

FMC 325

ISSUES IN NIGERIAN FILMS AND CINEMA

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INTRODUCTION

FMC 325: Issues in Nigerian Films and Cinema is a **three-unit** course that is expected to expose students to critical analysis of significant events, issues and personalities that have featured and characterized the Nigerian films industry from the political, social and economic points of view. It is an overview of the dynamics of the film industry in Nigeria and the situational roles of the actors and actresses, directors and producers, and how global influences have impacted on them. The course will also expose students to issues that characterise the industry ranging from copyright, pornography, religions, violence and children, cultural infiltration, public love and hatred for the actors and actresses, economic, legal, educational perspectives and influences, etc.

WHAT YOU WILL LEARN IN THIS COURSE

This course guide is designed to show you what you will be doing in this course and to prepare you adequately for the task ahead. It is necessary that you read the course guide carefully and be familiar with its contents. This will enable you to get your work properly done and get the best out of the course.

Issues in Nigerian Films and Cinema furnishes prospective film professional with the knowledge of the history and evolution of film and cinema in Nigeria. It gives a critical slant to significant matters that tug at the heart of the film sector in Nigeria, including key personalities (key actors and directors), events (phases of the growth of the Nigerian film and cinema), schools of thoughts of Nigerian film and how they have helped to shape the industry and made it a global phenomenon. Furthermore, it provides insights on the ambassadorial role of Nigerian film. It also considers issues such as religion, gender, copyright, children and violence, cultural infiltration, among others in relation to the Nigerian film sector, and how they have impacted the society.

COURSE OBJECTIVES

To achieve the foregoing, FMC 325 also has specific objectives. The unit objectives are at the beginning of each unit. I advise that you read them before you start working through the unit. You can also refer to them during your study of the unit to check your progress.

Below are the broader objectives for the course as a whole. By meeting these objectives, you should consider yourself as having met the aims of the course. On successful completion of the course, you should be able to do the following:

understand the early and late global influences on the growth of film/cinema in Nigeria

understand the significant issues that informed the different phases of film in Nigeria

appreciate the contribution of Nigerian film (Nollywood) to the Nigerian economy

know the different schools of thought of film in Nigeria

appreciate the ambassadorial role of Nigerian film and cinema

know some key personalities and institutions in Nigerian film and cinema

appreciate the challenges confronting Nigerian film and cinema

COURSE AIMS

The aims of this course are to help you understand the early and late global influences on the growth of Nigerian film/cinema and how they have informed the development of schools of thoughts as well as key personalities and institutions in the evolutionary process of the phenomenon. As well, issues such as violence, pornography, copyright and how they impinge or promote the Nigerian film and cinema would be considered as learning points for a budding practiced film professionals in Nigeria. This broad aim will be achieved by:

1. Introducing you to the early global beginnings of Nigerian film/cinema
2. Introducing you to the different phases of the evolutionary trend of Nigerian film/cinema.
3. Acquainting you with key issues and personalities in Nigerian film and cinema.

WORKING THROUGH THIS COURSE

To complete the course, you are required to read the study units and other related materials. You will also need to undertake useful exercises for which you need key books, among other materials listed in this guide.

At the end of each unit, you will be required to submit assignments for assessment while at the end of the course, you will write a final examination.

COURSE MATERIALS

The major materials you will need for this course are:

1. Study units
2. Assignment file
3. A copy of the National Film Policy (2000) in Nigeria
4. Relevant text books, including those listed under each unit
5. Relevant films, including those listed under each unit

6. You also need to watch some iconic Nigerian films, and regularly watch/monitor Nollywood film channels/websites for the latest creative works and the brains or creatives behind them.

STUDY UNITS

There are 20 18 17 units of five modules in this course. They are listed below.

Module 1 History and Evolution of Global Film/Cinema in Nigeria

Unit 1 The early and late influences on the growth of film/cinema in Nigeria

Unit 2 Socio-Cultural/Economic Phases of the Nigerian Film/Cinema

Unit 3 The Emergence of Video-Film Phenomenon in Nigeria

Unit 4 Schools of Thoughts of Nigerian Film/Cinema

Module 2 Economic Perspectives on Film/Cinema in Nigeria

Unit 1 The Contribution of Film/Cinema to the Nigeria Economy

Unit 2 The Multiplier Effect of Film Festivals in Nigeria

Module 3 Socio-Cultural Perspectives on Nigerian Film/Cinema

Unit 1 Nigerian Film/Cinema and Violence

Unit 2 Nigerian Film/Cinema and the Issue of Gender

Unit 3 Nigerian Film/Cinema and its Ambassadorial Role

Unit 4 Nigerian Film/Cinema and Religions

Module 4 Key Personalities and Institutions in Film/Cinema in Nigeria

Unit 1 Nigerian Film/Cinema Actors, Directors and Producers

Unit 2 Nigerian Film/Cinema Institutions

Unit 3 Some Iconic Nigerian Films

Module 5 Challenges in Nigerian Film/Cinema Industry

Unit 1 Piracy and Bootlegging Issues in the Nigerian Film/Cinema

Unit 2 Nigerian Film/Cinema and the Issue of Copyright

Unit 3 Pornography, Sexual Harassment and Unwholesome Films

Unit 4 Issues of Capacity Building and Archiving of Films

TEXTBOOKS AND REFERENCES

A number of books, films and other materials have been recommended for a good understanding of this course. You will see them at the end of each unit. Indeed, they were the books and films the course developer consulted while the course text was being prepared. You are advised to obtain them and other relevant ones for further reading.

THE ASSIGNMENT FILE

Two kinds of assessment are involved in this course: tutor-marked assignments and a written examination. Although the answers to the Self-Assessment Exercises (SAEs) are not meant to be submitted, yet they are as important as the tutor-marked questions. The SAEs give you an opportunity to assess yourself and know to what extent you understand each topic. But the tutor-marked assignments are to be answered and submitted for marking. The work you will submit to your tutor for assessment will count for 30% of your total score.

TUTOR-MARKED ASSIGNMENT (TMA)

You will be required to submit a specified number of TMAs. Each unit in this course has a TMA. You should attempt all the questions, and you will be assessed on all of them but the best four performances will be used for your 30% TMA score.

After you have completed each assignment, send it together with a tutor-marked assignment form, to your tutor. Please ensure that each assignment reaches your tutor before the deadline for submission.

If you have a genuine reason for not completing your work on time, contact your tutor to see if he or she can give you an extension. Normally, extensions may not be granted after the deadline. As students training to be top flight film professionals you should be guided by the saying that “punctuality is the soul of business” and try to meet every deadline given in terms of assignment submission.

FINAL EXAMINATION AND GRADING

The final examination for FMC 325: Issues in Nigerian Films and Cinema will be a test of three hours that will carry a score of 70%. The examination will be set from all the topics covered, and will reflect the kind of self-assessment exercises and tutor-marked questions you encountered. You should revise the entire course and review all your self-assessment exercises and tutor-marked assignments before the examination.

COURSE MARKING SCHEME

This table shows the actual course marking scheme.

Assessment	Marks
Assignments	Four assignments, best three marks of the five counts for 30% of course marks.
Final Examination	70% of overall course marks.
Total	100% of course marks.

COURSE OVERVIEW

The units, the number of weeks it would take you to complete them and the assignments that follows them are outlined in the table below.

Module 1 History and Evolution of Global Film/Cinema in Nigeria

Unit 1 The early and late global influences on the growth of film/cinema in Nigeria

Week 1 Assignment 1

Unit 2 Socio-Cultural/Economic Phases of the Nigerian Film/Cinema

Week 2 Assignment 1

Unit 3 The Emergence of Video-Film Phenomenon in Nigeria

Week 3 Assignment 1

Unit 4 Schools of Thoughts of Nigerian Film/Cinema

Week 4 Assignment 1

Module 2 Economic Perspectives on Film/Cinema in Nigeria

Unit 1 The Contribution of Film/Cinema to the Nigeria Economy

Week 5 Assignment 1

Unit 1 Continued

Week 6 Assignment 1

Unit 2 The Multiplier Effect of Film Festivals in Nigeria

Week 7 Assignment 1

Module 3 Socio-Cultural Perspectives on Nigerian Film/Cinema

Unit 1 Nigerian Film/Cinema and Violence

Week 8 Assignment 1

Unit 2 Nigerian Film/Cinema and the Issue of Gender

Week 9 Assignment 1

Unit 3 Nigerian Film/Cinema and its Ambassadorial Role

Week 10 Assignment 1

Unit 4 Nigerian Film/Cinema and Religions

Week 11 Assignment 1

Module 4 Key Personalities and Institutions in Film/Cinema in Nigeria

Unit 1 Nigerian Film/Cinema Actors, Directors and Producers

Week 12 Assignment 1

Unit 2 Nigerian Film/Cinema Institutions

Week 13 Assignment 1

Unit 3 Some Iconic Nigerian Films

Week 14 Assignment 1

Module 5 Challenges in Nigerian Film/Cinema Industry

Unit 1 Piracy and Bootlegging Issues in the Nigerian Film/Cinema

Week 15 Assignment 1

Unit 2 Nigerian Film/Cinema and the Issue of Copyright

Week 16 Assignment 1

Unit 3 Pornography, Sexual Harassment and Unwholesome Films

Week 17 Assignment 1

Unit 4 Issues of Capacity Building and Archiving of Films

Week 18 Assignment 1

Revision Week 19 and 20

Examination Week 21

HOW TO GET THE MOST OF THIS COURSE

You need material and non-material things for this course. The material things you need include but are not limited to the following:

- i. A standard dictionary, such as the Oxford Advanced Learners.
- ii. A copy of the National Policy on Film (2000) in Nigeria.
- iii. Subscription to Nigerian film channels such as Africa Magic, Nollywood TV, Iroko TV, etc.
- iv. All the recommended text books on film in Nigeria.

The non-material things you need for the course include but are not limited to the following:

- (A) At least four continuous, uninterrupted hours of study weekly.
- (B) Self-discipline and commitment to excellence.

(C) Integrity.

FACILITATORS/TUTOR AND TUTORIALS

Fifteen hours of tutorials are provided in support of this course. You will be informed of the dates, times and location of the tutorials, together with the name and phone number of your tutor, as soon as you are allocated a tutorial group. Your tutor will grade and comment on your assignment, and will monitor your progress. Don't forget to send your tutor-marked assignments well ahead of the deadline. They will be graded and returned to you as soon as possible. Do not hesitate to contact your tutor by phone or email if you need help.

You should contact your tutor if:

- (a) you do not understand any part of the assigned readings
- (b) you have difficulty with the self-assessment exercises
- (c) you have a question or a problem with an assignment, with your tutor's comment or with the grading of an assignment.

Try your best to attend the tutorials. This is the only way to have face-to-face contact with your tutor and ask questions. You can raise any problem you encountered in the course of your study. To gain optimum benefit from the course tutorials, prepare a question list before attending the tutorials. Also, it will be in your best interest to participate actively in the tutorials.

CONCLUSION

This is a particularly interesting course that opens your eyes to many things about Nigerian film and cinema, particularly its early beginnings and the issues that propelled it to where it is today. Also, it gives you critical insights into key personalities and institutions in the Nigerian film/cinema industry. Furthermore, it highlights some issues such as religions, violence, and gender in relation to Nigerian film/cinema.

SUMMARY

This course guide gives you an overview of what to expect in the course of this study. The course equips you with a working knowledge of the early and late influences on the growth of film/cinema in Nigeria and how certain socio-economic and socio-cultural factors have impacted on the Nigerian film industry overtime.

We wish you success with the course and hope that you will find it both interesting and useful.

