gratifications theories of media are often applied to contemporary media issues. The analysis of the relationship between media and violence that you read about in preceding sections exemplifies this. Researchers employed the uses and gratifications theory in this case to reveal a nuanced set of circumstances surrounding violent media consumption, as individuals with aggressive tendencies were drawn to violent media (Papacharissi, 2009).

Symbolic Interactionism

Another commonly used media theory, symbolic interactionism, states that the self is derived from and develops through human interaction. This means the way you act toward someone or something is based on the meaning you have for a person or thing. To effectively communicate, people use symbols with shared cultural meanings. Symbols can be constructed from just about anything, including material goods, education, or even the way people talk. Consequentially, these symbols are instrumental in the development of the self.

This theory helps media researchers better understand the field because of the important role the media plays in creating and propagating shared symbols. Because of the media's power, it can construct symbols on its own. By using symbolic interactionist theory, researchers can look at the way's media affects a society's shared symbols and, in turn, the influence of those symbols on the individual (Jansson-Boyd, 2010).

One of the ways the media creates and uses cultural symbols to affect an individual's sense of self is advertising. Advertisers work to give certain products a shared cultural meaning to make them desirable. For example, when you see someone driving a BMW, what do you think about that person? You may assume the person is successful or powerful because of the car he or she is driving. Ownership of luxury automobiles signifies membership in a certain socioeconomic class. Equally, technology company Apple has used advertising and public **Cultivation Analysis**

The cultivation analysis theory states that heavy exposure to media causes individuals to develop an illusory perception of reality based on the most repetitive and consistent messages of a particular medium. This theory most commonly applies to analyses of television because of that medium's

uniquely pervasive, repetitive nature. Under this theory, someone who watches a great deal of television may form a picture of reality that does not correspond to actual life. Televised violent acts, whether those reported on news programs or portrayed on television dramas, for example, greatly outnumber violent acts that most people encounter in their daily lives. Thus, an individual who watches a great deal of television may come to view the world as more violent and dangerous than it actually is.

Cultivation analysis projects involve a number of different areas for research, such as the differences in perception between heavy and light users of media. To apply this theory, the media content that an individual normally watches must be analyzed for various types of messages. Then, researchers must consider the given media consumer's cultural background of individuals to correctly determine other factors that are involved in his or her perception of reality. For example, the socially stabilizing influences of family and peer groups influence children's television viewing and the way they process media messages. If an individual's family or social life plays a major part in her life, the social messages that she receives from these groups may compete with the messages she receives from television.

relations to attempt to become a symbol of innovation and nonconformity. Use of an Apple product, therefore, may have a symbolic meaning and may send a particular message about the product's owner.

Media also propagate other non-commercial symbols. National and state flags, religious images, and celebrities gain shared symbolic meanings through their representation in the media.

Spiral of Silence

The spiral of silence theory, which states that those who hold a minority opinion silence themselves to prevent social isolation, explains the role of mass media in the formation and maintenance of dominant opinions. As minority opinions are silenced, the illusion of consensus grows, and so does social pressure to adopt the dominant position. This creates a self-propagating loop in which minority voices are reduced to a minimum and perceived popular opinion sides wholly with the majority opinion. For example, prior to and during World War II, many Germans opposed Adolf Hitler and his policies; however, they kept their opposition silent out of fear of isolation and stigma.

Because the media is one of the most important gauges of public opinion, this theory is often used to explain the interaction between media and public opinion. According to the spiral of silence theory, if the media propagates a particular opinion, then that opinion will effectively silence opposing opinions through an illusion of consensus. This theory relates especially to public polling and its use in the media (Papacharissi).

Media Logic

The media logic theory states that common media formats and styles serve as a means of perceiving the world. Today, the deep rooting of media in the cultural consciousness means that media consumers need engage for only a few moments with a particular television program to understand that it is a news show, a comedy, or a reality show. The pervasiveness of these formats means that our culture uses the style and content of these shows as ways to interpret reality. For example, think about a TV news program that frequently shows heated debates between opposing sides on public policy issues. This style of debate has become a template for handling disagreement to those who consistently watch this type of program.

Media logic affects institutions as well as individuals. The modern televangelist has evolved from the adoption of television-style promotion by

religious figures, while the utilization of television in political campaigns has led candidates to consider their physical image as an important part of a campaign (Altheide & Snow, 1991).

SIGNIFICANCE OF THE STUDY

The study brings out the role and contribution of filmmaking to the development of Zambian society and serves as reference material and body of knowledge f o r researchers, motion designers, directors, editors and video enthusiasts who may like to specialized in any area of filmmaking. 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 Zambia.

1.7 Definition of Terms

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

Film: A narrow, thin, flexible, transparent substance (likecellulose) coated on one side with a thin layer of photo sensitive material.

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 videos, broadcast programs, educational programs, etc.

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. 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 houses: An organisations that produces various types of video material– commercials, corporate

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.

CHAPTER TWO
LITERATURE
REVIEW

This chapter 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 assessing video editing training; topics covering areas such as video editing skills, time present day formats of editing, video editing software and challenges in editing been looked at.

It is believed that television started in 1831.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 become 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, 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. 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.

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. 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. 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 Zambia in 1986 continued with black and white until the late 1980s

Broadcasting in Zambia officially started in 1941 with the make-shift government station at the old Lusaka Airport. However, as early as 1939, experimental broadcasts were conducted on the Copperbelt by the Copperbelt Amateur Wireless Club (Banda, 2001; Makungu, 2004). Kasoma 1990 wrote that the Lusaka Station carried out transmissions for an hour, three days in a week to Africans and once a week to Europeans. The purpose of the broadcast was primarily to inform both the Africans and the Europeans of the territory about the progress of World War II. In those early broadcasting days, radio receivers were very few and the majority of the people were not tuned into radio. The introduction of television broadcasting services in Zambia started in 1961 on the Copperbelt Province targeted at the mining expatriates only. Later in 1965, it was extended to Lusaka and coverage has been expanding ever since to about 80% of country's population in 2012. The current terrestrial television broadcasting services are based on analogue technology. Until the early 1990s when the broadcasting sector was liberalized, broadcasting services were a sole monopoly of the Government. However, since the liberalization policy was put in place, there has been tremendous growth and development in the country's broadcasting sub-

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sector.

In 1966, ZBC was renamed Zambia Broadcasting Services (ZBS). The name was again changed in 1988 to Zambia National Broadcasting Corporation (ZNBC) (Taylor, 2006:35). The Zambia National Broadcasting Corporation Act of 1987 established ZNBC as a government-owned statutory corporation (OSISA, 2010). ZNBC is, at least on paper, a public broadcaster (ZNBC Amendment Act, 2002) which has two TV stations and three radio stations. ZNBC second TV channel, TV2 was officially launched on 15th January 2010. During the Federation of Rhodesia and Nyasaland, the federal government-controlled radio and television outlets, which were used to demonise black nationalists and to tout the views of the federal government (Makomani, 2011). In practice, ZNBC followed in the path trodden by other broadcasting outlets in most African countries. It became a state-run institution that tended to report news only from the government and ruling party's perspective. Opposition views were absent from ZNBC radio and television news. Zambia's first republican president Kenneth Kaunda and the ruling party saw the broadcast media as handmaidens of the government and UNIP to propagate and spread, uncritically, pro-government views and policies. In Kaunda's view, which was shared by many African leaders, opposition parties were enemies whose views should never be published or spread by the media (ibid.).

