**COURSE
GUIDE**

**MAC 324
FILM, CINEMA AND LITERATURE**

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CONTENTS   **PAGE**

INTRODUCTION

MAC 324 Film, Cinema and Literature is an undergraduate course in Mass Communication. The course contains a systematic and in depth approach to the study of film and other related areas like literature. Various perspectives on the nature of film as medium of communication are presented in an easy to understand manner. The boundaries between film, cinema and literature are properly delineated as well as their relevance to each other. After going through this course you will be equipped with pertinent skills and techniques of film production in a standard manner. Your creative talents would be stimulated towards film writing, directing, review and criticism. Students will be expected to know the pitfalls of the Nigerian movie industry and how to improve the quality of films produced.

The course guide provides you with the necessary information about the requirements of the course. It highlights the materials and ideas you will need to properly understand the course. It is designed to assist you to think constructively so as to get the best from the course.

The course guide explains the logical sequence of the study units and coaches you on how to approach the tutor-marked assignments. It also gives you an insight into the final examination and grading system. Be thorough in reading and mark out gray areas for further clarification by your tutor/facilitator.

Above all, this course will stimulate further thought and action on the use of film and cinema as tools of mass communication for national development. It will showcase the need to integrate film and cinema in mass mobilisation programmes for rural dwellers. You will gain knowledge of salient skills for surveying the film industry and recommend necessary regulations or adjustments.

COURSE AIMS

MAC 324: Film, cinema and literature is designed to acquaint you with film, cinema and literature, as well as their differences, similarities, genres and functions in the society. It aims at equipping you with functional knowledge of the production process and motivates you to write, produce and critique films. The course also seeks to help you assess the Nigerian movie industry and make suggestions for improvement.

The introduction part of every study unit states the aim of the unit. There you will find the goals of the unit and what is expected of you.

COURSE OBJECTIVES

At the end of the course, you should be able to:

- define and differentiate film, cinema and literature
- state the functions and types of film.
- discuss the development of film in the world and Nigeria
- describe and explain the film production process
- identify key players in the film industry
- justify the regulation of film and highlight the issues of film production and distribution
- review or make critique of films.

These objectives are specified in each study unit of the course.

WORKING THROUGH THE COURSE

To successfully complete this course, you are strongly advised to read carefully the study units provided as a course material and the recommended texts. The recommended texts will give you broader perspective and good understanding of the course. You are also required to do the self-assessment exercises which you will find under every unit of this course.

You will be required to submit written assignments listed under the Tutor-Marked Assignment (TMA) section of this course material. The TMA shall constitute your Continuous Assessment for the course. You will be told which of them to be submitted at a particular time. At the end of the course, you will be required to write a final examination.

COURSE MATERIALS

The course module shall serve as the basic material for the course. It shall be given to you at your study centre when you register. For additional information, see the references at the end of each study unit.

The major components of the course are:

Course guide
Study units
Textbooks and References
Presentation schedule.

STUDY UNITS

MAC 324 is a two (2) credit unit 300 level course for undergraduate Mass Communication students. There are six modules in this course and each is made up of four units. Hence, you will find twenty three units in the whole text. The length of the units however, varies. Here are the modules:

MODULE 1   UNDERSTANDING FILM

Unit 1   Meaning of Film and Cinema
Unit 2   Types of Films
Unit 3   Functions of Film
Unit 4   History of Film

MODULE 2   FILM PRODUCTION

Unit 1   Filmic Elements
Unit 2   Film Production Process
Unit 3   Film Production Personnel
Unit 4   Film Terms

MODULE 3   THE FILM INDUSTRY

Unit 1   Major Film Industries in the World
Unit 2   Film Marketing and Distribution
Unit 3   Film Industry Associations
Unit 4   Film Regulatory Bodies

MODULE 4   FILM AND SOCIETY

Unit 1   Impact of Film
Unit 2   Film Censorship
Unit 3   Film Piracy
Unit 4   Problems of Film Making in Nigeria

MODULE 5   FILM CRITICISM AND REVIEW

Unit 1   What is Film Criticism?
Unit 2   Types of Criticism
Unit 3   Writing a Critique
Unit 4   Film Review

MODULE 6   LITERATURE AND FILM

Unit 1   What is Literature?

Unit 2   Genres of Literature
Unit 3   Literature and Film

In each module there is first a listing of the units contained.

TEXTBOOKS AND REFERENCES

Each unit has a set of recommended textbooks and further references for study. You are also encouraged to read books, even when not recommended, but which contain relevant course themes. In addition, you can visit the internet to enhance your chances of achieving your learning task.

Baran, S. J. (2012).*Introduction to Mass communication, Media Literacy and Culture* (7th ed.). New York: McGraw-Hill.

Bennett, A. & Royle, N. (2004).*Introduction to Literature, Criticism and Theory.* (3rd ed.). Great Britain: Pearson Education Limited. Burch, N. (1990). *Life to those Shadows*. Berkeley: University of California Press.

Carter, R. & McRae, J. (1997).*The Routledge History of Literature in English* Britain and Ireland. New York: Routledge.

Dfleur, M. L & Dennis, E.E. (1998). *Understanding Mass Communication, a Liberal Arts Perspective.* Boston: Houghton Mifflin Company.

Hanson, R.E. (2005). *Mass Communication, Living in a Media World.* NewYork: McGraw-Hill.

Kittler, F. (1990). Discourse Networks 1800/1900. Trans. Michael Metteer. Stanford: Stanford UP.

Mamer, B. (2009). F*ilm Production Technique: Creating the Accomplished Image.* Belmont, CA: Wadsworth Cengage Learning.

Moura, G. (2012). ''Elements of Cinema''. Retrieved April, 4, 2013 from: *http://www.elementsofcinema.com/general/what-is-cinema.html*

Nwanwene, A. T. M. (2002). *Film Production: An Introductory Approach*. Makurdi: Starix Books

Straubhaar, J. & Larose, R. (2002).*Media Now, Communications Media in the Information Age*. Stamford: Thomson Learning

Winchester, C.T. (1899). *Some Principles of Literary Criticism*. London: McMillan.

COURSE ASSESSMENT

There are two types of assessments in this course. The Self-Assessment Exercise (SAE) and the Tutor-Marked Assessment (TMA). The SAEs are meant to test your knowledge of what of you have learnt in the course but they are not to be submitted. The TMAs on the other hand are to be submitted for marking. They constitute 30 per cent of your total score in the course.

Your assessment for this course is made up of two components:

- tutor-marked assignment (TMAs)
- a final examination

The practice exercise is not part of your assessment but it is important to complete all of them.

TUTOR-MARKED ASSIGNMENT

You will have to submit a specified number of the (TMAs). Every unit in this course has a tutor marked assignment. You will be assessed on four of them but the best three performances from the (TMAs) will be used for your 30 per cent grading. When you have completed each assignment, send it together with a Tutor-Marked Assignment form, to your tutor.

Make sure each assignment reaches your tutor on or before the deadline for submissions. If for any reason, you cannot complete your work on time, contact your tutor for a discussion on the possibility of an extension. Extensions will not be granted after the due date unless under exceptional circumstances.

FINAL EXAMINATION AND GRADING

The final examination will be a test of three hours. All areas of the course will be examined. Find time to read the units all over before your examination. The final examination will attract 70 per cent of the total course grade. The examination will consist of questions, which reflect the kinds of self-assessment exercises and tutor-marked assignment you have previously encountered. And all aspects of the course will be

assessed. You should use the time between completing the last unit, and taking the examination to revise the entire course.

COURSE MARKING SCHEME

The following table sets out how the actual course marking is broken down.

ASSESSMENT	MARKS
Four assignments (the best four of all the assignments submitted for marking).	Four assignments, each marked out of 10%, but highest scoring three selected, thus totalling 30%
Final Examination	70% of overall course score.
Total	**100% of course score.**

COURSE OVERVIEW

The Course Calendarprovides an overview of the course. It suggests the amount of time you should use to complete the units and helps you to plan your study schedule. It can be adjusted to fit your personal needs more closely.

The time needed to complete the study units, work through the practice exercises and assignments, and complete the other work involved in this course depends on your analytical ability and background. You need to plan your own study schedule carefully. The estimated time completing your assignments, undertaking the suggested reviews, attending tutorials and preparing for your final examination.

You must complete and hand in your written assignments on time. Therefore, you need to plan and distribute your study time accordingly. There are four assignments known as Tutor Marked Assignment (TMAs) altogether to be marked by your tutor. One of these TMAs is required (i.e. you must hand your assignment to gain the specific amount of Overall Continuous Assessment Scores (OCAS) that is assigned to this TMAs). Other than this, the best three out of the other four will be counted towards your usual OCAS. You can find more information on assignments in a later section of this **Course Guide**.

WHAT YOU WILL LEARN IN THE COURSE

The course MAC 324: Film, Cinema and Literature will enable you to acquire detailed knowledge of film and the industry in general. It also enables you assess the impact of film in the society in recent times. The

first module provides you the meaning, characteristics, history and differences between film and cinema and present day video systems. The types and genres of film are also provided to enable you classify and analyse films.

The second module takes you into the nitty-gritty of producing any kind of film. It identifies the filmic elements and teaches the relevance of each in film production as well as how they could be organised. The second module also provides a graphical process of film production. It takes you through the planning, writing the script, shooting, producing and marketing of a film. The necessary production personnel and terminologies are also explained.

Evaluation of major film industries in the world is what the third module dwells on. It provides the flash points of movie industries like Nollywood, Hollywood and Bollywood, you will also learn of film industry associations or unions in Nigeria, their composition and functions.

The social, economic, cultural and economic impact of film is the crux of module four. You will find the reasons for film censorship and how film is being censored. The module basically is an ethical and legal evaluation of film production, marketing and use. Ethical issues such as piracy, obscenity and pornography are examined. In addition, the module, will discuss the challenges of producing film in Nigeria.

In the fifth module, you will learn about film criticism, what it is; types and importance. It shall take you through the step-by-step approach of writing film critique. Another thing you will learn is reviewing films. First you will find that film criticism and review are different and then you will note what actually constitute film review or how to review any work of art.

The sixth module provides knowledge on the rudiments of literature, its genres and function in the society. Manifest differences and similarities between film and literature will be identified.

WHAT YOU WILL NEED FOR THE COURSE

You must cultivate the habit of watching movies (Nigerian and foreign) so as to relate what is studied to practical experience. It is advisable that you read and work through the study materials at a time and place that suits you best. Think of it as reading the lecture instead of listening to a lecturer. Do your best to get one or two of the recommended texts to facilitate your understanding or learn to surf the internet for additional materials.

There is a set of learning objectives in each unit. These objectives let you know what you should be able to do by the time you have completed the unit. You should use these objectives to guide your studies. When you have finished the units, you should go back and see if you have achieved the objectives.

If you make a habit of doing this, you will significantly improve your chances of passing the course. Self-Assessment Exercises are interspersed throughout the units and working these tests will help you to achieve the objectives of the unit and prepare you for the assignments and examination.

TUTORS AND TUTORIALS

Information relating to the tutorials will be provided at the appropriate time. Your tutor will mark and comment on your assignments, keep a close watch on your progress and on any difficulties you might encounter and provide assistance to you during the course. Contact your tutor if· you do not understand any part of the study units, the assigned readings or· you have difficulty with the exercises.

 Do your best to attend the tutorials. This is the only chance to have face-to-face contact with your tutor and ask questions which are answered instantly. You can raise any problem encountered in the course of your study. To gain the maximum benefit from course tutorials, prepare a question list before attending them. You will learn a lot from participating in discussion actively.

Above all, make sure you submit the tutor-marked assignment as at when required. They will be marked by your tutor and returned to you as soon as possible.

CONCLUSION

In conclusion, all the features of this course guide have been designed to facilitate learning in order that you achieve the aims and objectives of the course. They include the aims and objectives, course summary, course overview, Self-Assessment Exercises and study questions. Students should ensure that they make maximum use of them in their study to achieve maximum results.

SUMMARY

MAC324 provides the knowledge and skills on film writing and production. It will introduce you to many careers of film production. Although it is a theory course, practical exercises abound to enrich your

knowledge. It is hoped that you will find it very useful. Wishing you the very best in the course.

CONTENTS   PAGE

MODULE 1   UNDERSTANDING FILM

Unit 1   Meaning of Film and Cinema
Unit 2   Types of Films
Unit 3   Functions of Film
Unit 4   History of Film

UNIT 1   MEANING OF FILM AND CINEMA

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
         3.1   What is Film?
         3.2   What is Cinema?
         3.3   Video
         3.4   Differences/Similarities
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

You must have watched films, haven't you? You must have also used or heard terms like film, cinema and video but with little attention as to what they really mean and how they relate to each other. Film, cinema and video are related terms which most people use interchangeably. Although they look similar, there are inherent differences among them. This unit will equip you with the general knowledge of film, cinema and video.

2.0   OBJECTIVES

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

- define film
- differentiate between film and cinema
- discuss the relationship between video and film.

3.0   MAIN CONTENT

3.1   What is Film?

Film is also called a movie or motion picture. Nwanwene (2002) defines film as a series of motionless images projected onto a screen so fast as to create in the mind of anyone watching the screen an impression of continuous motion. Such images are projected by light shining through a corresponding series of images arranged on a continuous band of flexible material.

According to Mamer (2009:3), film is made up of a series of still photographic images. When projected in succession, these images provide the illusion of movement. Each individual photographic image is called a frame. A sequence of frames is called a shot, which is commonly defined as the footage created from the moment the camera is turned on until it is turned off. Despite several styles of films that have specialised approaches, the shot is generally considered the basic building block of a film. The industry standard for projection and shooting is 24 individual frames per second (fps), also known as the frame rate. Nwanwene (2002) explains further that, to understand film, one needs to understand the process of illusion of motion also known as persistence of vision. He states that motion picture photography (an optical mechanical/chemical process) is affected by exposing a series of still images (or frames) in quick succession. When the series of frames are projected, the illusion of motion is achieved. The eye because of the phenomenon known as persistence of vision or retina retention is unable to distinguish the separate images and merges them into a continuous motion.

3.2   What is Cinema?

Cinema on the other hand is largely attributed to a movie theatre. Professionally however, cinema refers to the movie industry or the business of making movies. Moura (2012) asserts that cinema, or motion picture, is the art of moving images; a visual medium that tells stories and exposes reality. This therefore implies that cinemas are moving picture or the process of film making.

3.3   Video

Video is usually referred to as the visual part of television. It is something that has been recorded on videotape, especially a movie or music performance. Video is described as a cold medium due to its clinical interpretation of life. Picture and sound are converted into digital

data or analog tape. Projecting video has a noticeably harsh quality than its film counterpart.

3.4 Differences/Similarities

This can be controversial, but a few distinctions can be drawn among film, cinema and video.

a.   Film can be edited physically by cutting and taping, or it can be digitised into a computer. Video data can be easily transferred to computer due to its digital and tape format.

b.   Standard definition video has a relatively low resolution, limiting its projection size. Motion picture film and high-definition video have a much higher resolution and can be projected at a larger scale without quality loss.

c.   Film runs at 24 frames per second while video runs at 29.97 per second for NTSC and 24 per second for PAL (Phase Alternating Line). HD video can run at 24, 29.97 or 25 frames per second.

d.   The experience watching projected film is perceivably different than watching films projected from video. Film is described as a warm medium due to its effects on the human eye. The dust, hairs and frame lines are projected too fast to see, but the mind can still feel their presence.

e.   For decades film has enjoyed consistent worldwide standards. A 16mm film can be broadcast on any of world's broadcast systems (regardless of the broadcast standard) and a 35mm film can be shown in almost any theatre in the world. Video, on the other hand, has not only progressed through numerous tape formats, but there are now a half-dozen incompatible broadcast standards being used in various parts of the world. For producers with an eye on international distribution, film has been the obvious choice for decades.

f.   To understand the film-video difference we must also bear several other factors in mind. Film is capable of resolving several times more detail than standard video. But since it loses much of its sharpness in its route from film camera to television camera, image enhancement is used when the film is converted to video.

4.0   CONCLUSION

Film, cinema and video are closely related but not completely merged. Editing, production, equipment, quality, speed and projection are what distinguish them from each other.

5.0 SUMMARY

To understand film, one needs to understand the process of illusion of motion also known as persistence of vision. Motion picture photography (an optical mechanical/chemical process) is affected by exposing a series of still images (or frames) in quick succession. When the series of frames are projected, the illusion of motion is achieved. The eye because of the phenomenon known as persistence of vision or retina retention is unable to distinguish the separate images and merge them into a continuous motion. Film and video differs on the grounds of quality, speed and technology used.

6.0 TUTOR-MARKED ASSIGNMENT

1. Clearly distinguish between film and video.
2. Write short notes on the following terms

     i. Film,
     ii. Cinema
     iii. Video.

7.0 REFERENCES/FURTHER READING

Nwanwene, A.T.M. (2002). *Film Production: An Introductory Approach*. Makurdi: Starix Books.

Straubhaar, J. & Larose, R. (2002).*Media Now, Communications Media in the Information Age*. Stamford: Thomson Learning.

Hanson, R.E. (2005). *Mass Communication, Living in a Media World.* New York: McGraw-Hill.

Baran, S.J. (2012).*Introduction to Mass communication, Media Literacy and Culture* (7th ed.). New York: McGraw-Hill.

Dfleur, M. L & Dennis, E. E. (1998). *Understanding Mass Communication, A Liberal Arts Perspective.* Boston: Houghton Mifflin Company.

UNIT 2   TYPES OF FILMS

CONTENTS

1.0   INTRODUCTION

Film and video are of different types. Film type or genres of film are used synonymously to mean the same thing. Basically, films are classified according to their nature and format. Classification by nature depicts the style of packaging while classification by format represents the basic element that make up the film. Thus, the broad classifications of films according to Nwanwene (2002) include: Feature films, Documentary films, and Avant-garde or experimental films. We shall discuss these types in this unit.

2.0   OBJECTIVES

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

- identify the types of films
- describe each type of film
- give examples of each type of film.

3.0   MAIN CONTENT

3.1   Feature Films

These films are manipulated, organised and not merely based on reality, but on the subjective imagination of the film director. Feature film producers emphasise aesthetics in the production. The duties and responsibilities of actors are specified and controlled in order to achieve the objectives outlined by the director. The subjective imagination of the director leads to creativity which is meant to impress the audience (Nwanwene, 2002:17). Examples of feature film include:

- Action films
- Adventure films
- Animated films
- Comedy films
- Epic films
- Horror films
- Musical dance films
- Romantic films
- Science fiction films

3.2   Documentary Films

Documentary films portray more of reality than subjective imagination. In effect the producers do not introduce lighting so as to deceive the audience. Whatever one sees in the film is exactly how it is in reality. The producers here explore reality and show real things as they are in real life situation. This means that there is no manipulation of lens and other special effects or false shots and angles (Nwanwene, 2002:17). Although, characters could be used in some cases but the story line is never manipulated. Examples of documentary films include:

- Independence day documentation
- Historical events (such as Civil War, Jazz, Baseball, or World War II, etc.)
- Biographic film
- Well known events
- Concerts
- A compilation film of collected footage from government sources
- An examination of a specific subject area (e.g., nature- or Science-related themes).

3.3   The Avant-Garde (AG) Film

Avant-garde (AG) films popularly known as experimental films portray the taboos of the society. The films manipulate things to show reality though what they tend to emphasise is what the society does not cherish - for example pornographic films (Nwanwene, 2002).

According to Moura (2012), experimental films are rare and totally unpopular. Some people may spend their entire lives without ever catching a glimpse of an experimental movie. Most will never sit through one. As the word "experimental" suggests, this type of movie is trying something new or different. In simple terms, experimental films are incredibly easy to define but quite difficult to understand since most people have no preconception of what they are. Imagine a movie that is

neither <u>narrative</u> nor <u>documentary</u>. What remains may be chaos, disorder or incoherence. An amalgam of ideas forced together by the filmmaker without any regards for <u>characters</u>, <u>structure</u>, or <u>theme</u>. The vast majority of avant-garde films are not screened in theatres, aired on TV, or sold in discs – they are not mainstreamed and have no commercial life whatsoever.

Nwanwene (2002) also posits that because of the restricted appeals of the film, they are seldom created within a commercial framework. AG films can be exciting, witty and provocative. They are occasionally used for relaxation and entertainment, but most of the films are technically complex and difficult to understand at least on first viewing. One needs to be sympathetic and tolerant in order to enter the world of avant-garde films. Nwanwene (2002) posits that the directors of AG films are ultimately answerable to themselves. Many AG artists are primarily concerned with conveying their inner impulses, their personal and subjective involvement with people or direct expressions of motion and not objective presentation. Unless the viewer is attuned to the directors' essentially private world the AG film can be out of control. Many of them are considered shocking, Immoral and outrageous. Examples of AG films include:

- Pornographic films
- Cult films

SELF-ASSESSMENT EXERCISE

With good examples differentiate between Feature and Avant-garde films.

4.0   CONCLUSION

There are many types of motion pictures, but the most significant categories are feature films, documentaries, and avant-garde or experimental films. The type most common in homes is feature film.

5.0   SUMMARY

Feature films are the movies most commonly shown in large movie theatres. They typically last at least one and one-half hours and tell a fictional story or a story based on real events but portrayed by actors. Documentaries do not often appear in theatres, but they are seen regularly on cable and broadcast television. Experimental film can be animated, live action, computer generated, or a combination of all three.

6.0   TUTOR-MARKED ASSIGNMENT

List and differentiate the three basic types of films.

7.0   REFERENCES/FURTHER READING

Mamer, B. (2009). F*ilm Production Technique: Creating the Accomplished Image.* Belmont, CA: Wadsworth Cengage Learning.

Moura, G. (2012). 'Elements of Cinema'. Retrieved April, 4, 2013 from: *http://www.elementsofcinema.com/general/what-is-cinema.html*

Nwanwene, A.T.M. (2002). *Film Production: An Introductory Approach*. Makurdi: Starix Books.

UNIT 3   FUNCTIONS OF FILM

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
       3.1   Economic Functions
       3.2   Political Functions
       3.3   Cultural Functions
       3.4   Social Functions
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

Film is very important that is why its viewership is increasing day by day. This section presents the importance or role of film in the society. Film performs a lot of functions in the society as film itself is a reflection of the society. This unit takes a look at this role in economic, political, social and cultural dimensions.

2.0   OBJECTIVES

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

- state the economic functions of films
- mention the cultural contributions of films
- discuss the political role of films
- evaluate the social role of films.

3.0   MAIN CONTENT

3.1   Economic Functions

Film is a source of income for government and individuals. Government gets an income through licensing of films and value added tax, while individuals get their money through acting, distribution and marketing.

Film generates employment opportunities for the teeming population of the country. Individuals are employed at various stages of film production. There are a lot of careers in the film industry.

3.2   Political Functions

Film can be used as political tool for laundering the image of the country. Film is also a powerful tool of hegemony among countries. Government can use film during mass mobilisation and orientation programmes.

Films influence opinions and mobilise people for development project. For instance, electioneering, health care campaigns, HIV stigma eradication etc. Film makers are people who come out with ideas about something they want to say or something they want to tell someone. Films can also be used for propaganda.

3.3   Cultural Functions

Film can be a potent tool for showcasing rich cultural heritage of a nation.

Film is an important tool in building cultural institutions and reinforcing cultural pride. Film could be used to heal the psychological wounds created by slavery and colonialism and to provide moral upliftment. Film reflects culture and also serves as an avenue for cultural preservation. Most films depict Nigerian culture or that of a particular ethnic group thereby inculcating and preserving culture from one generation to another. The uses of cinema for cultural projection are very important because 'the functioning of every human body is moulded by the culture within which the individual is born and reared.

3.4   Social Functions

Film is a means of socialisation in the society. That is the process an experience that helps the individual to become sensitive to the expectation of other members of the society, their values and culture.

Some other functions of films

1.   Film is a powerful form of communication. Through sound and images filmmakers make use of technical, symbolic, audio and written codes to convey strong messages. These themes are portrayed in all types of films such as documentaries, features and commercials. Thus, through films we can communicate ideas, morals, ethics, facts, events etc effectively.
2.   Every film is a lesson meant to be learnt. As such every story, every image, or every sound has an impact on the society, either visually and/or emotionally.
3.   Film serves as entertainment and relaxation for people. The function of a film is to provoke thought as well as feeling and to

provide an experience that transcends the time spent actually sitting in the theatre.

4. Film is a powerful vehicle of education. Most people learn manners, eating habits, health education, scientific innovation etc. from films.
5. Through films people's history can be documented.
6. Films make great writings accessible to many who don't read.
7. Films are or can be an art form in themselves.
8. Film is a reflection of society, both present and past. As such, movies are stories.

4.0   CONCLUSION

Films are important tools for communication. They serve various functions such as economic, political, social, cultural and educational functions. As a reflection of the society, films document the history and culture of a people.