Main Course

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MODULE 1 HISTORY AND EVOLUTION OF GLOBAL FILM/CINEMA IN NIGERIA

Unit 1 The Early and Late Global Influences on the Growth of Film/Cinema in Nigeria

Unit 2 Socio-Cultural/Economic Phases of the Nigerian Film/Cinema

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Unit 1 The Early and Late Global Influences on the Growth of Nigerian Film/Cinema CONTENTS

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4.0 Conclusion

- 5.0 Summary
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1.0 Introduction

The multi-layer nature of film/cinema is noted and succinctly explained and the early and late global influences on the growth of film/cinema in Nigeria are highlighted and X-rayed.

2.0 Objectives

At the end of this unit, you should be able to:

know and explain the nature of film/cinema

understand the early global influences on the growth of film/cinema in Nigeria

know the late influences global on the growth of film/cinema in Nigeria

3.0 Main Content

3.1 What is the Nature of Film/Cinema?

Perhaps, it would be profitable to start this discussion with a consideration of the nature of film/cinema to give us a background understanding of issues in Nigerian film/cinema. Film/cinema or motion picture could be seen as a series of images recorded on film or magnetic tape/disc that appears to move when played through a film projector or a videocassette/digital video disc recorder or player. It is possibly one of the most popular forms of art and entertainment throughout the world. Tanis (2009) affirms that motion picture is: a series of images that are projected onto a screen to create the illusion of motion. Motion pictures—also called movies, films, or the cinema—are one of the most popular forms of entertainment, enabling people to immerse themselves in an imaginary world for a short period of time. But movies can also teach people about history, science, human behaviour, and many other subjects. Some films combine entertainment with instruction, to make the learning process more enjoyable. In all its forms, cinema is an art as well as a business, and those who make motion pictures take great pride in their creations.

Cook asserts that film is “a mass medium of popular entertainment as well as an art form” (1981, p. 36). He further says that film as a medium could bypass language to communicate directly with the senses through moving photographic images, which seem real. In other words, through film, the most complete and utter fantasy assumes the shape and emotional impact of the starkest reality (Bogg, 1985, p.4). Indeed, film is believed to be an emotional experience, which provides entertainment and also serves as an art form. It is a major art

form just as painting and drama, are for instance. Portrait painters express themselves by using paints and dramatists by using words; filmmakers express their ideas through images recorded with a motion picture camera. By using the camera in different ways, the filmmaker can express different points of view using images shot from different angles. Hence, film is very elastic in its treatment of subject matters/issues. It is probably within this sense of elastic possibilities of film that Lindgren (1970, p.205) argues that: it is impossible to conceive of anything, which the eye might behold or the ear hears, in actuality or imagination, which could not be represented in the medium of film.... From the whistling flight of a bullet to the slow growth of flower, from the flicker of thought across an almost impassive face to the frenzied ravings of a madman, there is no point in space, no degree of magnitude or speed of movement within the apprehension of human beings which is not within the reach of the film.

However, Ekwuazi (2020) claims that by its nature, film or filmmaking is business before anything else. He argues that film or filmmaking is essentially about making money because of the primacy of the entrepreneurial/managerial vector. To make film the filmmaker must design a business plan or template that would provide invaluable information to be factored into the film project: marketing and distribution plans (including the demographics, psychographics and geographics of the audiences; sales and revenue targets; below the line expenditures; business risks, return on investment (ROI), timelines, among others. In other words, film is a capital-intensive, value-making and value-earning enterprise that is driven by four vectors anywhere in the world, including Nigeria: technical; creative/artistic; philosophical/ethical; and entrepreneurial/managerial vectors – at the very base of these four intertwined vectors is the entrepreneurial/managerial. Therefore, film has to be business before it can be art (Ekwuazi, 2020).

Another factor that contributes to make the nature of film so unique and strong in influencing audience's impression (besides the strong use of the image) is that, it is a collaborative art. It is an art that calls for the creative abilities of many professionals for the sole purpose of delivering a functional message to the audience. Ekwuazi (2001, p. 9) notes that one motion picture project from script to screen, brings together at least as many as two hundred and fifty (253) different professionals and trades. In other words, those involved in the making of films include script/screen writers, art directors, designers (light scene, sound, costume, make up), producers, still and motion cameramen, director of photography, music designers, arrangers and directors, editors and many more. All these people, experts in their individual professions and trades, lend their expertise to create the film image and enhance it in such ways as to make it as believably real as possible. They do so in order to influence the film audience's perceptions of the message contained in the film which the image helps to convey. At any rate, the nature of film gives it the unavoidable multi-layer perspectives from which different

professionals can validly perceive or deploy it. It can be viewed from the artistic; technological; philosophical and business lenses. A good understanding of the foregoing is critical to knowing the nature of film/cinema globally.

SELF-ASSESSMENT EXERCISE

Put all views above into consideration to form your own opinion on the nature of film.

3.2 Early Global Influences on the Growth of Film/Cinema in Nigeria

Compared to such art forms as music and painting, film has a brief history that dates back to the late 1800s. The early global history of film began with the successive stages of technological development throughout the nineteenth century whereby simple optical devices used for entertainment grew into sophisticated machines, which could convincingly represent empirical reality. Bittner (1989, p. 181) affirms that “by the 1800s motion pictures became a reality as Thomas Edison invented the motion picture camera in America, and the Lumiere brothers in France invented a projection device.” The illusion of film is based upon the interactive optional phenomena known as persistence of vision and phi phenomenon. Cook (1981, p. 1) informs that the former is a characteristic of human perception known to the ancient Egyptians but first described scientifically by Peter Mark Roget in 1824.

Tanis (2009) affirms that this phenomenon of persistence of vision causes the brain to retain visual images cast upon the retina of the eye for a fraction of a second beyond their disappearance from the field of sight or after the source has been removed. Cook further adds that the latter, whose operation was discovered by the Gestalt psychologist, Mark Wertheimer in 1912, is the phi phenomenon, which creates apparent movement between images when they succeed one another rapidly (1981, p.1). The phi phenomenon can be better explained through a situation whereby a person sees one light source go out while another light source close to the first is illuminated. To such a person, it will look like the light is actually moving from one place to another. In the case of the persistence of vision; an individual’s eyes continue to see an image for a split second after the image has actually disappeared from his sight. This implies that the eyes see the object for a fraction of a second longer, which makes it possible for the eyes to read an illusory movement of that object as normal (Okome, 2008, p.65).

Thus, persistence of vision and phi phenomenon, taken together, permits the succession of still frames on a motion picture strip to represent continuous movement. It is through this continuous movement of images that film (or video film – either on the small or big screen),

triumphs over every other mass media. Along this line, Bunuel (1969, p. 72) asserts that: In the hands of a free spirit, the cinema is a magnificent and dangerous weapon. It is the superlative medium through which to express the world of thought, feeling and instinct. The creative handling of film images is such that, among all means of human expression, its way of functioning is most reminiscent of the work of the mind during sleep. The moving images are strung together by the filmmaker to tell a story that either educates, informs, entertains or enlightens the audience; or better still, becomes functional to members of the film's audience. From the earliest period (early 1900s) when it was discovered that film could be used to tell a story, there has been conscious effort to ensure that the film communicates the intended messages. And so, the narrative film came into existence and has remained the bedrock of filmmaking to the present day. Although narrative film was and continues to be strongly influenced by a combination of economic, technological and social factors, it also owes a great deal to the individual artists who viewed film as a medium of personal expression. According to Cook (1981, p. 61), chief among these innovators was David Wark Griffith, who established a narrative language of the film medium and established it as a fully articulate art form.

He was the first filmmaker to realize that the film medium, properly vested with technical vitality and seriousness of theme, could exercise enormous persuasive power over an audience or even a nation without recourse to print or even human speech. In this regard, White and Averson (1969, p.127); Ekwuazi (1991a, p. 3) corroborate that "film appeals to that sense data (the eye) in which the viewer puts the most trust". This means that the eyes see the images as used in the film, follows the story as they (images) change and then reports to the brain. The mind believes most what the eyes see. Thus, impressions are formed based on the particular individual's understanding of the message. Such understanding arises from the individual's level of perception, which hinges on his/her past cultural experiences or experiences gained from books, films, conversations, among others. Ekwuazi goes further to posit that "the task which the motion picture tries to achieve is, by the power of the moving image to make the audience hear, to make the audience feel – it is above all, to make the audience see (1991a, p. 7).

In essence, the whole aim of film is to use its images in telling stories that will influence its audience positively or negatively, as the case may be. Even in the silent film era, the use of images in films was enough to make film a mass medium to be respected and to beware of (Mast, 1992, p. 289). As sound (about 1926) and colour (about 1927) was introduced to film productions (Bittner, 1989, p. 181; Awani, 1997, p. 161), film achieved its complete audio-visual mode which it retains till date, though in a much more developed and sometimes revised format (for instance the video format or digital format). The narrative film

encouraged the evolution of the feature. Cook (1981, p. 912) asserts that: A feature is the main film in a programme of several films or any film over three reels (approximately thirty-five minutes) in length with the standard feature length as ninety to one hundred and twenty minutes. By the first half of the twentieth century the art and science of filmmaking had gone beyond America and France ecosystems. Its spread around the world was occasioned by different situational contexts. In Nigeria, for instance, it came in the context of colonialism.

SELF-ASSESSMENT EXERCISE

What is persistence of vision, phi phenomenon and who are the key personalities that influenced early global developments in film/cinema?

3.3 Late Global Influences on the Growth of Film/Cinema in Nigeria

The history of film in Nigeria has not followed the traditional pattern of evolution as film in the early global history (Ekwuazi, 2001a, p.1). This is probably because several factors, including unfavourable policy environment and the challenge of finance, among other things, have militated against the growth and development of film in Nigeria. In fact, the origin of film in Nigeria is traceable to the colonial period. Okome (1997) claims that “film came to Nigeria in the context of colonialismIn no small measure it helped to perpetuate colonial ambitions” (pp. 26-27). Furthermore, Opubor and Nwuneli assert that the first film in Nigeria was shown in August, 1903 at the Glover Hall in Lagos. Then the film medium was new and technically in its infancy, its content was mainly documentary (1979, p.2). This film was produced by the Post Office Film Unit in London. In actual sense, the film was a newsreel, and did not last for more than 30 minutes. It was reflective of European lifestyle and culture. Therefore, it was propagandistic in outlook. Nigeria witnessed a deluge of propaganda films during the Second World War (1939-1945). Hence, the Colonial Film Unit (CFU) was established and had “the exclusive mandate” (Zajc, 2009, p.69) to produce films for the colonies, based on certain objectives.

In its relatively short history, film has frequently undergone changes that seemed fundamental, such as that resulting from the introduction of sound. It exists today in styles that differ significantly from country to country and in forms as diverse as the documentary or the video feature film created by one person with a hand held camera – the first being the one produced by Frank Zappa in 1972 (Mgbejume, 1989) and multimillion dollar “epic”, involving hundreds of performers and technicians. Eregare (2006, p.60) asserts that the cinema is film as well as movies and it is an art form. This position holds water because art is essentially an imitation of life, a replication of reality as seen through the camera lens of the

artist. Hence, cinema or film as a visual medium is a very natural means of capturing life. In other words, the camera lens, which is like the human eye, captures images, which are, in turn, put on a filmic chessboard from which a variety of genres of visual entertainments such as documentary films, feature films, sci-fi films, among others, are derived to pull off what Onyonyor (2006, p.68) calls mass entertainment, education, mobilization and socialization.

SELF-ASSESSMENT EXERCISE

What is the main late global influence on film/cinema in Nigeria?

4.0 CONCLUSION

Film by its nature has multi-layered perspectives from its early global development: artistic; technological, philosophical; and business outlooks. It is a combination of these valid standpoints that propelled and influenced the early and late beginnings of film/cinema in the world, including Nigeria. There were key personalities and issues in the evolutionary process that made concrete contributions to the global development of film/cinema.