Colour TV is believed to have started in 1986. It was quite expensive for the average Zambian 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 Colour TV. In the 1990s t h i s new type of television which had a plastic coloured cover in front of it allowing its users to have a dual advantage of coloured and black-and-white viewing were very popular in Zambia. 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 Zambian 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 ZNBC- "the station of the nation". These are TV2, TV3, Prime- TV, Move - TV, CBC TV, Diamond and many others among them religious, all these stations provide the Zambian populace with useful information which is collectively known as genres.

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*

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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) .

Zambia's first president established the Department of Cultural Services and gave it the mandate of managing and coordinating official cultural activities. Over the years, the Department has been shifted from one ministry to another. There is no specific ministry of culture within the current government structure. Currently, there is the Department of Cultural Affairs (DCA) housed within the Ministry of Community Development and Social Services (MCDSS), which has responsibilities in the cultural sectors. Along with the Department of Cultural Affairs, the National Arts Council is a crucial institution in the Zambian cultural scene. The National Arts Council of Zambia is a statutory body established under Act no. 31 of 1994 of the Laws of Zambia. It became operational in 1996. Its overall objective is to advise the Government on policy towards visual, performing, media and literary arts in the country. Its aim is also to encourage artistic excellence on both amateur and professional levels in the country and to promote the arts as an integral part of the lives of people in Zambia.

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

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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 computerized system but with celluloid it is more specialized.

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. 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.

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

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purposes of video include; 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 looks at where editing has come from and it will make us appreciate how far editing has developed.

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 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 looks at where editing has come from and it will make us appreciate how far editing has developed.

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Film Splicing
Editing started with the film splicing machine. Technically this is not video editing; it is film editing (Fair service, 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 additionally, 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 (Fair service, 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.

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 & Cvjetnicanin1994, 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

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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 Movie Maker 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 increment. It also replaced the overworked razor blade with a precision guillotine cutter).

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).

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). 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, 2002)
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: -

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. 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 stabilize 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

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.

Digital/ Computer (Non-linear)

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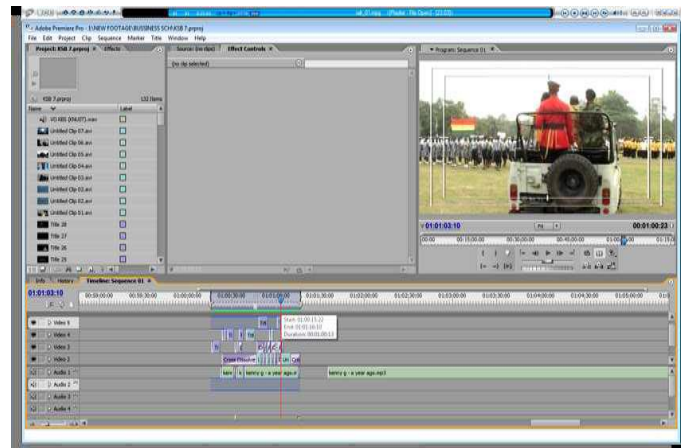

Fig. 5. A shot of NLE Software. (Photo by the researcher)

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.

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.

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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, 2002). All other transitions can be grouped as effects. Effects include pushes, page peels, spirals, iris, and any and all other imaginable effect transitions.

Types of transitions

a) The Cut Transition

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 e 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.

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). 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 Dissolves are sometimes called fades and can be used to create a slower pace in a production. 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

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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, 1992).

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

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). 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 (http//www/video editing/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 synchronize 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 (Birney, et al. , 2008).

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 by 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.

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.

Shot Composition: 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.

Sound: this is an important element of the edit. Sound is not only more immediate than visuals but

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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.

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.

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 anchors 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. 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).

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. 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). Newcomer software to the market for motion graphic design is Apple Computer's Motion. 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 effect's

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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 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). 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).

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. 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).

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 Zambian homes and the number is gradually increasing. Through technology, television can even be watched on our phones and via the Internet. 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. 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.

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

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.

According to Thomas (2010) when most people think about what makes great movies and television programs, they might consider the importance of a well-written script, or the magical collaboration between a first-rate director and high-powered actors. But many people outside the entertainment business do not know much about the world of post-production, the sophisticated crafts and technologies that turn miles of raw footage into finished products that can teach us, motivate us, and make us laugh or cry.

Computers play a role in many aspects of post-production, including animation and special effects, but one area in which they have brought about enormous change is editing—the art and craft of arranging pictures and sound to tell the story envisioned by the writer, producer, and director.

Moving images were first captured on photographic film in the late nineteenth century, and for decades film—an optical/chemical medium—was the only way to record and preserve moving images. With the delivery of the first practical videotape recorder in 1956, it became possible to capture moving images electromagnetically, eliminating the expensive and time-consuming process of developing and printing film.

Until the early 1980s, film and videotape had separate, well-defined uses in the worlds of news and entertainment. Film's strengths were seen to be excellent picture quality, long shelf life, portability, and a technology that was widely used around the world. Traditionally, film has been used for theatrical presentation, prime-time network TV production, high-end commercials (in 35 mm), and documentary (in 16 mm).

The strength of videotape has been economy, speed of production and post-production, and a "live" look. Originally, tape was used for non-prime television such as soap operas, talk shows, and game shows, and for low-end commercials.

During the 1980s and 1990s, the differences between film and video gradually became less pronounced. As video technology grew more reliable and less expensive, videotape became important in news and documentary production, in corporate communications, and eventually in consumer products. Videotape's picture quality also improved greatly, to the point where low-budget feature films like *The Blair Witch Project* are being shot on video and transferred to film for theatrical distribution. High definition—the highest quality of video—allows image quality that equals that of film. Production costs in "high-def" are lower than in film, and elaborate special effects are easier and less expensive than with traditional film optical effects.

Use of Computers in Editing

For most of the twentieth century, film was cut by hand. Editors were talented craftspeople who worked directly with their material—they assembled scenes by splicing together separate picture and sound rolls, and had great flexibility in rearranging and trimming shots for optimum on-screen impact. The technology was simple, and although the process was labour-intensive, it allowed great creative control.

By contrast, as videotape editing evolved from the 1960s through the 1980s, it was relatively clumsy and needed rooms full of expensive equipment. The process required playing back scenes from two or more video players, and recording them in the desired sequence onto another recorder. Specialist technicians had to operate the equipment, so editors had less creative control over their material. Worse, video editing was "linear"—that is, scenes had to be assembled in order from the beginning of the program, and if a change was desired everything had to be rebuilt from that point on. The technology made the process a lot faster than film editing, but there was less opportunity for subtlety and creativity. Then came the computer revolution. Starting in the early to mid-1990s, personal computers became powerful enough that production footage (whether it was shot on film or tape) could be transferred to hard disc arrays, and editors working with Mac- or Windows-based editing systems could have the best of both worlds. Computerized systems gave them the precision, random-access ability, and "hands-on" feel of film editing, but, since the systems were electronic, they offered the speed and low cost of the video world. Use of these computer-based "non-linear editors" or "NLEs"—so-called to distinguish the new style of editing from traditional linear video editing— has totally changed the way content is organized in many media. For example:

1. News organizations like CNN use huge amounts of computer storage to keep video materials online, allowing several editors simultaneous access to the footage so they can work on multiple versions of the story for different programs.

2. All TV shows and commercials, and most movies, are now edited on NLEs.

3. Consumers are buying low-cost, easy-to-use hardware and software to edit their home movies.

This is how non-linear editing is accomplished on a professional level. The original footage can be

shot on film or videotape; footage shot on film is transferred to video in an expensive, carefully controlled process. Then the videotape is digitized, or "loaded in," to the NLE's hard drive. As the footage is being transferred into the computer, it usually goes through a compression process, so it will need less storage space on the NLE's hard drives. Video files are very large—one minute of "broadcast-quality" picture and sound can consume about two gigabytes of disc storage; high definition footage requires approximately nine gigabytes per minute of material. Editors often need many hours of footage available to them as they edit a project, and digitizing that much footage without compression would require massive and expensive storage systems. But when footage is compressed, at a typical ratio of five to one, a two-minute video clip that might require 4 gigabytes (or 4,000 megabytes) if it is digitized uncompressed will need only 800 megabytes.