5.0   SUMMARY

In this unit, we examined the functions of films in the society. We have seen that it provide jobs, generates revenue for government and the people. Cultures are synchronised and modified through film.

6.0   TUTOR-MARKED ASSIGNMENT

Discuss the role of film in the society.

7.0   REFERENCES/FURTHER READING

Conley, W. (2012). 'The Social Importance of Film in the 21st Century'. Retrieved April 4, 2013 from: *http://www.conley.com.au/will/statement.pdf*

Enahoro, A.U. (1989). "Film Makers and Film Making in Nigeria: Problems and Prospects" .*African Media Review*; 3(3); 98-109.

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Nwanwene, A.T.M. (2002). *Film Production: An Introductory Approach*. Makurdi: Starix Books.

Vikas, S. (2011). ''The Role of Film in Society''. Retrieved April 4, 2013 from: *http://thoughteconomics.blogspot.com/2011/06/role-of-film-in-society.htm*l.

UNIT 4   HISTORY OF FILM

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
        3.1   Early Times
        3.2   Film in Nigeria
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

The history of film cannot be credited to one individual as an oversimplification of any history often tries to do. Each inventor added to the progress of other inventors, culminating in progress for the entire art and industry. Often masked in mystery and fable, the beginnings of film and the silent era of motion pictures are usually marked by a stigma of crudeness and naiveté, both on the audience's and filmmakers' parts. This unit shall examine the development of film in the world down and in Nigeria.

2.0   OBJECTIVES

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

•   discuss how film was developed
•   explain how film came to Nigeria.

3.0   MAIN CONTENT

3.1   Early Times

The landmark depiction of a train hurtling toward and past the camera, the Lumière Brothers' 1895 picture "La Sortie de l'Usine Lumière à Lyon" ("Workers Leaving the Lumière Factory"), was only one of a series of simultaneous artistic and technological breakthroughs that began to culminate at the end of the 19th century. These triumphs that began with the creation of a machine that captured moving images led to one of the most celebrated and distinctive art forms at the start of the 20th century. Audiences had already revelled in motion pictures through clever uses of slides and mechanisms creating "moving photographs" with such 16th-century inventions as magic lanterns. These basic

concepts, combined with trial and error and the desire of audiences across the world to see entertainment projected onto a large screen in front of them, birthed the movies. From the "actualities" of penny arcades, the idea of telling a story in order to draw larger crowds through the use of differing scenes began to formulate in the minds of early pioneers such as Georges Melies and Edwin S. Porter. This Discovery Guide explores the early history of cinema, following its foundations as a money-making novelty to its use as a new type of storytelling and visual art, and the rise of the film industry.

While Thomas Edison is often credited with inventing the first motion picture camera in 1891 with the Kinetoscope, his ideas are a culmination of many theories and advances toward the construction of a camera-like device that captured motion beginning in the 17th century. The origin of this machine is the magic lantern, an early version of a slide projector that allowed images to pass through a lens with the use of light, often supplied by a kerosene lamp. The inventor of the magic lantern is debated, although most sources credit Dutch scientist Charles Hugyens in the late 1650s.

Figure 4.1: The magic lantern

In 1832, two centuries after the invention of the magic lantern, Simon Ritter von Stampfer of Vienna created the Stroboscope, whereby drawings from the rim of a disc viewed through the slits in a second disc simulated motion. Various versions of these ideas emerged during the 1830s, eventually employing the photographic process invented by Louis Daguerre. In 1853, Franz von Uchatius, another Viennese, used a magic lantern to project the Stroboscope images onto a wall, calling it the Projecting Phenakisticope. American machinist Coleman Sellers created the Kinematoscope in 1861, an instrument that mounted photographs onto a wheel of paddles. Not until 1872 when British photographer Edward Muybridge was hired by California governor Leland Stanford to win a bet that all four hooves of a race horse left the ground when it ran. After several attempts, and after faster exposures became possible, Muybridge eventually developed the idea of setting 24 cameras in a row along the track, attaching a string to each cam-era shutter, and by an electric device, setting the cameras in successive operation as the horse passed. Muybridge continued perfecting the technique, mounting the photographs on a Phenakisticope and projecting them through a magic lantern. In 1879, the photographer toured Europe with his invention: the Zoopraxiscope. This process continued to be improved upon with Emile Reynaud's 1882 Praxinoscope, which projected Muybridge's images from behind a screen. In 1882, Etienne Jules Marey was the first to develop a single camera that could shoot multiple images, taking 12 photographs in one second. Marey's Chronophotographs finally showed that a much more fluid motion was possible (Fulton 21; Mast and Kawin 12-14).

THE HORSE IN MOTION.
Illustrated by
MUYBRIDGE.
"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, 1878.
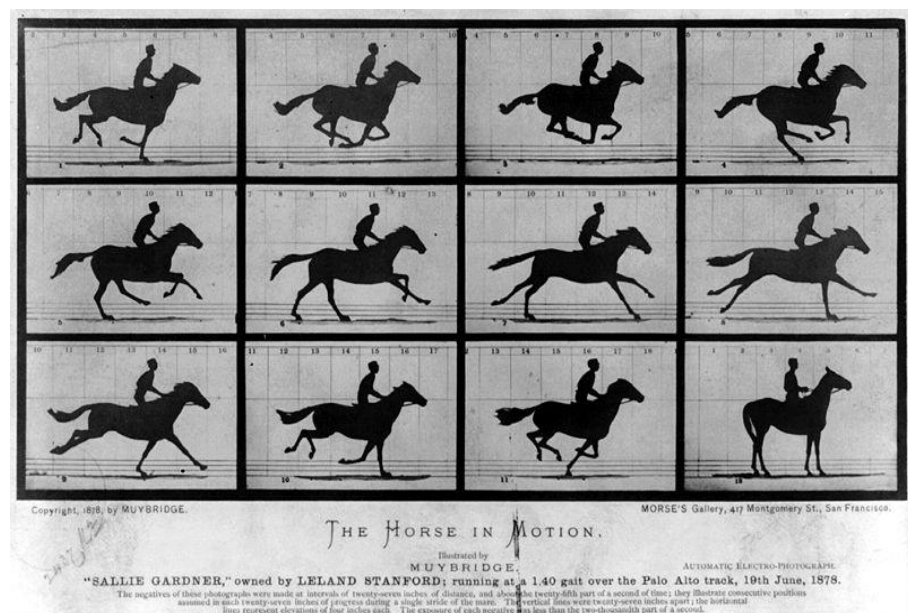
Figure 4.2

Thomas Edison decided in 1888 to pursue the concept of a visual companion to his phonograph – thus creating, in essence, a music video. This coincided with George Eastman's 1889 unveiling of Celluloid film for his Kodak still camera, an idea he had replicated from inventor Hannibal Goodwin.

Dickson began experimenting with Eastman's Celluloid film, and soon realised that motion pictures depend on light passing through the frame. Cutting the film sheets into strips and perforating the edges -- an idea also approached by Praxinoscope inventor Reynaud -- Dickson used a stop-motion device that took pictures onto the strips of emulsion-covered celluloid. From the negatives, Dickson made a positive print, placed it in a box-like structure propelled by a battery-operated motor, and ran the strips on a loop between an electric lamp and a shutter. This was the creation of what is considered the first motion picture film, and Dickson's experiments were the first actual motion pictures recorded. The films were recorded onto the Kinetograph and viewed by looking through a slit in the top of a box called the Kinetoscope.
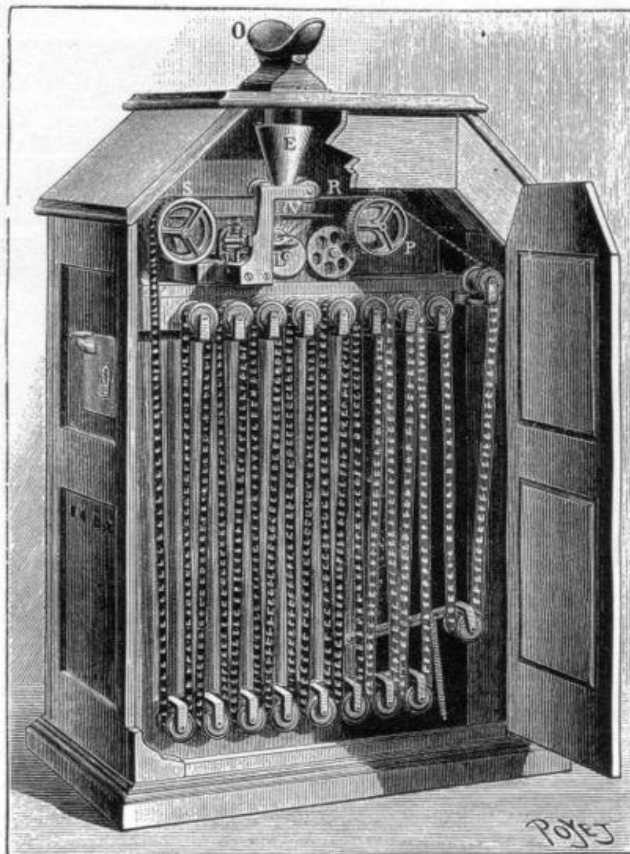

Figure 4.3: Interior view of Kinetoscope with peephole viewer at top of cabinet.

Source: http://en.wikipedia.org/wiki/File:Kinetoscope.jpg.

The movie industry was born in these years, but the ideas of what the industry could and would become had not yet been completely conceived. Films were still a novelty and an experiment. However, with the advent of the now available Cinématographe and Vitascope, theaters opened across Europe and the US, and filmmakers began to create new forms of what would soon be understood to be not only a new form of art but a profitable one.

3.2   Film in Nigeria

During colonisation in West Africa, film was introduced by the colonialists to propagate their values and ethos. Ukadike notes that "the films identified ideologically and aesthetically with the social cultural values of the producer nation" **("Black African Cinema" 105).** Ofeimun affirms this line of argument asserting that "…motion picture was brought to Africa, not so.

Hollywood is the largest film industry in terms of revenue. However, Bollywood (Indian film industry) is the largest industry in terms of number of films produced per year. In 2003, India produced 877 feature films and 1177 short films as compared to Hollywood which released about 473 films in the same year (Wikipedia Encyclopaedia). 2 "Popular" in this context refers to a film industry whose success is located in its appeal to mass audiences within the African continent as compared to films whose success is located in elite audiences such as films produced under the paradigm of African Cinema much for Africans, but as a means of imperialist encirclement and cultural overcoming of the natives" (Ofeimun 3). The films that were screened in Nigeria by colonialists purported to showcase the supremacy of the colonial nations so as to render natives voiceless and backward. The first film screening in Nigeria occurred on 12 August 1903 at Glover Memorial Hall in Lagos. It was screened for ten days (Owens-Ibie 1-2). This marked the beginning of film during colonial times. Almost two decades later (1939) the Colonial Film Unit (C.F.U) was established. During this time, film was also used as a tool for education as evidenced in the screening of educational documentaries on farming, health and other important issues through the mobile free cinemas that would tour Nigerian villages. In 1947, the Colonial Film Unit was dissolved and Federal Film Unit (F.F.U) was established. Owens-Ibie observes that the organisation still maintained the policies and strategies of the former Colonial Film Unit. In 1979, the Federal Film Unit was changed to become the Nigerian Film Unit.

The films that used to be distributed and exhibited in Nigeria were mostly foreign films from the United States of America, India or China. American cowboys and Chinese kung fu fighters found their way in

Nigerian theatres. The subject matter of these films did not capture the experiences, values and beliefs of Africans. The need, therefore, for a cinema that embraced African values and beliefs remained. Africans longed to see familiar faces, landscapes and most of all; they wanted to see themes that would resonate with their cultural lives. In Nigeria, the need for local themes and stories reflecting local experiences is evident in popular culture as a whole, be it in music, video films, theatre and, most importantly, literature. Balogun discusses the Onitsha market literature phenomenon whose developmental trends are very similar to that of video filmmaking in Nigeria.

It should be noted that some of the moral values of the foreign films are basically the same as those dealt with in African films; the triumph of good over bad and crime. The Onitsha market literature phenomenon started in 1947. Nigerian writers began to write "for a local audience, tailoring their works to a society where literacy was only beginning to become widespread and where there was still relatively little worth" (Obeichina Book Review). The works of this literary genre were published in cheap format (pamphlets), in a similar fashion to video as a cheap form of film production. They were easily available, affordable and dealt with local themes which were appealing to local audiences (Balogun 176). Like African (art) films, such as Black Goddess (1978), whose popularity was largely in European elite circles and not in Africa, writers such as Wole Soyinka and Chinua Achebe were famous in literary circles, but "they were not widely read in their own country (Nigeria) where the literate masses preferred the Onitsha market literature" (Balogun 176). The Onitsha market literature phenomenon addressed the need for local stories and themes in the same manner that the video phenomenon addressed the need for local images and content in the Nigerian film industry. Adesanya affirms this by arguing that the moral and thematic content of the Nigerian popular videos are more similar and different to those of the Onitsha literary tradition. The first indigenous film production in Nigeria was launched with the release of Son of Africa (1970), a Lebanese-Nigerian production. This film, however, was surrounded by huge controversy because Nigerian contribution to the film was minimal (Ukadike 144). In the same year, however, an adaptation of Wole Soyinka's play, *Kongi's Harvest*, was produced. After this film, many films such as *Bullfrog in the Sun* (1971), *Amadi* (1975), *Ajani Oguni* (1975), were produced. It should be noted that at this time Nigeria was producing its films in celluloid format.

4.0   CONCLUSION

Technological breakthroughs were the major triggers of film development in the whole world. However, in Nigeria colonial interest dominated the motion film which started with celluloid format. The

films that used to be distributed and exhibited in Nigeria were mostly films from the United States of America, India or China.

5.0   SUMMARY

16th century inventions as magic lanterns; Thomas Edison inventing the first motion picture camera in 1891 with the Kinescope triggered the development of film across the globe. The concept of creating continuous live action did not occur until 1872 when British photographer Edward Muybridge was hired by California governor Leland Stanford to win a bet that all four hooves of a race horse left the ground when it ran. After several attempts, and after faster exposures became possible, Muybridge eventually developed the idea of setting 24 cameras in a row along the track, attaching a string to each camera shutter, and by an electric device, setting the cameras in successive operation as the horse passed creating the persistency of vision.

6.0   TUTOR-MARKED ASSIGNMENT

Account for the factors that led to the growth of the film industry in Nigeria.

7.0   REFERENCES/FURTHER READING

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MODULE 2   FILM PRODUCTION

Unit 1   Filmic Elements
Unit 2   The Film Production Process
Unit 3   Film Production Personnel
Unit 4   Film Terms

UNIT 1   FILMIC ELEMENTS

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
              3.1   Object Placement Elements
              3.2   Camera Shot Elements
              3.3   Camera Movement Elements
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

Now that we have understood what film is, the history and impact, we shall look at how it's produced. You have to first of all know the elements of film production. Filmic elements include the techniques used to make the film what it is: the placement of objects in the frame, camera movements, quotes from other movies, pace of editing and anything else the film maker uses. Key scenes are important scenes in the film such as scenes that bring the film forward dramatically (Asker, 2012).Helvetica (2012) posits that filmmaking also has basic elements that are inherent to the process. You will find these elements in every film. Those basic elements are what the unit seeks to examine.

2.0   OBJECTIVES

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

•   identify the basic filmic elements
•   explain each filmic element
•   mention the components of each filmic element.

3.0   MAIN CONTENT

3.1   Object Placement Elements

Under this we have the following:

Image: All filmmaking uses a light capture/recording device. It is then projected upon a screen. In theatres powerful lamps are used to project the image through a focusing lens. In television a vacuum tube projects lines of electrons upon a phosphor coated screen. Although the image is a recording of captured light the aesthetics of what we are viewing is still determined by the use of the basic elements and principles of static, fine art.

Time: Film has two types of time. The first is the actual length or duration of the film, for example, a run time of 90 minutes. The other type of time is called diegetic time, or time that is the result of the story or narrative. The story may span for a few minutes, a few hours, a few days, a few years or a lifetime although it may only take 90 minutes to tell the story through the film. Diegetic time also works with simultaneous actions, using a technique called cross cutting. Film makers can quicken time or retard time. Often, stories are told in short sections of real time edited together in sequence. Anything unimportant to the story is omitted.

Motion: Motion pictures, whether video or film, give the illusion of motion by the movement of many still frames through a projector. Because of a physical property of the eye and brain called the 'persistence of vision' you are able to perceive the illusion of motion using motion picture technology. This illusion of motion distinguishes motion picture photography from still photography. Frame rates of motion pictures are 24 frames per second. That means that the camera records 24 shots per second and it is played back at the same rate. If it is played too quickly the motion appears to quicken and if it is played back too slowly then it appears slow. If you were to shoot at twice the speed, say 48 frames per second, you would achieve a slow motion look when the film is played back at 24 frames per second. The video frame rate is 29.92 frames per second, however for simplicity sake we will refer to the rate as 30 frames per second.

Sound: Sound is not essential to a motion picture however sound is so common in film that it is included as an essential element. For the first 30 years of cinema motion pictures did not have sound tracks; sound technology evolved more slowly that the motion picture technology. Since films had no sound track, an organist, pianist or small ensemble would accompany the film. The score was played live. Now sound is an

integral part of the film and it has been since 1928. For a few years, sound technology, since it lagged behind photo technology, forced cinematographers to return to more primitive filming styles. Many of the camera motions had to be abandoned because the microphones could not record sound at a distance. Most films now include dialogue recorded on the sound stage, sound effects that are included during post production, music scores, narrations and voice overs. The explosions, gunshots, car crash sounds, wind, rain, and thousands of other sounds are all added during post production by sound designers.

Lighting: When we record using photographic instruments we record light. We do not record objects, people, buildings or anything at all - we record light. Image is what the mind does to the light once it is recorded and played back. Cinematographers strive to have control over lighting conditions. The most experienced ones have full control over lighting and work with the director to create mood and effect as well as consistent continuity throughout the film. Like sound technology, lighting is expensive and requires knowledge to use it effectively.

Sequence: After filming is complete, the editing process begins. The editor and director together will decide the length and order of the shots and piece them together to create a sequence. The sequence tells the story using the visual language of film, or film syntax. We have a specific way of viewing shots that makes the most sense to us as an audience. The most common way of ordering and arranging shots is called continuity editing.

Composition: Composition is the use of the visual elements and principles to create a frame that is aesthetically interesting, attention holding, and consistent with overall continuity. Composition is the placement of the shapes within the frame that enhance the film reality or "mise en scene". Because the frame has a fixed boundary, composition will happen automatically. However, good composition must be made to happen. It is rare that it happens by accident. Directors work with set designers, costume designers, lighting technicians and cinematographers to create the best possible placement of "filmic" objects. Actors must be blocked (placed) carefully in each shot so they can be clearly seen by the audience. Choose a film you have seen many times and pause on a frame. Look carefully at how the director has placed the actors and objects in the shot. All the actors were carefully placed on their "mark."

SELF-ASSESSMENT EXERCISE

List the object placement filmic elements you have studied.

3.2   Camera Shot Elements

Here, we have the following shots as provided by Hayword (1996) and Nwanwene (2002).

Extreme close-up: The subject is much larger than the frame; provides more detail than a close-up.

1.   **Close-up:** The subject is as large as or larger than the frame; reveals much detail.
2.   **Medium close-up:** The subject is closer than a medium shot and further than a close-up.
3.   **Medium shot:** A camera shot from a medium distance, usually showing the characters from the waist up; allows the audience to see body language, but not as much facial expression.
4.   **Long shot:** A camera shot from a great distance, usually showing the characters as very small in comparison to their surroundings.
5.   **Wide shot (also called establishing shot):** The first shot of a new scene and establishes location.
6.   **Low angle:** A low angle places camera below the character. This exaggerates the importance of the subject, making that character appear larger than life.
7.   **Dutch angle (also called canted angle or canted shot):** This shot is tilted and is used when something crazy is about to happen.
8.   **High angle (also called bird's-eye view):** The camera looks down at a character.

3.3   Camera Movement Elements

Nwanwene (2002) posits that there are two kinds of camera movement; non spatial movement of the camera (pan, tilt, pedestal, zoom) and the spatial movement of the camera (trucking, dolly crane).

1.   **Non spatial camera movement:** Here the camera remains in a position. It does not move from one point to another, but in effect it moves either on its axis (pan and tilt) or on its mount (pedestal). Also, it can move by means of the zoom when the zoom lever on the camera is engaged. Here is a brief explanation to non-spatial camera movement;

      i.   **Pan:** This is the right or left (or horizontal) camera movement by swivelling the camera head while the camera remains stationary.

ii.   **Tilt:** This is the up or down (or vertical) camera movement by swivelling the camera head while the camera remains stationary.

iii.   **Pedestal:** This describes the movement (up or down) of the camera when the camera mount is used to effect the movement (as opposed to the tilt where the axis of the camera is used).

Zoom: This is an inward or outward movement of the camera toward or away from the subject or object. The camera remains stationary while its zoom lens rotates either to bring the image nearer (zoom in) or to move the image farther (zoom out).

2.   **Spatial camera movement:** This involves the actual movement of the camera from one point to another. Camera movements classified as spatial include:

i.   **Dolly:** This is also called tracking. It describes the forward or backward movement of the camera mounting. It is a similar effect created by the zoom, so we have dolly in or dolly out. It is however used to follow an action, change field of view and to give special emphasis.

ii.   **Trucks:** In trucking the entire camera rolls sideways (that is left to right or vice versa) to follow or keep alongside an action. So we have command such as truck left or truck right.

iii.   **Crane:** In a crane shot, the camera is hoisted in the air in a crane. The crane machine helps the camera to have a wide overview of an action.

4.0   CONCLUSION

Filmic elements are grouped into object placement elements, Camera shot elements and Camera movement elements. Each has other steps and components for film production of any kind.

5.0   SUMMARY

We have discussed filmic elements which are essential for film production. Organising these elements need technicality. Therefore attention should be given to each component of the filmic element.

6.0   TUTOR-MARKED ASSIGNMENT

Explain the filmic elements necessary for film production

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UNIT 2   THE FILM PRODUCTION PROCESS

CONTENTS

1.0   INTRODUCTION

There are various stages of producing the films we watch. They go through a process. The film production process consists of various procedures which the film passes through from ideation to distribution. Glen (2011) and Nwanwene (2002) in their various works provide the following processes of film production:

- Development Stage;
- Pre-production Stage;
- Production Stage;
- Post Production Stage and
- Distribution.

In this unit, we shall look at each of these stages to ascertain what happens.

2.0   OBJECTIVES

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

- describe film production stages
- discuss main activities at each stage of production
- identify the tools and techniques used at each stage of production.

3.0   MAIN CONTENT

3.1   Development Stage

The development stage is the first step in film production. This has to do with developing an idea or the ideation as to why the film project will be embarked upon. The set goals and objectives of the film are clearly stated at this stage.

3.2   Pre-Production Stage

This is the preparation phase of the project. Every scene, every shot, every logistical detail is planned out. It is impossible to anticipate everything that might happen, and improvisation will be required in production but the more variables you can eliminate in pre-production, the more creative freedom you will have in production. This stage of film production usually begins with a script. The film maker or film producer also prepares a budget for the film estimated cost and arranges for financing. During the pre-production stage, locations (that is sites where the film will be shot) are scouted. Other activities involved in this stage include preparation for:

Writing your script (a general term for a written work detailing story, setting, and dialogue).

- Drawing storyboards for your film: A sequence of rough sketches, created by an illustrator to communicate major changes of action or plot in a scene.
- Funding for your film: Once you've finished your script and storyboards, you may want to send them off to certain companies to try and get financing for your film, allowing you to hire professional equipment or people.
- Presentation is very important. If you can, get an illustrator to draw some of your key storyboards.
- Finding cast and crew for your film: Cast and crew are obviously vital if you are to make your film successfully. There are a number of resources available to find the people you need. Finding the right person for your film is tricky. You must devote a lot of time towards finding the right actor for your role. Don't just hire the first person you meet (unless of course you have auditioned everyone else and they are less suited to the role).
- Scouting for locations: This is the site for your film shooting. Filming which occurs at a place not constructed specifically for the production is said to be "on location". This is usually outdoors, at a well-known location, or a real place which suffices.

Filming in any location will require plenty of space for cast and crew, as well as moderately easy accessibility for all the camera/sound and lighting equipment.