5.0 SUMMARY

From the discussion above, you should be able to know and explain the nature of film/cinema, understand the early and late global influences on the growth of film/cinema in Nigeria as well as the key issues that prompted the evolutionary process of film development.

6.0 TUTOR-MARKED ASSIGNMENT

Film/cinema came to Nigeria in the context of colonialism. Do you agree?

7.0 REFERENCES/FURTHER READING

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UNIT 2: Socio-Cultural/Economic Phases of the Nigerian Film/Cinema

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- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 Introduction

The different socio-cultural/economic phases of the Nigerian film/cinema are highlighted and pithily discussed.

2.0 Objectives

At the end of this unit, you should be able to:
know the different phases of Nigerian film/cinema

understand the issues that informed the phases of film in Nigeria

3.0 Main Content

3.0 Main Content

3.1 Colonial/Pre-Independence Phase of the Nigerian Film/Cinema

This is the first evolutionary phase of the Nigerian film industry. It was between 1903 and the late 1950s. The era was characterized by lack of skilled indigenous manpower and the unavailability of film production equipment. Enem (2008) argues that from 1903 up till late 1950s, foreigners, especially the Lebanese, British, Americans, Indians and Chinese were in charge of film screening. They owned almost all the cinema houses in Lagos and environs. Prominent among the films they screened were Hollywood and Indian films (p.13). Furthermore, Mgbejume (1989, p.39) contends that many documentaries were produced and screened for the people so as to keep them subservient and subjugated to colonial dictates. It is of iconic cultural relevance to mention here that even though the first film ever to be shown in Nigeria happened at the Glover Hall in Lagos, Southern Nigeria, the first film shot in Nigeria is *Palaver: A Romance of Northern Nigeria*. *Palaver* was filmed among the Sura and Ngas people of the Bauchi-Plateau in Northern Nigeria, where the rivalry between a British District Officer and a tin miner leads to war. Shot within a space of six months, from March to August 1926, *Palaver* was produced by Oscar award winning Geoffrey Barkas with assistance from the then colonial government (as represented by the CFU) that helped in providing transport and obtaining suitable pictures of native life.

The business of the CFU was the production and screening of documentaries, which according to them, were designed to lift standards in such areas as health, agriculture, education and industry among the local population. However, by 1947, according to Ekwuazi (1991a, p.121), the government established the Federal Film Unit (FFU) to replace the CFU. With Mr. N.F. Spur as the officer-in-charge, the FFU screened documentaries/films such as *Daybreak in Udi*, *Small Pox*, *Empire Day Celebrations in Nigeria*, among many others. Even though there was a change of name, nothing significant changed in actual sense. In fact, the colonized and their culture were grossly misperceived, misinterpreted and misrepresented. However, it is significant to note that *Daybreak in Udi* won an academy award (Oscar) for best feature documentary (1950); BAFTA film award winner (1950); and best documentary film and United Nations' Award nominee.

SELF-ASSESSMENT EXERCISE

In your own view, what was the central issue in the colonial/pre-independence phase of film/cinema in Nigeria?

3.2 Post-Independence Phase of the Nigerian Film/Cinema

As the name implies, the post-independence phase, was a period after independence. Colonial structures were destroyed and indigenous attempt in feature film and documentary productions were witnessed. Enem (2008, p.14) observes that the second stage of the development of film in Nigeria began in the 1960s and pitched its tent in 1970 with the production of Wole Soyinka's *Kongi's Harvest*. This film signposted the emergence of independents and the production of feature length films in Nigeria. However, the post-independence era did not bring full emancipation from foreign dominance. It still depended on foreigners who produced and directed films. Indeed, both foreign and indigenous documentaries/feature films became the order of the day. Besides, there were several indigenous feature films produced during this period. Ekwuazi (1991a, p.16) records *Bound for Lagos* (produced by Federal Films, 1962), *Culture in Transition* (produced by Esso World Theatre, 1963), *Kongi's Harvest* (produced by Calpenny Films, 1970), among others.

Beyond this, the activities of Frank Speed, a British medical photographer turned ethnographer resulted in the production of film strips at this same period that had deep cultural essences. Lade Adeyanju (2012, p.1) noted that although little is known or said about Frank Speed today, works such as *The Initiation of a New Oba in Benin*, among other 28 films he made during his life time, make him a very important figure in Nigeria's film socio-cultural history. While it can be argued that at this second stage, film in Nigeria had attained some level of maturation, the target audience was still looking the other way (Enem, 2008, p.14). Perhaps, this is because the audience could not match what was showing in the cinemas with what the independents provided. The context of production was still heavily defined by foreigners who controlled finance, personnel, equipment, production and post-production (Ekwuazi, 1991a). In other words, the economics of scale was skewed against indigenous filmmakers or Nigerian business men or women who may be interested in film business.

Moreover, the American Motion Pictures Exporters and Cinema Association (AMPECA) and the Lebanese and the Indians still enjoyed full monopoly in the film distribution and exhibition business. The Nigerian Film Industrialists Association (NFIA) insisted on government's intervention which consequently resulted in the outright indigenization of AMPECA. This resulted in the amendment of the Nigerian Enterprises Promotion Decree No. 4 (1972) to include the distribution and exhibition of the feature length film (Ekwuazi, 1991). This development had a ripple effect on the Nigerian film industry as evident in the third phase of its socio-cultural/economic maturation.

SELF-ASSESSMENT EXERCISE

Do you agree that the economics of scale was heavily skewed against indigenous filmmakers at this stage of socio-cultural/economic maturation of film in Nigeria?

3.3 Post-Indigenization Decree Phase of the Nigerian Film/Cinema

This era birthed the shooting of film both in English and indigenous languages. Uchenunu (2012, p. 213) claims that two significant forces brought about this dynamic exposure to filmmaking medium – Festival of Arts and Culture in 1977 tagged FESTAC '77, and the prolific director, Ola Balogun whose directorial prowess helped Nigerian stage dramatists to realise their moviemaking visions or aspirations. Film production such as *Amadi* (1975), an Ola Balogun's Afrocult shoot was shot not only in Owerri, a town in Igboland; it was also an Igbo language film. Others such as *Ajani-Ogun* (1976) by Ola Balogun and *Shehu Umar* (1977) by Adamu Halilu toed the same line. However, a majority of these films were based on Yoruba mythology and cosmography. Okome (1997, p.35) argues the point being made in the following statement: the Nigerian folkloric cinema scene is no doubt an extension of contemporary Yoruba ethnic theatre expression. It boasts of theatre directors who for one reason or another, have moved into filmmaking. Prominent among these, are Hubert Ogunde, Moses Olaiya (Babasala) and Ade Folayan.

This phase of film development in Nigeria had its problems and challenges. Central among them was the inability of most of the Yoruba filmmakers who transited from stage to film to distinguish the film from the stage medium. Part of the problem was improvisation. Relevant as it may be in a stage performance, it was utterly catastrophic in film. Balogun observes that often the actor, who has been trained for the Yoruba theatre, cannot repeat the same thing exactly twice, a factor that creates serious problems for him. When this happens the “takes” are not the same as far as dialogue and actions are concerned, thus creating quasi-insoluble continuity problems at the editing stage (1987, p.52). Another remarkable shortfall of the post Indigenization Decree period in the words of the 1997 THEMA AWARDS judges was that the films ... generally lacked the grandeur of movies ... Mastery of the use of imagery was lacking – too much reliance on dialogue rather than images (Haynes & Okome, 1998). The films were classified among television soap operas and plays. They were generally devoid of core film features and film treatment. They were simply too wordy to pass for motion pictures. Coupled with the above was the problem of unmethodical recycling of ideas by Nigerian moviemakers. After Hubert Ogunde's production of *Aiye* (1979) that was a huge success in spite of its mystical propensities, it was reduced to a formula and unsystematically recycled into several Yoruba films.

This 'bad name' has to do with the worldview around which Yoruba cultural life revolves. The Yoruba film represents the cyclical worldview of the Yoruba race: the world of the living, the world of the dead and the world of the unborn. This cultural acceptance of the possibility of intertwining worlds is what Soyinka (1975, p.148) refers to as the abyss of transition which must be bridged continually with sacrifices and rites to avoid catastrophe or tragedy. It is the worldview of the Yoruba people that keeps recurring in their stage plays, texts and films. Along this line, Eghagha contends that this worldview is predicated on the concatenated nature of the cosmos, one level of experience not necessarily being divorced from the other. Flying birds, talking animals and vanishing snakes are a part of this worldview. Also, the capacity of one man (or woman) to bewitch another is taken as given. As a result, it is possible for pregnant woman to lose her baby after incantations rendered by a rival (2007, p.73).

Ogu-Rapheal moreover argues that in utilizing the abundant ethno-cultural materials available for the growth and development of a national cinema, the Nigerian (Yoruba) filmmakers have developed a conception that is anchored on purely meta-physical phenomena: voodoo and ritual (2009, p.75). However, critical 'chisels' have been used to take apart the Yoruba films. Critics allege that the films fail to project into the future or tackle contemporary socio-political problems; they are glued to history and are myth-embryonic in proffering solutions to pressing issues of the day. In this regard, Ayu (1989, p.10) argues that such films offer escapism, diversion from the concrete realities of social, political and economic existence, levity and excitement for the youth rather than cultivation of the serious habit of thinking critically and possibly taking a decisive step to end this inhuman system of exploitation.

The challenge of finance and the unavailability of technical facilities also hampered the films of this period. Many of the filmmakers were not able to recoup their production cost, let alone to make profit (Enem, 2008, p.17). To worsen the situation, banks and other financial institutions were not willing to sponsor film productions. The government of the day was not of much assistance either. In fact, it was after several years of dogged efforts by filmmakers and other stakeholders that the Federal Government of Nigeria (FGN) lethargically began the process of properly indigenising film production in the country. Ekwuazi asserts that the NFC came into statutory existence with the promulgation of Decree No. 61(1979) by the military government of General Olusegun Obasanjo. However, it was the civilian government of President Shehu Shagari that, through an enabling Act, brought the NFC into factual existence: this was in 1982 (1991a, p.35). In spite of such challenges, the moviemakers of the post Indigenization Decree period were able to forge ahead unruffled, at least, as far as their

audience could tell. At this historical juncture in the words of Carmen McCain (2011, p.250), “while less recognized on the festival circuit, the Yoruba films had the kind of popular audiences that francophone filmmakers rarely saw.” However, with the decline of the purchasing power of the Nigerian Naira on the international market, cine filmmaking in Nigeria began to experience a nosedive. This marked a watershed in the development of film in Nigeria. Ekwuazi points out that with the structural Adjustment Programme (SAP), things fell apart and the centre (the cine film) could no longer hold (2003, p. 43). For with the lack lustre performance of the Naira in the international market place, films, raw stock, etc., could no longer come into the country: like a pack of cards, cinema theatre started tumbling into closure.

SELF-ASSESSMENT EXERCISE

What were the significant forces at play at the post-indigenization decree phase of Nigerian film/cinema?

4.0 CONCLUSION

The dynamic temperament of the different socio-cultural/economic phases of film/cinema in Nigeria had a catalytic effect on the development of film in Nigeria, with the gradual empowerment of indigenous hands in filmmaking and business.

5.0 SUMMARY

From the conversation above, you should be able to know and explain the various socio-cultural/economic phases of film/cinema in Nigeria and how they impacted on the art and business of filmmaking in Nigeria.

6.0 TUTOR-MARKED ASSIGNMENT

From early 1900s to 1950s film distribution and exhibition business in Nigeria remained in the hands of foreigners. React.