The trade-off with compression is that video quality is somewhat reduced (typically, the images are not as crisp and the colour fidelity is not as good as the original). But the editors choose a compression ratio that gives them a picture that is good enough to make their decisions. And the reduced quality is temporary—the final product will be made using the high-quality original footage.

As the footage is digitized, the NLE's software helps the editor organize the material. The editor or an assistant "logs in" each shot, writing a description of the shot and what scene it is intended for. The system's visual interface generates a "bin" to hold all the shots that belong in a given scene. A database management system keeps track of where everything is, and allows the editor to sort and retrieve information quickly.

Once the footage is in the system, the creative part begins—building the program scene by scene. That means not just selecting the best shots to tell the story, but also developing a pace and rhythm that propel the story forward, and selecting visual transitions to blend the scenes together. The software provides an easy-to-use graphical display, and gives the editor a variety of tools to arrange the materials, including drag-and-drop, keyboard commands, and placement of scenes on a visual timeline—very much the way word processing software allows a writer to rearrange words. The NLE's software precisely tracks all the editor's changes, remembers which shots originated where, keeps picture and sound synchronized, and makes an "edit decision list" which describes exactly the portion of each shot that has been selected to be shown in a particular order. The computer plays back the edited scenes in real time, showing the editor, director, producers, and others exactly how scenes will look in the final product. Changes can be made easily, and different ways of organizing the material can be tried out. Because the original material is not being cut or changed during this process—the computer is just displaying the editor's choices of shots in the right sequence—the editing is said to be "non-destructive." The process proceeds over and over, with scenes being continually refined until the creative team agrees that the best possible choices have been made about how to use the materials. This decision point is often called "picture lock."

Once the picture is locked, the process moves in one of three directions. First, if the production originated on film, and the final product is to be a film print (for instance a movie to be shown in theatres), the NLE generates a "negative cut list." The cut list describes exactly what portions of which shots from the original production footage have been selected. Then craftspeople physically cut or "conform" the original negative, splicing it together in the order the editor specified. Finally, traditional optical/chemical film printing techniques are used to make the prints that will be distributed to theatres.

Second, whether the production was originally shot on film or tape, if the final product is to be released

on videotape, as television programs are, a "video master" is prepared. This can be done in one of two ways:

1. In an "online conforming session," the edit decision list prepared by the NLE software controls a video editing system, using two or more playback videotape machines and one recorder. The high-quality videotapes containing the original footage are automatically played back in sequence on two or more videotape players and assembled onto a new videotape, with transitions and special effects generated by a video "switcher."

2. Alternatively, the finished product can be generated completely within an NLE. First, the selected shots which had originally been compressed to save on storage space are re-digitized from the original videotapes into the NLE at the full resolution. Then the NLE plays them back in sequence to be recorded on a videotape recorder, with transitions and special effects generated and added by the software on the NLE.

The third way the edited material can be released is directly to broadcast. For instance, once a news story has been edited, it can be transferred immediately from the NLE over a high-speed network to an "air server," from which it is played as often as needed. Sound Tracks Audio can be edited within the NLE and released with the video as a final product without any further effort. Often, though, only basic sound editing is done within the NLE, and a separate team of specialists does audio mixing and "sweetening" using a similar computer-based system that is optimized for audio work.

In an audio-editing computer, multiple sound tracks are constructed for dialog, narration, music, and sound effects. The sound mixing team listens to these tracks while watching the edited picture, and carefully blends and enhances the separate tracks to tell the audio portion of the story in the most effective way. Once the sound track is finished, it can be "laid down" on digital audio tape or it can remain within the audio computer; either way it is synchronized by computer with the picture from the NLE as the final video master is produced. What is the result of all this creativity, effort, and technology? A movie or a television program that—the creative team hopes—is so skilfully prepared that it will entertain us for a little while, or even teach us something about ourselves and our world.

The Future. Technology and economics are driving the evolution of film and video editing. Computer-based video editing at all levels will continue to become less expensive, more powerful and easier to use. This process lowers the barriers to entry for the novice filmmaker, the enterprising journalist, and the consumer who just wants to make better home movies.

The Internet is only beginning to have an effect on editing, but the possibilities are intriguing. Accessing the same materials from anywhere in the world, multiple editors will be able to collaborate on a program. Producers, directors, and executives will screen and comment on the work in progress from anywhere, and highly specialized work like sound mixing and effects generation will have no geographic limitations.

On the high end, both broadcast television and theatrical features are moving away from film and toward high-definition video—a process that will push technical requirements higher as editing systems are built to handle the extreme demands of high-def. Next up is the replacement of traditional 35 mm film projection in theatres with high-definition video taken directly from satellite or fibre optic cable—one more major step in the journey from the film medium to the electronic one.

Challenges in video editing

Chatterjee (2018) indicates that video editing is a complex process that requires a lot of practice and technological know-how along with creative skills. It is not free from its share of several technical setbacks that commonly occur while editing videos using the various video editing software. He presents the following as major challenges in video editing

Video Quality Diminishes after Editing

It may happen that the original video is of good quality, but after editing the video quality deteriorates. Video editors often complain about poor video quality issue after using a video editing tool. The images can get pixelated, lose sharpness, get blurry, choppy, flicker or do not play smoothly. There are chances that you have unknowingly converted your video settings. Even a little change, say frame rate or resolution on changing the colour encoding system, like NTSC format to PAL can impact the video quality.

To overcome the poor video quality issue during editing, check the settings of the original video beforehand to ensure you do the editing under the same settings without disturbing the original format in terms of pixels, frame rate, HDV, video codec etc. This may take some time, but worth doing.

Also, to maintain the video quality, work on the high-quality source video throughout the editing process. One not changes the video format while rendering or editing. For example, if the video is shot in MPEG-2 or HD, create a master format in MPEG-2 or HD only using the same format settings in your editing software.

Stuck and Dead Pixels on Videos

The dead and stuck pixels are basically unwanted spots on the videos. Stuck pixels are coloured spots (red, green and blue) appearing on the video screen. They appear when the transistor is not receiving enough power at that point, allowing light to pass through the RGB (Red Green and Blue) layer.

While the dead pixels are black spots which appear when RGB sub-pixels are permanently turned off. This pixel issue is a manufacturing flaw. Stuck pixels can be usually fixed while dead pixels are difficult to remove.

If one has bought a new camera and notice the pixel's defect, it is advisable to return the camera back to the manufacturer for repair. While buying any camera, always check pixels issue by shooting in the very dim light. If you are not in a position to return/exchange your camera, then try to cover up using software plugins available online.

Computer Crashes or Gets Too Slow During Editing

Video editing is a hardware-demanding process. When your computer system specifications do not meet the demand of large videos and the installed editing software, a computer crash is bound to happen. The issue mostly occurs when you are working on heavy video files. The system may freeze, shut down, or behave erratically. In the process there are chances to lose any of your important video file too or even the videos can get corrupt. It is Always keeping the original video file in a separate folder and use its copy to do all the editing. This is to ensure that if your video files get corrupted or lost, then at least you have the original files as a backup. However, if your Videos are broken, damaged or corrupt then go for a **professional video repair software.** To deal with the computer crash or slow PC issue while editing videos follow the below tips. Make your PC powerful enough to handle your video editing workload. Ensure that the best possible system requirement is met, including RAM, CPU and GPU.