- Preparing a shooting script: This is the script from which a film is made. It contains scenes placed in order of filming. Also, it usually contains technical notes and/or drawings. A shooting script is essentially a script that breaks the film into scenes, placed in sequence as they are to be filmed on set/location. These can include any sketches or photographs of locations, include ideas you may wish to film in as well as scene breakdowns, types of shot and technical drawings.
- Organising a schedule: Your schedule is to accompany your shooting script.
- A schedule gives you control over the day-to-day shooting of the film. You can allocate how much time you feel is needed for each shot, by looking at your storyboards and shooting script simultaneously. Scheduling will certainly test your patience. You will need to make countless calls and send countless e-mails to make sure all your cast and crew are available on the days you want to shoot. If one person can't make it, then you will need to re-organise the whole day again.
- Writing and distributing call sheets: A call sheet is a list of which cast should arrive for make-up, what time actors/crew are due on set, what scenes they are in and what special requirements (if any) are needed. It is essentially a daily breakdown of the shoot. You should also include pick-up times and locations if you have arranged transport.
- Equipment for filming: The range of digital video equipment varies greatly.
- Depending on your budget, you have different options available to you. When buying a camera it is worthwhile getting additional extras; buying an extra battery is incredibly useful for outdoor filming and having camera equipment such as tripods or monopods available to you help with the filming process.
- Lighting: For indoor filming, you are going to need lighting. Do not underestimate the importance of lighting. It can make all the difference to a shot being the best you have filmed, or ending up on the cutting room floor. (i.e not appearing in the final cut of the film). Scenes or shots are usually dropped because of time constraints or an error in the filming process.

3.3   Production Stage

Production is fairly self-explanatory and the phase most people are familiar with. It is the execution of carefully crafted plans made in pre-production and designed in development stages. Nwanwene (2002)

asserts that, production stage begins when the camera rolls. During production, film footage is sent to the laboratory for processing. The footage that comes back from the laboratory is called rushes or dailies because on large production it is rushed back and viewed every day. Rushes are usually work print that is a protection copy of the original film (that is the film which actually went through the camera).

3.4 Post Production Stage

Post production is also a reasonably familiar term for most. However, Post Production is not limited to editing. Editing is only the first step in the post production process. Sound design and music are critical to the success of the movie and is, in some ways, more important than the image. Colour correction, visual effects and titling are all essential elements as well and easily within reach of the independent producer.

3.5 Distribution

This is a part that really matters. This is where we actually get our projects in front of an audience. If you are a professional, this is where you make all of your money. Distribution is the most rewarding phase of the process but also the most difficult for many. It can be hard to put your work in front of others without knowing how they will react. It is difficult trying to get attention in a media overloaded world. It is not impossible and those that do get their works out there reap the rewards.

4.0 CONCLUSION

We have discussed the film production process. It is a step-by-step approach to film production. It begins with developing an idea, preparing, producing and marketing and distribution. More of distribution and marketing will be discussed in subsequent units.

5.0 SUMMARY

There are five stages of film production: development stage, pre-production stage, production stage, post production and distribution stages. We shall in the next unit look at the personnel involved in film production.

6.0 TUTOR-MARKED ASSIGNMENT

Film production takes place in various stages, discuss those stages.
Vividly explain pre-production activities of film production.

7.0   REFERENCES/FURTHER READING

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UNIT 3   FILM PRODUCTION PERSONNEL

CONTENTS

1.0   INTRODUCTION

It is pertinent you know the personnel involved in film production, their responsibilities or job description. This unit introduces you to those key personnel and at what stage of production they are involved.

2.0   OBJECTIVES

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

- classify film production personnel
- enumerate the roles and responsibilities of each personnel
- explain the relationship among the personnel.

3.0   MAIN CONTENT

3.1   Above-the-line Personnel

We have the following personnel under this category of film production:

i.   **Executive Producer** – He is the owner of the film project and as such, the ultimate authority for the project. Sometimes the executive producer is merely the money or the "bank" behind the project and has very little creative input or interest in the project. The main interest is managerial concern for a financially profitable project. Executive producers usually hire a team of qualified producers, directors and writers to take care of the creative aspects of the film project. If you were having a house built for you, you would be considered the executive producer since you would have the ultimate authority over whom you hire as your architect, general contractor, and subcontractors, and you

are also responsible for paying all of the wages for the workers as well as all the bills for all of the materials to build the house. Executive producers do not belong to any unions or professional guilds because they are management.

ii.   **Producer:** He is hired by the executive producer to be in charge of the creative quality of the film project. The producer is the team captain who makes final decisions about all aspects of your project from beginning to end. The producer is usually responsible for assigning jobs to crew members and coordinating the writing and production crews.

iii.   **Associate/Assistant Producer (AP**) – He assists the producer in any manner needed. Some producers have a lot of responsibility in coordinating the creative aspects of the show, while other AP's are merely glorified secretaries that assist in coordinating schedules, telephones, and contracts in non-creative, clerical roles.

Director (DGA) – He is hired by the producer or executive producer to be in charge of coordinating the daily responsibilities on the set for the shooting of the actual film. The director is the person who oversees the details of filming. Perhaps more than anyone else in the crew, the director will keep track of the film's progress and influence the film's look and feel through camera work and set design. The director is responsible for:

•   Setting up camera angles and movement;
•   Lighting directions;
•   Overseeing rehearsals and the final recording.

The director's role is similar in nature to that of the general contractor who is in charge of directing at the construction site –the masons, carpenters, plumbers, and electricians who will actually build your house. Although in movie or film production the director is primarily responsible for coaching or getting the performance out of the actors.

iv.   **Actors** – These are referred to in the film industry as *"talent"* and are primarily responsible for supplying the dialogue and visual action in front of the camera for the film. In fact, anyone whose voice or body appears on camera is considered "talent". Actors traditionally take their orders from the director (except for some actors who are big enough in the business to tell the director what to do). They are responsible for:

•   Memorising their lines and cues;

- Attending rehearsals;
- Dressing appropriately for their parts;
- Cooperating with the director and producer.

v.   **Writer**– The writer or writers create the film's script. They are also responsible for making changes and improvements as shooting progresses. Writers are primarily responsible for writing the script or teleplay which contains the film's dialogue or spoken lines.

vi.   **Music Director**–He is primarily responsible for composing and/or arranging accompanying music for the film project. Although, in most cases the film's theme song is usually written by another composer, a film's music director is primarily responsible for composing and arranging the film's music scores and bumpers.

vii.   **Production Assistant (PA)** –He assists just about anyone during a production. Again, a PA can serve a very important role in some productions, or merely perform menial tasks such as running errands, photocopying scripts, or making deliveries all over town. Depending on the production and the particular producer for whom the PA works, the job is sometimes an above-the-line position with a good salary.

3.2   Below-the-line Personnel

We have the following personnel under this category of film production:

i.   **Assistant Director (AD)** – He assists the director in the control room by readying camera shots, timing scripts, and coordinating cues or on the set by coordinating the extras in the scene. Becoming an AD is not a stepping stone to becoming a director. AD's are specifically trained to work with extras and not actors. Several AD's usually assists a director on films that are shot on location.

ii.   **Technical Director (TD)** – He executes the director's commands by selecting and mixing various cameras and video sources on the switcher (SEG) to go out over-the-air or to the master video tape recorder (VTR). The TD performs the fades, dissolves, cuts, keys, and electronic special effects such as wipes, chroma keys, and DVE that are used to electronically edit and combine the various video sources for a show.

iii.   **Camera Operator**– Also known as the cinematographer. He is primarily responsible for framing the shot, focusing the shot, zooming in or out, and performing any camera moves on-the-air

such as pan, tilt, dolly, truck, arc, pedestal, or tongue. Camera operators usually have their particular shots written on the script. He or she must work with the director and producer to avoid potential problems. The camera operator should:

- Use a tripod whenever possible;
- Use an extended microphone whenever possible;
- Avoid over-using the zoom feature;
- Vary the camera movement when appropriate.

i.   **Audio Technician** – He or she is primarily responsible for making, mixing, and sweetening the audio for the film.
ii.   **Character Generator (CG)**- Primarily responsible for operating the CG or Chyron which produces the electronic titles and graphics used in a film such as the roll credits at the end of a film.
iii.   **Video Editor** - Is primarily responsible for electronically editing on video tape.
iv.   **Video Engineer**- Primarily responsible for maintenance and repair of all equipment used in production.
iv.   **Floor Manager/Stage Director (DGA)** - Primarily responsible for coordinating the action on the set or stage by relaying the director's commands to the crew and talent via hand signals.
v.   **Grip (Stage Hand)**- Primarily responsible for moving and erecting scenery, flats and props on the set.
vi.   **Gaffer (Electrician)** - Primarily responsible for handling lighting instruments, dimmers, cables, generators, and other electrical equipment. Just as a gaffer is not allowed to touch scenery or props, a grip is not allowed to touch any lighting equipment.
vii.   **Unit Manager**- Is primarily responsible for coordinating the logistical aspects for support services of the production such as transportation, food, lodging, location clearances, union contracts, etc.
viii.   **Runner** - Primarily responsible for running errands and making tape and script deliveries.

4.0   CONCLUSION

A lot of people are involved in producing a film at those stages we discussed in unit 2. Each has his own specific duty or function. Such as the runner who is to run errands during production so as to allow others concentrate on their job.

5.0   SUMMARY

Film production personnel are the different human resources involved in the film making process. There are two categories of film personnel.

They are: above-the-line and below-the-line personnel. Creative personnel such as producers, writers, directors, and actors are classified as above-the-line, while technical personnel such as camera, audio, technical director, TD, VTR, grip, and gaffer are classified as below-the-line personnel. Below-the-line personnel are usually paid a fixed salary or set wage based on their union's contract, while above-the-line personnel usually work on negotiable salaries that are much higher than their union's minimum wage.

6.0   TUTOR-MARKED ASSIGNMENT

1.   Outline and explain the above- the- line staff of film production.
2.   Distinguish between above- the- line and below- the -line personnel.

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UNIT 4 FILM TERMS

CONTENTS

1.0 Introduction
2.0 Objectives
3.0 Main Content
    3.1 Film Terms Relating to Shot
    3.2 Film Terms Relating to Editing and Sequence Construction
    3.3 Film Terms Relating to Transitions
    3.4 Film Terms Relating to Photographic and Technical Properties
    3.5 Miscellaneous Terms
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment
7.0 References/Further Reading

1.0 INTRODUCTION

To properly appreciate film production some key terms must be understood. It is a common thing that every field of human endeavour has its language, likewise the film production. In this unit, we shall discuss these terms.

2.0 OBJECTIVES

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

- mention and explain terms relating to film shooting
- explain terms relating to editing and sequence construction
- make a list of terms relating to transitions and photographic elements

3.0 MAIN CONTENT

3.1 Film Terms Relating to the Shot

Take: The length of film exposed between each start and stop of the camera. During filming the same piece of action may be filmed from the same camera setup several times (e.g., trying for different emotions on the part of the actors); each time is called a take.

Shot: A take, in part or in its entirety that is used in the final edited version of the film. In a finished film we refer to a piece of the film between two edits as a shot. Shots are described by distance from the subject (ECU, CU, MCU, MS, MLS, LS, ELS), by camera angle (low, high, eye-level), by content (two-shot, three-shot, reaction shot, establishing shot), and by any camera movement (pan, track, dolly, crane, tilt).

Scale: The bigness of the subject in a given shot, determined by the camera's distance from it.

Extreme close- up (ECU): Closer shot than a close up; a single detail occupies most of the screen image.

Close-up (CU): The camera is close to the subject, so that when the image is projected most of the screen shows a face and its expression, or some relatively small part of a larger whole.

Medium close- up (MCU): Shot whose scale is between MS and CU: a character shown from the chest up.

Medium shot (MS): A human subject in MS is generally shown from the waist up; background begins to be visible and potentially important, and two-shots are possible.

Medium long shot (MLS): Human subject is shown from the knees up, also called an American Shot because Hollywood movies of the thirties and forties used it so often for dramatic action.

Long shot (LS): The camera is a considerable distance from the subject(s) being filmed. The whole human figure from head to feet is included in the frame, with the surrounding environment very visible.

Extreme long shot (ELS): The camera is very far away from the subject, giving us a broad perspective. It is often used to create an "establishing shot," setting up a new scene.

Camera angle: The position of the camera (in terms of height from the ground) in relation to the subject being filmed.

Low-angle shot (LA): The camera is positioned below the subject, and shoots upward at it. The effect is to make the subject look dominating, powerful, as if a child were looking up at an adult. An extreme low angle (ELA) would be an extreme variant.

Eye-level shot: The camera is located at normal eye level (five to six feet from ground level) in relation to the subject. Unless otherwise noted in the script, the camera will automatically be set up at eye level. When analysing a scene, eye-level shots do not need to be indicated as such; the reader will assume that this is the position of the camera, unless otherwise indicated.

High-angle shot (HA): The camera is positioned somewhere above the subject and shoots down at it. An extreme high angle would be an extreme variant. In a bird's eye shot, the camera is placed directly over the subject.

Dutch or oblique angle shot: The camera is tilted so that on screen, the horizon appears to be tilted. Often used as a subjective shot to indicate stress, such as when a character is drunk or drugged.

Two-shot: Medium or medium-long shot of two characters.

Three-shot: Medium or medium-long shot of three characters.

Moving shot: Produced when the camera moves. When the camera remains fixed but swivels horizontally, it is called a pan; when it swivels vertically, it is a tilt. When the camera itself travels horizontally, it is a tracking shot. When the camera travels in closer to a subject or away from a subject, it is called a dolly shot.

Crane shot: Shot taken from a crane or boom (a sort of huge mechanical arm, which carries the camera and cameraman, and can move in virtually any direction--vertically, forward-backward, transversely, or in a combination of the above.

Tracking shot: The camera is mounted on a dolly or truck, and moves horizontally on wheels or railroad-like tracks to follow the action being filmed or to survey the setting.

Mise-en-scene: A theoretical term coming from the French, meaning, more or less, "staging." In general, it concerns everything within a shot as opposed to the editing of shots; it includes camera movement, set design, props, direction of the actors, composition of formal elements within the frame, lighting, and so on. In film theory Mise-En-Scene is one of the two major categories of film analysis; "Montage" (editing) is the other.

3.2   Film Terms Relating to Editing and Sequence Construction

Cross-Cutting: This is cutting back and forth between shots from two (or more) scenes or locales. This alternation suggests that both actions are occurring simultaneously.

Cut: The most immediate and common of transitions from shot to shot. It is affected in the laboratory simply by splicing one shot onto another. On screen the appearance of the second shot immediately replaces the first. "To cut" also means to edit; in addition, during filming "to cut" means to stop the camera.

Editing: This is the joining together of shots to make a sequence or a film. This also includes the process of matching the soundtrack and the visuals. The European word for editing is montage, which has become the critical term for editing.

Insert: It is a shot of a static object, such as a book, letter, clock, murder weapon, pile of cash, inserted during the editing process, generally between two shots of a character looking off-screen, usually to indicate that this is what she/he is looking at.

Jump cut: A break or cut in a shot's temporal continuity, caused by removing a section of a shot and then splicing together what remains of

it. On screen the result is abrupt and jerky; in certain films it is deliberate. Also, a jump cut is a transition indicating a break in temporal continuity between two adjacent shots.

Match cut: A transition that involves a direct cut from one shot to another, which "matches" it in action, subject matter, or actual composition. This kind of transition is commonly used to follow a character as s/he moves or appears to move continuously. Film continuity is often dependent on match cutting. Match cutting can also be used in a montage sequence, to show a similar activity occurring over a passage of time.

Montage: the term has the following meaning or usage in film language:

1.   Editing; putting together shots and creating a "film reality."
2.   A short, impressionistic sequence used to show either the passage of time or an accumulation of objects or events used descriptively.
3.   In critical terms, montage is often opposed to mise-en-scene, to refer to the creation of a film reality through piecing together fragments of reality (or shots).

Parallel editing: It is the same as cross-cutting.
Reaction shot: A shot showing the reaction of a character to something or someone seen in the previous shot.
Reverse angle shot: In filming conversations, an alternation or cross-cutting of shots filmed from an over-the-shoulder position of each character in turn is reverse angle shooting. Each shot shows the face of one character and the back of head and shoulders of the other.
Scene: A portion of the film in which all of the action occurs in the same place and in the same time span. A scene may be composed of any number of shots.
Sequence: Any section of a film that is self-contained enough to be intelligible when viewed apart from the rest of the film. Unlike a scene, it can consist of action occurring in various places and at different times.
Splice: The physical point at which two shots are joined by glue or tape during editing. A machine called a splicer aids in creating a splice.

3.3   Film Terms Relating to Transitions

Burn in: Gradually going from a white screen to an image.
Burn out: Gradually going from an image to a white screen.
Cut: The most immediate, and common, of transitions from shot to shot. On screen the appearance of the second shot immediately replaces the first.
Dissolve: The end of one shot merges slowly into the beginning of the next; as the second shot becomes increasingly distinct, the first slowly

disappears. It is the traditional way of moving from sequence to sequence.

Fade-in: Slow brightening of the picture from a black screen to normal brightness.

Fade-out: Reverse of the fade-in. The shot gradually darkens to blackness, usually signalling the ending of a sequence.

Iris-in: A shot that opens from darkness in an expanding circle of image, as if a circular window were opening on the image.

Iris-out: The opposite of an iris-in, ending with a shot with a progressively narrower iris.

Wipe: Transition from one shot to the next, in which the second appears and wipes or pushes off the first, looking kind of like a windshield wiper.

3.4   Film Terms Relating to Photographic and Technical Properties

Aspect ratio: The proportions of the frame, the ratio of the width to the height of the image area. The traditional aspect ratio for 35 mm. film is 1.33:1 and is known as Academy Aperture. For wide-screen processes such as cinemascope, the aspect ratio may range from 1.65:1 to 2.55:1. All film gauges are wider than they are high, a factor affecting formal composition within the frame.

Depth of field: The degree to which an image is in sharp focus in depth (usually a function of the size of the camera lens opening).

Film stock: The "raw" unexposed film that is loaded into the camera for shooting. Film stock can be colour or black-and-white, "fast" or "slow."

Focus: The degree of sharpness and clarity in a film image. "Out of focus": the images are blurred and lack linear definition.

Footage: Exposed film stock.

Frame: An individual image on a strip of film. In silent films frames were projected at the rate of 16 frames per second; in sound film they are projected at the rate of 24 frames per second.

Superimposition: When two different shots are printed onto the same strip of film. Every dissolve contains a brief superimposition.

3.5   Miscellaneous Terms

Exterior: A scene apparently shot out of doors. The exterior may be simulated in the studio or it may be filmed "on location."

Eyeline: This refers to the direction in which a character is looking. Eyelines are often a way of letting us know what (or whom) a character is interested in.

Genre: A recognisable type of film which depends on certain established conventions and expectations.

Interior: An indoor scene, filmed either on a studio set or on location.

Intertitles: Frames with written text, coming between image shots, used in silent films to transmit necessary verbal information, such as explanations or dialogue.

Lighting: It is the illumination of the set. Lighting may be described in terms of the direction from which the light enters the set (front-lighting, back-lighting, side-lighting, and top-lighting, cross-lighting). Lighting may also be described in terms of the contrast between light and dark: High-key lighting (the main or key lights produce a diffuse illumination, with few shadows created); Chiaroscuro or low-key lighting (very much in contrast, with some parts of the set highlighted and the rest in darkness; lots of shadows. Highlighting can also be a means of emphasising a character's hair or eyes.

Voice-Over: The voice of a narrator is heard, although the character speaking is usually not presented visually. If the character is visually present, there is no lip movement, a convention indicating that we are hearing the character's thoughts.

Flashback: An editing technique that suggests the interruption of the present by a shot or series of shots representing the past.

4.0   CONCLUSION

Film terms are the vocabularies or glossaries of word associated with film making process. Knowing them will help a lot in your experience of the film world.

5.0   SUMMARY

There are a lot of film word jargons with special meanings in the film industry. The unit has just introduced you to some of them relating to editing, shooting etc. You can learn more if you go through the references.

6.0   TUTOR-MARKED ASSIGNMENT

Make a list of ten special terms relating to editing and sequence construction. What is flash? Explain why it is used in film.

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MODULE 3   THE FILM INDUSTRY

Unit 1   Major Film Industries in the World
Unit 2   Film Marketing and Distribution
Unit 3   Film Industry Associations
Unit 4   Film Regulatory Bodies

UNIT 1   MAJOR FILM INDUSTRIES IN THE WORLD

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
        3.1   Hollywood
        3.2   Bollywood
        3.3   Nollywood
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

Following the economic, social and political benefits of film, almost every country of the world has a film industry. However, among those industries, the pace setters and dominant ones include Hollywood of the United States, Bollywood of India and Nollywood of Nigeria. In this unit, we shall discuss the growth of these three major film industries widely recognised in the world alongside the challenges facing each of them. The unit shall also draw a distinction among them in terms of quality of production and acting and the use of technology.

2.0   OBJECTIVES

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

* identify the major film industries in the world
* discuss the growth and development of film industries
* differentiate among Hollywood, Bollywood and Nollywood
* identify the constraints of film development in Nigeria.

3.0   MAIN CONTENT

3.1   Hollywood

Hollywood is a district situated in Los Angeles, California, United States situated west-northwest of downtown Los Angeles. Due to its fame and cultural identity as the historical centre of movie studios and celebrities, the word Hollywood is often used as a metonym of American cinema. Even though much of the movie industry has dispersed into surrounding areas such as West Los Angeles and the San Fernando Valley, significant auxiliary industries, such as editing, effects, props, post-production, and lighting companies remain in Hollywood, as does the back lot of paramount pictures.

As a district within the Los Angeles city limits, Hollywood does not have its own municipal government. There was an official, appointed by the Hollywood Chamber of Commerce, who served as an honorary "Mayor of Hollywood" for ceremonial purposes only. Johnny Grant held this position from 1980 until his death on January 9, 2008.

The name Hollywood was coined by H. J. Whitley, the "Father of Hollywood". Whitley arranged to buy the 500-acre (2.0 km^2) E.C. Hurd ranch and disclosed to him his plans for the land. They agreed on a price and Hurd agreed to sell at a later date. Before Whitley got off the ground with Hollywood, plans for the new town had spread to General Harrison Gray Otis, Mr Hurd's wife, Mrs. Daeida Wilcox, and numerous others through the mill of gossip and land speculation.

The film patent wars of the early 20th century led to the spread of film companies across the U.S. Many worked with equipment, for which they did not own the rights, and thus filming in New York could be dangerous; it was close to Edison's Company headquarters, and agents of the company set out to seize cameras. By 1912, most major film companies had set up production facilities in Southern California near or in Los Angeles because of the location's proximity to Mexico, as well as the region's favourable year-round weather.

The Biography Company filmed the short film 'A Daring Hold-Up' in Southern California in Los Angeles in 1906. The first studio in the Los Angeles area was established by the Selig Polyscope Company in Edendale, with construction beginning in August 1909.

Prolific director D. W. Griffith was the first to make a motion picture in Hollywood. His 17-minute short film 'In Old California', which was released on March 10, 1910, was filmed entirely in the village of Hollywood for the Biography Company. Although Hollywood banned

movie theatres-of which it had none-before annexation that year, Los Angeles had no such restriction. The first film by a Hollywood Studio, Nestor Motion Picture Company, was shot on October 26, 1911.

The Whitley home was used as its set, and the unnamed movie was filmed in the middle of their groves on the corner of Whitley Ave and Hollywood Boulevard by directors Al Christie and David and William Horsley.

The first studio in Hollywood was established by the New Jersey–based Centaur Co., which wanted to make westerns in California. They rented an unused roadhouse at 6121 Sunset Boulevard at the corner of Gower, and converted it into a movie studio in October 1911, calling it Nestor Studio after the name of the western branch of their company. The first feature film made specifically in a Hollywood studio, in 1914, was 'The Squaw Man', directed by Cecil B. DeMille and Oscar Apfel, and was filmed at the Lasky-DeMille Barn among other area locations. By 1911, Los Angeles was second only to New York in motion picture production, and by 1915, the majority of American films were being produced in the Los Angeles area.

Four major film companies – Paramount, Warner Bros., RKO and Columbia – had studios in Hollywood, as did several minor companies and rental studios. Hollywood had begun its dramatic transformation from sleepy suburb to movie production capital. The residential and agrarian Hollywood Boulevard of 1910 was virtually unrecognisable by 1920 as the new commercial and retail sector replaced it. The sleepy town was no more, and, to the chagrin of many original residents, the boom town could not be stopped.

By 1920, Hollywood had become world-famous as the centre of the United States film industry. In 1918, H. J. Whitley commissioned architect A. S. Barnes to design Whitley Heights as a Mediterranean-style village on the steep hillsides above Hollywood Boulevard, and it became the first celebrity community. The American film industry entered one of its most troubled eras at the beginning of the 1960s. At the time its decline as a medium for mass entertainment appeared unremitting, given the increasing dominance of television. Only in retrospect can those difficult years be seen as a time of transition for the industry, a search for effective new marketing techniques that would come to fruition in the mid-1970s.