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UNIT 3: The Emergence of Video-Film Phenomenon in Nigeria

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- 2.0 Objectives
- 3.0 Main Content
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 - 3.2 Experimentation with the Video-Film in Nigeria
- 4.0 Conclusion
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1.0 Introduction

The phenomenal rise of video-film in Nigeria is examined here. As well, the experimentation carried out by Nigerian filmmakers to remain in business after the massive devaluation of the naira in the 1980s that was occasioned by the structural adjustment programme (SAP) by the government in the country is looked into.

2.0 Objectives

At the end of this unit, you should be able to:

explain the factors that led to the rise of video-film in Nigeria

understand why and how some shrewd Nigerians experimented with the video-film phenomenon to eke out a living

3.0 Main Content

3.1 Dramatic Rise of Video-Film in Nigeria

Video-film has grown in leaps and bounds in the over two decades of its visual practice in the Nigerian film culture. This growth has been so rapid and dramatic that it has virtually overshadowed stage performances and cine film productions in Nigeria. Speaking on the phenomenal rise of video-films in Nigeria, Ayorinde and Okafor contend that the idea of video-film was introduced formally by Babatunde Adelusi (Adamson), publisher of a defunct photo play magazine. He believed that the movie would not only cut cost, but will imitate the Indians and Chinese, in terms of quality and quantity (1996, p.29). Alongside with Babatunde Adelusi were other Nigerian videographers like Ade Ajiboye, Muyiden Aromire, Jide Kosoko, and Kenneth Nnebue, who experimented with the video-film art form (Haynes, 2017, p.8).

Although the use of video had existed while cine filmmaking thrived, it was limited to such coverage such as funerals, weddings, naming ceremonies and other social functions. However, prohibitive cost of producing films on celluloid and other economic strictures compelled Nigerian filmmakers to take to the video format. Adesanya captures this change in the Nigerian film architecture thus: video-film production started in the 1980s; out of a desperate desire by producers, to remain in the motion picture business and this, was on a shoestring budget. Initially, the target audience was to be found in one room screening centres, and mushroom hall, equipped with a television set and VHS player (2000, p.42). Video-film has become a major performance art form in Nigeria. Akinosho (2002, p.39) says it is “the contemporary equivalent of the Onitsha market literature [OML]”. This comparison may be due to three similarities between the Nigeria video-film and the OML in its heyday. The first of which is the popular reception of both. The other one is the mass marketing of both literary products. And lastly, the sensational titling of the Nigerian video-film that is akin to OML. This is may have informed Haynes (2007a, p.8; 2007b, p.1) contention that video-films offer the strongest, most accessible expression of contemporary Nigeria popular culture. In more senses than one the foregoing prompted the kind of experimentation with the video-film phenomenon in the late 1980s and 1990s across Nigeria.

SELF-ASSESSMENT EXERCISE

Prohibitive cost of producing films on celluloid and other economic strictures compelled Nigerian filmmakers to take to the video format. Do you agree?

3.2 Experimentation with the Video-Film in Nigeria

At the forefront of this experimentation were some enterprising Yoruba film producers (as earlier noted) who started to record in home video cassettes. In this regard, Ekwuazi (1991a, p.71; 1991b) observes that the way out for some of the Yoruba folkloric filmmakers (and this has led to their being called film contractors as opposed to filmmakers) has been the use of reversals, as against the use of negative films. This development translated into the making of many films with reversals. Some of these include *Igida*, *Jamijoke*, *Agbako*, *Arigi*, *Segi*, *Ogiji*, *Asiri*, *Baba Ibeji*, *Iyalode*, *Esan*, *Jugun Labi*, *Ekun*, *Itakun*, among many others. However, Kolawole (1996) states that Muyiden Aromire, aka, Alade armed with a camcorder produced the first home video in 1988, and then others followed. But they all lacked depth and quality to be called proper movies until Nek Video Links – An independent production outfit, based in Lagos, produced an Igbo film entitled, *Living in Bondage* in 1992, utilizing good camera shots, exotic costumes, good acting and orderly temporal and spatial continuity (p.22).

Living in Bondage (dir. Chris Irapu, 1992) marked a watershed in the video-film enterprise in Nigeria, which has since grown into a booming industry with an unprecedented acceptance by both national and international audience (Abah, 2009, p.732), thus becoming a transnational cultural product (Adejunmobi, 2002, p.75). This, perhaps, explains why Okome argues that from the standpoint of output, it (Nollywood) is the largest film industry in the world, accounting for over 1,000 feature video-films every year (2007, p.5). Aside this, the Nigerian video-film industry is arguably the most diversified on the continent of Africa and, perhaps, globally with distinct production points of releases and the exploration of diverse subject matters. In this regard, Haynes and Okome (1998, p. 106) observe that nowhere else in Africa has a domestic market been captured so successfully. The video-films are produced on a number of distinct bases, and have a variety of forms, styles, and themes, as well as a language of expression. There are many productions sites in Kano, Lagos, Asaba, Benin, Abuja, Enugu, Ibadan, among others, where films are now produced on daily basis by creatives.

Taken together, they give us something like an image of the Nigerian nation – not necessarily in the sense of delivering a full, accurate and analytical description of social reality, but in the sense of reflecting the productive forces of the nation, economic and cultural. Important, too, is the fact that Nollywood has engendered some sort of revolution in filmmaking as it has virtually obliterated the differences between video-film and cine-film making as it is a leader

in digital filmmaking globally. Without doubt, video-film has become a new found love for the Nigerian, and indeed, the African mind. This is largely due to its accessibility to huge audience(s) that cut across grandparents, parents as well as children. As a form of media production, its popularity also stems from the inexpensive nature of the medium when weighed against the traditional celluloid. This has led to a kind of redefinition of both formats in contemporary Nigerian context. Ekwuazi (2003, p.49) notes that film is exclusively neither celluloid nor video, it is either: it is the motion picture, whether projected on the small or large screen.

SELF-ASSESSMENT EXERCISE

Experimentation with the video-film in Nigeria led to a global revolution in filmmaking business. Do you agree?

4.0 CONCLUSION

Nigerian video-film, which is also called Nollywood, emerged out of the deliberate need of filmmakers to remain in business after the economic recession that the structural adjustment programme (SAP) spawned in Nigeria. Consequently, Nollywood revolutionised filmmaking globally as its activities have removed the differences between video-film and cine-film making.

5.0 SUMMARY

From the discussion above, you should be able to know and explain the factors that informed the rise of video-film in Nigeria as well as the way Nigerian filmmakers experimented with the video-film to birth an industry that has gone global today.

6.0 TUTOR-MARKED ASSIGNMENT

Did Nollywood emerge out of the desperate need to remain in by some Nigerian filmmakers?

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UNIT 4: Schools of Thoughts of Nigerian Film/Cinema

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- 4.0 Conclusion
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1.0 Introduction

In an attempt to examine the 'productive forces' in Nigerian film/cinema, Ogunsuyi (2007, p.21) claims that three popular approaches to the epistemology of films agreed upon by Yearwood (1982) and Ekwuazi (1991a), could be applied to a purposeful reading of the traditional African theatre films in Nigeria. Accordingly the first of these approaches is the iconic criterion. This is said to assert the identity and meaning of the film image. The second

is the indexical criterion. It asserts the socio-cultural background of the filmmaker and applies this as an index to conceptualising the film. The third and the last is the intentional criterion. This is where the very basis of evaluating the film is based on the intention per se of the filmmaker (Ekwuazi in Ogunsuyi, 2007, p.21).

These approaches are referential because they serve aesthetic inquiries. It is germane to note too that these approaches direct our attention to contemporary studies associated with conceptual instruments of linguistic and semiotic science traceable to post-modernist culture. Exploring the foregoing along with the economic practice within society that clearly discerns the place of film, Ogunsuyi posits that there are three schools of film in Nigeria. These are: the Yoruba school of film, the Hausa school of film and the Igbo school of film (Ogunsuyi, 1999; 2007, pp.25-35). Idachaba (2008, p.17) and Zajc (2009, p.67) agree with this classification of the emergent tendencies or schools of film in Nigeria. The fourth and fifth, which are the Benin and Pan-Nigeria schools of Nigerian film/cinema were put forward by Omoera (2008; 2014a). These identified schools or tendencies have received and continue to receive scholarly attention from many disciplinary backgrounds, nationally and internationally. The five micro-national film cultures or tendencies in Nollywood (Yoruba; Igbo; Hausa; Benin; Pan-Nigeria/English Nollywood films) are highlighted and briefly discussed here even though some level of activity is happening among other growing film cultures in Nigeria such as Urhobo film, Igala film, Efik film, Nupe film, Ebira film, Esan film, among others.

2.0 Objectives

At the end of this unit, you should be able to:

identify the five indigenous schools of thought or tendencies in Nigerian film/cinema.

know the characteristics of the different schools of thought of Nigerian film/cinema.

3.0 Main Content

3.1 Yoruba School of Thought of Nigerian Film/Cinema

Nigerian films made in Yoruba language or underpinned by traditional Yoruba values can be considered as motion pictures from the Yoruba school of thought. Sometimes, it could be mixed with a smattering of English or its pidgin variant but the overriding philosophy must be entirely Yoruba in outlook. This explains why the Yoruba video-film is to a great extent influenced by the animated cosmos of the Yoruba people. Life to the traditional Yoruba mind is cyclical, involving the worlds of the living, the dead and the unborn. Therefore, the Yoruba film is steep in mysticism, reincarnation and rites (Ogundele, 2000, p.100; Eghagha, 2007, p.73). This, in a sense, explains why Okome argues that the Nigerian video-film has an

unchallengeable *presence*, which has called attention to itself from the world on its own terms (2007, p.6). In relation to the Yoruba school of thought, Joel Adeyinka Adedeji, Biodun Jeyifo and Egun Clark's seminal works on the Travelling Theatre troupes are germane in explaining the significance/development of Yoruba drama and film. Some of the troupes these writers investigated are the *Alarinjo* and the Ogunde's Travelling Theatre. The *Alarinjo's* art incorporates the real with the fantastical. Mythical elements and figures populate their works as they draw inspiration from the world of the supernaturals.

Indeed, Ogunde's first productions were based on Biblical themes and figures (The Garden of Eden). He moved away from this to the explorations of the supernatural, the ritualistic and the profoundly mystical in *Aiye* and *Jaiyesimi*. His concern was not to dismiss the craft of witches, diviners and psychics but to expose their activities to human knowledge. Even before now, the art is incomprehensible and is made more terrifying by the depiction on stage. He seems to depict these in order to come to terms with the mysterious and its workings. This trend has been appropriated by *Nollywood* content producers especially from the Yoruba language segment in a way that is made more real with the aid of technology which is accessible to all and sundry. Other leading Yoruba filmmakers such as Afolabi Adesanya, Tunde Kelani, Ola Balogun, Kunle Afolayan have made films of considerable clout in Yoruba that have formed the corpus of work in the Yoruba school of Nigerian film/cinema. Apart from being available on DVD, SVOD, and Cable Satellite platforms, a DSTV African Magic channel is dedicated to streaming Yoruba films. Some prominent Yoruba film personalities in Nollywood are Olu Jacobs, Dejumolu Lewis, Sola Fasodu, Jide Kosoko, Funke Akindele, Saheed Balogun, Antar Ianiyan, Afeez Oyetoro, Jimi Solanke, among many others.

SELF-ASSESSMENT EXERCISE

What is the main characteristic of the Yoruba film?