1. Update your system, device drivers, and software before starting video editing on your system

2. Close all other applications on your system when editing the videos.

3. Disconnect the internet to avoid any automatic background update.

4. Editing a large video can be cumbersome. Divide and put your footage into small folders or bins in your editing tool. This would reduce the system's processing requirement.

5. Too much special effects in the videos put the burden on the PC processor and graphics card. Apply effects to the smaller segments of the video and keep them as a separate clip.

Video Editing Software Crashed while Editing

It is possible that any third-party plugin that you have downloaded, is corrupt or not secure. Sometimes plugins from unreliable developer have bugs causing video editing software to crash while some may just require more processing power. Check for the developer and its customers' reviews. If an error message pops about a specific plugin, it is advisable to delete and reinstall its latest version or download another one. Also, do not overdo special effects in your video and if at all necessary, apply them in smaller parts of the footage creating separate clips. Nevertheless, ensure your system meets the heavy demands of video editing. Always keep the original video file in a separate folder and use its copy to do all the editing. This is to ensure that if your video files get corrupted or lost, then at least you have the original files as a backup. However, if ones Videos are broken, damaged or corrupt then go for a professional video repair software.

Video Files Corrupted while Editing

Video Corruption is an issue no one wants to face. But technical faults or accidents do happen. Thus, you should be ready for this event. To fix corrupt videos choose a **professional video repair software** from a trusted developer. It should be safe and diligent enough to resolve all video corruption issues like errors in video frames, sound,

header, movement of videos, and video slider. One can choose **Stellar Repair for Video** that can repair M4V, AVI, ASF, WMV, MKV, FLV, DIVX, WEBM, MJPEG, MPEG, AVCHD, MTS, MOV, MP4, 3G2, 3GP, and F4V videos that got corrupt, damaged or broken during the shoot while editing, transferring, converting or processing. The video repair tool caters to the professional as well as novice video editors and is available for both Mac and Windows users. The best part is that it can recover as many video files as you want at a single go.

Matching Out-of-Sync Audio

Out-of-sync audio issue is a common video editing issue which editors struggle during video editing. Mismatch audio is simply not acceptable for a quality video. Although the video editing software allows you to adjust the sound levels of the whole video clip, it is a difficult task for many video editors. The issue usually happens when you use clips with different audio sample rates or video frame rates.

o resolve mismatch sound issue in a video, split the video clips into smaller parts and vary the video frame rate till it is in sync with the audio. Just matching the audio level lines of your video clips does not suffice to get the sound in-sync with videos.

CHAPTER THREE: RESEARCH METHODOLOGY

3.0 Overview

Mouly (2003:45) states that research is best conceived as the process of arriving at dependable solutions to problems through a planned and systematic collection, analysis and interpretation of data. Therefore, this chapter presents and discusses the methods that was be applied in carrying out the research study as a basis for inference and interpretation. The chapter is organized under the following headings: research design, sampling

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techniques, sample size, target population, instruments for data collection and procedure for data collection, validity and reliability of instruments, data analysis techniques, scope of the study, limitation of the study, triangulation and ethical consideration.

3.1 Research Design

A research design is the blueprint for the collection, measurement and analysis of data in that it maximizes control over factors that could interfere with the validity of the findings. It is a strategic framework that is used to generate answers to the research problem in a manner that combines relevance with research purpose (Lincoln and Guba, 1985). Bearing this in mind, this study adopted a mixed method of case study and descriptive design.

Firstly, the case study design was enabling the description of the study unity in whole, in context and holistically. As a result, a great deal was be learned from the phenomena under study. A case study was also allowing an in-depth investigation of the problem at hand bringing about deeper in-sights and better understanding leadership and its perceptions on organizational commitment. Secondly, to compile a good study there is a need to use descriptive design also. The descriptive research design was be key in this study in that it was help in understanding the phenomenon from the participants' perspective and not from the researcher's perspective. This aspect remains crucial if this study is to be as objective as possible taking into consideration that video production has in the film industry.

In addition, descriptive design enhanced the validity of the research results in that the method was allow the researcher to stay close to the empirical world and state the affairs as it exists. By observing people in their everyday lives, listening to them talk about what is on their minds and looking at the documents they produce, the researcher obtained first-hand knowledge of social life unfiltered through concepts, operational definitions and rating scales more especially that the researcher was be the primary instrument for data collection and analysis. It is also hoped that the chosen mixed research design helped in minimizing the interference of the researcher's beliefs, perspectives and predispositions on the results.

2 Sampling technique

Sampling is the procedure a researcher uses to gather places or things to study. It is a process of selecting a number of individual or objects from a population such that selected group contains elements representative of the characteristics found in the entire group. Therefore, a probability sampling method was be adopted in this study which is according to LoBiondo-Wood and Haber (1998:249), was allow non-zero probability of being incorporated into the sample. Probability allowed the selection of the sample in such a way as to be representative of the population. It provided the most valid or credible results because they reflect the characteristics of the target population from was be selected from.

In selecting respondents, the researcher was using a stratified purposeful sample to facilitate comparisons and triangulation during data analysis. Patton (2002) described stratified samples as samples within a sample, allowing the researcher to capture variations of the larger sample represented within its layers or tiers. In this study, the tiers where levels of management which are top management, middle management and lower management level.

All respondents where Zambians, representing a relatively balanced mix of gender and top management and middle level.

3.3 Sample size

A sample (n) is a finite part of a statistical population whose properties are studied to gain information about the whole (Webster, 1985). When dealing with people, it can be defined as a set of respondents (people) selected from a larger population for the purpose of the study. Research conclusion and generalization are only good as the sample they are based on. Hence in this study, a sample of 75 respondents was be obtained. There are many factors that was be considered when choosing the sample size.

It was unnecessary to collect data from the selected the film making house in Lusaka. It is hope that by interviewing 67% of the population the researcher was be able to reach a saturation level and no new data was found to develop new categories and relationships.

3.4 Target population

Polit and Hungler (1999:37) refer to the population as an aggregate or totality of all the objects, subjects or members that conform to a set of specifications. This, study had two layers of target population to which the results of this study intend to generalize; the organization and individual participants as key informants. The eligibility criteria were:

1. Area of operation in media houses
2. Officials working in media houses
3. Period of employment: Officers who have been working in media houses for 2 years or more
4. Gender balance

While the exclusion criteria were;
1. Refusal to give informed consent
2. Officials who are less than 2 years in services
3. Officials who have retired and are on contract

3.5 Techniques for data collection

The researcher used participant observation and face-to-face structured and semi-structured interview as a key data collection technique. As a conversation with a purpose (Lincoln & Guba, 1985, p.36 268), an interview was used to engage both the researcher and the respondent in a conversation that was spontaneous yet at the same time focused on the research questions guided by the research study (Merriam, 2009). Despite the fact that interviews are considered to be expensive and time consuming, interviews was used in this study because interviews was enabling the researcher to solicit detailed information about the respondents' personal feelings, perception and opinion about the topic under study. Interviews allowed more detailed questions to asked and obtain information that might not be availed using other means such as focused group discussions. Furthermore, interviews allowed high response rate, ambiguities where clarified and incomplete answers followed up and precise wording was tailored to respondents and precise meaning of the question clarified.

3.6 Instruments for data collection

Research instruments are mechanism that the researcher was use to capture data and include the following; questionnaires, inter-view schedule, observation and focus group discussion. Concerning this study, the researcher was use only four instruments: interview schedule, questionnaires, participant observation and the researcher herself as a human instrument.