The factors causing a crisis in American cinema were many. Besides a continuing drop in motion-picture attendance, a generation of producers and filmmakers who had worked in movies since the days of silent film was reaching the age of retirement. Executives who had decades of

show business experience, were being replaced by relative novices. A rapid transformation of American cultural values in the era of rock-and-roll music, civil rights struggles, and conflict over the Vietnam War (1959-1975) left many film companies unsure of how to appeal to a young generation that made up the majority of moviegoers.

Weakened by financial setbacks, the film companies were ripe for takeover by large corporations. Whereas in earlier decades-and again in the 1990s-movie companies united with related entertainment businesses, during the 1960s unrelated enterprises, including a parking lot company and an insurance company, acquired motion-picture studios. In some cases these firms decided that the real estate owned by a studio was more valuable than the movies it produced.

Another major development of the 1960s was the elimination of the Motion Picture Production Code and the office that had been set up in the 1930s to monitor studio compliance. Given changes in the public use of language and in sexual candour over several decades, the code's prohibitions were seen as out-dated, and, from a practical viewpoint, detrimental to making films that contemporary audiences wanted to see. After several years in the mid-1960s without industry standards, movie producers adopted a rating system for guiding parents and children. The key terms are PG, for parental guidance suggested, and R, for restricted for people under age 17 unless accompanied by an adult. In practice, the ratings board has sought to regulate the representation of sexual activity in motion pictures but has given less attention to the depiction of violence.

The fortunes of the motion-picture industry began to change for the better in the mid-1970s when studios developed a new method of marketing films: By putting motion pictures onto thousands of screens simultaneously, supported by advertising campaigns on national television, studios could maximise revenue on a handful of popular films. Financially thriving once again, most major movie companies became divisions of large entertainment conglomerates that had holdings in publishing, television, music, and other media.

3.2 Bollywood

Bollywood is the informal term popularly used for the Hindi-language film industry based in Mumbai (formerly known as Bombay), Maharashtra, India. The term is often incorrectly used to refer to the whole of Indian cinema; however, it is only a part of the total Indian film industry, which includes other production centres producing films in multiple languages. Bollywood is the largest film producer in India and one of the largest centres of film production in the world.

Bollywood is formally referred to as Hindi cinema. There has been a growing presence of Indian English in dialogue and songs as well. It is common to see films that feature dialogue with English words (also known as Hinglish), phrases, or even whole sentences.

''Raja Harishchandra'' (1913), by Dadasaheb Phalke, was the first silent feature film made in India. By the 1930s, the industry was producing over 200 films per annum. The first Indian sound film, Ardeshir Irani's ''Alam Ara'' (1931), was a major commercial success. There was clearly a huge market for talkies and musicals; Bollywood and all the regional film industries quickly switched to sound filming.

The 1930s and 1940s were tumultuous times: India was buffeted by the Great Depression, World War II, the Indian independence movement, and the violence of the Partition. Most Bollywood films were unabashedly escapist, but there were also a number of filmmakers who tackled tough social issues, or used the struggle for Indian independence as a backdrop for their plots.

In 1937, Ardeshir Irani, of Alam Ara fame, made the first colour film in Hindi, "Kisan Kanya''. The next year, he made another colour film, a version of Mother India. However, colour did not become a popular feature until the late 1950s. At this time, lavish romantic musicals and melodramas were the staple fare at the cinema.

Today, Bollywood resembles its products in its larger-than-life aura, colourful personalities, and grand contradictions. It remains an unorganised cottage-industry like business, marred by transactions in unreported "black" money carried in suitcases, a disorderly work culture, and murky doings. Since the 1980s the powerful Mumbai mafia has established a presence in the industry, mostly through financing films. And yet, Bollywood survived admirably the advent of video in the 1980s, satellite television in the early 1990s, and even assaults by Hollywood. The Hindi-dubbed *Jurassic Park* was a monster hit, but subsequent efforts like *Braveheart* and *Schindler's List* have played to near empty houses.

Although Chennai (Madras), Hyderābād, and Calcutta are also important film production centers, Bollywood films, with a wider reach, retain an almost hypnotic hold on Indians across the world. Its stars are modern gods. None so far have matched Bachchan's charisma. The actor survived and at 50-plus is still playing hero. But actors like Shah Rukh Khan and Aamir Khan and actresses like Madhuri Dixit and Karisma Kapoor have a global fan following. Over the years, Hindi films have taken giant strides technically but baby steps thematically. While it isn't unusual to find modern equipment like Arriflex cameras and Avid

editing systems in Mumbai's dusty studios, unconventional themes are rare. Most mainstream movies subscribe to the two cardinal rules of Mumbai moviemaking: there must be a love angle and there must be songs.

3.3   Nollywood

Nigeria's film and video sub-sector of mass communication, or Nollywood, as it is widely known; is a unique and typical model of an industry. It sprang up completely on its own; thrived and flourished into a multi-billion naira businesses. Currently Nigeria ranks second to India's Bollywood, ahead of America's Hollywood, grossing $250 million yearly revenue, according to UNESCO's recent survey of 99 countries. Nigeria's home video industry effectively took off in 1992, following the successful production of a home video on VHS tapes, called "Living in Bondage" Nigerian Film Censor Board estimated an average of about 1,687 new videos alone in 2007 and it can do more if well organised. Below is the table of comparative levels of feature length films / videos, production between Nigeria, India and USA. Nollywood, Nigeria's booming film industry is the world's third largest producer of feature films. The movie industry (which started as a home video market) has been typically accepted to have started - immediately following the success of Kenneth Nnebue's "Living in Bondage".

From then on, its expansion and attendant complications are known (by fascinated parties). However, events preceding 1992, are not popular even although a few have tried to trace the history of Nollywood. Unlike Hollywood and Bollywood, however, Nollywood movies are made on shoe-string budgets of time and money. An average production takes just 10 days and costs approximately $15,000.

Yet in just 13 years, Nollywood has grown from nothing into a $250 million dollar-a-year industry that employs thousands of people. The Nollywood phenomenon was made possible by two main ingredients: Nigerian entrepreneurship and digital technology.

In the late 1980's and early 1990's, Lagos and other African cities faced growing epidemics of crime and insecurity. Movie theatres closed as people became reluctant to be out on the streets after dark. Videos for home viewing imported from the West and India were only mildly popular. Nigerians saw an opportunity to fill the void with products of their own.

Experts credit the birth of Nollywood to a businessman who needed to unload thousands of blank tapes and to the 1992 video release of Living in Bondage, a movie with a tale of the occult that was an instant and huge-selling success. It wasn't long before other would-be producers jumped on the bandwagon.

Currently, some 300 producers churn out movies at an astonishing rate-somewhere between 500 and 1,000 a year. Nigerian directors adopt new technologies as soon as they become affordable. Bulky videotape cameras gave way to their digital descendants, which are now being replaced by HD cameras. Editing, music, and other post-production work are done with common computer-based systems. The films go straight to DVD and VCD disks.

Thirty new titles are delivered to Nigerian shops and market stalls every week, where an average film sells 50,000 copies. A hit may sell several hundred thousand. Disks sell for two dollars each, making them affordable for most Nigerians and providing astounding returns for the producers.

Not much else about Nollywood would make Hollywood envious. Shooting is inevitably delayed by obstacles unimaginable in California. Lagos, home to 15 million people (expected to be 24 million by 2010), is a nightmare of snarled traffic, pollution, decaying infrastructure, and frequent power outages.

Star actors, often working on several films at once; frequently don't show up when they're supposed to. Location shooting is often delayed by local thugs, or "touts", who extort money for protection before they will allow filming to take place in their territories.

Yet Nollywood producers are undeterred. They know they have struck a lucrative and long-neglected market - movies that offer audiences characters they can identify with in stories that relate to their everyday lives. Western action-adventures and Bollywood musicals provide little that is relevant to life in African slums and remote villages.

Nollywood stars are native Nigerians. Nollywood settings are familiar. Nollywood plots depict situations that people understand and confront daily romance, comedy, the occult, crooked cops, prostitution, and HIV/AIDS. "We are telling our own stories in our own way," director Bond Emeruwa says. "That is the appeal both for the filmmakers and for the audience."

The appeal stretches far beyond Nigeria. Nollywood films are proving popular all over English-speaking Africa and have become a staple on

M-NET, the South African based satellite television network. Nigerian stars have become household names from Ghana to Zambia and beyond. The last few years have seen the growing popularity of Nollywood films among the African Diaspora in both Europe and America.

In less than two decades Nollywood has become the embodiment of Nigeria's soft power. It has become a phenomenon which has helped in shaping perceptions of Nigeria and the Nigerian society. All this has been achieved largely on the back of the resilient entrepreneurial Nigerian spirit. Nollywood has propagated the Nigerian message farther than the concerted efforts of the government's international diplomacy would have. Outside the continent, it has become a cultural mainstay for the Nigerian and African the Diaspora.

Beyond these cultural nuances, many argue that Nollywood has been punching above its weight. The numbers are quite inspiring but the potentials are even more impressive. According to the Nigerian Film and Videos Censors Board (NFVCB), filmmaking employs about a million people in Nigeria, split equally between production and distribution, making it the country's biggest employer after agriculture. Nollywood which is the euphemism for Nigeria's movie industry grosses US$200m- US$300m a year in revenues, with little or no government help.

Nollywood movies cost between US$15,000 and US$100,000 sourced mainly from the movie producers or "marketers" as they are better known. Nollywood churns out about 50 full-length features a week, making it the world's second most prolific film industry after India's Bollywood.

Table 1.1: **Comparative levels of industry output (2006)**

India's Bollywood	Nigeria's Nollywood	USA's Hollywood
1,091	872	485

Source: *UNESCO Institute for Statistics (2009)*

The industry is less than 20 years old, but statistics shows that within this period, more than 30,800 movie titles have been made, along with 3,000 television series, through what some within the industry call "subsistence film making." Nollywood directly employs 200,000 people and provides estimated one million graduate job opportunities, indirectly. It has produced down line street corner pay-view cinemas across Nigeria and large viewership in most African countries, USA, Europe, West India Middle East and South East Asia.

Despite severe criticisms about the quality of these movies, Nollywood has many fans, who are of the opinion that the movies tell African stories for the African audience. While many film critiques focus unduly on the English language set movies, statistics from the NFVCB show that movies set in Hausa language top the list of approved movies, surpassing the Yoruba movies which were the precursors of today's Nollywood. The reason for their success is not far-fetched. The Hausa movies appeal to a devout followership because Hausa is spoken as a first language by over 30 million people in more than eight African countries. Nollywood is faced by a lot of challenges. Enahoro (1989) listed the following as constraints facing the movie industry:

i.   The Nigerian film makers lack adequate supplies of film stocks and support services such as credit to produce films.

ii.   The absence of financial support is one of the major problems inhibiting the development of the art of film making in Nigeria. Majority of the film makers do not have enough assets to satisfy the collateral requirements of the banks.

iii.   Problems of inadequate infrastructural facilities, like power, transportation, telecommunication, etc. help to make the film business unfeasible.

iv.   The alien film companies pose multidimensional problems to indigenous film makers and the art of film making in Nigeria with their monopoly of distribution and exhibition channels. These companies do not only fail to produce films in Nigeria, but also discourage local productions.

v.   Film equipment and film processing facilities are not available. Even when the shooting of a film is done in Nigeria, the processing is done in America and Europe. There is no opportunity to see the rushes immediately after the day's shooting. If the films are over-exposed or under-exposed, there is no immediate opportunity to reshoot.

vi.   It should be noted that there is a shortage of qualified manpower in key areas.

vii.   The peculiar economic, ideological and political problems of Nigeria have also constituted obstacles for film makers and the industry. The Nigerian film maker is in most cases the producer, director, scriptwriter, distributor and exhibitor. It is impossible for one person to assume all these responsibilities successfully. Even when Nigerian films are released, the aliens who are the owners of the theatres would not agree to screen the films. These theatres are extensions of the neo-colonial establishments with the aim of exploiting and perpetuating the same kind of negativity.

4.0   CONCLUSION

Political and economic factors were very instrumental to the growth of film industries across the globe. The major film industries are first Hollywood, followed by Bollywood and then Nollywood. Hence Hollywood is a pace setter in film production in the whole world. Most other film industries take after Hollywood which is seen as the yardstick for assessing others.

5.0   SUMMARY

The first ranked movie industry in world is Hollywood in America; the second is Bollywood of India while Nigeria's Nollywood is the third. Their growth and development was premised on economic and political factors. Hollywood is the largest film industry in terms of revenue. However, Bollywood (Indian film industry) is the largest industry in terms of number of films produced per year. In 2003, India produced 877 feature films and 1177 short films as compared to Hollywood which released about 473 films in the same year (Wikipedia Encyclopaedia). "Popular" in this context refers to a film industry whose success is located in its appeal to mass audiences within the African continent as compared to films whose success is located in elite audiences such as films produced under the paradigm of African Cinema.

6.0   TUTOR-MARKED ASSIGNMENT

Discuss the factors responsible for the growth of the movie industry.
In what ways does Nollywood differ from Hollywood?

7.0   REFERENCES/FURTHER READING

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UNIT 2   FILM MARKETING AND DISTRIBUTION

CONTENTS

1.0   INTRODUCTION

This unit introduces you to the nitty-gritty of film marketing and distribution. It is not enough that you have conceptualised and produced your film, marketing and distribution is also necessary. You may be interested in taking film marketing as a business or film distribution as your vocation. In fact, film marketing and distribution are very lucrative if you know what is involved. Therefore, this unit is in a way introducing you to a business venture.

2.0   OBJECTIVES

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

- explain the process of film marketing and distribution
- list the markets for film marketing
- discuss the legal involvements in film marketing and distribution
- identify the contents of a distribution contract.

3.0   MAIN CONTENT

3.1   Film Marketing

Wiese (1982:159) states that for a film to be successful, it must be timely and fit in with the market needs. Besides being a well-made film, it requires sufficient and appropriately placed advertising. Films are sold because they fill the users, not the filmmaker's needs.

3.2   Film Markets

This section is a description of the markets for which the film or videotape is being made. Your film or videotape may be released in several different markets and formats. Since the investors are not familiar with these markets, they need to briefly describe as they will be mentioned in the income projection tables. The investor will want to know about these markets in some detail.

Non-theatrical: This means "not theatre". More simply these markets are the educational, business, health, industry, and library markets. Most of the income in this market comes from the sale of 16mm film prints and 3/4" videocassettes. Supplemental income is from rentals. Admission is not charged to see the film.

Theatrical markets: These are theatres and theatre chains that book 15mm film prints (few commercial theatres can show 16mm prints) for as long as several months or as short as a few days. Admission is charged. Sometimes college auditoriums are considered theatrical markets.

Videotape: This is a new and expanding market. Videotapes are sold in the non-theatrical ("industrial") market and in the emerging "consumer" market. The "consumer" market sells and rents 1/2" VHS and Betamax videotapes to the home video market. These are primarily features and X-rated films.

Videodisk: This is a brand new market. Most of the videodisks in release are Hollywood features. Many believe this format will be the wave of the future and proliferate, much like the paperback book industry and include a wide-range of specialised programming.

Network Television: Outside of sitcoms, game shows and specials this is a much closed market as far as independent filmmakers are concerned

Syndicated Television: syndication in television is a fancy word for "distribution". Syndicators (distributors) license programs to stations on a station by station basis. These stations may or may not be affiliated with the networks. The prices that the syndicators receive are based on the time of broadcast and the size of the potential viewing audience in the broadcast area. Sometimes, in lieu of payment for programs, syndicators will offer shows to stations free, in exchange for a portion of the advertising time, which they will sell themselves. This is called "bartering".

PBS: PBS (Public Television System) is an association of 284 stations that buys programmes in detail in a later section. PBS has significantly smaller audience than commercial or network television and shows higher quality, specialised programmes. Rarely is a programme shown on PBS and a commercial network.

Stock Footage: This is a "miscellaneous" market where you "license" film footage and "outs" from your films to other producers. If your footage is unique or unusual, it will be another source of income.

Foreign Television: Foreign countries have state or commercially owned television networks that will license your programme in the same way as would PBS or a commercial network in the US. An "M&E" track (music and effects) will accompany a film print and an English-language script. The foreign broadcasters will re-narrate the film or dub in voices in their own language.

Pay-TV: This is a subscription television system where viewers pay for specialised programming. The best known systems are Home Box Office and Showtime which show feature films and short "fillers". The producer may license material to pay-TV, on a non-exclusive basis, for as many "plays" or showings in a limited period of time. The programme must be sold to pay-TV before it is shown on PBS or commercial television because once it is on free TV, audience will not pay to see it.

3.3   Market Research

It is critical to find out whether or not your ideas, once made into films, will have a market. Once you get an idea for a film, research how the film may be used.

Present your findings in the prospectus, under "market research", "trend indicators" or "income projections". Without knowing answers to these questions, you are not only fooling yourself about your film's possibilities but you may be misleading others.

1.   What, specifically, is the subject of the film?

Once you have determined the purpose of your film, this question will be easily answered. While you are at it, you might brain-storm on other related ideas around your main subject area. You may just find spinoffs or other films that you could be making at the same time, thus creating additional income at minimal expense. Perhaps your one idea will lead to a series.

2.   What is the length of your film?

If you are making a television programme then you must stick to the standard times. Commercial prime time is different from non-prime time. Times could vary from 22-26 minutes per half hour.

PBS has different time requirements. A "half-hour" show can be 28-29 minutes in length. PBS and pay-TV are more flexible than commercial television in regards to programme length. Be sure you determine the length early on so that you do not have to re-edit for television later. Do not plan to make a 10 minute film for television. There is just no way it can be broadcast. If you don't adhere to the standards that exist, you will not create a film that can be effectively marketed.

3.   What formats (16mm, 3/4", video, 1/2" video, broadcast, videodisk, etc) can your film be released in?

Don't automatically assume that your project will be distributable in all these formats. Different markets use different formats. The business and health markets are using 3/4" videotapes more and more. Public libraries and schools still rely on 16mm films. Home consumers use videotape players and prefer VHS to Betamax videotape formats by about 70 per cent. Foreign television requires a 16mm film print with an accompanying M&E track (music and effects). Domestic television requires a high-quality, time-based 1 or 2" video master. Be sure you know what formats your product will be distributed in and budget accordingly.

4.   Who are the distributors that you may potentially distribute your film to?

There are 385 distributors of audio-visual programmes who currently participate in Educational Media Catalogue of Microfiche (EMCOM). The listings are updated twice a year as new distributors are added.

You may find similar films already in distribution on your subject. If your film is not substantially different, a distributor may not be willing to handle your film as the market will be too small for another film on the same subject.

5.   What are the influences of the consumers?

The availability of money to purchase films or videotapes is the greatest influence on media consumers. For the past five (5) years, virtually no new monies have come into the educational film markets. President Reagan has cut monies from public schools. While this will affect the

buying power of each state differently, the educational market will be reduced even further. On the other hand, corporations (the business and industry market) have found that it is very cost effective to put employee trainings on film and videotape. This market is growing in leaps and bounds. Naturally, films have to be specifically designed for this market to be useful.

Another influence on buyers is advertising and promotion. The more ways they come into contact with your film, the more likely they will preview it and then buy it, particularly if they derive some benefit (information, entertainment, etc.) from your film.

6.   Do you have any competitors? Who are they?

By going through film distribution catalogues, you can quickly find your competitors, those producers who have made similar films for similar markets. Once you have a distributor who distributes in what you think is your market, call the distributor. Through your discussions, you can gather very valuable information. Don't worry too much about your idea being stolen. Give the distributor the impression that you are already well on your way to shooting or completing your film. Once the distributor knows this, he or she can give very valuable advice as to how the film might be tailored to be successful in the particular market. Also speak to foreign television distributors who can tell you what films are being sold on the international market.

Listen closely to what the distributor says. That doesn't mean you necessarily have to "go commercial" or compromise the film you want to make. The distributors do know the market very well. They know what sells and what doesn't. And since they may someday handle your film, they will usually be very willing to discuss your project with you. This free information can help you immeasurably.

7.   What share of the market do you expect to reach and sell to? How? Why?

This question can only be answered once you determine how large the market is for your product and how many others are competing with you. You may be able to assess this in terms of how many prints you can sell. Studying lists of mailing lists may give you a general idea of how many users/buyers you can reach through direct sale. Marketing studies have shown that about two (2) per cent will respond with the first mailing and another one to two per cent with repeated mailings. If you have a high sale to preview ratio, like 1:4, then you can begin to get some idea of how many sales are possible.

8.   How much will the film or videotapes costs? Is it competitive?

Distribution catalogues list film prices. There are pricing standards in the educational market. Film prints (16mm) sell for $15-20 per minute. Videocassettes (3/4") sell for 70 per cent of 16mm price. In the industrial, health and business markets, prices are much higher, rising to $20-25 per minute. Videocassettes (3/4") and 16mm film are often sold for exactly the same price. Rental prices are also higher, about $5 per minute.

3.4   Film Distribution

It may take some time to find the right distributor. In the non-theatrical market alone, there are nearly 400 distributors. Some carry only a few titles, others carry hundreds or thousands. As you prepare your prospectus you will discover distributors that may be appropriate for your film by studying film catalogues and talking with other filmmakers. You may even discuss your film with distributors when you are in production. At this point, several distributors may already be interested in your film. If so, have them write letters expressing their interest in seeing your film upon completion. You may add these letters to your prospectus to show your investors there are outlets for the film you propose to make.

Once you've made some films, and have established relationships with distributors. This will become easier, particularly if you continue to make films that are successful in a specific market. You can call up distributors that you know, and may even negotiate a deal and receive an advance that you can put towards production. This isn't always the case, but if a distributor knows that your films have earned money in the past, they may be willing to help you.

If you don't know distributors, you can talk with people who use films, librarians, educators, theatre exhibitors, and television programme directors who may suggest reputable distributors.

If you are making a film for non-theatrical (educational) distribution it is important to know how your film will be used in the classroom. Generally speaking, teachers and film users buy films with lots of information in the narration. They do not like abstract, art or experimental film because their neither understand it nor know how to use it for teaching purposes. It is a very traditional marketplace and not open to much experimentation. They want to know that your film will teach something.

Be aware that many classes are only 45 minutes long and that this time must also be used to conduct class business. If you make anything longer than 25 or 20 minutes, your distributor will have trouble selling it. If you make an hour film, you should break it up into part I and part II. When you look through distributor's catalogues you will see most of their films are 10 to 20 minutes long. The magic time, sold is 18 minutes.

Pay attention to the market needs, not your own. If you don't, you will end up with a film that does not find distribution. I have made several films and let them be "as long as the film wanted to be." Some are too long for classroom use and too short for television. I didn't pay attention to the market's needs and I did not do any market research. These films now sit on the shelf where they don't do anyone any good.

Contracts

For many years my films were rejected by distributors (for the reasons just mentioned above). Finally, I got an offer. Boy, was i happy? I was so thrilled that someone actually wanted to distribute one of my films that I paid very little attention to the contract I signed. It was a very expensive mistake. The pages you are about to read are extremely important and perhaps the most valuable ones in the book. If you are able to make use of this information you may save thousands of dollars.

Negotiation

Once a non-theatrical distributor has screened your film (this might be an answer print or a work-in-progress), he/she will let you know that they are interested in distributing your film. Do not take the first deal that comes along. Shop around. Remember, the deal you sign will be in effect for many years to come. You must make sure you are making the best deal with the best distributor that you can find.

It is a good idea to get as many offers as you can from reputable distributors. This will speak very highly of your film and will allow you to leverage a better deal. It also means that the distributors think your film will make money for them.

Most large distributors will not offer you a contract unless they think your film will sell 100 prints or more. It could cost them as much as $30,000-50,000 to make prints, promote and distribute your film and they simply will not take on a film unless they think it will sell hundreds of prints.

When you talk to different distributors, you will get a sense of their abilities to promote and sell your film. Be sure to take notes of your discussions because it is easy to forget all the points of the negotiations, especially when you are negotiating several deals at the same time.

To make a wise choice between distributors, ask the following questions:

1.   Do they already have similar films? How many prints have sold? How many have rented, and over what period of time?
2.   Where (or to whom) will they market the film?
3.   Will they mail a separate flyer for the film? Will the film be included in their next catalogue? When will the catalogue be mailed? Will they pay for the printing of the flyer or poster? Can I design it?
4.   Will they enter it in film festivals? Which ones?
5.   How many preview prints will they order?
      The more they order, the more preview requests they will be able to fill. If they only order a few, then it will take much longer to make sales. A healthy initial order would be 25-50 prints.
6.   How many rental prints will they have on hand?
7.   What are the purchase and rental prices? Will it be in 16mm in videotape?
8.   What percentage of their total gross income is a sale? How much rentals? How much videotape?
9.   THE BIG QUESTION: How many prints of my film do they think they can sell in the first year, in the second year and in five years? (With this information you may be able to make more accurate income projections).
      You may find it very difficult to get them to answer this question (because it is a direct giveaway of how well they think the film will sell) but somewhere in their minds they have an answer. I ask this so I can get a sense, in specific terms, of how well they think it will do. If they are reluctant to answer, I say, "Make something up." The truth is, no one really knows how film will do until it has been in distribution a year or two.
10.   Will they give an advance? How much?
11.   What percentage of gross (not net) will I receive?