3.2 Igbo School of Thought of Nigerian film/Cinema

Like the Yoruba film, the Igbo school of thought emphasizes the Igbo language, the entrepreneurial spirit of the people and desire for humongous wealth regardless of the risk that might be involved. More than the Yoruba film, English language is often used in Igbo film productions. Ekwuazi (2000, p.147) and Ugor (2004, p.76) in different studies have claimed that there is an undeniable thread which runs through the Igbo video-film: the inherent drive for individual success which has made the Igbo personality to be seen as a victim of egotism and crass materialism. The most iconic of Igbo films in Nigeria is *Living in Bondage* (dir. Chris Obi Rapu, 1992), which incidentally marked a turning point in the

business of filmmaking in Nigeria. Some other Igbo Nollywood films are *Money is Money*, *Nneka the Serpent Girl*, *Okpukpu Nkem*, *Battle of Musanga*, *Osuofia in London*, among others. In *Money is Money* (dir Prince Emeka Ani, 2005), for example, we see an Igbo youth (Kanayo O. Kanayo) who deploys occult means to make wealth even at the cost of his life.

This trend tends to resonate with many Nigerians, especially the Igbo youths who are engaged, so to speak in an aggressive ‘manhunt’ for materialism no matter the source in order to ‘belong’ in a society that celebrates wealth without questioning (Hanmakyugh, 2019, p.374). However, Onuzulike (2016) argues that although it is characteristic of the average Igbo person to be enterprising, the universe of Igbo Nollywood film is far beyond the above. He claims that the transnational outlook of the Igbo film has allowed second generation users of Igbo Nollywood in transnational spaces in the Americas and the emerging themes provide a critical insight into the evolution of a generation of an ethnic Nigerian group in a globalised world (Onuzulike, 2016). Some leading Igbo filmmakers and producers are Ejike Asiegbu, Nonso Anozie, Charles Awurum, Amaka Igwe, Chineze Anyaene, Okey Ogunjiofor, Obi Okoli, Kenneth Okonkwo, Andy Best, Kanayo O. Kanayo, among others. The Igbo film also has a DSTV African Magic channel dedicated to it apart from the DVD, SVOD and other formats/platforms of distribution.

SELF-ASSESSMENT EXERCISE

Mention one Igbo language film you have watched and try to identify its overarching motif.

3.3 Hausa School of Thought of Nigerian Film/Cinema

Hausa film (popularly called Kannywood) uses the Hausa language as a medium of expression and the language is generally spoken across northern Nigeria. In fact, Dul Johnson (2000) asserts that Hausa is the second most widely spoken language in Nigeria after English. It is spoken by millions in Africa south of the Sahara, especially in West Africa. Perhaps, it is this attribute that makes the Hausa film to easily lend itself to transnational influences from cultural and religious jurisdictions. The Hausa Nollywood films depict a world of melodrama and romance, often situated among the elites. Larkin (2000, p.232) opines that “the popular nature of Hausa videos has led to a concentration on themes of romance and thus a close engagement with the styles of love present in Indian films.”

The films have huge doses of cultural cum religious borrowings from Islam and Indie cultures in terms of themes, style, dressing and worldview that re-appropriated and reinvented in an unmistakable Hausa folkloric music background. Larkin (2000, p.232) and

Adamu (2007, p.77) agree that Hausa video-films have close engagements with the styles of love present in Indian films as well as certain preachments which emphasise the Islamic worldview. *In da so dak'auna* (Where there is love there is respect) directed by Ado Ahmad is a sterling example of film from Kannywood. Another example is *Waiwaye Adon Tafiya* by Abdulkarim Mohammed. Some other Hausa film actors, directors/producers are Abba El-Mustapha, Abba M. Yusuf, Halima Abubakir, Abbas Sadiq, Ahmad Ali Nuhu, Aisha Dan Kano, Amina Garba, Carmen, McCain, Fati Ladan, among others. Hausa Nollywood film has a DSTV African Magic channel dedicated to it amidst other platforms of distribution such as local TV stations, hausafilms.tv, DVD, SVOD, etc.

SELF-ASSESSMENT EXERCISE

State two major influences on the Hausa film in Nigeria.

3.4 Benin School of Thought of Nigerian Film/Cinema

The fourth tendency or school of film in Nigeria is the Benin film, an aspect of African indigenous language/media production that Omoera (2008) and Usuanlele (2012) brought into global scholarly attention. The Benin video-film (also known as Edo language film) is a film produced from the Benin people's cultural perspective. It derives from the Benin worldview as well as the contemporary experiences of the Benin-speaking people. A diachronic study of the artistic expressions, including the nascent Benin video-film reveals that landmarks, historical events, commemorative places, myths and legends linked to the Oba have been a major source/repertoire which indigenous artistes – sculptors, bronze-casters, dramatists, novelists, poets, musicians, filmmakers, bards, among others – have continued to tap from (Usuanlele, 2012; Omoera, 2014a). The Oba is a recurring figure in the art and literature of the people (visual literature inclusive). Thus, the Benin Oba acquires a leitmotif status in the Benin video-film genre. A careful examination of the works of O.S.B. Omoregie, High Priest Osemwengie Ebohon, Osayomore Joseph, Adagbonyin Ojo, Ozin Oziengbe, Peddie Okao, among other Benin artists attest to the point being made. For instance, while most of the plays and treatises of Omoregie and Ebohon address sundry issues of life, they do so using moorings from the Benin culture and traditions which have the Oba as the alpha and omega (Omoera, 2014a).

Another instance may be found in the music of Osayomore Joseph, Egogo Alagiebo, Akabaman, Arala Osula and Victor Uwaifo, who essentially make music and sing songs which venerate the Benin Oba and whatever he stands for. Hence, many landmarks in Benin culture and language, arts and craft, religion and philosophy hold the Oba in the highest regard. Some of these are found in names such as Obauyiedo (a chieftaincy title meaning the

Oba is the respect of the Benin people); Obayantor (an area in old and present Benin meaning Oba is the owner of the land); Obaresiagbon (meaning Oba is the centre of the world), among others. Interestingly, these landmarks are now replicated with interesting dramatic twists sprinkled with proverbs, tales and adages steep in Benin culture and traditions in the emergent Benin video-film. This has contributed to Benin video-film's portrayal of Benin socio-cultural heritage, and, of course, sets Benin visual literature apart from other schools of thought of Nigerian films.

Thus, the Benin video-film can be said to have two characteristics which culturally marks it out: the celebration of royalty, including Obaship, and ancestral rites. Some outstanding examples of Benin or Edo films are *Evbakoe*, *Okpaniya*, *Adesuwa*, *Ewemade*, *Agbawu*, *Enogie London*, *Eziza*, *Igodo*, *Ikoka*, *Uyinmwun*, *Emotan*, *Idia*, *Queen of Queens*, *Oto-ere*, among others. Leading producers, directors and actors from the Benin film segment of Nollywood are Peddie Okao, OKH Azugbene, Omo-Osagie Utetenegiabe, Kabat Esosa Egbon, Eliel Otote, Henry Legemah, Andrew Osawaru, Omadeli Uwagboe, Ebony Obasuyi, Lancelot Imasuen, Amen Imasuen, Wendy Imasuen, Pedro Agbonifo Obaseki, Iyen Obaseki, Nosa Obaseki, Isoken Ibie, among many others. Although the Benin film does not have a dedicated channel on DSTV it is available on SVOD, DVD, YouTube, and other platforms or formats of film exhibition or distribution.

SELF-ASSESSMENT EXERCISE

Mention five personalities in the Benin film school of thought of Nigerian film/cinema

3.5 Pan Nigeria School of Thought of Nigerian Film/Cinema

The Pan-Nigeria tendency or school of thought of Nigerian film/cinema derives from the colonial experience (should we say accident of history) of the different peoples that now make up the country called Nigeria. One of the enduring legacies of the British colonial activities in Nigeria is that English is the official language of business and mass communication in the country today (Omoera, 1999). With many languages and ethnicities from the north to the south and from the east to the west, English appears to be a kind of connecting rod in pursuing unity in diversity even though it is not an indigenous language. In contemporary Nigeria, many Nigerians only speak the English language and with that they can have access to the world of business, entertainment, education locally, nationally and internationally. Thus, the Pan-Nigeria school or English Nollywood is about films that are made in English or its pidgin variant in Nigeria with a huge following across the country and beyond (Omoera, 2014a). For example, *Up North*, *Wives on Strike*, *Bling Lagosians*, *Living Bondage: Breaking Free*, *10 Days in Sun City*, *Merry Men*, *Wedding Party*, *30 Days in*

Atlanta, *A Trip to Jamaica*, etc. Many of the personalities in the aforementioned indigenous language schools of films sometimes also call the shots in English Nollywood because they are considered ‘crossover’ actors, filmmakers or producers as the case maybe. For instance, Funke Akindele acts and produces Yoruba Nollywood films as well as English Nollywood films. So is Lancelot Imasuen in Benin/English schools of Nollywood; Abdulkarim Mohammed in Hausa/English Nollywood; Kanayo O. Kanayo in Igbo/English Nollywood, respectively.

Some of the leading lights in Pan-Nigeria film are Omotola Jalade-Ekeinde, Stella Damascus, Uche Jumbo, Emem Isong, Stephanie Idahosa, Genevieve Nnaji, Ramsey Nouah, among others. The English Nollywood or Pan-Nigeria films are available in the DSTV Africa Magic channels, YouTube, NollywoodTV, IrokoTV, Netflix, among other platforms of distribution. However, it appears the English Nollywood or Pan-Nigeria film could sometimes be a problematic categorization of Nigerian cinema/film. In some film ecologies or jurisdictions it is not considered linguistically ethnic to Nigeria (at least we saw this in the disqualification of *Lionheart* (dir. Genevieve Nnaji, 2018), which was nominated for the Oscar award in 2019 but rejected on the basis of it being seen as an English film, not a foreign language one).

SELF-ASSESSMENT EXERCISE

English Nollywood film is very popular in Nigeria and beyond. Do you agree?

4.0 CONCLUSION

There are a number of tendencies or schools of thought of Nigerian film/cinema in scholarship. These schools of thought are informed largely by Nigeria’s colonial experience as well as its multi-ethnic, multi-religious, multi-linguistic and multi-cultural makeup as a country. Five schools of thought or tendencies in Nigeria film/cinema: Yoruba; Igbo; Hausa; Benin; Pan-and Nigeria/English Nollywood films were identified and discussed in this unit. Some of their leading personalities were mentioned too.

5.0 SUMMARY

From the discussion above, you should be able to mention the five schools of thought of Nigerian film/cinema and explain what distinguishes them. As well, you should be able to mention some of the personalities and their roles in the different schools of Nigerian cinema.

6.0 TUTOR-MARKED ASSIGNMENT

Nigerian film/cinema is arguably the most diversified film ecology the world. Do you agree?

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MODULE 2 ECONOMIC PERSPECTIVES ON FILM/CINEMA IN NIGERIA

Unit 1 The Contribution of Film/Cinema to the Nigerian Economy

Unit 2 The Multiplier Effect of Film Festivals in Nigeria

UNIT 1: The Contribution of Film/Cinema to the Nigerian Economy

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Film as National Economic Force
 - 3.2 Film/Cinema as Foreign Exchange Earner
 - 3.3 Generation of Revenue for Broadcast and Advertising Industries in Nigeria
 - 3.4 Development of SMEs in the Film/Cinema Industry Value Chain
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 Introduction

The sheer dynamism and resilience of the Nigerian film/cinema, coupled with its unrivalled persistent growth imply that the industry has made a concrete contribution to the Nigerian economy.