3.6.1 Questionnaire

A questionnaire is an instrument for collecting data and almost involve asking a given subject to respond to a set of oral or written questions. Though a questionnaire has a few pitfalls which include: difference in understanding and interpretation of question by respondents, bias by respondents and cannot capture emotional responses or feelings of the respondents,

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questionnaires was be used in this study because the benefits of using a questionnaire outweigh the pitfalls. Some of the benefits that was be accrued from using a questionnaire in this study are: they are cost effective, they are practical, they assure speedy results, they are scalable, they are easy to analyze and do not need experience in statistics, they allow user anonymity and they can be structured to cover all aspects of the topic. Therefore, a questionnaire was used to gather data from 20 middle management and 20 in-charges from the media houses.

3.6.2 Interview schedule

An interview guide is basically a list containing a set of structured questions that have been prepared, to oversee or guide for interviews and researcher when collecting data about a specific topic. The schedule was used by the researcher who was fill in questions with the answers received during the actual interview. The researcher was conducted face-to-face, in-depth interviews with media officials. The interviews where one-on-one and semi-structured expected to last 40 minutes on average (ranging from 30 to 50 minutes).

The purpose for using the interview guide in the study are: it facilitated in the conducting of an interview, increased the likelihood of collecting accurate data, it also allowed the researcher to get more information, it increased the amount and rate of responses, it offered flexibility and high customization despite having the shortfall being time consuming and having variability when used by multiple interviewers.

3.6.3 Participant observation

Observation entails the systematic noting and recording of events, behaviors, and artifacts (objects) in the social setting chosen for study. Observation is a fundamental and highly important method in all qualitative inquiry. Therefore, it was be used in this study to discover complex interactions in natural social settings. Observation was also playing an important role in that it was allow the researcher to dig deeper, see through the eyes of the research group, see the same perspective as group members, generate new ideas, get the truth and also obtain information from hard to reach groups. However, the researcher was very careful and avoided the following shortfalls of biasness as well influencing the behaviour of the research group.

3.6.4 Human Instrument

Uniquely different from non-human instruments, a human instrument is capable of adapting to the various contexts encountered in the study, to interpret and evaluate the interactions. The human factor is indispensable in qualitative research because contextual inquiry demands a human instrument (Lincoln & Guba, 1985, p. 187).

3.7 Procedure for data collection

Data is one of the most important and vital aspect of any research and data is a basic unit in statistical studies. Therefore, data for this study was collected from both primary and secondary sources. Primary data is data that was be collected by the researcher particularly for the purpose of this study and was be essential to the study as the researcher tries to answer the problem for which the study was initiated. For this reason, primary data was customized according to the requirements of the researcher and was be collected directly by the person who was analyze the data. Primary data was be important in this study because primary data is more accurate since it was be directly collected from the population and by using primary data the researcher was able to get latest and up to date information about the topic under study and the information might be unbiased since it was collected and process by a researcher,

On the other hand, secondary data relates to information that was collected by others for their

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own purposes, but is found to be useful in linking up the study. Such data is cheaper and more quickly available when primary data cannot be obtained. Secondary data is also time saving, helps to improve the understanding of the problem and it provides a basis for comparison for the data that was be collected by the researcher.

With regard to collection primary and secondary data, six basic techniques of data collection were identified for the case study design which include: interviews, documentation/archival records review, direct observation, participant observation, questionnaires and physical artifacts (Welman, 2005), however, this study was utilize only four methods only, namely the interview, documents/record review, questionnaire and direct observation The use of these different methods is intended to not only to enrich the data but also enable the triangulation of data and make assessment of the balance of evidence given.

3.7.1 Interviews

 The interview technique is one of the most significant sources of case study information. This technique was organized in the form of open-ended, structured questions, or focused group discussions. Face-to-face interviews was conducted to elicit primary data from key informants at selected media houses, as indicated. Interview schedules where used for different respondents. These guides consisted of themes and open-ended questions to be covered. The interview method was used since it suits the nature of the research and the design. Its advantage is that it was bring direct contact or conversation between the researcher and the respondent, and it was allowed clarity of responses. Secondly, more detailed information was elicited, as it gives the researcher an opportunity to follow up the ideas and probe responses, which could lead to vital areas of information that the researcher might have overlooked while designing the schedule.

3.7.2 Document review

This involved collection, study and analysis of existing written (submitted and un-submitted) material. Documents to be reviewed was include official institutional reports (agency reports, statistics and figures); published books on accountability and public sector management; as well as data displayed in the software. Document review is an unobtrusive (non-reactive) method that was allow collection of information without any direct interaction with individuals/respondents. In this case, certain types of errors such bias, emotions and attitude where be avoided. It was also enabling the researcher to be independent of the organization under investigation, and reduces reliance on the memory of individuals (common with questionnaire and interview), which can at times lead to inaccurate information. However, the document review method is associated with problems of retrieval, display of author subjectivity and limitations on accessibility, which may lead to incomplete information and portrayal of the wrong picture.

3.7.3 Participant observation

In qualitative field research, participant observation is the primary method of collecting data. According to Auriacombe et al (2007), even when other methods like in-depth interviews and analysis of documents are used, field researchers nearly always begin with field observations in a natural setting. Being an active functional member of the media houses organization under study, the researcher observed social phenomena without making the participant become uncomfortable and reactive. Short notes where be made at the time of observation of the non-verbal data. The observation aspects involved workplace sites, especially at the district health office where elements such as office space, equipment, vehicles, records management and personnel on ground, which are associated with institutional capacity, was be observed. The

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participant observation was helping the researcher in validating some information gathered through the interview and document review.

3.8 Data collection plan

This indicates the manner in which the researcher was approach the process of collecting data. It took into account the four main methods of data collection: the interviews, document review, questionnaire and direct observation.

3.9 Data analysis techniques

After gathering data, there was need to process the data before it is analyzed. This involved data organization in line with the above themes set to capture the research's specific objectives. Data organization in this study was involve 4 stages as follows:

3.9.1 Pre-processing: The primary purpose of pre-processing was to correct problems identified in the raw data such as elimination of unusable data, interpretation of ambiguous answers and contradictory data from related questions.

3.9.2 Development of coding schemes: After correcting the errors that may influence data analysis, the researcher was formulate a coding system. The core function of the coding was to create codes and scales from responses which was then be summarized and analyzed in various ways. The coding was also help in addressing challenges of missing data in that the missing data was be given its own code hence making analysis easy.

3.9.3 Deciding on data storage: After coding the data, the researcher made a decision about the short and long term storage of the data gathered bearing in mind that this was determine the form of analysis to be used and how easy it was to transfer the data into systems for more complicated analysis. In this study, both electronic and non-electronic (paper) forms was used. The coded data was written on

paper before analysis due to the following advantage: paper has low cost, allows speedy retrieval and easy to distribute despite it having the challenge of being bulk and non-extensible. On the other hand, the use of electronic storage was making help in overcoming this challenge since it was making the data extensible and low volume.

3.9.4 Choosing a statistical software package: After storing the data, the next step was be deciding on the statistical software package relevant in data analysis. The software's that was be used in the study are word processor (micro soft word), spreadsheet, data base, statistical systems (SPSS) and graphical systems. This was allowed versatile analysis and interpretation of data

3.9.5 Data analysis: After organizing the data, the researcher was finally conduct analysis of data. The researcher executed two types of data analysis, one during the data collection process at the research site and one following the completion of data collection. Data analysis was involve examining what was be collected and making deductions and inferences. It also involved uncovering underlying structure, extracting important variables, detecting any anomalies and testing any underlying assumptions, it further goes to involve scrutinizing the acquired data and making inferences to address the initial objectives or propositions of the study.