Again, no one will be more willing to talk to you about his/her experiences with a distributor than another filmmaker. Before making any deal with a distributor, particularly one you've just met, contact other producers whose films are represented by the prospective distributor.

Since you are probably the only one who has ever asked, and because they usually have a lot to say, it can be a very valuable exchange. If they are happy with the distributor they will say so and why. If they are displeased, they will be   the   first to tell you. Don't be shy about doing this.

What you will learn will be extremely valuable and put you in a better position to make your decision.

Ask them these kinds of questions:

1.   Are you happy with the job the distributor is doing? Why?   Why not?
2.   Had any specific problems?
3.   Do they pay on time?
4.   Did you get an advance? How much?
5.   What percentage do you receive?
6.   Who paid for the internegative and other costs?

From these discussions you will get a very clear idea of how the distributor operates. (By the way. not everything you hear will be horror stories. Surprisingly enough, you will hear many good things about distributors.) Sometimes you will hear awful things and you'll wonder how you got in the film business in the first place. Sometimes you may feel that you have to make a choice between the "lesser of two evils". But it's better to know about a distributor's flaws in advance,   than to find out after you've signed your film away.

Write down everything you learn in your discussions. Make parallel columns, one for each distributor and horizontal lines, for each question. Then study the whole chart. Ultimately, it may break down to which distributor you can trust. Pick the one which you like the best, if the deals are similar. Sometimes it may be wiser to take a smaller percentage if you feel that through promotion the distributor will generate a higher volume of sales. Sometimes it may be better to forgo an advance and have the distributor guarantee so much money for advertising.

Only sign a distribution contract when you have received answers to all your questions and when you (and your lawyer) feel that you have explored all the options. Don't be in a hurry because negligence at this stage may result in you losing everything you have worked so hard to gain. Furthermore, you must remember you are representing your investors in any deal you make. They believed in you to make the best film you could and now, with your signature, you can make the difference between a loss and a profit for them.

Once the papers are signed what was once an adversary relationship becomes a partnership (in the non-legal sense of the word) and it is no longer to your advantage to challenge your distributor. It is time to support him or her because now you are in this thing together.

Before describing distribution contracts, I want to make it very clear that you do not "sell" your film to a distributor. You don't "sell" your film to anyone. You "license" it. You always keep ownership of your film and allow others, by means of a "licensing" agreement, to do things with the film; such as show it on television, distribute it, or exhibit the film in a theatre. "Selling" your film, that is your ownership III your work, should never be done.

3.5   Film Distribution Process

There is no "standard contract", although that's exactly what a distributor will offer you and lead you to believe. For the distributor, a "standard contract" is the deal they would like to make. For you, it is the place to begin your negotiations. Remember: EVERYTHING IS NEGOTIABLE. If a distributor wants your film concessions will be made   that deviate significantly from the initial "standard contract".   If they are not terribly interested in your film, their "standard contract" may be the best offer you'll get.

What follows are the standard elements that you will find in most distribution contracts.

1.   **Exclusive Rights:** All distributors will want an "exclusive" contract which means that during a specified time and in a specified territory, they will be the only distributor handling your film. Since the market is so small they will be insistent on this point. If the distributor clearly does not promote your film in some specialised markets you may try to retain these rights for yourself or another distributor.

2.   **Format:** The distribution contract is a "license". It allows the distributor to "rent, sell, lease, exhibit, distribute and in every way exploit" your film. Distribution may occur using many different formats; 16mm. 8mm. 3/4" videotape,   1/2" videotape, videodisk, etc.

       Here's where you must be very careful. A distributor will undoubtedly ask for as many of these format rights as possible. For example, they may ask the videodisk format rights even though they do not distribute in this format. What they will do is license these rights to a "sub-distributor" (another distributor)

who does distribute in the videodisk format. The first distributor will make additional revenue by licensing it to a "sub-distributor" if you granted additional format rights which they themselves do not distribute. Only grant those "format" rights to those distributors who are powerful and successful in distributing in that specific format. This way you can have one distributor for 16mm film, another for videotape, another for videodisk, and so forth and reap higher profits.

Another line in some contracts you must watch for is when the distributor asks for all formats and "any media now existing or which may exist in the future". That means, if any new format, (like videodisk, or micro-chips, or whatever) comes along in the future in a format that can be marketed and distributed, then the distributor will have those future rights. If you sign a contract with a distributor that contains this kind of phrasing you have given away a great deal. Why not delete this line and, if and when another format comes along, find an appropriate distributor at that time? You will, in the long run, earn more money by being very selective in this regard.

3.   **Exclusions:** Some agreements are written in a vague manner. If this is the case with your contract, you could accidentally give away some rights that you really intended to keep. To safeguard you from this, be very specific in stating what rights arc included and what rights are "excluded". If you don't want to give the distributor the pay-TV rights, be sure to write this in the contract as an "exclusion". Other examples might be; PBS, Foreign Television, Canadian non-theatrical, Armed Forces Television, In-flight Services, Airlines and Ships, Pay TV, Videodisk, etc. On the other hand, if a distributor can prove to you that they are strong in making sales in any of these areas, and that it is a mainstay of their business, then you may wish to "include" some of these areas. My point is, be aware of what rights you are licensing and what you are not.

4.   **Terms:** A distributor will ask for a specific amount of years (usually high) in which to distribute the film. Be very careful about signing a contract for "perpetuity". That means "forever". Most will ask for five to seven years. If you are unsure about a distributor, give them a year "trial period", with the understanding that if they gross so much money ($x), then the contract will automatically be renewed for a year. This guarantees some performance on their part. If they don't meet this agreed upon amount, then the film is not tied up for seven years and you can look for another distributor. Don't make this figure

so high that it cannot realistically be obtained by the distributor. Why set-up a no-win situation and unfair expectations? If the distributor gives you an estimate of what the film might gross in one year, deduct another 50 per cent in your own mind so you aren't upset if the figure isn't made. Allow some lee-way because no one really knows what a film will make in a year.

5. **Royalties:** Royalties are your share of earnings from distribution. The "standard" these days with non-theatrical distributors ranges from 18-25 per cent of GROSS (not net) income. Gross means from the "first dollars" earned. Some distributors will offer a contract with a higher percentage from net income which, if you don't understand the difference between "net" and "gross", will look more attractive. "Net" is the figure that is left (if any) after first deducting costs, such as prints, advertising, promotion, freight, etc. A "net" deal is not bad, just MIDI is difficult to monitor than a gross deal. With a gross deal you need not be concerned with what the distributor is spending on promotion because it doesn't affect your share. If you do a net deal then specify exactly what expenses can be deducted or you may never see any income from your film, even though it may be a gross income.

6. **Advance:** An advance is a portion of your royalty given to you in "advance" before your film has actually earned it. This can amount to several thousand dollars. Distributors are usually less interested in giving you an advance than you are in receiving one. In some cases an advance will be used to entice a filmmaker to sign a deal. (Even though it is your money paid early.) The advantage to receiving an advance is that you can repay your investors more rapidly.

You may however not wish to take an advance because it may be depleting the cash a distributor has on hand for promotion. Instead it might be to your advantage to have the distributor put this cash to use in promoting your film and receive your share of income, when it is actually earned.

7. **Printing Materials:** The contract should specify who   pays for what. I feel the distributor should pay for the internegative and sound negative because these will be used for making release prints. It costs about $1000 for the master negatives for a one hour film. By the time you are ready to make masters you may very well have spent your budget on production. Sometimes a distributor will   "advance" these costs. What that really means is that the   distributor is loaning you the money to pay for it. It is a

loan and not a real "advance". This is a negotiable point. Be sure that the contract specifies that once the internegatives are made that the A & B rolls are returned to you. (They are not only the most valuable-things you possess but you will need them to make-printing masters for other distributors.)

8. **Payment Schedule:** Most contracts state that a royalty statement and check be sent 30-45 days following the end of the quarter. Some distributors report bi-annually. Try and get the distributor to send you a royalty statement that also lists who bought and rented your film. You may not always get it in, but without this information, all you see are totals which tell you nothing about who your buyers actually are. The distributor may want to keep this information confidential because these customer lists are their bread and butter.

On the other hand, I want to know who the customers are because I can suggest market segments they may not have thought of. It took me more than a year to get this information from one distributor before discovering that several market segments were being missed. You can also check these reports to see if there have been unauthorised showings. (This happens often with HARDWARE WARS. It will be "loaned" to a campus theatre from a library. I'll hear about the showing but it won't be listed on the distributor's statement because the film was obtained illegally through a library and not through the distributor.

Libraries are allowed to loan the film to individuals for free viewings, not where admission is charged. Follow-up letters to the abusers usually result with an apology and a check.)

9. **Advertising:** Do you have any approval of advertising? Probably not, but if you have talent and expertise in this area a distributor may be very willing to have you design the advertising   and promotion.   (It saves the distributor expense and work.)

The distributor pays for the design and printing of the promotional material. Sometimes it is possible to negotiate an exchange - for example, you will design the promo material and they will pay for the inter-negative costs.

10. **Credits:** This may be the only thing you'll get out of making a film so you might as well get all the publicity you can. In the contract, specify that whenever the film is advertised (journals, programmes, study guides, posters, flyers, press releases and

catalogues) that it say, "A Film by...." or "Directed by….Written by…." or whatever is appropriate. Do not expect the publishers of this material to credit more than two people because there often isn't enough space. Very often the credits will be dropped anyway as the distributor's art department may not be aware of the contractual agreements. (This is another good reason for designing all promotional material yourself.)

11.   **Editing:** The contract should state that the distributor cannot edit your film without written permission. They can however, insert their logo at the head or tail of the film. This lets audiences know who distributes the film which is very important. Some logos are quite nice and add a real snazzy look to your film. Never mind that it will give the impression that the distributor made the film.

12.   **Warranties:** You must own all the rights in your film and state this in the distribution contract. It will read that you are not infringing on anyone's copyright and, that in the event of a suit you will be responsible for all costs incurred. Reasonable enough on the other hand, I think it is also fair to state that if the distributors don't carry out their responsibilities and a suit is brought about, they pay legal expenses.

3.6   Distribution Agreement

This film agreement (herein called the "Agreement", made this day of ………, 20… by and between _____, having its principal place of business at _____(herein called "Licensor") and DISTRIBUTOR, having its principal place of business at…... (herein after referred to as "Licensee").

Witnesseth: Whereas. Licensor owns certain rights to a motion picture film or video tape entitled "YOUR FILM TITLE", (herein called the "Film"), and Licensee is willing to distribute the same upon the terms, representations and warranties hereinafter set forth.

Now therefore, in consideration of the mutual covenants and agreements herein set forth, the parties agree as follows:

1.   **RIGHTS:** Licensor grants to Licensee the sole and exclusive right to rent, license, lease, exhibit, sell and otherwise exploit the film in 16mm film gauge, videocassettes in all sizes and gauges, for non-theatrical use only as such term is defined herein. The term "lease" as used herein includes for the life of the film print or other format material.

2. **TERM:** The term of Licensee's rights under this agreement shall be for a period of five years commencing on September 1st. 1981 and upon receipt of satisfactory preprint material.

3. **TERRITORY:** Nigeria

4. **NON-THEATRICAL RIGHTS:** Theterm 'non-theatrical" shall mean the use of the film by direct projection in schools, universities, homes, summer camps, prisons, hospitals, public libraries, airlines, ships, business and industry, museums, film societies, and to all other individuals and groups and in all other places except for regularly established commercial motion picture theatres to which the public is admitted and pays an admission fee. All of these rights are granted unless specifically excluded in part 5 of this agreement.

5. **EXCLUSIONS:** PBS television, commercial television, videodisk, pay cable and foreign television.

6. **DELIVERY:** The Licensor shall loan the Licensee the master printing materials by collect freight to Licensee's laboratory. In the case of a videotape, Licensor shall deliver to Licensee a 1" video Master of the highest quality available.

7. **OWNERSHIP OF MASTERS**: Master materials are copyrighted by the Licensor and will at all times be the sole possession of Licensor. This agreement provides for the Licensee to use the master printing materials for making release prints and tape copies only and in no way may be construed as being a transfer of property. The master materials, if damaged, will be replaced in full by the Licensee.

8. **ROYALTIES:** Licensee shall pay to the Licensor royalties of 25 per cent of the Gross Receipts derived from the non-theatrical distribution of programme. Gross Receipts are defined as the total of all payments received by the licensee for the sale, lease or rental of the film less: 1) amounts received by Licensee as reimbursement from customers for postage, delivery expenses, handling and insurance and 2) any sales, use or other taxes collected by Licensee from its customers.

9. **ADVANCE:** Licensee will advance to Licensor ₦2500 to be recouped from royalties.

10. **MATERIALS:** Licensor shall provide Licensee with a 16mm internegative and sound negative and a composite 16mm print. Licensee will deposit said material at a laboratory of its choice. Licensee will pay the cost of internegative and sound printing negatives. All additional negatives and answer prints will be paid for solely by Licensee.

11. **ACCOUNTING:** Licensee shall keep full and accurate books of account showing in detail all gross revenue received in respect to said film, which shall be available at all reasonable times and upon reasonable notice to the Licensor or a duly authorised

representative of the Licensor or his agent who may examine the same and make excerpts from such portions of Licensee's books as shall be deemed appropriate. Licensee shall render to Licensor no later than 45 days following the end of each calendar quarter an itemised statement showing the sums payable to licensor hereunder in respect to the preceding quarter, and Licensee shall remit to Licensor the amount shown on such quarterly report. Each statement will show all rental and print sale income and shall list the names of all purchasers and renters of said film.

12. **ADVERTISING**: Licensee shall have the full discretion to control and determine the nature and extent of advertising and promotion of the film. Licensor shall furnish to Licensee stills, reviews, background information, study guides, and a music cue sheet and a statement that the music is an original composition and other materials as shall be agreed upon between the parties to assist the Licensee in promoting tie film.

13. **EDITING:** Licensee agrees not to make any changes or additions to, or eliminations from the content or continuity of the film. Licensee shall have the right to affix to the film visual and sound head and tail sections identifying Licensee as the distributor of the film.

14. **WARRANTIES:** Licensor represents and warrants that it has the sole and exclusive right to enter into and perform this agreement and grant all of the rights herein granted to Licensee. Licensor represents, warrants, and agrees to and for the benefit of Licensee, its officers, agents and licensees in and for the term and territory; 1) That Licensor owns all necessary rights in and to the literary material upon which the film is based and the title thereof and in and to all music or lyrics synchronised with the Film necessary to enable Licensor to grant to Licensee the rights, licenses and privileges herein granted to Licensee to make the warranties and representations herein made; 2) That Licensor has affixed to the answer print or video master and negative appropriate notices of copyright protecting the film against unauthorised use or duplication; 3) That with respect to all persons appearing in or rendering services in connection with the film. Licensor has the right to use such person and to issue and authorise publicity concerning them; 4) That there are and will be no liens, security interest or rights of any nature in or to the film or any part thereof which can or will impair or interfere with or are equal or superior to the rights, liens or licenses of Licensee hereunder; and that the Programme and each and

every part thereof- including the sound and music synchronised therewith, and the exercise by any party authorised by Licensee of any right here in granted to Licensee, will not infringe upon the copyright, patent, literary- dramatic, music, or property right, right of privacy, the moral rights, or any other rights of any person, and that the film does not contain any unlawful or censorable material; 5) That Licensee shall quietly and peacefully enjoy and possess, during the entire period of its exclusive rights hereunder, all of the distribution rights herein granted and agreed to be grant to Licensee and that Licensor will grant to no other person, firm or organisation rights inconsistent with those granted to Licensee herein.

15. **INDEMNITY:** Licensor shall, at its own expense, indemnify Licensee and its officers, employees, agents, assignees and licensees against and hold them harmless of and from all loss, damage, liability and expense, including attorneys' fees, resulting from any breach of Licensor's warranties contained in this agreement.

16. **TERMINATION:** In the event that Licensor breaches or defaults in any material provision of this Agreement and does not cure such breach within ten (10) days after written notice thereof from Licensee or Licensor. Licensee may elect to terminate this agreement and/or all of its obligations hereunder. In event Licensee shall default in the performance of any term in this Agreement. Licensor's rights, if any, shall be limited to damages in an action at law and in no event shall Licensor be entitled by reason of such to terminate this Agreement or any of the rights granted to Licensee or to enjoy in Licensee from exercising any of the rights granted in this Agreement.

17. **NOTICES**: All notices or consents required by this Agreement shall be given in writing by registered or certified mail to the parties hereto at their respective addresses as previously set forth in this Agreement and shall be effective when deposited with United States Post Office properly addressed and postage prepaid. Each of the parties from time to time may change its address and, if so, will give written notice to the other party to such effect.

18. **ASSIGNMENTS:** Licensee shall have the right to assign its rights and licenses under this Agreement to sub-distributors, sub-licensees and selling agents.

19. **NO PARTNERSHIP**: This agreement shall not constitute a partnership or joint venture between the parties hereto.

20. **AGREEMENT ENTIRE & COMPLETE**: This Agreement is entire and complete and contains the entire understanding between the parties hereto and no representations, warranties, agreements or covenants expressed or implied of any kind of character whatsoever have been made by either party hereto to the other except as specifically set forth herein in the attached Exhibit A.

This agreement shall be binding upon and shall inure to the respective successors, heirs, executors and assigns of the parties hereto.

The parties to this Agreement have affixed their respective authorized signatures on the date and year first above written.
Exhibit A is attached herein and by this reference made a part of this Agreement. Licensee has read such Exhibit A and each term and condition therein and hereby agrees with Licensor's understanding with respect to this Agreement.

4.0   CONCLUSION

Marketing and distribution are probably the most important but neglected aspect of the filmmaking process. The key to success is to know the markets available, then carry out a thorough research on them. Know who your competitors are, the taste and interest of your consumers. It is equally important to know other distributors and producers and examine how they carry out the business. Another influence on buyers is advertising and promotion. The more ways they come into contact with your film, the more likely they will preview it and then buy it, particularly if they derive some benefit (information, entertainment, etc.) from your film. By going through film distribution catalogues, you can quickly find your competitors, those producers who have made similar films for similar markets. Once you have a distributor who distributes in what you think is your market, call the distributor. Through your discussions, you can gather very valuable information.

5.0   SUMMARY

You have learnt in this unit that market research is very important in film production and distribution. Make a list of distributors and producers, ask questions and engage in legal contracts if you must make it in film business. You can as well pick up a career in film marketing and distribution. It is very lucrative.

6.0   TUTOR-MARKED ASSIGNMENT

1.   Outline the steps of marketing a film
2.   List and explain key component of a film distribution contract agreement.

7.0   REFERENCES/FURTHER READING

Adeiza, S. (1995, January). *Film Financing in Nigeria*. Film & Video, 6-7.

Wiese, M. (1981). *The Independent Filmaker's Guide, How to Finance, Produce and Distribute Your Short and Documentary Films.* Connecticut: Wiese Film Productions.

UNIT 3   FILM INDUSTRY ASSOCIATIONS

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
        3.1   Film Guilds
        3.2   Other Film Associations
        3.3   Issues in Film Associations
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

As discussed in Units 1 and 2, film production, marketing and distribution involves a lot of players. The formation of these associations or guilds is underscored by personal interest, infighting among members, politics and economic interests. More so, the protection of individual rights and privileges is a common denominator of all film industry associations.

This unit will examine film guilds and other related associations as well as the issues that gave rise to them.

2.0   OBJECTIVES

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

•   identify key film guilds and Associations in Nigeria
•   explain the functions of each association of guild
•   evaluate issues in the formation of film associations.

3.0   MAIN CONTENT

3.1   Film Guilds

Major guilds of the Nigerian film industry include the following:

A.   **AGN – Actors Guild of Nigeria**. The Actors Guild was formally registered in 1998 as Actors Guild of Nigeria. Its survival, constituency and focus inspired the resurgence formation and structuring of other

guilds and associations in the motion picture industry in Nigeria. They include:-

a. Directors Guild of Nigeria.
b. Association of Movie Producers {AMP}
c. Creative Designers Guild of Nigeria {CDGN}
d. Nigerian Society of Cinematographers {NSC}
e. Nigeria Society of Editors {NSE}
f. Screen Writers Guild Nigeria {SWGN}
g. An association of marketers and distributors is in the offing.
   Together all the above groups constitute what is known today locally and internationally as Nollywood.

Actors Guild of Nigeria, AGN, has a number of registered members since inception and still growing. The registered members are spread across 27 states in Nigeria. The State chapters are divided into six geo political zones of the country, namely, (North West, North East, North Central, South South, South East and South West.) The State chapters are:- FCT Abuja, Abia, Anambra, Adamawa, Akwa Ibom, Bayelsa, Borno, Benue, Cross River, Delta, Enugu, Ebonyi, Ekiti, Imo, Kwara, Kano, Kogi, Kaduna, Lagos, Niger, Ondo, Ogun, Oyo, Osun, Plateau, Rivers, Sokoto, Zamfara.

The Chapters are led by the State Executive committee headed by the chairman while the zones are supervised by a Vice President representing each zone respectively. The six zonal vice presidents are members of the National Executive Council headed by the National President.

The Guild's Aims and Objectives

i.   Actors' Guild of Nigeria shall maintain a non-religious/political posture at all times.
ii. Members are free to pursue their own political learning without prejudice to the existence of the guild.
iii. The Guild shall promote fraternal unity and love among Nigerian Artistes.
iv. The Guild shall create professional awareness and protect the interest and welfare of her members.
v   The Guild shall entertain and educate our society and the world as to our social cultural heritage and essence through the acting medium.
vi   The Guild shall serve as a collective bargainer for her members
vii The Guild shall ensure maintenance of standards and establish a code of conduct for her members
viii. The Guild shall create an enabling environment for the growth and sustenance of the Acting profession.

ix.   The guild shall establish pay scale to avoid exploitation of members on issues of remuneration.

x.   The Guild shall establish or encourage training/education for her members.

xi.   The guild shall establish relationship/affiliation with relevant guilds and associations within and outside Nigeria.

xii.   The Guild shall perform and encourage members to partake in humanitarian functions especially by helping the less privileged in the society and the world at large.

B.   SWGN – Screen Writers Guild of Nigeria. This is the first arm of the movie industry – Nollywood. The association is geared towards total unification among screen writers in movie industry. The Screenwriters' Guild was established to promote the interest of writers and raise standards in Script writing. The Guild carters for over 500 screenwriters nationwide.

C.   **CONGA** – Committee of National Guilds Associations

D.   **CDGN** – Creative Designers Guild of Nigeria

3.2   Other Film Associations

Apart from the guilds, there are other film associations which include the following:

i.   VCOAN – Video Clubs Owners Association of Nigeria

ii.   PMAN – Performing Musicians Association of Nigeria

iii.   VROAN – Video Rental Operators Owners Association of Nigeria

iv.   FMC – Films Makers Cooperative

v.   AFVPMAN – Association of Films Video Producers And Marketers Association of Nigeria

vi.   NSE – Nigeria Society of Editors

vii.   AMP – Association of Movies Producers

viii.   ANTP – Association of Nigerian Theatre Arts Practitioners

ix.   MOPAN – Motion Pictures Association of Nigeria

x.   ITP – Independent Television Producers of Nigeria

xi.   TPAN – Television Producers Association of Nigeria

xii.   APCON – Advertising Practitioners Council of Nigeria

xiii.   NANTAP – National Association of Theatre Arts Practitioners

xiv.   CEMP – Congress of Edo State Movie Practitioners

xv.   NSC – Nigeria Society of Cinematographers

xvi.   YOFPMAN – Yoruba Video Film Producers & Marketers Association of Nigeria

xvii.   ANCEDRAM – All Nigeria Conference of Evangelical Drama Ministers

xviii. ANTP – Association of Nigeria Theatre Arts Practitioners

xix.   EMA – Elegusi Market Association
xx.   AIVPMA – Ojo Alaba International Video Producers/Markers Association.
xxi.   CMPPN – Conference of Motion Picture Practitioners of Nigeria
xxii.   UFRAN – United Film Rentals Association of Nigeria

The general aims and objectives of these associations particularly Motion Pictures Association of Nigeria are as follows:

a)   To promote and encourage the interest and advancement of its members in all manners affecting them, as professional Motion Picture Practitioners'.

b)   To promote and encourage any activity whereby members will be held qualified in their particular field within the Motion Picture industry in Nigeria.

c)   To regulate the relationship between its members and the public based on professional ethics and the Associations code of conduct as may be regulated and modified from time to time.

d)   To facilitate professional growth in the art, practice and techniques of the Motion Picture industry by holding seminars, conferences, workshops and film festivals, at national and international levels.

e)   To collate and tabulate statistics and publish information useful to its members, and to issue suitable literature and publications, including an official journal to assist in attaining the objectives of the Association.

f)   To advance by any legal means deemed fit the standard of technical work in the Motion Picture industry, thereby improving the knowledge, skills and experience of the Associations members generally or individually.

g)   To, on behalf of its members, liaise with the Nigerian film corporation for the purpose of patronising and putting into effect, usage the technical infrastructure already available in Nigeria i.e. colour film processing laboratory, sound dubbing studio, production and editing facilities and also negotiate rates and credits for the usage of those technical infrastructure in favour of its members in order to boost Motion Picture production in Nigeria.

h)   To acknowledge and also reward professional merits and achievements made by Motion Picture Practitioners in Nigeria who have distinguished themselves in their respective fields, and related creative arts.

i)   To work towards the promotion of, distribution, exhibition and utilisation of Motion Picture throughout Nigeria, African continent and the world at large.

j) To offer its services in resolving any differences that may arise between its members and to defend their various interest as part of the promotion of Motion Picture production.

k) To promote the welfare of the members of the Association in such a manner, as shall be deemed conductive and expedient, but subject to the overall interest of the general public.

l) To cooperate and associate with, or be a member of or to affiliate the Association to any organisation nationally or internationally having similar objectives, or whose interest in any way connected with the aims and objectives of the Association.

m) To undertake all other things as may be considered incidental to or conducive to the attainment of all or any of the objectives of the Association.