2.0 Objectives

At the end of this unit, you should be able to:

know and explain the economic impact of film in Nigeria

understand the production and marketing/distribution/exhibition sectors of Nigerian cinema/film business

understand how film generate revenue for broadcast and advertising industries in Nigeria

understand how SMEs can be developed within the value chain of the Nigerian film industry

3.0 Main Content

3.1 Film as National Economic Force

Film/cinema is an industry of national importance in Nigeria. Against all odds, Nollywood or Nigerian film has risen to become the second largest film industry in the world (Uchenunu, 2008, p.26; UNESCO Institute for Statistics, 2010: par 2). Consequently, if for nothing else, the money spinning status of the industry, which has made it become a 'bride' of some sort, is worth exploring and exploiting as a national economic force in a developing country such as Nigeria with myriads of socio-economic challenges. Ekwuazi (2001b, p. 275) argues that from production through distribution to 'consumption' film is underpinned by the economic imperative. Ekwuazi (2008, p.135-136) further observes that the various segments of Nollywood such as production and marketing/distribution/exhibition have responded to/been shaped by development on any/all of the following four composite planes, namely, the artistic/creative, the scientific/technological, the managerial and the demographic. He further submits that Nigeria may not have a proper film industry, but it does have something that is alive and kicking and, of course, any 'accidents' must be seen as resulting from a direct/an indirect response to economic forces. In other words, the dynamics of supply and demand backed by a huge population as now made the Nigerian film/cinema an economic force to reckon with. Let's briefly consider production and marketing/distribution/exhibition sectors as dynamic forces in the burgeoning industry in Nigeria.

3.1.1 Film Production Sector

In terms of production, there are many production sites across Nigeria today (not necessarily the studio based ones that Hollywood or Bollywood boast of) where all categories of film professionals (above-the-line and below-the-line) turn out nothing less than 2000 films every year and it is still growing. Although Lagos remains the film capital of Nigeria because of historical and commercial reasons, filmmakers in such places as Benin City, Jos, Kano, Enugu, Abuja, Asaba, Onitsha, etc., are also producing a great number of films because of the congenial atmosphere such locations provide for them. Emeka Mba (2006, p.31) asserts that the Nigerian film industry has been identified as one of the top five growth industries and has been selected as one of the key activities likely to produce economic growth for the country. What's more, the Nigerian government through relevant agencies such as Bank of Industry (BOI) has designed the "Project Act" of Nollywood to financially support the production of quality films with a view to raising the stakes of film as a national economic force. For instance, a very successful medium budget film, *Agbonaye* (dir. Peddie Okao, 2015) of about N13 million was supported by the Federal Government of Nigeria (FGN) through the "Project Act" with the sum of N5 million (Omoera, 2017).

There are many of such flourishing film production efforts now being supported by both governmental and non-governmental organizations (NGOs). This help to underscore film as a national economic force that provide avenues for professionals of all types to make wealth, create jobs and empower talented Nigerians in the artistic continuum of film production (pre-production; production; and post-production stages) in the country. The economic significance of film production can be demonstrated by identifying the links between the sector and the rest of the economy. The film production sector is one of a few sectors that can add value to a wide range of other sectors in the economy through the creation of demand for product and services.

3.1.2 Film Marketing/Distribution/Exhibition Sector

The marketing/distribution/exhibition sector is another area of economic importance of Nigerian film/cinema industry. Adesanya (2000, p.47) in a market/sales/economic analysis of Nollywood remarks that mid-range sales in the industry are 20,000 to 25,000 copies, while poor sales fall below 12,500. Yet if we take the poor sales figures of 10,000 copies per title at NGN 250/USD 1.56 each, over-the-counter gross sales will be NGN 2.5 million / USD 15.600. Additional revenue is generated in some cases from local exhibition and foreign sales in West Africa, Europe, and the United States. He further argues that: If these figures come close to the market realities or potentials of home video business, its contributions to GNP are substantial. It becomes imperative to integrate the business into national economy –

definitely not by way of a direct entertainment tax or an indirect value added tax, but in terms of consolidation and encouragement of ancillary businesses and industries (2000, p.47).

In the same vein, Mba (2006) while quoting Leke Adler, affirms that the market potential of the film industry in Nigeria relative to the size of each state's economy is at least: N522.2 billion per annum. It must be borne in mind these aforementioned market surveys of the Nigerian movie enterprise was done some years back and from all available market/economic indicators, the industry has now grown bigger, stronger and more diversified with different marketing/distribution/exhibition frameworks or channels. Not unmindful of piracy challenges, many Nigerian filmmakers now do theatrical releases of their films before putting them in DVD/SVOD formats. There are now several cinema houses or centres in Nigeria through which films are screened/exhibited for interested audiences to view for an agreed fee and sharing formula.

Filmmakers could also market/distribute/exhibit their films through established cinemas such as SilverBird Cinemas, FilmOne, Kada Cinema, Citadel Cinema, among others, with viewing outlets in different parts of Nigeria. Some Nigerian films are also locally distributed via secured video on demand (SVOD) platforms such as IrokoTV, Nollyland, NollywoodTV, etc., while some others are distributed through digital video disc (DVD), which are sold at designated film parlours or business centres across the country. In fact, the economic spin-offs of the Nigerian film entertainment industry can be best appreciated the film industry value chain that could sometimes requires over 253 trades/professions and their practitioners, from the conception of an idea through the creation of film product to the distribution and consumption stages.

SELF-ASSESSMENT EXERCISE

Identify three dynamic sectors of the Nigeria film/cinema and explain briefly how they economically add value to the Nigerian economy.

3.2 Film/Cinema as Foreign Exchange Earner

The export earnings and economic benefits that derive from filmmaking activities in Nollywood industry are part of a wider economic platform of job creation, retail sales and manufacturing, travel and tourism earnings, among others, that ordinarily would not be considered as part of the local industry revenue. Mba (2006, p.34) claims that internationally, major film productions have been known to spread as much as \$100 000 per day on local employment and services. The Nigerian film industry has captured the African film market, Blacks in Diaspora as well as non-Africans who are enamoured of Nollywood movies and

their stars. Ayakoroma (2008, p.280) affirms that Nigerian video-films are watched all over the West Africa coast, in such a way that Nigerian film actors/actresses enjoy the glamour of stardom in many countries. Emasealu (2008, p.147) agrees with this international market or outlook of Nollywood film and the ever growing audiences globally.

Today, Nigerian filmmakers, actors/actresses, among other Nollywood creatives get paid in foreign currencies for their services as directors, actors/actresses, co-production managers, business men and women in international productions as well as the distribution/exhibition/foreign sales of Nigerian films across Africa, Europe, Asia and the Americas via cinemas, SVOD platforms such as Netflix, IrokoTV, DSTV African Magic channels, special appearances in film festivals, endorsements for international corporate bodies, among others.

SELF-ASSESSMENT EXERCISE

How does Nigerian film earn foreign exchange for the Nigeria?

3.3 Generation of Revenue for Broadcast and Advertising Industries in Nigeria

The creative/entertainment industries are at the centre of modern service-based economy, and the core driver for our creative industries is the film and television industry. Mba (2006) says that the industry is a breeding ground that provides a frame of reference and a point of inspiration for those who contribute in the areas of ideas, innovation and creative solutions, which fan out, influence, engage and contribute to the areas of visuals and digital design, communications and information systems and technology, marketing and promotions. There is no gainsaying the fact that the contemporary Nigerian film industry has contributed immensely towards the revenue base of the broadcast media and advertising in Nigeria. This has largely been through serving as programme formats as well as promotional materials.

SELF-ASSESSMENT EXERCISE

Mention two ways by which film generate revenue for broadcast and advertising industries in Nigeria.

3.4 Development of SMEs in the Film/Cinema Industry Value Chain

There are many creative activities or businesses within the value chain of the film industry that can be developed as small and medium enterprises (SMEs) to provide job opportunities for talented Nigerians. Within the range of services, crafts, skills, and trades that are required from the pre-production, production to post production regimens for the making of a film product or work a number of SMEs can be developed. If these productive activities are supported by effective audience engineering and promotional programmes in

a country such as Nigeria with a huge population, different artisanal services would have been created and sustained, which ultimately contribute to the growth of national economy. In a relatively recent collaborative research entitled, “Integrating Developing Countries’ SMEs into Global Value Chains”, carried out by the United Nations Conference on Trade and Development (UNCTAD), the Organization for Economic Cooperation and Development (OECD), and the Universities of Geneva and Fribourg, which draws on a global conference organized by the OECD in June 2007, and an intergovernmental Expert Meeting held by UNCTAD in November 2007, identified video-film enterprise as a veritable small and medium enterprise (SME) tool that is capable of removing the Nigerian populace from economic doldrums.

The researchers in their report, with specific reference to Nollywood, contend that: A viable film industry contributes to the economic development of a country through employment and wealth creation. The film industry is labour intensive. From production to distribution many people are directly or indirectly employed in the industry. In this respect the domestic value chain of movie production is enormous and its economic spin-offs are even larger. In Nigeria the turnover of the industry has been estimated to be \$200 million–\$300 million per year. This is a significant contribution to an economy that relies primarily on the petroleum sector... and the sector is dominated by SMEs (UNCTAD, 2010, p.99). Harnessing this economic viability at the level of Nigerian film/cinema is only possible if an enduring framework of support is put in place. Here lies the *raison d’être* for a call for government’s and other stakeholders’ involvement in the film enterprise because it has the potential of reducing the number of unemployed youths roaming Nigerian streets. Overtime, these creative/artisanal film business men and women can undergo more specialised training/explore linkages in the different professions and trades in international filmmaking so as to bring themselves up to speed in the use of new technologies, learn new ‘tricks’ in niche target marketing and improve their technical poise to ensure sustainable growth.

SELF-ASSESSMENT EXERCISE

Is the Nigerian film industry economically viable?

4.0 CONCLUSION

The economic impact of Nigerian film/cinema is huge and could be huger if the relevant government agencies and non-governmental organizations can harness the inherent opportunities in the industry for national progress and development.

5.0 SUMMARY

From the discussion above, you should be able to know and explain briefly the production, marketing/distribution/exhibition sectors of the Nigerian film and how the demand and supply dynamics of the industry impact the national economy in Nigeria.

6.0 TUTOR-MARKED ASSIGNMENT

The Nigerian film/cinema industry is a major economic force to reckon with in Nigeria. Discuss.

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Unit 2 The Multiplier Effect of Film Festivals in Nigeria

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- 1.0 Introduction
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- 3.0 Main Content
 - 3.1 Film Festivals that hold within Nigeria
 - 3.2 Film Festivals that hold Outside Nigerir
 - 3.3 Generation of Revenue for Broadcast and Advertising Industries in Nigeria
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 8.0 References/Further Reading

1.0 Introduction

The sheer dynamism and resilience of the Nigerian film/cinema, coupled with its unrivalled persistent growth imply that the industry has made a concrete contribution to the Nigerian economy.

7.0 Objectives

At the end of this unit, you should be able to:

know and explain the economic impact of film in Nigeria

understand the production and marketing/distribution/exhibition sectors of Nigerian cinema/film business

understand how SMEs can be developed within the value chain of the Nigerian film industry

8.0 Main Content

3.1 Film as National Economic Force

Film/cinema is an industry of national importance in Nigeria. Against all odds, Nollywood or Nigerian film has risen to become the second largest film industry in the world (Uchenunu, 2008, p.26; UNESCO Institute for Statistics, 2010: par 2). Consequently, if for nothing else, the money spinning status of the industry, which has made it become a 'bride' of some sort, is worth exploring and exploiting as a national economic force in a developing country such as Nigeria with myriads of socio-economic challenges. Ekwuazi (2001b, p. 275) argues that from production through distribution to 'consumption' film is underpinned by the economic imperative. Ekwuazi (2008, p.135-136) further observes that the various segments of Nollywood such as production and marketing/distribution/exhibition have responded to/been shaped by development on any/all of the following four composite planes, namely, the artistic/creative, the scientific/technological, the managerial and the demographic. He further submits that Nigeria may not have a proper film industry, but it does have something that is alive and kicking and, of course, any 'accidents' must be seen as resulting from a direct/an indirect response to economic forces. In other words, the dynamics of supply and demand backed by a huge population as now made the Nigerian film/cinema an economic force to reckon with. Let's briefly consider production and marketing/distribution/exhibition sectors as dynamic forces in the burgeoning industry in Nigeria.