Therefore, the data obtained from secondary sources was be evaluated against and compared with the data gathered from primary sources in order to support the balance of evidence and interpretations that was be made in the thesis. The analysis of secondary sources begun before and during the interview process. The preliminary review and analysis of documents was enabling the researcher to identify the key thematic issues; and later during the interviews, helped in redesigning the questions in order to capture the analytical constructs. The secondary sources provided some

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elements of quantitative data in the form of statistical tables, charts and graphs, which was enrich the analysis and help to describe, translate and provide meaning to issues captured from the interview.

The primary data which was be generated from in-depth interviews was transcribed and summarized following developed themes and sub-themes related to the specific objectives of the study. Then, the material was subjected to thematic analysis to establish possible disparities and nuances in meaning. This was enabling the researcher to compare the data across and discover connections between themes. The analytical themes and sub-themes that was link with the study objectives are elaborated under the data collection plan above (section 3.8.).

3.11 Limitation of the study

The study is a part of the pre requisite in the fulfillment of Bachelor of Arts in Media and Communication Studies a programme with a limited timeframe in which to be completed. Therefore, time to conduct the research was equally not enough. As result of time constraints, comments and views of other scholars and media houses-workers might not be incorporated. Apart from that, the researcher was only conduct case study' due to cost constraints. As a result, this study left several issues for further probing.

The other limitation of the study is the sources of the data to be used. For example, secondary sources also used to complete the research. In terms of secondary data, the accuracy of information, the scarcity of published performance reports relating to the performance of media houses and access to these reports may be limited due to the fact that access to the media houses management systems is limited to officers in media houses only.

In addition, editors might have hidden facts to cover up their limitations and incompetence. They also might not be interested to share real information with the researcher to avoid future implications.

To reduce these limitations, the researcher came up the risk mitigation plan which was involve: Monitoring of costs, building a contingency fund, building extra time on each stage of the project, monitor progress using a Gant chart, scheduling of appointments with editors and backing up data on multiple storage devise.

3.12 Triangulation

Triangulation is one of a conscious way that was be used to guarantee the validity of research results. It was used as a means of overcoming the weakness and bias, which can arise from the use some data collecting methods such as participant observation or questionnaire. Additionally, triangulation was used to strengthen a research design because a single method can never adequately solve the problem of rival causal factors. And so, this study used three relevant forms of triangulation which are:

3.12.1 Data source triangulation: The researcher used evidence from different types of data sources such as primary and secondary research. The researcher also interrogated and crosscheck consistency of specific and factual data from various sources such as literature review and the stratified samples via multiple methods at different times. This helped the researcher to improve comprehension of the various reasons for the existence of inconsistencies between the two sets of data.

3.12.2 Methodology triangulation: To provide adequate data as well as accurate research results the researcher combined multiple research designs (both qualitative and quantitative study). The combination of both approaches was vital because it was enabling the researcher to conduct comparative analysis where the interpretation of

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the results is complicated due to the convergence of data, which can lead to inconsistencies and contradictions.

3.12.3 Theory triangulation: As evident in the theoretical framework, the researcher used more than one theoretical approach (theory) to interpret and support data.

3.13 Ethical consideration

Ethics in research refers to the code of conduct of behavior while conducting the research. The principles underlying research ethics are paramount in that they take care of the behavior of the researchers who was conduct the investigation, the participants who provided the data, the analysts who provided the results and the presentation of the interpretation of the results and suggested alternative solutions. Therefore, ethics in research are concerned with issues of confidentiality, honesty and respect for individual rights. Welman, (2005: 201) further identified consent, right of privacy, protection from harm and deception as ethical problems that require serious consideration by social researchers.

Therefore, some of the ethical considerations that the study was take into account are:

1. Treat the information given by respondents as strictly confidential and guarding their privacy as well as using the information for academic purposes only. Where the interviewees where preferred to withhold their identity, only designations where used in the citation of their contributions.

2. The respondents were informed in writing about the objectives of the study through a covering letter;

3. The researcher also endeavored not to violate the self-esteem and self-respect of the subjects as well.

4. Additionally, no respondent was forced to respond to the survey, and consent of the participants was be the ultimate goal of the study and

5. Before the administration of the questionnaire, the researcher sought permission from the where data was be collected from.

CHAPTER 4: PRESENTATIONS OF FINDINGS

This chapter presents the findings of the study and is logically framed with information from research questions. The search for sufficient information relevant to the study took the researcher to a number of media houses in Lusaka. These were both public and private media houses.

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. Consultation with personnel in the local television stations was done. Those visited were ZNBC, Prime TV, Diamond TV, Movie TV Hope channel TV.
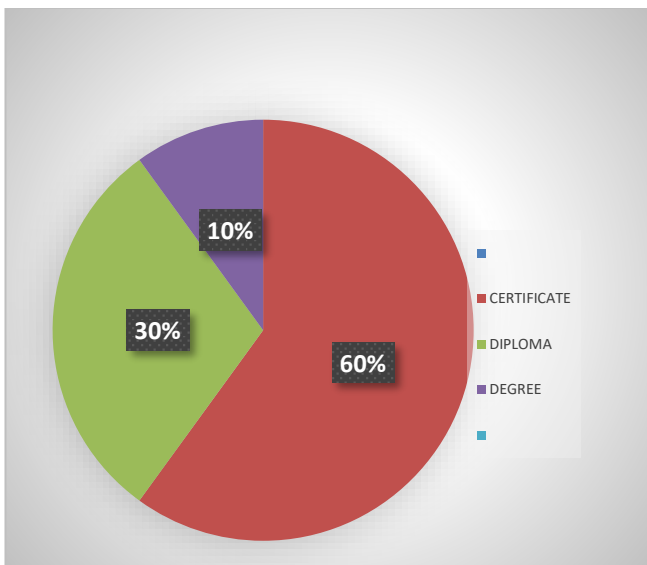
FIGURE 1 GENDER
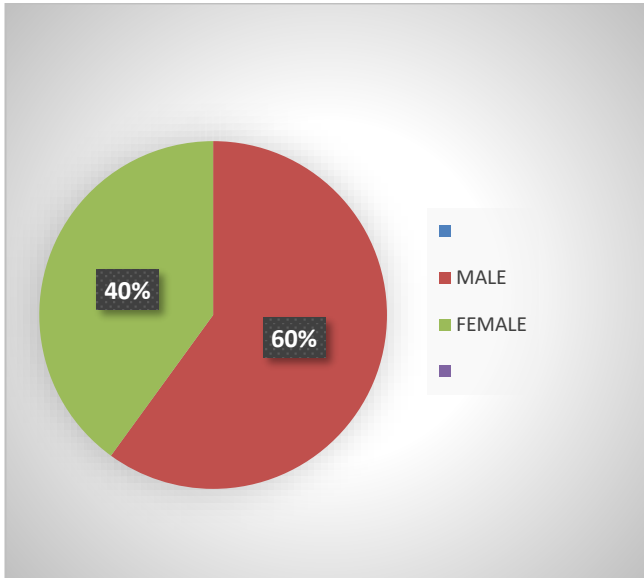
Source: Authors Analysis, 2009