SELF-ASSESSMENT EXERCISE

What are the reasons for the formation of film associations?

3.3 Issues in Film Associations

There are a lot of inter and intra association issues making rounds in the film industry.

i. **Misappropriation of funds**. Most film associations are trailed by cases of misappropriation of funds by their executives. This prompts a lot of accusations and counter accusations among the members. The consequent effect is always a breakup of the association into new ones. Aside the split, members operate in discord over the allegations levelled against others.

ii. **Ethnicity.** There is an avalanche of criticism again Actors Guild of Nigeria on the grounds that it is purely dominated by the Ibos. Other actors with different backgrounds are schemed out of the association's events. It is this ethnic interest that has propelled the emergence of other associations.

iii. **Political Interest**. Leadership tussle has brought hampered film industry growth in Nigeria. In fact members have threatened court actions against. The desire by practitioners to rule at all cost is unhealthy for the movie industry in Nigeria. Sometimes association leaders attempt to drag the association into partisan politics by supporting a particular candidate. Such actions all set up members against each other.

4.0   CONCLUSION

As cumbersome as the film production process is, so are the film industry associations. They range from each level of production to another trying to protect and guide the interest of the members.

5.0   SUMMARY

We have seen that there so many associations dealing with film production in Nigeria. In many of these associations there are also squabbles and skirmishes emanating from ethnic, political and economic interests. In the next unit, we shall be looking at how the industry is regulated.

6.0   TUTOR-MARKED ASSIGNMENT

1.   What is the role Actors Guild of Nigeria?
2.   Discuss the ethnic, economic and political charges levelled against film associations in Nigeria.

7.0   REFERENCES/FURTHER READING

Omatsola, D. (1999). "The Home Video Film Industry in Nigeria by the Year 2020". In *Nigerian Theatre Journal*, Vol.5 No. 1, pp. 31-35.

Onuzulike (2007) "The Birth of Nollywood: The Nigerian Movie Industry". *Black Camera*, Vol. 22 No. 1, pp. 25-26.

UNIT 4   FILM REGULATORY BODIES

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
        3.1   The National Film and Video Censors Board (NFVCB)
        3.2   Nigerian Film Corporation
        3.3   Broadcasting organisation of Nigeria (BON)
        3.4   Nigerian Copyrights Commission
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

Apart from the film associations that control and coordinate the activities of film production and distribution, there are bodies that regulate film production, marketing and distribution in Nigeria. The bodies consider the licensing of films, registration, quality and content of films produced. They make sure that film content does not offend public morality and that producers gain proper royalties for their products. This unit assesses the functions of these regulatory bodies of the film industry as well as their composition.

2.0   OBJECTIVES

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

•   mention major regulatory bodies of the film industry
•   state the functions of each body
•   evaluate the performance of the bodies.

3.0   MAIN CONTENT

3.1   The National Film and Video Censors Board (NFVCB)

The National Film and Video Censors Board (NFVCB), was established by Act 85 of 1993 as the official regulatory agency for the film and video sector of the Nigerian economy. The NFVCB's mission is to contribute to the positive transformation of Nigerian society through the censorship and classification of film and video works, whilst balancing the need to preserve freedom of expression within the law, and limit

social harm caused by films. The NFVCB's vision is to be recognised as a world-class film and video regulatory agency that institutes best practices in the discharge of its duties.

The Core Goals of the NFVCB

1. To provide an enabling environment for the growth of the film industry through our activities.
2. To manage the classification system to time, cost, and quality standards.
3. To provide policy advice and services to governments.
4. To enhance confidence in (and utilisation of) the NFVCB classification system among existing and potential clients.
5. To enhance community understanding, confidence, and usage in relation to classification systems and outcomes.
6. To continually empower NFVCB management and staff to meet its objectives by providing the requisite internal capacity in the areas of people, training, logistical support, information, financial resources, and leadership.

The Role of the NFVCB in the Nigerian Film Industry

The National Film Video Censors Board is the regulatory body set up by Act No.85 of 1993 to regulate films and video industry in Nigeria. The Board is empowered by law to classify all films and videos whether imported or produced locally. It is also the duty of the Board to register all films and video outlets across the country and to keep a register of such registered outlets among other functions.

The functions of the Board are:

1. To license a person to exhibit films and video works,
2. To license a premises for the purposes of exhibiting films and video works,
3. To censor and classify films and video works;
4. To regulate and prescribe safety precautions to be observed in licensed premises;
5. To regulate and control cinematographic exhibitions; and
6. To perform such other functions as are necessary or expedient for the full discharge of all or any of the functions conferred on it by this Decree.

The establishment of the Board therefore empowers it to assess, classify and register films and video works and the film outlets across the country monitor the films and film outlets.

As priority intervention mechanisms, the Board has delineated additional action items to:

1.   Organise training programmes focusing on new content development, aimed at institutionalising international best practices in film production.
2.   Organise international conferences on film censorship/classification: impact on society and development.
3.   Draft and successfully implement new national distribution policy to transform the industry and ensure increased independent productions get access to the market.
4.   Launch new censorship and classification guidelines to aid filmmakers, and professionalize NFVCB operations.
5.   To regulate and prescribe safety precautions to be observed in licensed premises;
6.   Ensure wider community acceptance and confidence in our classification decisions.
7.   Increase monitoring and enforcement activities to curb release of such movies into the market without NFVCB approval.
8.   Institute stringent sanctions for such violations.
9.   Institute reward mechanisms for the production of "positive" themed movies, such as advance production grants, lower censorship charges for advocacy movies, etc.

As the industry regulator, the NFVCB sees its role as complimentary to the development of a viable film industry. To drive this assertion, the Board last year initiated the "Nigeria in the Movies programme" (NIM) is a definitive, flagship programme that addresses the deficiencies in the film industry, with forward looking initiatives based on the Board's mandate and vision.

The Board believes very strongly that Nigeria should define her identity, character, image and influence from the movies' global window. The vision aligns strongly with the Heart of Africa Project and the Rebranding Nigeria initiatives and comes across as the strongest force of global goodwill and influence for Nigeria. Nigeria in the Movies initiative address the salient issues of:

1.   Credibility,
2.   Authenticity, visibility and
3.   Marketability of the Nigerian film industry

Under the NIM initiative the Board has four pronged programme, chief of which is the reforms in the distribution system, with the launch of the new distribution guidelines.

The goal of reforms guidelines is to corporatise the distribution segment of the industry and stimulates the growth of the overall industry that embraces the international market, create support structures for the production of enduring culturally significant films that will advance our social and economic objectives.

It is interesting to know that the Nigerian film industry "Nollywood" has become a global brand expression, and brands have become an increasingly important currency in the global marketplace. Moreover the creative industries are at the centre of a modern service-based economy; and the core driver for the creative industries is the film and television industry. It is a breeding ground, it provides a frame of reference, a point of inspiration for those who contribute in the areas of ideas, innovation and creative solutions, who fan out, influence, engage and contribute to the areas of visual and digital design, communications and information systems and technology, marketing and promotion. -All essential ingredients and contributors to a modern, effective, efficient, developing and globally competitive service-based economy.

The Ultimate goal of the Nigeria in the Movies initiative is to "Raise the industry profile of Nollywood, and the Nigerian film sector, as an industry of strategic national importance with global authentic influence for which the ultimate beneficiary is Nigeria.

It is without doubt that public policy has a role to play in strengthening the industry in order to generate substantial economic rewards and important cultural benefits, and the NFVCB due to its unique role in the industry is well placed to play a leading role in the transformation of our much cherished film industry.

3.2 Nigerian Film Corporation

The Nigerian Film Corporation was established by Act No 61 of 1979. The corporation charged with responsibility of developing the film industry in Nigeria, produces films both for domestic consumption and for export and encourages local talents by way of training, financial support and other related matters.

Functions of the Corporation

The Corporation shall carry out the following functions, that is:

(a)   the production of films for domestic consumption and for export;
(b)   the establishment and maintenance of facilities for film production;

(c)   the encouragement of production by Nigerians of films through financial and other forms of assistance;

(d)   the encouragement of the development of cinematograph theatres by Nigerians by way of financial and other forms of assistance;

(e)   the acquisition and distribution of films;

(f)   the establishment and maintenance of national film archives;

(g)   the provision of facilities for training and advancing the skills and talents of persons employed in the Nigerian film industry generally and the conduct of research the matters pertaining to film production and the film industry as a whole; and

(h)   the carrying out of such other activities as may be necessary or expedient for the full discharge of all or any of the functions conferred on it under or pursuant to this Act.

3.3   Broadcasting Organisation of Nigeria (BON)

The Act of the National Assembly empowers the Commission, to carry out a number of duties, some of which include, licensing monitoring, regulating and conducting research in broadcasting in Nigeria. It is also the duty of the Commission, to ensure the development, in a dynamic manner, through the accreditation of the mass communication curricula in all the tertiary and other institution related to broadcasting.

The National Broadcasting Commission is mandated by Section 2 subsection (1) of Act No 38 of 1992 as amended by Act No 55. of 1999 to carry out the following functions:

(a)   Advising the federal government, on the implementation of the National Mass Communication Policy, with particular reference to broadcasting;

(b)   Receiving, processing and considering applications, for establishment, ownership or operation of radio and television stations including;
   i.   Cable Television Services, Direct Satellite Broadcast and any other medium of broadcasting.
   ii.   Radio and Television stations owned established or operated by the Federal State and Local Government.
   iii.   And stations run under private ownership.

(c)   Recommending applications, through the Minister of Information and, National Orientation, to the President, Commander-In-Chief of the Armed forces, for the grant of radio and television licenses;

(d)   Regulating and controlling the broadcast industry;

(e).   Undertaking research and development in the broadcast industry;

(f).   Receiving, Considering and investigating complaints from individual and bodies corporate, regarding the contents of a broadcasting station and the conduct of a broadcasting station;

(g).   Upholding the principles of equity and fairness in broadcasting;

(h).   Establishing and disseminating a national broadcasting code and setting standards with regards to the contents and quality of materials for broadcast;

(i).   Promoting Nigerian indigenous cultures, moral and community life through broadcasting;

(j)   Promoting authenticated radio and television audience measurement and penetration;

(k)   Initiating and harmonising government policies on trans-border direct transmission and reception in Nigeria;

(l)   Regulating ethical standards and technical excellence in public, private and commercial broadcast stations in Nigeria.

(m)   Monitoring broadcasting for harmful emission, interference and illegal broadcasting;

(n)   Determining and applying sanctions, including revocation of licences of defaulting stations, which do not operate in accordance with the broadcast Code and in the public interest;

(o)   Approving the transmitter power, location of stations, areas of coverage as well as regulating types of broadcast equipment to be used;

(p)   Ensuring qualitative manpower development in the broadcasting industry, by accrediting curricula and programmes for all tertiary training institutions that offer Mass Communications in relation to broadcasting;

(q)   Intervening and arbitrating in conflicts in the broadcast industry;

(r)   Ensuring strict adherence to the national Laws, rules and regulations relating to the participation of foreign capital, in relation to local capital in broadcasting;

(s)   Serving as national consultant on any legislative or regulatory issues on the broadcasting industry;

(t)   Guaranteeing and ensuring the liberty and protection of the broadcasting industry with due respect to the law and;

(u)   Carrying out such other activities as are necessary or expedient for the full discharge of all or any of the functions conferred on it under, or pursuant to this act.

3.4   Nigerian Copyrights Commission

In order to secure meaningful distribution for a film, a producer must be able to prove that he or she owns, or has a license to use, EVERY piece of intellectual property in the film. "Intellectual property" includes many things, such as the right to use the screenplay, the right to use the music in the soundtrack, the right to use the title of the film, the right to use

any brand names that appear in the film, ownership of the actors' performances and many other issues. It is critical that a producer be very conscious and organised with regard to intellectual property.

What is a Copyright?

Copyright is a form of legal protection given to many kinds of creative works. In order to be protected under copyright, a work must be: 1) "original" which means that it was not substantially copied from any other source; 2) "fixed in a tangible medium of expression" which means that it exists in some reasonably permanent or stable form, such as a film or video recording; and 3) have a minimum degree of creativity. Not everything can be protected by copyright, but a surprisingly large variety of works can be. The copyright owner has the exclusive legal right to 1) reproduce the work, 2) publicly display the work, 3) distribute copies of the work, 4) publicly perform the work, and 5) prepare "derivative works." Any creative work that is based on a pre-existing copyrighted work is a "derivative work."

For example, if a film is based on a novel, then the film is a "derivative work" of that novel, and the film producer will need the author's permission. A similar concept applies to every piece of copyrighted material that a film might contain, from music to acting performances, to a painting that is in the background of a shot, and even certain buildings or other architectural works that might appear in a shot. A producer should locate the current owner of the copyright. Whether the copyright owner allows the producer to use the material for free or for a fee, the producer must have written permission. An attorney can assist in drafting an appropriate document. Depending on the situation, that document might be called a "license," a "release" or a "rights agreement." Either way, the most important provisions are the "Grant of Rights," "Representations and Warranties," "Price," and "Screen Credit."

The Nigerian Copyright Act protects entertainment works falling within the scope of the six categories of works eligible for copyright protection under the Act. The first three categories comprise of creative works, namely literary works, musical works and artistic works. Beyond these three categories of creative works, the Act also extends protection to entrepreneurial rights arising from activities connected with primary exploitation of the creative works, namely sound recording, cinematograph films and broadcasts. The law confers on the owner of a qualified work the exclusive right to control the doing in Nigeria of certain acts in relation to the work. These include the rights of reproduction, publication, performance, adaptation and translation of the work. Also, the making of cinematograph films or records in respect of

the work, its distribution to the public, for commercial purposes by way of rentals, leases, hire, loan or similar arrangement, as well as the broadcasting or communication of the work to the public by a loudspeaker or any other similar device are all within the scope of the exclusive rights conferred on the author.

With a view to dealing with the issue of piracy, the Act provides that liability arises where any person , without the licence or authorisation of the owner of copyright does, or causes any other person to do an act controlled by copyright, imports or causes to be imported, exhibits in public, or distributes an infringing copy of a work. Also, making or having in one's possession, plates, master tapes, machines, equipment or contrivances used for the purpose of making infringing copies of a work, as well as permitting a place of public entertainment or of business to be used for a performance in the public of an infringing work are all actionable. The doing of these acts for the purpose of sale, hire, trade or business constitutes a criminal offence, punishable by the payment of a fine, and/or a term of imprisonment. The Act further criminalises the sale, hire, renting, and importation of works which contravene the anti-piracy devices prescribed by the Commission, as well as the importation or possession of machines or equipment for their production. In this regard, the Act is supplemented in several important respects by regulations made by the Commission, in furtherance of its powers under section 45(4) of the Act.

Regulatory schemes

Copyright notification scheme

The Copyright Notification Scheme is designed by the Commission to enable creators of copyright works inform the Commission of the creation and existence of their works and, or transfer of rights in respect thereof. This is in line with the mandate of the Commission to maintain a database of all works. The essence of the scheme is to provide prima facia evidence of the existence of works and facilitate the establishment of a databank of authors and their works. It also enhances rights management information for purpose of securing licences by identifying ownership of works.

Video rental scheme

The Video Rental Scheme is designed to create a framework for legitimate conduct of video rental business and the return of investment to right owners of films. The scheme seeks to accredit, monitor and supervise video rental outlets to ensure that they operate within the framework of the law and also enable film producers' benefit from

commercial exploitation of their films. The scheme is being re-position for better performance, and to reflect the realities of the present influence of digital technology and other changes in the operational environment.

Optical discs plants regulation

The Commission introduced the Copyright (Optical Discs Plants) Regulations in April 2007, (following the release in December 2006) to bring the activities of optical discs plants under a strong regulatory regime, thereby addressing the problem of optical discs piracy from distribution/sales to the point of production. Basically, the scheme requires every optical disc manufacturing plant and importer in Nigeria to register with the Commission. It also makes it mandatory for the plants to maintain specified records of all their activities.

Collective Management Organisations (CMO) Regulation

The Nigerian Copyright Commission is by law, mandated to grant approval to any organisation wishing to function as a Collective Management Organisation (CMO) and also oversees the operations of such organisations. Collective Management Organisations are bodies/societies established to manage and administer the rights of copyright owners when it is impracticable for such rights to be managed individually and directly by the right owners. A CMO has as its primary aim the negotiating and granting of copyright licenses, collecting royalties and distributing same to copyright owners.

Approval has been granted to two (2) Collective Management Organisations in the literary and music industries. The Reprographic Rights Organisation of Nigeria (REPRONIG) functions as the CMO for the literary industry, while Copyright Society of Nigeria (COSON) functions as the CMO for the music industry.

4.0   CONCLUSION

There would be dangers in leaving the film industry uncontrolled. As such, government and the industry have established agencies for the regulation of the industry. These agencies have laid down rules and regulations for the industry with appropriate sanctions and procedure of seeking redress when offended.

5.0   SUMMARY

There are four basic agencies established by various acts to monitor, appraise and mete out punishment when needed. These are Nigerian

Film Censorship Board, Nigerian Film Corporation, Broadcasting, Organisation of Nigeria and Nigerian Copyright Commission. They monitor the content, broadcast and use of films in Nigeria.

6.0   TUTOR-MARKED ASSIGNMENT

1.   What are the basic functions of Nigerian Film Censorship Board?
2.   Clearly demarcate between Broadcasting Organisation of Nigeria and Copyrights Commission.

7.0   REFERENCES/FURTHER READING

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MODULE 4   FILM AND SOCIETY

Unit 1   Impact of Film
Unit 2   Film Censorship
Unit 3   Film Piracy
Unit 4   Problems of Film Making in Nigeria

UNIT 1   IMPACT OF FILM

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
         3.1   Political Impact
         3.2   Economic Impact
         3.3   Cultural Impact
         3.4   Moral/Religious Impact
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

You will recall that in module 1, the function of film was made explicit to us. In this unit, emphasis is laid on the consequence or influence of movie industry in the society. Thus it is interesting to know how film has influenced politics, economy, culture and our moral values. Of course, film has advantages and disadvantages to various sectors of the society.

2.0   OBJECTIVES

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

- explain the areas that film has negatively influenced the society
- explain the areas that film has positively influenced the society
- discuss the cultural impact of film on the Nigeria society
- list moral lessons learnt from films.

3.0   MAIN CONTENT

The world over, film is known to be the mirror through which a society assesses and also a window through which others see the society in terms of culture, religion, ethnicity, dominant technology, etc. (Beach, 2009:12).

What the above assertion presupposes is that, film makers or producers build their films around events, happenings, or development in the society. That is, movies or films are based on true life experiences that in a way help in shaping and modifying a people's way of life, thought pattern and general belief. Such is the influence of film in the society.

In the words of Alhassan (2001:31) the cultural, ethnic and religious diversity of any society can be best transmitted and exhibited in movies. Films have a way of portraying the realities in a given society. For example, what some people know about the Igbo, Yoruba and Hausa cultures; and the Islamic and Christian religions, can be partly attributed to their experiences and home videos. Alhassan, further argued that the nomenclature for most films industries across the globe such as Hollywood, Nollywood and Bollywood were conceived with cultural inclinations. The point he attempts to make therefore is that there exist a synergistic relationship between film and society. Film has impact on the society in the following areas:

3.1   Political Impact

Shehu (1992:80) says film is a catalyst for national development, social mobilisation and information, film is often used to popularise government policies among the masses. Stressing this fact, Adenuga (2008) posits that owing to its ability to hold captive audiences, films are used more than the other media to promote ideas of positive social transformation. Examples are the "Rebranding Nigeria" campaign of the Ministry of Information, the HIV/AIDS, Anti-Corruption, Anti-Polio Campaigns, Poverty Alleviation Awareness Programmes as well as the National Orientation Agency (NOA) campaigns. One time Nigerian Minister of Information, Mr. Frank Nweke, had however lamented the emphasis on negative themes claiming that it gives the country a bad image: "You can have stories that talk on things like voodoo but when it is overdone and made the centre of any offering, that is when it becomes a problem because the more people see it, the more they will think that our country is all about voodoo practice". Veteran Nigerian film maker, Eddie Ugboma, also has hard knocks for the slant of the films claiming that they originate from hell.

Just like in every other society, politics in Africa has been hotly contested. However, hope has been restored in recent elections in Africa. An example is the 2011 Nigerian general election, in which "the findings of election observer group" characterised it "as a significant improvement over previous polls, although not without problems." Also, "the 2011 general elections in Nigeria are considered to have been the most peaceful in the country's turbulent history," even though they claimed some lives. This political transformation cannot be mentioned without the role of Nollywood. During these elections, some politicians sought Nollywood endorsement. The most notable endorsement was for President Jonathan. He was supported by a number of Nollywood stars, which is evident on a YouTube video. Many of these stars threw jubilation parties after he won the election. This demonstrates the impact Nollywood can have on the Nigerian political arena as well as the position of influencing national policies.

Similarly, some Nollywood actors expressed their interest and ran for an office in the general election in Nigeria. For example, Tony Muonagor, popularly known as "Tony One Week," was elected to the House of Assembly election for the Idemili North constituency in Anambra State. Also, in 2008, the Delta state governor, Dr. Emmanuel Uduaghan, appointed the veteran Nollywood actor Richard Mofe-Damijo, who survived a ghastly car accident on 17 January 2012, as a Special Adviser to the Governor on Entertainment and Talent Development. In December 2008, Mofe-Damijo was cleared by the Delta State House of Assembly as he assumed the post of Commissioner for Culture and Tourism in 2009; he was reappointed in 2011. In 2011, another Nollywood actress, Nkiru Sylvanus was appointed as a Special Assistant to the Imo State Governor, Rochas Okorocha. Others who occupy cabinet positions are Okey Bakassi, as a Special Assistant to the Governor Ikedi Ohakim of Imo State; the former National President of the Actors Guild of Nigeria Ejike Asiegbu, as a Special Assistant on Entertainment to Governor Theodore Orji of Abia State; and Hank Anuku, a special adviser to the Delta State Governor, Dr. Uduaghan, on Tourism and Entertainment. Political participation by Nollywood actors indicates that they are in the position to help transform communities.

3.2   Economic Impact

According to the Nigerian Film and Videos Censors Board (NFVCB), filmmaking employs about a million people in Nigeria, split equally between production and distribution, making it the country's biggest employer after agriculture. Nollywood which is the euphemism for Nigeria's movie industry grosses US$200m- US$300m a year in revenues, with little or no government help. Nollywood movies cost between US$15,000 and US$100,000 sourced mainly from the movie

producers or "marketers" as they are better known. Nollywood churns out about 50 full-length features a week, making it the world's second most prolific film industry after India's Bollywood. Opubor (1979: 13) on his part hinted that film is a big employer of labour. It involves the participation of many people who are employed as actors, costumiers, comedians, producers, singers, writers and so on. Corroboratively, Adenuga (2008), observed that "it takes a small village of people to make a film". In an article in the Sunday Punch of 28th August, 2004, Yinka Ogundaisi, a major Yoruba Film Producer says about "N1.2billion goes into total film production annually in Nollywood and the industry was valued at N4 billion in 2003". Films therefore provide employment to people in the downstream sector of the industry as marketers, writers, editors, cameramen, video club owners, copyright and censorship officials, etc. Notably, during the recent removal of fuel subsidy in Nigeria, it was reported that President Jonathan sent a representative to discuss it with Nollywood in a meeting tagged 'Nollywood Roundtable on Deregulation'. This was organised by Segun Arinze's faction of the Actors Guild of Nigeria (AGN). However, another Nollywood group, the Association of Nollywood Core Producers (ANCOP), led by Alex Eyengho, criticised the meeting. They argued that the fuel subsidy removal should not have been supported by Segun Arinze's faction of the AGN. Regardless, the main issue here is to highlight the relevance of Nollywood in transforming and impacting economic policy in relation to politics in Nigeria.