3.1.1 Film Production Sector

In terms of production, there are many productions sites across Nigeria today (not necessarily the studio based ones that Hollywood or Bollywood boast of) where all categories of film professionals (above-the-line and below-the-line) turn out nothing less than 2000 films every year and it is still growing. Although Lagos remains the film capital of Nigeria because of historical and commercial reasons, filmmakers in such places as Benin City, Jos, Kano, Enugu, Abuja, Asaba, Onitsha, etc., are also producing a great number of films because of the congenial atmosphere such locations provide for them. Emeka Mba (2006, p.31) asserts that the Nigerian film industry has been identified as one of the top five growth industries and has been selected as one of the key activities likely to produce economic growth for the country. What's more, the Nigerian government through relevant agencies such as Bank of Industry (BOI) has designed the "Project Act" of Nollywood to financially

support the production of quality films with a view to raising the stakes of film as a national economic force. For instance, a very successful medium budget film, *Agbonaye* (dir. Peddie Okao, 2015) of about N13 million was supported by the Federal Government of Nigeria (FGN) through the “Project Act” with the sum of N5 million (Omoera, 2017).

There are many of such flourishing film production efforts now being supported by both governmental and non-governmental organizations (NGOs). This help to underscore film as a national economic force that provide avenues for professionals of all types to make wealth, create jobs and empower talented Nigerians in the artistic continuum of film production (pre-production; production; and post-production stages) in the country. The economic significance of film production can be demonstrated by identifying the links between the sector and the rest of the economy. The film production sector is one of a few sectors that can add value to a wide range of other sectors in the economy through the creation of demand for product and services.

3.1.2 Film Marketing/Distribution/Exhibition Sector

The marketing/distribution/exhibition sector is another area of economic importance of Nigerian film/cinema industry. Adesanya (2000, p.47) in a market/sales/economic analysis of Nollywood remarks that mid-range sales in the industry are 20,000 to 25,000 copies, while poor sales fall below 12,500. Yet if we take the poor sales figures of 10,000 copies per title at NGN 250/USD 1.56 each, over-the-counter gross sales will be NGN 2.5 million / USD 15.600. Additional revenue is generated in some cases from local exhibition and foreign sales in West Africa, Europe, and the United States. He further argues that: If these figures come close to the market realities or potentials of home video business, its contributions to GNP are substantial. It becomes imperative to integrate the business into national economy – definitely not by way of a direct entertainment tax or an indirect value added tax, but in terms of consolidation and encouragement of ancillary businesses and industries (2000, p.47).

In the same vein, Mba (2006) while quoting Leke Adler, affirms that the market potential of the film industry in Nigeria relative to the size of each state’s economy is at least: N522.2 billion per annum. It must be borne in mind these aforementioned market surveys of the Nigerian movie enterprise was done some years back and from all available market/economic indicators, the industry has now grown bigger, stronger and more diversified with different marketing/distribution/exhibition frameworks or channels. Not unmindful of piracy challenges, many Nigerian filmmakers now do theatrical releases of their films before putting them in DVD/SVOD formats. There are now several cinema houses or centres in Nigeria

through which films are screened/exhibited for interested audiences to view for an agreed fee and sharing formula.

Filmmakers could also market/distribute/exhibit their films through established cinemas such as SilverBird Cinemas, FilmOne, Kada Cinema, Citadel Cinema, among others, with viewing outlets in different parts of Nigeria. Some Nigerian films are also locally distributed via secured video on demand (SVOD) platforms such as IrokoTV, Nollyland, NollywoodTV, etc., while some others are distributed through digital video disc (DVD), which are sold at designated film parlours or business centres across the country. In fact, the economic spin-offs of the Nigerian film entertainment industry can be best appreciated the film industry value chain that could sometimes requires over 253 trades/professions and their practitioners, from the conception of an idea through the creation of film product to the distribution and consumption stages.

SELF-ASSESSMENT EXERCISE

Identify three dynamic sectors of the Nigeria film/cinema and explain briefly how they economically add value to the Nigerian economy.

3.2 Film/Cinema as Foreign Exchange Earner

The export earnings and economic benefits that derive from filmmaking activities in Nollywood industry are part of a wider economic platform of job creation, retail sales and manufacturing, travel and tourism earnings, among others, that ordinarily would not be considered as part of the local industry revenue. Mba (2006, p.34) claims that internationally, major film productions have been known to spread as much as \$100 000 per day on local employment and services. The Nigerian film industry has captured the African film market, Blacks in Diaspora as well as non-Africans who are enamoured of Nollywood movies and their stars. Ayakoroma (2008, p.280) affirms that Nigerian video-films are watched all over the West Africa coast, in such a way that Nigerian film actors/actresses enjoy the glamour of stardom in many countries. Emasealu (2008, p.147) agrees with this international market or outlook of Nollywood film and the ever growing audiences globally.

Today, Nigerian filmmakers, actors/actresses, among other Nollywood creatives get paid in foreign currencies for their services as directors, actors/actresses, co-production managers, business men and women in international productions as well as the distribution/exhibition/foreign sales of Nigerian films across Africa, Europe, Asia and the Americas via cinemas, SVOD platforms such as Netflix, IrokoTV, DSTV African Magic channels, special appearances in film festivals, endorsements for international corporate bodies, among others.

SELF-ASSESSMENT EXERCISE

How does Nigerian film earn foreign exchange for the Nigeria?

3.3 Generation of Revenue for Broadcast and Advertising Industries in Nigeria

The creative/entertainment industries are at the centre of modern service-based economy, and the core driver for our creative industries is the film and television industry. Mba (2006) says that the industry is a breeding ground that provides a frame of reference and a point of inspiration for those who contribute in the areas of ideas, innovation and creative solutions, which fan out, influence, engage and contribute to the areas of visuals and digital design, communications and information systems and technology, marketing and promotions. There is no gainsaying the fact that the contemporary Nigerian film industry has contributed immensely towards the revenue base of the broadcast media and advertising in Nigeria. This has largely been through serving as programme formats as well as promotional materials.

SELF-ASSESSMENT EXERCISE

Mention two ways by which film generate revenue for broadcast and advertising industries in Nigeria.

3.4 Development of SMEs in the Film/Cinema Industry Value Chain

There are many creative activities or businesses within the value chain of the film industry that can be developed as small and medium enterprises (SMEs) to provide job opportunities for talented Nigerians. Within the range of services, crafts, skills, and trades that are required from the pre-production, production to post production regimens for the making of a film product or work a number of SMEs can be developed. If these productive activities are supported by effective audience engineering and promotional programmes in a country such as Nigeria with a huge population, different artisanal services would have been created and sustained, which ultimately contribute to the growth of national economy. In a relatively recent collaborative research entitled, "Integrating Developing Countries' SMEs into Global Value Chains", carried out by the United Nations Conference on Trade and Development (UNCTAD), the Organization for Economic Cooperation and Development (OECD), and the Universities of Geneva and Fribourg, which draws on a global conference organized by the OECD in June 2007, and an intergovernmental Expert Meeting held by UNCTAD in November 2007, identified video-film enterprise as a veritable small and medium enterprise (SME) tool that is capable of removing the Nigerian populace from economic doldrums.

The researchers in their report, with specific reference to Nollywood, contend that: A viable film industry contributes to the economic development of a country through employment and wealth creation. The film industry is labour intensive. From production to distribution many people are

directly or indirectly employed in the industry. In this respect the domestic value chain of movie production is enormous and its economic spin-offs are even larger. In Nigeria the turnover of the industry has been estimated to be \$200 million–\$300 million per year. This is a significant contribution to an economy that relies primarily on the petroleum sector... and the sector is dominated by SMEs (UNCTAD, 2010, p.99). Harnessing this economic viability at the level of Nigerian film/cinema is only possible if an enduring framework of support is put in place. Here lies the *raison d'être* for a call for government's and other stakeholders' involvement in the film enterprise because it has the potential of reducing the number of unemployed youths roaming Nigerian streets. Overtime, these creative/artisanal film business men and women can undergo more specialised training/explore linkages in the different professions and trades in international filmmaking so as to bring themselves up to speed in the use of new technologies, learn new 'tricks' in niche target marketing and improve their technical poise to ensure sustainable growth.

SELF-ASSESSMENT EXERCISE

Is the Nigerian film industry economically viable?

9.0 CONCLUSION

The economic impact of Nigerian film/cinema is huge and could be huger if the relevant government agencies and non-governmental organizations can harness the inherent opportunities in the industry for national progress and development.

10.0 SUMMARY

From the discussion above, you should be able to know and explain briefly the production, marketing/distribution/exhibition sectors of the Nigerian film and how the demand and supply dynamics of the industry impact the national economy in Nigeria.

11.0 TUTOR-MARKED ASSIGNMENT

The Nigerian film/cinema industry is a major economic force to reckon with in Nigeria. Discuss.

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While sharing the views of Aimiuwu, this study argues that well meaning Benin sons and daughters at home and in the Diaspora in concert with the relevant GOs, NGOs and CBOs should take some smart steps to call for a stakeholders’ meeting of players in the Benin video-film industry with a view to giving political muscle and streamlining their activities for greater efficiency. The thinking here is that with a strong political will and support, other bases that tug at the economic heart of the Benin film enterprise will necessarily fall in line and Benin videographers/filmmakers can adjust and galvanize themselves for better productivity. The consequence of such economic adjustment would be palpably felt in the immediate and long run developmental indexes of Edo State in terms of job and wealth creation, poverty alleviation and technical empowerment as well as a corresponding decrease in the incidence of social crimes such as armed robbery, youth restiveness

which are presently clogging the socio-political and socio-economic wheels of progress of the Edo people.

In a recent collaborative research entitled, “Integrating Developing Countries’ SMEs into Global Value Chains”, carried out by the United Nations Conference on Trade and Development (UNCTAD), the Organization for Economic Cooperation and Development (OECD), and the Universities of Geneva and Fribourg, which draws on a global conference organized by the OECD in June 2007, and an intergovernmental Expert Meeting held by UNCTAD in November 2007, identified video-film enterprise as a veritable small and medium enterprise (SME) tool that is capable of removing the Nigerian populace from economic doldrums. The researchers in their report, with specific reference to Nollywood, contend that:

A viable film industry contributes to the economic development of a country through employment and wealth creation. The film industry is labour intensive. From production to distribution many people are directly or indirectly employed in the industry. In this respect the domestic value chain of movie production is enormous and its economic spin-offs are even larger. In Nigeria the turnover of the industry has been estimated to be \$200 million–\$300 million per year. This is a significant contribution to an economy that relies primarily on the petroleum sector... and the sector is dominated by SMEs (UNCTAD, 2010:99).

Harnessing this economic viability at the Edo State level is only possible if an enduring framework of support is put in place. Here lies the *raison d’être* for the call for government’s and other stakeholders’ involvement in the Benin film enterprise because it has the potential of reducing the number of unemployed youths roaming the streets and restoring Benin to its lost glory of harmonious living where people were not afraid of being kidnapped or molested by hoodlums/ruffians.

From the data on research question 5 (that is, questions 31-35 of the questionnaire), the basic inference is that Benin movie professionals should go for more training, form associations through which they can establish linkages with better equipped filmmakers outside their circuit of operations and innovatively buy into the children’s market by producing cartoons and other animated movies. A clear majority of the respondents [both males (288; 51.79%) and females (268; 48.20%), a demographic indication that the Benin video-film is not encumbered by any gender bias from the sampled population] perceptively suggest that the Benin movie professionals should undergo more specialised training/explore linkages in the different professions and trades in filmmaking so as to bring themselves up to speed in the use of new technologies, learn new ‘tricks’ in niche target marketing and improve their technical poise to ensure sustainable growth.