40% the respondents were females while 60% were male. This shows that males are still dominating the practice in Lusaka**.**
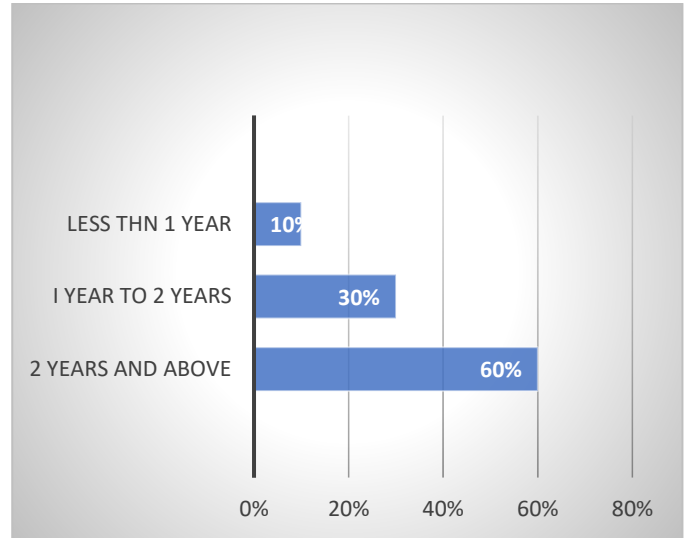
FIGURE 2 EDUCATION LEVELS

Source: Authors Analysis, 2009

In terms of education, in Lusaka 10% are degree holders, 30% are diploma holders whilst 60% are have certificates in editing
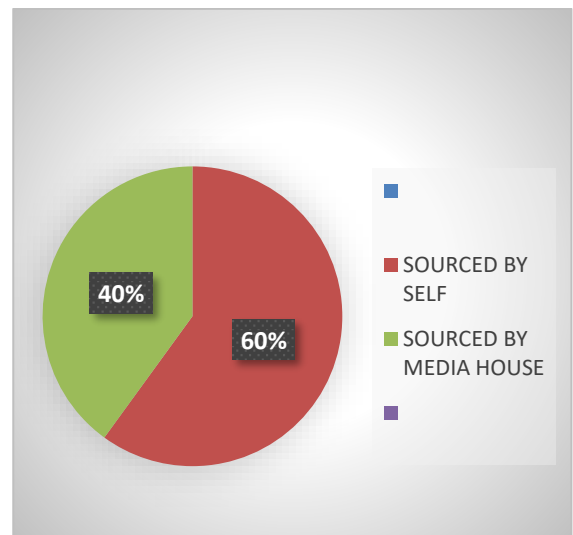
FIGURE 3 JOB EXPERIENCE IN EDITING

Source: Authors Analysis, 2009

In terms of job experience in editing, the study revealed that 10% had less than 1-year job experience, 30% had between 1- and 2-years' experience and 60% had two years or more in terms of experience.

FIGURE 4 WAY OF OBTAINING EDITING SOFTWARE

Source: Authors Analysis, 2009

The study revealed that 40% of the software used in the studios was sourced by individual editors whilst 60% was sourced by media houses
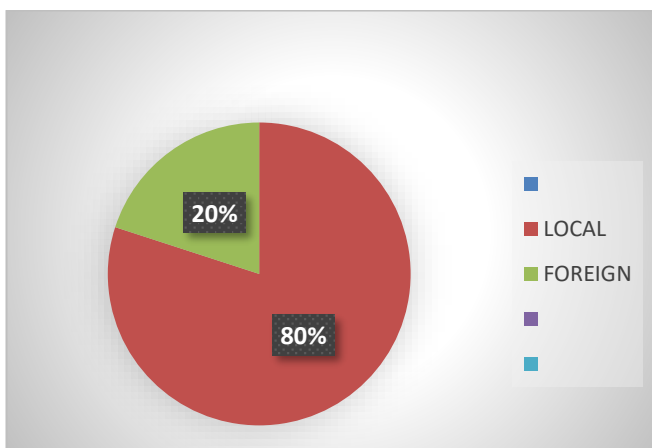
FIGURE 5 WAY TO IMPROVE EDITING PRACTICE IN ZAMBIA
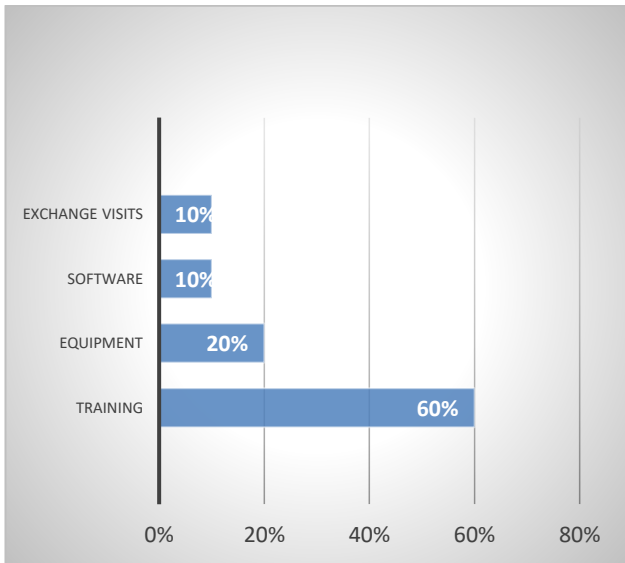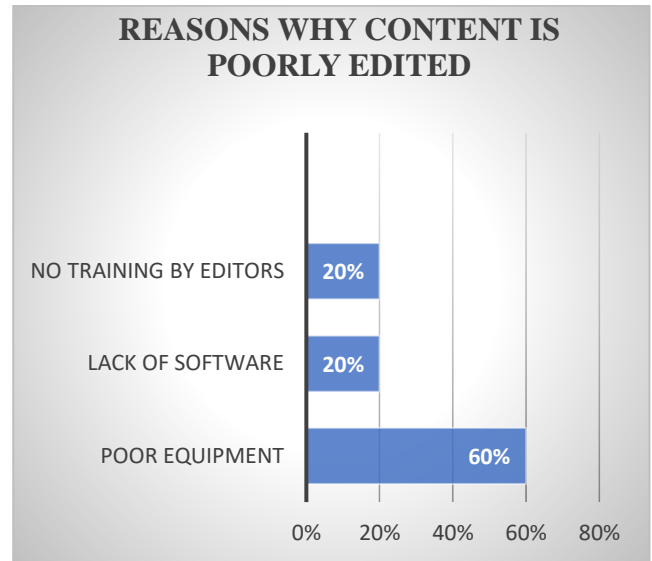

Source: Authors Analysis, 2009

In improving editing 10% the respondents indicated that they needed exchange visits, 10% indicated that they needed improved software, 20% said they need new equipment whilst 60% said they needed training.

FIGURE 6 TV CONTENT ON ZAMBIAN MEDIA WHICH IS POORLY EDITED

80% of the respondents agreed that local content was poorly edited as compared to foreign content which had only 20%

FIGURE 7 REASONS WHY CONTENT IS POORLY EDITED

Source: Authors Analysis, 2009

CHAPTER 5

DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter presents discussions, conclusions and recommendations of the study. The population for the study primarily consisted of professional film directors and editors as well as motion photographers both who have and not had any formal training in moviemaking but are editors and directors.

5.2 Discussions

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 Zambian firms were selected for their content analysis. Other constituents of the population comprised lecturers and in media studies. Adults and young people 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. 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 specialization. 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 dealt with two main categories of filmmakers with 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 randomization 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. Out of the 50-target population of filmmakers in Zambia, a sample of 20 respondents (representing 40% of total) was obtained. These respondents were mainly professionally-trained filmmakers from various institutions, as well as filmmakers such as cameramen, directors and editors who have not gone through formal training. Similarly, out of the 100-viewing audience, 50 respondents (representing 50%) was selected for data collection. These respondents consisted of the literate (mainly elite adults and students), and illiterate residents of Lusaka and its environs as representatives of the general viewing populace. The 50 study respondents were of different

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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; and illiterate respondents had both adults and teenagers. The accessible population was therefore 50. 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. Nonetheless, one Producer (ZNBC) 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.