3.3 Cultural Impact

Film is a means of socialisation, i.e. the process and experience that help the individual to become sensitive to the expectation of other members of the society, their values and culture. Cinema is an important tool in building cultural institutions, and reinforcing cultural pride. The cinema could be used to heal the psychological wounds created by slavery and colonialism and to provide moral upliftment. Arguably, Nollywood has impacted and transformed Nigerian and African cultures. Although there are some concerns about Nollywood's alleged distortion of cultures, the industry has been a tool for transforming and preserving African culture despite the forces of globalisation. For example, Nollywood uses Nigerian indigenous languages to tell African stories. "The language and culture of the people are central to their identity and aspirations for self-determination." In addition, Nollywood tells the traditional, hybridised and contemporary lives of the people of Nigeria. Other African countries have followed in the footsteps of Nollywood by producing movies on video. This allows them to tell their stories, which are predominantly done by the West and a few African filmmakers. In addition, the affordability of video makes it easier to showcase the culture of African people.

Nollywood has brought back social life that virtually disappeared in Nigeria, especially in terms of film and entertainment. Cinema theatres in Lagos had disappeared or were converted to warehouses, nightclubs and Charismatic churches. Nowadays, with the presence of Nollywood, along with Silver Bird cinemas, nightlife has returned. Nollywood stars are now producing music, which has subsequently helped the Nigerian music industry. The Africa Movie Academy Awards is known for recognising professionals in Nollywood and the African film industry for their excellence. Similar awards also take place in the Diaspora. An example is the Nigerian Entertainment Awards, which is held in the United States every year to recognise Nigerian and Pan-African artists and professionals in Nollywood. The presence of Nollywood stars is always felt. In addition, social media is a prominent arena where Nollywood issues are being discussed, critiqued and promoted. In these ways, Nollywood has practically contributed to social change and transformation in Nigeria and Africa as a whole.

3.4   Moral/Religious Impact

In the words of Alhassan (2001:31) the cultural, ethnic and religious diversity of any society can be best transmitted and exhibited in movies. Films have a way of portraying the realities in a given society. For example, what some people know about the Igbo, Yoruba and Hausa cultures, and about the Islamic and Christian religion, can be partly attributed to their experiences and home videos. In a nutshell, cinema attendance can be for both personal expressive experiences of good fun and therapeutic at the same time. In a ground breaking study, Konlaan, Bygren and Johansson found that frequent cinema attendees have particularly low mortality risks –those who never attended the cinema had mortality rates nearly four times higher than those who visit the cinema at least occasionally (Konlaan, Bygren, and Johansson 2000). Their finding holds even when other forms of social engagement are controlled, suggesting that social engagement specifically in an artistic milieu is important for human survival." Film is used today as a tool for propagation of religious belief. But issues of decency, obscenity and evil dominate the content of films with serious religious implications. These issues dominate discussion on the moral and religious impact of films:

1.   Sexual violence.
2.   Emphasis on the process of violence and sadism.
3.   Glamorisation of weapons that is particularly dangerous.
4.   Ill-treatment of animals or child actors.
5.   Details of imitable, dangerous or criminal techniques.
6.   Blasphemous images or dialogue.

4.0   CONCLUSION

Film holds a truly unique place in the story of our civilisation. It is an art, a language, a medium for education, inspiration, and so much more. It provides employment for hundreds of thousands of people around the world, and enjoyment for countless billions more and provides a living record of the human condition and imagination at any given point in our story. Against this backdrop, however, we must not forget that more than anything- film is a hugely entertaining medium, and allows us- briefly- to escape our lives and venture somewhere else. That, in essence, is the true attraction.

5.0   SUMMARY

In this unit, we have studied the impact of film on society in terms of economic, political, cultural, educational social and moral contributions. It was obvious that film has immensely contributed both positively and negatively to national development in Nigeria.

6.0   TUTOR-MARKED ASSIGNMENT

1.   Discuss the cultural impact of film on the Nigeria society.
2.   List moral lessons learnt from films.

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UNIT 2   FILM CENSORSHIP

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
        3.1   Definition of Censorship
        3.2   Types of Censorship
        3.3   Reasons for Censorship
        3.4   Film Censorship in Nigeria
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

The control of film content, production and distribution has been premised on several reasons many of which stem from the negative aspects of film as unit 1 has shown. There are various perspectives on what constitute censorship, its desirability or otherwise. The unit takes you through such arguments advanced as well as the types of censorship.

2.0   OBJECTIVES

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

- define censorship
- explain the types of censorship
- discuss the reasons for censorship

3.0   MAIN CONTENT

3.1   Definition of Censorship

Censorship is seen as the control of the information and ideas circulated within a society. Reichman (1988) sees censorship as "the removal, suppression or restricted circulation of literary, artistic or educational materials on the grounds that they are morally or otherwise objectionable in the light of standards applied by the censor". Yet, as he points out, "virtually any decision made by school board members concerning what is taught, used and learned in school can be viewed as censorship". It could also be seen as the examination of books, plays,

films, television and radio programmes, news reports, and other forms of communication for the purpose of altering or suppressing ideas found to be objectionable, harmful, or offensive. Censorship can be prior or post. Prior censorship is when an information material is banned or censored before publication while post censorship is when an information material is banned or censored after it has been published.

3.2   Types of Censorship

Dafiaghor (2011:160) identifies the types of censorship as follows:

1.   **Moral censorship:** This is the banning of materials because they are morally objectionable to the various/some of the cultural norms in the Nigerian society, knowing that Nigeria is a heterogeneous society, having numerous sets of norms and values.
2.   **Military censorship:** In Nigeria, this is the banning of information materials that tend to expose military tactics and national information; for security reasons.
3.   **Political censorship:** This occurs when the Nigerian government needs to keep secrets from its civilians in order to prevent disruption. Though democracy does not support this, yet in some circumstance, it is necessary for the protection of the state, calling to mind that Nigeria has always have the tendency of splitting.
4.   **Religious censorship:** In Nigeria, two major religions dominate: Christianity and Islam. Religious censorship is therefore the banning of materials because they are religiously questionable.
5.   **Corporate censorship:** Corporations can ban (by negotiation, unless it has monopoly) materials unfitting to them or their partners. For instance, film industry associations can censor marketing or distribution of a particular film.

Enahoro (1989:106) opines that there are two types of censorship facing Nigerian films. They are the bureaucratic governmental censor and the industrial censor. The bureaucratic censor decides what is to be shown to the public. But the industrial censorship is more effective in Nigeria. It is carried out by the alien theatre owners. After the film has been made, it must pass through the distributors and exhibitors. The distribution and exhibition components of the Nigerian film industry are in the hands of those who are not interested in films made in Nigeria. Since the industrial censorship is in foreign hands, the determination of the type of films to be screened is also in foreign hands.

3.3   Reasons for Censorship

Ideas have been suppressed under the guise of protecting three basic social institutions: the family, the church, and the Nigerian governments.

Protection of religious beliefs in Nigeria

The organised church soon joined the Nigerian government as an active censor. The Biblical injunction, "Thou shalt not take the name of the Lord, thy God, in vain" is clearly an early attempt to set limits on what would be acceptable theological discourse. Likewise, "Thou shalt not make unto thee any graven image" is an attempt to set limits on how the Divine may or may not be represented. (And no one, in any land, should think this is anachronistic. Across the world today, appeals to divinity are common reasons for banning the dissemination of a broad range of materials). In Nigeria, censorship is no more acceptable for being practiced in the name of religion than for national security, as protecting the church is protecting the state because the government is comprised of the church members.

Protection of the state

Nigeria's national security and defence runs a very close second to the religious impulse as a rationale for suppression of information. While nowhere near as old as the religious impulse to censor, in its more modern form it has been even more pervasive. And while the influence of religion on secular affairs is muted in Nigeria, the influence of governments usually is not. It is difficult to think of any government that would forego the power, in perceived extreme circumstances, to censor all media, not simply those that appear online. The question, asked in a real world scenario, is what could be considered extreme enough circumstances to justify such action?

In the Nigerian context, governments have used a powerful array of techniques and arguments to marshal support for their censorship efforts. One of the earliest, as noted, is the religious argument. Certain things are deemed to be offensive in the eyes of the Deity. These things vary from country to country, religion to religion, even sect to sect. They are mostly, though not always, sexual in nature. The commentaries on the nature of the impulse to be censorious towards sexual expression are too numerous even for a wide ranging project like this.

Protection of the family

In Nigeria, parental claims certainly have a place in the dialogue, but they can cut across meaningful lines of discourse as well. Despite the

presence of a widespread and deadly worldwide epidemic, Acquired Immune Deficiency Syndrome (AIDS), there are parents who object to the teaching of safe sex models in Nigerian public schools. Such objections pose an obvious problem: do their rights as the parents of their own children supersede the rights of all children in a classroom (or library, or online community) to have access to information that could save their lives? In Nigeria, the legal precedents, which usually provide clear guidelines in such matters, are mixed here. Courts have ordered operations and vaccinations in the public health interest, but courts have also ruled that religious beliefs are a compelling answer to public concerns. Those who believe in some form of film censorship hold the view that censorship protects the moral values that are prevalent in society, thus it reflects our values.

The counter-argument is that censorship imposes the values of certain people, who do not necessarily respect the rest of us, and it assumes that we are not capable of mature, safe responses to 'immoral' material.

Most people's views on censorship depend on the context. There is a kind of continuum - at one end there is the view that media, including cinema, influence people and teach behaviour, like the hypodermic needle injecting 'effects' into passive viewers. At the other end, there is the anti-censorship view, which feels that we are able to understand texts as works of fiction or art; if an individual commits an act of violence in response to a media experience, and then the psychological condition of the perpetrator is the problem, not the film. In between are those of us who think that classification is needed and those who believe that some kinds of films might be 'harmful', but that others are not.

One famous advocate of censorship was the late Mary Whitehouse. For many years she lobbied for the banning of films and TV programmes, on the grounds that media images of sex and violence are in part responsible for the decline of moral standards in society.

3.4   Film Censorship in Nigeria

Censorship in Nigeria is administered by the National Film and Video Censors Board, the Nigerian Broadcast Commission and state censorship boards (including the Kano State Censorship Board). The National Film and Video Censors Board censored 4,600 films between 1994 and 2005, and outlawed films with themes involving cannibalism, lesbianism, and indecent, obscene, or explicit sexual scenes. The Nigerian film industry, popularly called Nollywood, has especially been affected by censorship. This includes parts of the industry centered in Kano, also known as Kannywood. Nollywood produces some 1,000 films in a variety of languages and generates an estimated US$250

million each year. Individual participants in the film industry, including actors, editors, and video sellers, must register individually with state censorship boards.

In 2007, Kano state instituted a six-month ban on all film production, singing, and dancing in locally made films, and film creators were arrested or received prison terms after the discovery of a cell phone sex video involving a Kannywood actress. In March 2008 the home of Hausa film actress Zainab Umar was raided, and Umar and her sisters were accused of living "in a house without suitable relation." They were detained without food and water, held overnight in a cell with men, propositioned by police, and warned not to speak with the media. In December 2008, Director Rabi'u Ibrahim of HRB studio, a film company, was arrested and fined ₦80,000 for selling a DVD compilation in his shop with an "indecent cover" of the American television series Desperate Housewives. His shop was closed and sealed for three days. When the authorities came to re-open the shop three days later, they found the remaining copies of Desperate Housewives and a banned film entitled Ibro Aloko. Ibrahim was taken back to court and given another ₦60,000 fine.

Musicians have similarly been affected by censorship boards in states with Sharia law, and the government of Kano State has been especially restrictive, relying upon section 97 of the State Censorship Board Law of 2001 and its Cinematography and Licensing Regulations. On 9 April 2008, actor Adam A. Zango was imprisoned for producing and releasing an uncensored hip-hop video. The singer Ala was arrested in Kano on 4 July 2009 for his song Hasbunallahu, which was subsequently banned by a mobile court judge in Kano on 9 July 2009. Eleven songs were banned by the Kano State Censorship Board and were held to be obscene, confrontational, and immoral by a magistrate court on 18 June 2009. A three-night music festival at a cultural centre in Kano in northern Nigeria, KANFEST, was cancelled by the Kano State Censorship Board on 12 April 2010, according to the Associated Free Press.

However, music and film are not only censored in states with Sharia law. For example, the debut song of Nigerian music duo Zule-Zoo was banned by the Nigerian Broadcasting Corporation. (The ban actually helped make the song become a nationwide hit.) Similarly, Afro beat musician Femi Kuti's nightclub in Lagos, the shrine, was closed by government authorities on 10 June 2009, allegedly for his criticism of a lack of electricity in his neighbourhood of Lagos.

4.0 CONCLUSION

Film censorship does not, simply, mean the banning of violent films or films with sexual content. There are many reasons why films have produced outrage in the past and have been either banned or cut/edited. What is really at stake is the assumed link between viewing and behaviour. This is referred to as the 'media effects debate'.

5.0 SUMMARY

This unit has introduced to you some of the arguments for and against censorship as well as the types of censorship. However, the most useful way to move towards a personal, informed response is to 'test' these perspectives on a case of your own. Survey a film released which was either banned or provoked calls for censorship. Investigate the reasons for the reactions to the film, noting the following: Provocative content, type of censorship called for an advance argument for or against the film.

6.0 TUTOR-MARKED ASSESSMENT

As a communicator, what views would you advance for or against censorship of films in Nigeria?

7.0 REFERENCES/FURTHER READING

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UNIT 3 FILM PIRACY

CONTENTS

1.0 Introduction
2.0 Objectives
3.0 Main Content
       3.1 Defining Film Piracy
       3.2 Forms of Film piracy
       3.3 Effect of Piracy
3.4 Measures of Dealing with Piracy
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment
7.0 References/Further Reading

1.0 INTRODUCTION

Film piracy constitutes an intellectual-property crime (IPC), which refers to counterfeited and pirated goods, manufactured and sold for profit without the consent of the patent or trademark holder. It comes in a number of forms, depending on how the original film is obtained and how the illegal copies are reproduced and distributed.

2.0 OBJECTIVES

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

- explain what film piracy is
- discuss the various forms of piracy
- discuss the impact of piracy on the movie industry
- roll out measures for tackling piracy.

3.0 MAIN CONTENT

3.1 Defining Film Piracy

Piracy is the unauthorised and illegal reproduction or distribution of materials protected by copyright, patent, or trademark law. The test of piracy is not whether the identical language, the same words, are used, but whether the substance of the production is unlawfully appropriated. In other words, it is the unlawful copying and distribution of copyrighted works such as software or recordings of music. Also, it is the illegal and unauthorised copying or distributing of materials protected under copyright, trademark, or patent law.

The size of the economic blow dealt to a copyright owner, and thus the economic gain available to a pirate, is directly proportional to the time at which an original is stolen. A disproportionate amount of revenue sometimes as much as one-quarter of the total made on a film in theatrical, DVD, and television form—is made in the first two weeks the film is in theatres. Not surprisingly, then, the reward to a pirate for stealing the first copy is significant, perhaps several hundred dollars for the first master, often with the possibility of selling multiple copies of that master to different pirate groups and of additional profits from the manufacture and distribution of pirate DVDs from that master. The initial theft and the subsequent reproduction and distribution are two different activities with different types of actors and important implications for understanding the involvement of organised crime.

On the reproduction and distribution side, film piracy divides between DVDs (or VCDs, which are popular in Asia, or VHS tapes, which are still popular in some countries) and downloads.

3.2   Forms of Piracy

There are a number of ways that originals are stolen, including:

(1)   by camcoding in a theatre;
(2)   by leaking or stealing the print of a film in or en route to the theater-the vast majority of films are still distributed to movie houses physically, not digitally;
(3)   through a post-production leak-once "finished" by the studio, films go to post-production facilities for colour enhancement and the like;
(4)   through a leak from a hospitality window (airline or hotel in-room pay-per-view) again, films are sent to separate facilities to be turned into cartridges or other forms suitable for airlines and hotels;
(5)   through a leak or theft from an awards screener, such as a screener for the academy awards;
(6)   by obtaining a film that is converted from digital (pay-per-view/cable) to analog and thus stripped of encryption;
(7)   by leaking or stealing a legitimately produced DVD prior to its official release date; or
(8)   by "ripping" a legitimately distributed DVD of any protective code - there are several free software and inexpensive hardware tools that can be used to accomplish this.

Stages and forms of film piracy

How original film is stolen
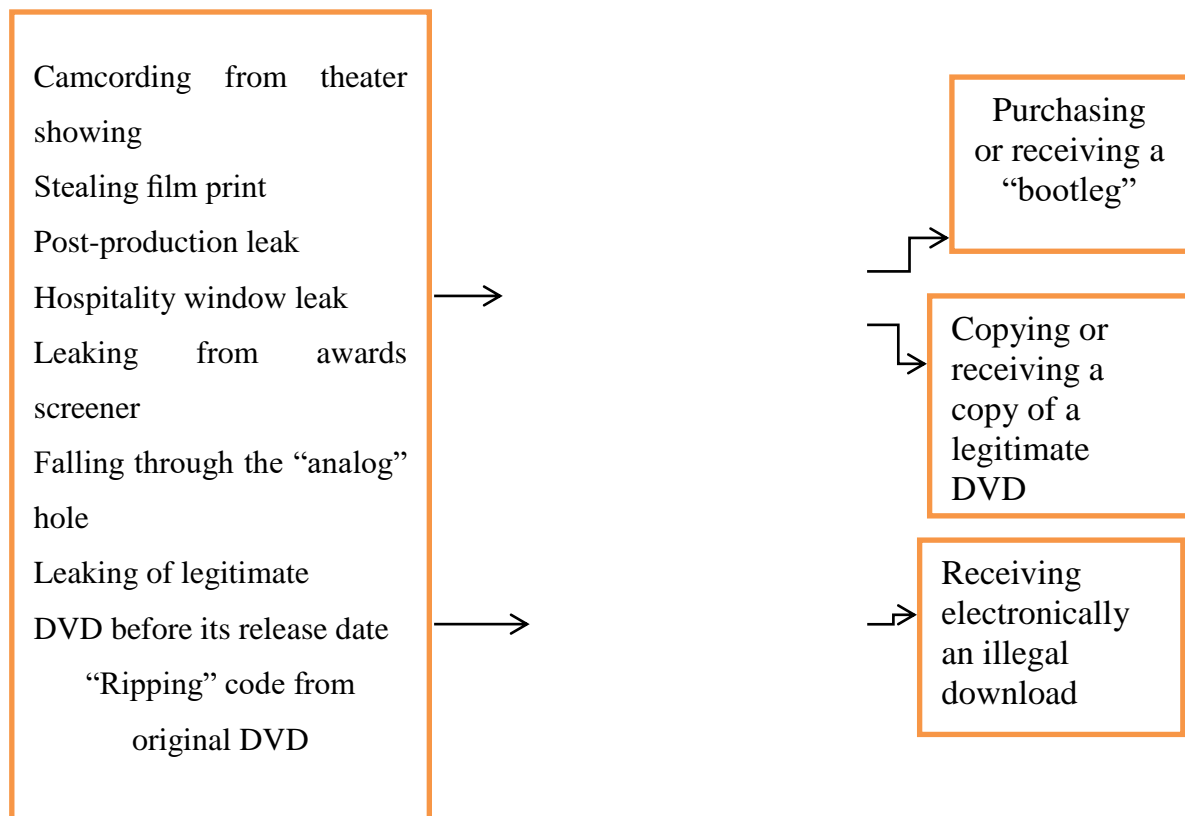
How film is reproduced
How copies are distributed

Camcording from theater showing
Stealing film print
Post-production leak
Hospitality window leak
Leaking from awards screener
Falling through the "analog" hole
Leaking of legitimate DVD before its release date
        "Ripping" code from
            original DVD

Purchasing or receiving a "bootleg"

Copying or receiving a copy of a legitimate DVD

Receiving electronically an illegal download

Figure 3.1: Stages and forms of film piracy
Source: RAND (2009:36)

However the original is stolen, it can then be passed to pirates who "burn" (using a burning tower) or replicate (using a large commercial-grade replication machine) copies for sale by street vendors, or upload for distribution online, or, more often, do both simultaneously.

Online groups (called warez, pronounced "wears," groups, also called encoding groups or release groups) began as a culture quite distinct from DVD pirates. They obtain a film (usually an illegal camcoding); prepare it for online distribution, usually by compressing and digitising the file; and then post it on a privately controlled, high-powered server called a top site, where it is made available to that group's members and everyone else who has access to the site.

Initially, these warez groups were driven by the challenge rather than by money; indeed, evidence of financial interest elicited scorn from fellow warez members. Now, however, while many upper-echelon members of warez groups are driven by the challenge, by wanting access to free goods, and by the thrill of "living on the edge," not to mention "street credit" among the groups, there are some who make money.

Moreover, there are many more people further downstream who are motivated by money and who make a lot of it by reproducing and distributing pirated films online. Warez groups are clearly organised and engaged in what is criminal activity-illegally profiting from stolen goods. As far as can be determined, however, they do not engage in other forms of organised crime, such as drug or human trafficking.

Factors influencing film piracy

The kind of factors that accounts for the high prevalence of video piracy relates to the core operatives of the video film industry, such as actors, producers and marketers. Among the factors are:

1. Poor monitoring of the video production and reproduction processes by producers.
2. Internal sabotage in some video production plants and among Marketers.
3. Lack of solid and formal professional operational structures in the video film industry, particularly in relation to the distribution and marketing of video films.
4. Industrial instability and in-fighting among core operative stakeholders like actors, producers, marketers and rental outlet owners which prevents them from organising a common front to fight piracy effectively.
5. Poor financial and technological capacity of right owners, producers and marketers to protect their creative video works.
6. Un-cooperative and hostile attitude of right owners; producer and marketers towards the regulatory bodies like the Nigerian Video and Films Census Board (NVFCB) and the NCC.
7. Scarcity or non-availability of original video films offered for sales in remote and distant places.
8. The provision and operation of weak copyright anti-piracy laws and legal framework which does not adequately address the contemporary challenges of video piracy.
9. The poor enforcement of existing anti- piracy laws and low operational capacity of the Nigerian Copyright Commission NCC as the agency responsible for the administration and control of copyrights. The capacity of the NCC is quite low and cannot match the challenges posed by the piracy infrastructure in Nigeria and particularly in Lagos.
10. The problem of the slow pace of the judicial system.
11. The issue of socioeconomic neglect by the government.
12. The non-realisation and absence of serious and holistic attention of the government on the Nigerian video industry.

13.   The emerging culture of official corruption, particularly among the law enforcement agents.
14.   Problem of low level of awareness of the public on the implications of video piracy. (Adeyemi Ganiyu & Mukaila 2013).

3.3   Effect of Piracy

Although entirely a criminal matter, there positive and negative effects of piracy. We shall therefore examine the merits and demerits of piracy.

Merits of Piracy

When the Nollywood industry was in its initial phases, piracy was a positive factor rather than a deterrent, since it facilitated the distributing of film copies across the country in a short span of time and thus helped in popularizing Nollywood films to the masses. Now, however, the scenario has changed and piracy has turned into a menace. Nollywood has now become a popular industry domestically but the profit margins from a film remain low and unpredictable, one major reason being that producers are not always able to make adequate profit margins on their investments due to piracy. In Nigeria, piracy limits the market so that film-makers will employ the amount of creative inputs necessary to maximize profits within the very small market and short window of time left to them by piracy.

Movie piracy is an issue that gets a lot of attention, especially with the bad economy and more people turning to the Internet for entertainment. Movie piracy is the act of watching a movie without paying for it, often through illegal distribution and downloads on the Internet. Although movie piracy is illegal and considered to be theft by most, there are some benefits to movie piracy.

Movie piracy can benefit a movie by actually making it money instead of losing money by gaining popularity. If you are a small filmmaker without a lot of experience, movie piracy can actually lead to more people being interested in your movie and it will help the movie become noticed. Being in the movie business can be very difficult and it might be hard to know how to properly advertise for your movie, so why not use the Internet? If you put up your movie on the Internet and it generates a lot of web attention, you will actually have more people who want to go see your film. This is a very good benefit for the smaller filmmakers and those outside of the United States, because the Internet can give your movie popularity all over the world. The small filmmaker might be able to gain more support for their movie and have people begin investing in the film to improve the overall quality. You will also gain more support and a following from fans and those who might want

to contribute money to your next film. Using movie piracy as a way to increase your popularity and gain financial support is something a small filmmaker might decide to do to help them long-term.