Today, technologies which can deliver excellent quality pictures, great sound effects are available and relatively easy to come by. Gone are the days when groping in the dark was the order of the day because raw stocks could not be acquired or film negatives had to be canned and flown abroad for processing as obtained with the celluloid film or DV cameras that more often than not produced blurred visuals. Benin moviemakers must begin to think of how to shoot on Hi definition (HD). Abulu (2010:46) notes that “by shooting with HD cameras which range from simple \$5,000 to high end Red One HD cameras costing about forty thousand dollars, Nigerian filmmakers can shoot with these cameras for a fraction of the cost needed to shoot on celluloid.”

The presupposition here is that the cinematic world is now ringing the death knell for celluloid: as filmmakers in the first world cinema and second world cinema are all in the process of phasing out celluloid because they find it too expensive and too time consuming, especially during editing. With such projections in the horizon, it is high time Benin moviemakers began to unionise, form associations/linkages as a way of building capacity to train and retrain themselves in the latest art and science of filmmaking to achieve sustainable growth. The respondents also suggest the making of cartoons and other animated Benin movies as a way of enduringly buying into the children’s market. Filmmakers from the Igbo/English strata of Nollywood are already exploring this idea with niche target marketing productions such as *Chika the Warrior* (2007), *Mark of Uru* (2009), *Enemy of the Rising Sun* (2010), *Bino and Fino* (2011), among other riveting animated Igbo/English Nollywood movies to win viewership among the Igbo/English speaking population at home and in the Diaspora.

To drive this process, serious capital investment and adequate economic support systems for players in the Benin video film industry should be pursued in conjunction with other areas of economic strengths of the Edo people. This thinking is reinforced by the views of Uyi Akpata, a Benin video-film producer (in an interview with this researcher in 2008), Osas Idahosa, a Benin movie actor (in an interview with this researcher in 2010) and Anthony Edosomwan, an arts and culture administrator (in an interview with this researcher in 2011) who insisted that stakeholders in the Benin movie industry must create new vistas of economic opportunities, advantages and hope for the Benin of today and the future instead of the pervasive warped idea of making ‘it’ through ignoble means such as prostitution, kidnapping and cybercrime which currently envelopes the land.

With the increase in the flurry of activities in the business of indigenous film making in Nigeria, many ethnic minorities, namely, the Benin, Efik, Itsekiri, Esan, Urhobo, Afemai, Nupe and Tiv now make movies in their various languages. Hence, indigenous language film productions could be said to be gaining ascendancy in the Nigerian visual literary culture.

this paper focuses on the economic potentials of the Benin film industry, with particular reference to its supply and demand dynamics. It therefore asserts that Benin video film as a stratum of Nigerian video film culture (popularly known as Nollywood) is a highly economically viable growing film subsection in Nigeria which requires the involvement of both stakeholders and cultural

enthusiasts within and outside the country. It also affirms that, locally this subsection has great employment potentials, which are capable of reducing the high number of unemployed youths roaming the streets and the rampant anti-social behaviours in the Benin locality.

However, Nollywood as a film culture is an offshoot of soap operas, which began in early 1980s in Nigeria. It was during this period, soap operas such as *Behind the Cloud*, *Checkmate* by Amaka Igwe, *Ripples* by Zeb Ejiro, among others, were produced. Today, Nollywood movies are popular, meaning not only that they command huge audiences in Africa and in the Diaspora, but also that their production and financing are dependent entirely on how well they perform in the market place.

professional cast and crew. Enrico Guazzoni, an Italian, is perhaps, the first filmmaker, who in 1913 explained the potentials of making a feature and enjoying the dividends. From then to the present day, the feature film has become entrenched in the fabric of filmmaking.

In America, the need to produce more functional narrative films in a faster pace on all year round basis necessitated the shift to Hollywood, a rather sleepy suburb of Los Angeles. This was due to the favourable weather enjoyed in that area. Dominick (1996: 252) contributing to this subject noted that beside the weather, Hollywood could offer a variety of scenery (lakes, hills, mountains, rivers and so on), and a temperate climate and other qualities (such as access to acting talents) essential to film production.

Traditions such as the star system, mega budget productions, godfatherism, among others, were set in the Hollywood scene and what obtains in the present day film scene, is an offshoot of that period. By the time video cassette recordings of films basically for home viewing came to the scene in the early twenties, the tradition of using film as a communicative tool to the generality of people was firmly in place. This function of film could perhaps be better appreciated in this discourse when benchmarked against the background of how film came to Africa and how the colonial masters to “civilize” their subjects, used it as a propaganda tool. In this connection, Okome (1997: 26 – 27) asserts that:

The film medium was invented and became a cultural and political force about the turn of the 20th century, when colonialism was at a feverish pitch of balkanization of territories in Africa. The medium came at an auspicious time. In no small measure, it helped to perpetuate colonial ambitions, reducing colonial subjects to its scope of reference in politics, culture, economics and social systems.

Through the actions of the images in the films, Africans came to be indoctrinated and westernized in the culture of their colonial masters. Though these film images were far

removed from the social reality of the indigenous people, they tried to imitate the actions in them to the detriment of their own ways of life. Nigerians, like some other Africans, became schooled in the ways of the British. They transferred their acceptance and appreciation of the propaganda film to the feature film when it came to the scene in 1970s. Perhaps it will be more factual to say that the audience appreciated the feature films made by their own people, in familiar environments and which dealt with familiar situations. This is because the audience could relate with the different events, messages, symbols, myths and mores which are in these films. Though the seeming tradition of watching films had existed before, it took the easy accessibility and topicality of the issues of the video film/home video to convince a large number of Nigerians to join the film audience and adopt the habit of watching films. Nigerian video films are dramatic features shot on video and marketed on cassettes (Haynes, 2000: xv). Today, the home video films are produced at the rate of at least three a day (Adesanya, 2000: 43) and the audience appears to be huge.

At any rate, the evolution of film in Nigeria has gone through three major socio-economic stages: the Colonial/Pre-Independence Phase, the Post Independence Phase and the Post Indigenization Decree Phase (Ekwuazi, 1991, p.1).

Despite the diversity that exists in the art of film, an unchanging nature can be discerned in most of its manifestations. This is in terms of the elements that are involved. They include those involved in making film. Those whose opinions help to form the theoretical base on which the art form is founded and also on the film's ability to communicate effectively. In this connection, an attempt will be made in this review to look at the factors responsible for making film what it is today and also the efforts that go into making the illusion of movement created by the filmic image to be at once mildly hypnotic, attention-grabbing and compelling, especially to the target audience.

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With all these litanies of achievements recorded in the industry, can it also be said that all is rosy for the movie industry in Nigeria? No. That is far from the truth. The movie industry in Nigeria, like in all other creative industries, suffers the hard bite of piracy and copyright infringements.

Reports have it that Nigeria loses an estimated \$50 million annually to international piracy of Nigerian movies and films in America, Canada and African countries. This sad situation is worsened by the fact that the existing distribution system has been stretched to the limit, which makes it impossible to satisfy the ever growing need of Nollywood audience.

The absence of a structured and wide distribution network has equally accelerated the incidence of piracy and encouraged bootleggers whose activities magnify as the distribution problem worsens.

know the ethical mechanisms in Nigerian journalism and how they operate
be acquainted with some ethical case studies in Nigerian journalism.

particularly in connection with its nascent form Nollywood.

7.

Brief biographies of Tunde Kelani (TK) and Peddie Okao (PO)

Popularly known by his initials TK, Tunde Kelani is currently the Chairman of Board of Directors of the Nigerian Film and Video Censorship Board (NFVCB), a position which he tried to rescind as a consequence of bureaucratic red taping, but was prevailed upon to stay because of the perceived positive impact and legacy he was bound to leave behind. Coming from a background of journalism as a photojournalist with BBC-TV and Reuters in the 1970s, TK is an experienced hand with the camera, whether still or motion picture. He was born in Lagos State, Nigeria, on Thursday, 26th February, 1948. He kicked off his entertainment career over four decades ago as a cinematographer. He proceeded to the London International Film School where he obtained a Diploma in the Art and Technique of Filmmaking, after which he came into limelight as an international filmmaker of repute (Shaka and Ibe 223).

Kelani has over fifteen (15) full length films to his credit. He has been severally honoured with nominations and awards in recognition for his works. His nominations include: African Movie Academy Award (AMAA) for Best Nigerian film, 2011, 2009, for his movies, *Maami* and *Arugba*. Also by the same Academy for Best Director, 2009, 2007, for *Arugba* and *Abeni*. (Shaka and Ibe 223).

Kelani is one of three Nigerians who made the 2019 list of America's Academy of Motion Pictures Arts and Sciences of 842 members. As the online Opera News reports it:

The Academy, popularly known as Oscars, made visibly improved racial and gender considerations in the 2019 list that tops 2018 list. Kelani is one of Nigeria's acclaimed directors known for classics like 'Thunderbolt: Magun', 'Saworoide', 'Agogo Eewo', and 'Dazzling Mirage'. He is currently working on the film adaptation of Wole Soyinka's award-winning novel (sic) 'The Lion and the Jewel'. (<https://www.dailytrust.com.ng/oscars-three-nigerians-make>).

The said *Lion and the Jewel* being adapted into a film by Tunde Kelani currently is a play and not a novel as the source would want us to believe. Suffice it to say that Tunde Kelani has carved a niche for himself as an electronic (Motion picture) story-teller of note through his directorial prowess. He is among the few that has come through the various stages of Nigerian film history, from the Colonial/Motion Picture era to the present video/Nollywood period. And he has excelled in his chosen professional field leaving a legacy that would endure as a point of reference to future generations through his production outfit: Mainframe Film and Television Productions.

By all standards, the Nigerian film culture/industry (Nollywood) is a story of technological innovation and the triumph of creativity through the unrelenting doggedness of some creative minds. In the Benin video film culture and indeed Nollywood, some personalities/names have been recurring because of this commitment to talent development and artistic excellence - developing talents, critical structures of distributing, marketing and generally raising the ante in the growing industry which has been touted as a strong small and medium enterprise (SME) gizmo (Omoera “Benin Video Film Rising” 16). One of such personalities is Peddie Okao (PO), a scion of the famed empire of Okao, from Avbiogbe Community in Oredo local government area (LGA) of Edo State. Peddie, the chief executive officer (CEO) of Prolens Movies Nigeria limited, is reputed to have taken the Benin video film to a whole new level with the production of *Ikoka 1, 2 and 3*(2003) which was subtitled in English and took the larger Nollywood by storm, featuring the likes of Olu Jacobs, Justus Esiri, among others. He has since made many other great movies such as *Udazi* (2006), *Omodion* (2008), among others.

PO has over twenty movies to his credit

Saworo Ide

The phrase Saworo Ide in Yoruba means Brass Bell. It is a collection of tiny bells woven around a talking drum which gives the drum a peculiar sound when beaten. The Saworo Ide

does not operate alone. There is also the Yoruba Ade Ide (Brass Crown) which shares some mystical affinity with the saworo ide. The saworo ide serves its utmost best when the ade ide is won and by the owner of the ade ide, preferably a monarch or whoever is rightfully bestowed with such privilege to wear it. Thus, “there is a connection between the Saworo Ide (Brass Bell) and the Ade Ide (Brass Crown) such that whenever the Saworo Ide is being played, the Ade Ide must be on the rightful owner or the wearer dies of headache. There is a ritual to be carried out that binds the throne, the King and the Ade Ide together” (Shaka and Ibe 236). This is the background of what gave rise to the film, *Saworoide* (1999). Kelani draws from his Yoruba folkloric oeuvre to create and narrate a story of the Nigerian political scene, lacing it with anecdotal inferences from history, mythology and real life.