Speaking on subtitling, two directors (ZNBC TV) 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 (Leo 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. One art director and another editor (from Audio/Visual Unit), also share their views about creative Editing, stating that …Due to the easy platform the 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 (Prime TV & Diamond TV) 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; Understanding the script; Work with minimal supervision, and Must understand the language in filmmaking. 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. Two editors (Move &ZNBC TV) 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 (Diamond TV) agrees with one of the editors (offset media), 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 undertaken

The second objective of the study was to assess the standards of video editing in Zambia. 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. Additionally, in conducting the audience analysis with the viewing public, **10** literates, and **10** illiterates (**20** respondents in all) were subjected to watching the selected films and assessing the contents of the productions. Two main types of data were collected in the study, these are the primary and secondary data respectively. 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: ZNBC, Prime TV, Diamond TV, Muvi TV Hope Channel, offset production, One hush production, Leo Production. These provided information about production methods used by these companies as well as challenges facing the filmmaking industry in Zambia. Additional primary data was gathered from lecturers and students of ZAMCOM 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 legislation concerning films (Cinematographic Act) in Zambia and how the legislation might be implemented to the benefit of filmmakers in Zambia. These were mainly the information gathered by the researcher from media houses and other literature sources: journals,

textbooks, periodicals, magazines, newspapers, newsletters, annual reports and electronic media. 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 Zambia 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.

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 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. 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 standardized 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. 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 Information and Communications University 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. 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 Zambia 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. 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 categorized into sections to make the answering easier to the respondents**.** 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. Also, the questionnaire guide which was used to interview the professional filmmakers in Lusaka 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. 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.

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

segment of the thesis 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. According to the art directors interviewed, most TV programmes in Zambia are not interesting, educating and challenging as compared to international standards. 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 audio/Visual unit and practicing editors) added that, producers are doing very well with commercials which can also be viewed outside the country. Commercials such as MTN Adverts, Zamtel Adverts and others in that category, are highly professional. Meanwhile other Adverts like claasescon 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 Zambia. It is often considered as (God's work) so a lot of money is not invested into its production. Additionally, most of the movies are of poor quality because the majority of the Zambian populace is perceived to be illiterate.

A director (ZNBC TV) explained that, although she had her training in scriptwriting, she has discovered she is not a good scriptwriter so she often delegates such responsibilities to good scriptwriters. A director (Muvi TV) 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. Speaking on sound editing, most directors said that they contract professional soundmen for their productions. A director (Offset production) 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. According to two designers/ editors (from ZNBC TV), 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.

Again, a designer (ZNBC 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 Zambia, the first question the designer must ask is "Which colour is best for Good Morning Zambia"? Then this will influence the choice of colours. An editor (offset Productions) and a graphic designer (Prime TV) 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. Speaking of transitions, a Trainer (from ZAMCOM and an editor Prime TV) 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- Audio/visual Unit), 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. Furthermore, two designers (Muvi TV & ZNBC) 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. 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 Producer (ZNBC TV) 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.

Three directors (ZNBC, Diamond TV &Hope Channel) 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. Talents, Equipment/ logistics money legislation. However, a director (prime TV) 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. 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. He 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. Four directors (Prime TV, Movie TV, Offset media & CBC) 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, they should They should feel free to express themselves, They must be ready to do a lot of free service for experience and publicity, They should not allow people to discourage them and they must know that they cannot be millionaires in a day, So they must have

patience and should not make money their focus in the early stages but rather experience. 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 Zambia, the covert and researcher participatory approaches were employed. Production houses such as ZNBC, Prime, CBC and Muvi

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 Lusaka. Data was collected through personal visits to the locations to observe the production methods at Pre-production, Production and Post- Production stages. 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. The productions that were observed were for: ZNBC Production, Prime TV Productions Diamond TV, Offset media Leo production, Hope channel, CBC TV production Muvi TV production. This was also another location which the researcher observed. At these locations HD cameras 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, 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.

It was observed that the director of the production was booked to act on a different location on the day of the researcher's observation 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 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. Observation made at offset 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 a professional filmmaker. They also used high quality HD 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.

At CBC, 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 realized 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.

At Diamond TV, a lot of professional work was observed this was because the director employed professional filmmakers to carry out the production. As part of the study, the researcher participated by observing in the post production process. The researcher together with another professional cutter edited the film to ensure that it stands up to professional standards. 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 film was worthy of emulation. Irrespective of all the shortcomings the finished film was of high quality.

The researcher analyses the selected production houses 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 productions 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 and Continuity

Motivation
There should always be a good reason or motivation to cut, mix or a fade. The motivation for the movie. 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.

Information
a new picture should always contain new information. Most of the shots in the movies 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 should run through the movie.

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.

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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. 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.

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.

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 X 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 the 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.

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 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. 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

Continuity

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

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. After so many years the Characters are still looking young, whilst they are portrayed as to be old.

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. 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.

The special effect that was created in one movie 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.in short illusions in movies show appear real to the viewer. On the other hand, it could also be said the special effects have been abused. The producer of this movie needs to be commended for making the effort to come up with a production like of Movie X 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 1980)

The questionnaires for assessing the standards (content analysis) of TV and film genres in Zambia are in two categories: category A (directors/ editors) and category B (Viewing Public). 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 Zambia. Whereas category B were mainly the viewing public who only expressed their views concerning the editing standards of TV and film genres in Zambia. The study revealed that most producers, they do not attend seminars educating them on trends in film production. As a result, they are not aware of trends in the profession. 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 media houses. 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 media houses will help improve sound effects in productions. These two categories assessed TV and film genres in Zambia. 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 Zambian 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 Zambia. 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 Zambia. On the other hand, others simply said that adequate training will also

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help in improving standards of TV and Film genres in Zambia.

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 Zambia is ordinary and as such the same cannot be said about creative editing in Zambia. 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 Zambia. 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 Zambian productions.

Notwithstanding, in assessing the standards of emerging Zambian 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 Zambian films as compared to foreign films do not follow rhythm and pace of a particular scene. In a nutshell, the findings confirm the researcher's assumption that, most video editors and directors controlling majority of Zambian video productions have not gone through formal/ adequate apprenticeship training in the area of filmmaking resulting in ineffective creative editing. Consequently, the researcher comes to a conclusion that, due to lack of expertise, majority of Zambian video productions are not creatively edited to appeal to the emotions of viewers who are also exposed to foreign productions.

Production methods of selected film houses were observed on postproduction by taking field, 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. 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. 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. 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. 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. 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 analyzed 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 (Sigismund, 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 Zambia as the second objective of the study set out to achieve. Similarly, Zambian audiences have their own meaning and responses towards the genres on the Zambian TV. Consequently, the second objective was to enable Zambian 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 Zambian 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. The data collected has been assembled, analyzed 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 had been analyzed 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 analyzed. 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 Zambia 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 Zambia 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 Zambia. In achieving this, the researcher conducted interviews with producers, directors, and editors in Lusaka. In all 20 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 Zambia. Audience analysis was conducted to understand how Zambian viewers perceive our local movies. 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.

Editing standards in Zambian 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

Recommendations

➢ 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 Zambian TV and film genres will be improved.

➢ Award schemes on the national level should be more segmented to specific roles of crew members (e.g. 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, posturized 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.

➢ Alternative financial assistance from the government to assist these regulatory bodies will go a long way to make it more effective.

➢ 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. 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 script.

➢ 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 editors should make wider their horizons through adequate research. A lot of

groundwork must be done during the script stage including story boarding. This will guide the selection of sots 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 production

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 Zambia.

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. The editor is a major contributor to the evolution of the visual product. From infomercials to cable TV programs, 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. 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 Zambia.

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