It can also be a benefit because of the fact that people will want to pay to see the movie instead of seeing it on their laptop screen. When you watch a movie on the Internet, you often do not get the whole movie experience, especially if the movie is using 3D technology. Watching the movie through piracy can actually make people want to go to the movie theatre to get the whole experience, which is similar to sampling a product before buying it. Just because you watch a movie on your computer through piracy does not mean you will not go see it in the cinema, and it can actually make people become more willing to shell out the money. You might also be trying to decide whether a movie is appropriate for children before spending the money to go see it and then risk having to walk out because of the content. Using movie piracy can help you figure out whether the movie is acceptable for your family, and then if it seems within the boundaries, you will pay the money to take out the family to see it. A lot of parents are concerned about nudity, sexual content and violence which seem to be in a lot of movies, even those that are PG -13. As a parent, using piracy to view the content of a film before you spend your hard earned money on it can be a very beneficial thing. This can also lead to more parents spreading the word about a movie to other parents and offering a suitable movie for other children to see. One parent tells another parent about the content of the movie and then you will have more parents taking their child to see that movie. This will increase the popularity of the movie among parents and will also make the movie industry money when the family goes out to see it in the cinema.

Movie piracy is not as bad as the movie industry wants you to think it is, and it really does benefit a lot of people. In the short-term there is a loss to the movie industry because people are not paying to see a movie that they otherwise might. If you watch a pirated movie then you might also be more willing to pay for the DVD when it comes out, which is often filled with commentary and deleted scenes. If you liked seeing the movie on your computer then you are more willing to spend the money to buy it on DVD, so that you can watch the special features and get a better viewing experience. It is also another way that word-of-mouth comes into play because you might tell your friend about a good movie you watched and then they might decide to buy the DVD when it comes out so they can enjoy it as well. Movie piracy is illegal, which I cannot emphasise enough, but it is not all bad and i believe things should change with the times. Instead of the movie companies and executives viewing downloading movies as wrong or immoral, they should embrace the potential long-term benefits to their movie and their career.

If you are really into the movie then chances are, you will pay the money to watch it in the cinema or buy the DVD, so the movie industry still gets their money. Movie piracy is just becoming the new medium and it is wise for the industry to embrace and adapt instead of shielding and condemning. Piracy will always be a hot topic issue among people all over the world, whether it is movies or music or sporting events. The thing we all need to remember is that the benefits of piracy can outweigh the risks or negative effects, but it is all about what you make of it. If you can learn to embrace movie piracy, and maybe find a way to compensate for the loss of revenue, then it might become the new legal form of entertainment in the future.

Demerits of Piracy

i.   Piracy deprives the author his remuneration as well as his fame, while the offender reaps where he do not sow.
ii.   Piracy can cause misinformation, misinterpretation and misapplication. This is because the offenders try to make such works appear original by substituting words which in most cases distort the meaning of the original work.
iii.   Piracy also hinders creativity.
iv.   Piracy leads to retrogression. Instead of engaging in meaningful research for innovation and creativity, people turn to counterfeiting.

3.4   Measures of Dealing with Piracy

One step may be to add security in the retail process preventing single DVD copy of a new film may from falling into the hands of a pirate. Another step taken by the music industry is to provide legal options for downloading movies while reducing the cost of the DVDs on sale in stores. This is a more likely option. Willingness to purchase illegal movies may, in fact, be a public response to higher costs of the product. The MPAA is also in the process of hiring talented computer interns to search for sites selling illegal pirated films.

i.   Implement Specific Anti-Camcording Legislation. Enacting specific anti-camcording legislation is a critical component of any anti-piracy campaign. The provision for more stringent and deterring penalties for piracy to the point of making it a treasonable offense, just as it is the case in the (U.S.A);
ii.   The provision of penalties for persons who collaborate with pirates whether from amongst the video production and marketing organisations, as well as buyers of pirated products, as it is the case in Malaysia, where buyers or any person in the custody of pirated products is fined.

Waziri (2011) captured the suggestions of BSA as follows:

a. Increase public education and awareness of the value of intellectual property and the risks of using unlicensed software;

b. Update national copyright laws to implement World Intellectual Property Organisation (WIPO) obligations in order to enable better and more effective enforcement against digital and online piracy;

c. Create strong enforcement mechanisms as required by the WTO Trade Related Aspects of Intellectual Property Rights Agreement (TRIPS), including tough antipiracy laws;

d. Dedicate significant government resources to the problem, including national IP enforcement units, cross border cooperation, and training for local officers and judiciary officials; and

e. Lead by example by implementing software management policies and requiring the public sector to use only legitimate software.

Factors militating against an effective enforcement of piracy laws

Below are at least six factors that militate against an effective enforcement of intellectual property laws in Nigeria:

1.   Lack of Population Support or Public Consultation

Essentially, the Copyright Act and the Trademarks Act which are the primary legislative tool for copyright and trademark protection in Nigeria today, were adopted without broad-based public discussion on the necessity for copyright and trademark protection or the scope of protection that was desirable contrary to paragraph 9 of the Adelphi Charter on Creativity, Innovation and Intellectual Property which states that in making decisions about intellectual property laws, *"there should be wide public consultation."*

2.   Inadequate Cost-Benefit Analysis

An effective intellectual property regime must strike an appropriate balance between the monopoly powers of creators and the interest of the consuming public. In developed countries, the adoption of intellectual property laws is usually preceded by a detailed analysis of the cost and benefits of protection. Indeed, paragraph 2 of the Adelphi Charter states that *"the public interest requires a balance between the public domain and private rights. It also requires a balance between the free competition that is essential for economic vitality and the monopoly*

rights granted by intellectual property laws." Sadly, laws in Nigeria are frequently passed without serious attention to the direct and indirect cost of a proposed legislation. There is need for serious economic assessment of the costs and benefits of copyright and trademark protection in Nigeria.

3.   Lack of Public Awareness

There is little public awareness or understanding of the intellectual property laws in the country. Existing laws are not readily accessible even to the educated class. The average man on the street is also ignorant of touted benefits of intellectual property protection. The Nigerian copyright commission admits that lack of awareness about the laws and administration of copyright constitutes *"a major inhibition to the development of a sound copyright system in Nigeria."* Meaningful public education at the grassroots level must form a critical component of intellectual property enforcement in Nigeria.

4.   Lack of Inclusion in Law School Curriculum

Structured legal education on intellectual property law must also be part of the equation. How many universities offer courses on intellectual property law? How many university libraries are equipped with basic books relating to intellectual property? Presently, very few lawyers in Nigeria have expertise in the field and only a handful of universities in the country offer courses in this area. One solution could be for the Nigerian government to tap into the expertise of Nigerians in the Diaspora. There are many Nigerians abroad with expertise in intellectual property law who are willing to return to Nigeria to help strengthen the course offerings of law faculties in the country for little or no compensation.

5.   Corruption and Weak Custom Enforcement

Attention must also be paid to the effect of corruption on intellectual property enforcement in Nigeria. Responsible agencies are rarely, if ever, audited or probed. There is need for accountability on the part of agencies challenged with the task of enforcing the countries intellectual property laws. For example, Nigerian ports are the principal gateways through which pirated and counterfeited imports come into the country and pirated and counterfeited exports leave.

6.   Judicial Enforcement

Delays in the judicial system and other barriers to justice also discourage intellectual property litigation and enforcement in Nigeria. Because intellectual property law is not taught in many universities in Nigeria, few judges in the country have knowledge about this area of law. The libraries of most courts in Nigeria are grossly inadequate too.

One solution would be to create continuing legal education seminars for our judges. Such targeted training seminars could be organised by the Nigerian Bar Association, perhaps in cooperation with the American Bar Association.

7.   Lack of Well Trained Personnel

The director general of the Nigerian Copyright Commission, Adebambo Adewopo on his part, stated customs is facing challenges because of the CEMA, explaining Cap 45 of their law did not make provisions for the enforcement and prosecution anybody impounded with counterfeit and pirated materials. He pointed out that lack of knowledge and training of officers is posing problem of enforcement of intellectual property by the Nigeria Customs Service, expressing dissatisfaction that in the last 15 years, no customs officer has been trained by Nigerian Copyright Commission, as was the practice before. As for him, counterfeiting and piracy needed to be checkmated because of the dwindling oil revenue.

4.0   CONCLUSION

Piracy is an intellectual crime which is doing more harm than good in the society and to the movie industry in particular. Tackling it is another headache for governments as more ways and technologies are coming to subvert any measure put in place. The copyrights commission is the basic institution saddled with this responsibility.

5.0   SUMMARY

In this unit, we have discussed what piracy is, its various forms and factors influencing the perpetuation of piracy in the movie industry. We also considered the challenges of combating piracy in Nigeria. Although it is an intellectual crime, it sometimes benefits the viewers especially when the cost and accessibility of a film is hard to come by.

6.0   TUTOR-MARKED ASSIGNMENT

1.   What factors influence the perpetuation of piracy in Nigeria?
2.   Discuss the challenges of combating piracy in Nigeria.

7.0   REFERENCES/FURTHER READING

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UNIT 4   PROBLEMS OF FILM MAKING IN NIGERIA

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
          3.1   Challenges of Film Making
          3.2   Suggestions for Improvement
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

Nollywood is a relatively young industry but it has shown clear indications of great potential. However, at this critical juncture of its growth phase, it faces some crucial bottlenecks that can impede the industry and the nation from benefiting from its full potential. This unit is devoted to analysing those issues and proffering solutions to them.

2.0   OBJECTIVES

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

- discuss the challenges of film making in Nigeria
- make suggestions for improvement.

3.0   MAIN CONTENT

3.1   Challenges of Film Making

The Nigerian film industry is facing a lot of challenges. Some of these as listed by Mridu, Tamas, Massimiliano & Visconti (2008) are:

i.   ***Gross violation of intellectual property***: When the Nollywood industry was in its initial phases, piracy was a positive factor rather than a deterrent, since it facilitated the distribution of film copies across the country in a short span of time and thus helped in popularising Nollywood films to the masses. Now, however, the scenario has changed and piracy has turned into a menace. Nollywood has now become a popular industry domestically but

the profit margins from a film remain low and unpredictable, one major reason being that producers are not always able to make adequate profit margins on their investments due to piracy. Although there are laws against piracy, these are hardly implemented, leaving scope for "film pirates" to control a large part of the distribution and retail outlets.

ii.   ***Inadequacy of formal distribution channels within the domestic market*:** Another major challenge that the industry faces is the inadequacy of formal distribution channels, thus making the industry much more vulnerable to piracy than they otherwise would be. The fact that a large section of the audience of Nollywood films lives in sub-urban and rural areas scattered across the country adds to the complexity and challenge of distribution through informal channels.

iii.   ***Lack of distribution channels with the international market***: The Nollywood industry currently does not have established links with international distribution channels. Although copies of Nollywood films can be found in a few video retail outlets in some major cities in the US and Europe, those are often pirated copies. The producers of the film get little or no financial benefits from the revenues generated from selling these. Most of the export revenues generated come from other African countries rather than the US and Europe, where the profit margins and royalty fees can be much larger.

iv   ***Lack of access to financing*:** Currently, the Nollywood industry has almost no access to formal financing mechanisms. The independent self-employed producers generally re-invest the revenues earned from one film for the next one. Due to the unpredictable nature of the profitability of a film, the banks and other financial institutions do not have procedures for assessing the credit-worthiness of film projects. This significantly hampers the growth of the industry and discourages producers from innovating and pushing the boundary in terms of quality.

v.   ***Lack of technical skills*:** Due to the lack of formal training institutes in filmmaking, the industry severely suffers from inadequacy of technically competent people. While the initial technical base of the workforce came from former employees of the Nigerian television, there has been little scope for training and capacity development of the personnel involved in the industry. This is evident in the relatively deficient quality of Nollywood films when compared to Bollywood or Hollywood films.

Improvement in quality is essential if Nollywood has to make a mark in the global film industry and reach a global audience.

vi.   ***Lack of branding***: The inadequacy in global marketing of the industry is evident from the fact that relatively few people outside Africa know about the Nollywood industry. Without a branding of Nollywood, it would be difficult for this industry to compete with other well-established industries at a global scale. Currently, international marketing is more focused on individual films rather than the industry as a whole, without which a national-level industry branding will not get established.

Enahoro (1989) also listed some of the challenges as follows:

a.   The Nigerian film makers lack adequate supplies of film stocks and support services such as credit to produce films. The absence of financial support is one of the major problems inhibiting the development of the art of film making in Nigeria. Majority of the film makers do not have enough assets to satisfy the collateral requirements of the banks.

b.   Problems of inadequate infrastructural facilities, like power, transportation, telecommunication, etc. help to make the film business unfeasible.

c.   The alien film companies pose multidimensional problems to indigenous film makers and the art of film making in Nigeria with their monopoly of distribution and exhibition channels. These companies do not only fail to produce films in Nigeria, but also discourage local productions.

d.   Film equipment and film processing facilities are not available. Even when the shooting of a film is done in Nigeria, the processing is done in America and Europe. There is no opportunity to see the rushes immediately after the day's shooting. If the films are over-exposed or under-exposed, there is no immediate opportunity to reshoot. It should be noted that there is a shortage of qualified manpower in key areas.

e.   The peculiar economic, ideological and political problems of Nigeria have also constituted obstacles for film makers and the industry. The Nigerian film maker is in most cases the producer, director, scriptwriter, distributor and exhibitor. It is impossible for one person to assume all these responsibilities successfully. Even when Nigerian films are released, the aliens who are the owners of the theatres would not agree to screen the films. These theatres are extensions of the neo-colonial establishments with the aim of exploiting and perpetuating the same kind of negativity.

Other problems include lack of adequate sponsorship, participation of non-professionals, poor distribution network, censorship problem, lack of legislation, lack of organisation by practitioners, lack of innovation, existence of a cabal, etc.

SELF-ASSESSMENT EXERCISE

Discuss the factors impeding the smooth functioning of the Nigeria movie industry.

3.2   Suggestions for Improvement

For the industry to raise to the next level, Mridu, Tamas, Massimiliano, & Visconti (2008) observe that government support in certain key areas will produce a major boost. In addition to economic gains, growth in the industry can lead to major political mileage for the government with respect to increasing youth employment, reducing inequality and improving the image of Nigeria across its borders. Recommendations for the Nigerian government have been divided into short, medium and long term, based on the immediacy of needs and ease of implementation. While the Government of Nigeria has taken some laudable steps towards providing support to Nollywood, the efforts need to be more targeted and prioritised based on the needs of the industry. The following recommendations provide a guideline to the steps that the government may take.

Short-term

- *Anti-piracy implementation*: The government already has anti-piracy laws in place that are hardly put into practice. Due to the strategic nature of the Nollywood industry, the government may create a special task force with the police department to fight piracy in this industry similar in nature to what the Indian government created for fighting piracy in the software sector. This special task force may be given special responsibilities to randomly raid video stores that allegedly carry pirated film copies. The force may also be given special power to put heavy fines or even arrest owners of stores that are caught selling pirated film copies.

- *Formalise distribution channels within Nigeria*: Another effective method for fighting piracy may be to formalise distribution channels within Nigeria as much as possible. There are many distributors, video retail stores and rental outlets which are not licensed. The government may want to create strict policies and fines against unlicensed operators to encourage these

entities to acquire government license. This would significantly reduce the incentive for selling pirated copies of films.

- ***Ensure safety in theatre "regions"***: One of the most under-utilised sources of revenue for the Nollywood industry is movie theatre since there is currently very limited revenue generated from box office receipts, although there was a time during the 1960s and 1970s when there was a cinema-going culture in Nigeria. It is commendable that the government has taken steps to create theatres and bring that culture back; however this process can only be sustainable and expandable across Nigeria if this sector is opened to the private sector. The task of the government is to provide a safe environment where movie theatres and the incentive to go to these theatres can flourish – if the government itself gets into the business of creating theatres and running them, it can run the risk of developing non-profitable enterprises due to lack of proper management.

- ***Support in organising film festivals in and outside Nigeria***: An area where the government can immediately and effectively play a significant role is in sponsoring or organising film festivals that recognise the film talents in the country. It should also organise festivals in locations outside Nigeria which have a significant African Diaspora such as the US and the UK. This will help develop a "fan-base" of Nollywood films across the world, which can be leveraged for international distribution and marketing.

Medium-term

- ***Mobilise domestic capital***: One of the biggest hindrances to growth of the Nollywood industry is access to finance. While the government cannot directly enforce policies for private banking institutions to provide financing to film producers, it can help develop mechanisms to assess the potential profitability of a film and encourage financial institutions to share risks in producing a film. The government can also create its own fund to patronise producers in a policy of joint investment and profit sharing.

- ***Develop formal distribution channels within Africa***: Since the biggest export revenues come from other African countries, the government should take steps to formalise distribution channels within Africa before putting emphasis on markets beyond Africa. The government may facilitate the process of producers and distributors in Nigeria linking up with distributors and broadcast media in other African countries.

- ***Develop training institutes*:** The government should take steps to establish formal training institutes for filmmaking and facilitate the process of technology and knowledge transfer from other film industries across the world. Right now, there are some small private initiatives, which are more like tutoring services rather than full-fledged training institutes with recognisable certifications. To make the industry more mature, there is a strong need for formal centers of learning and training.

Long-term

- ***Help create branding for Nollywood*:** For the industry to gain worldwide recognition, it is essential to create a Nollywood brand. There is no major film industry in Africa other than Nollywood that represents the culture of the native African population. Nollywood is in a very unique and strategic position to represent an entire continent in the global film industry. The government should take specific steps to develop a Nollywood brand, such as organising African film festivals in major cities across the world, patronising Nollywood producers for sending their films to international film festivals, and developing a global marketing strategy for the Nollywood brand.

- ***Develop extensive international distribution channels*:** In addition to establishing formal distribution channels within Africa, it should look beyond the continent and link up with global distributors. While it may be difficult to link up with distributors which deal with multi-million dollar movies, there are many international distributors in the US and Europe which distribute movies with smaller budget and can also target specific ethnic and racial communities.

Recommendations for the film industry

- ***Anti-piracy campaigns*:** While the government has the major role in fighting piracy, the industry can also play an important role in raising a social awareness against buying pirated copies of films. Since even the original copies are priced at a very reasonable level, this kind of a campaign may resonate with the Nigerian population if it is linked with the success and growth of the Nollywood industry as a matter of national pride. The stars of the industry may be engaged to serve as the face of this national-level campaign.

- ***Create Training Institutes*:** The industry associations should take up developing a training institute as an explicit aim. The

association can hire professional management team to coordinate the operations of this training institute. If quality can be ensured, the certification from this institute can be a well-recognised barometer of the competence of an individual. Due to the recognition of Nollywood in the rest of Africa, it is conceivable that this institute can also attract students from other parts of Africa.

- *Create Nollywood Fund*: The industry associations may come together to develop a Nollywood Fund that can provide scholarships to talented filmmakers to study abroad, extend support for deserving filmmakers to go to film festivals across the world, and to sponsor film festivals and awards.

4.0 CONCLUSION

The Nigerian film industry is bedevilled with a lot of setbacks emanating from quality of personnel, technology used, distribution and marketing processes. To develop, there is need for the implementation of the recommendations raised.

5.0 SUMMARY

Problems of the Nigerian movie industry include lack of adequate sponsorship, participation of non-professionals, poor distribution network, censorship problem, lack of legislation, lack of organisation by practitioners, lack of innovation, existence of a cabal, etc. while training, funding, and formalisation of distribution channels are among recommendations for possible turnaround of the movie industry in Nigeria.

6.0 TUTOR-MARKED ASSESSMENT

Discuss the short, medium and long term measures of salvaging the Nigerian movie industry.

7.0 REFERENCES/FURTHER READING

Enahoro, A.U.(1989). Film Makers and Film Making in Nigeria: Problems and Prospects. *Africa Media Review,* Vol. 3, No. 3, African Council on Communication Education pp 98 – 109

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MODULE 5   FILM CRITICISM AND REVIEW

UNIT 1   FILM CRITICISM

CONTENTS

1.0   INTRODUCTION

The significance of films do not lie in their message or meaning alone for an audience member enters the market place of social discourse through the film he has seen. It is this urge to enter the market place of social discourse through those films one has seen or heard about that makes the film the most talked about recreational medium. (Nwanwene, 2006). Every consumer of any artistic product expects to derive enjoyment from the content and presentation of the work. The enjoyment is derivable from the emotional and intellectual assessment of the work, which may be literary or audio-visual, like films and radio and television programmes. It implies that, there is a remarkable template, which the individual uses to appraise a work of art, so that a valid judgment, from a rational perspective, can be made. This unit discusses criticism, principles and relevance.

2.0   OBJECTIVES

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

•   explain film criticism
•   discuss the principles of film criticism

- state the relevance of film criticism

3.0 MAIN CONTENT

3.1 What is Film Criticism?

Criticism may be broadly and provisionally defined as the intelligent appreciation of any work of art, and by consequence the just estimate of its value and rank. Literary criticism is, of course, concerned only with literature; but the general nature of the functions of criticism is much the same whether the object criticised be literature, or painting, or sculpture, or music. Winchester (1899). The appraiser, therefore, uses specific knowledge and experience to assess the creative work, in order to understand and appreciate it. It is the art of evaluating the content and presentation of an artistic work, such as film, so as to appreciate its value and quality, based on a specific standard that is known as criticism.

Criticism deals with creative appreciation. It discusses the essential ingredients of a work of art intellectually. It renders an assessment of an artistic presentation in the light of evaluative indices, so that the inherent qualities of the creative work are exposed and appreciated. For instance, what makes the introduction of a comic character vital, in the presentation of a serious structural construction of films?

Criticism deals with principles, which underline creative activities in artistic presentations, like films. It considers rules of structural unity of the work, based on specific established norms of presentation and rules of production. It comments on compliance or conformity to rules and deviations, if any. The essence is to ensure that an objective commentary is made on works of art, since the basis of such judgments can be ascertained, analysed and verified.

If, for instance, someone says that a film or drama is a farce, comedy or tragedy, what meaning can then be deduced from such a comment? It means that the commentator must understand what qualifies any work to be classified, in a specific category. If the attributes of, say, a farce are exhibited in a work, then, such a presentation can be described as one.

One sees immediately the indices or templates, which can be used to determine the value and quality of presentations, in order to classify the work appropriately, based on specific rules.

The implication is that, knowledge of the theoretical, framework on which an artistic presentation, like film, is produced must be acquired and effectively utilised. The knowledge forms the basis for artistic

assessment, and appreciation. It facilitates assessment, which enables a film to be understood, evaluated and appreciated. It means that knowledge is required to enable a critic allude to a repertoire, to assert the exact class to which any work belongs. It also enables one to determine the artistic quality of a creative work.

The benefit derivable from a work is percipient determined. This means that the assessor determines the nature of benefit, which a work of art offers to the consumer. It may be intrinsic, like the lesson learnt from the work. It can also be extrinsic, like the impression created by the work on the consumer.

Criticism is a scientific investigation, which brings literary works into evaluative perspectives, based on specific rules and reasoning. It deals with such matters like the background or origin of the work. This aspect considers the motivational factor, which has directed the creation of the work under study.

The composition of the script and its rendition makes the work prone to structural analysis, based on specific templates. The history of the work can paint a picture of time, characters and events, which can be discernible from the presentation. It is the deduction derivable from the findings that lends credence to logical reasoning. The findings can even lead to recommendations, which are capable of stimulating revisions, imitations and novelty

The generation of meaning from an artistic presentation is criticism. It is the meaning created by the elements of production, as used in the work, that determines the level of understanding of the presentation. Meaning, therefore, is derived from the examination of the used codes.

The code can be cultural, like the language spoken by people. It can also be technical, like the meaning associated with colour, light or movement. In each circumstance, it is the structural unity, i.e. how the elements blend, that describes the value and quality of the work.

However, criticism is not praise singing. It is not a generous commendation for worthless presentations on the screen, stage, literature or art works. It is not fault finding. It is not cynicism.

It deals with a rational presentation of details, which can aid appreciation and understanding. It means that criticism presents the two sides of the "coin,"-that is the good and bad. It places them on the scale of evaluation. It provides the cannons on which determinations are made, as essential elements of logic and reasoning.

Criticism, therefore, enables an examination of a work of art, based on specific rules, in order to determine its nature, limitations or agreement to standards. It aids meaning, understanding and appreciation.

3.2   Principles of Film Criticism

There are principles which form the basis of criticism in any artistic production (Emman-Owums, 2004). The critic uses them to assess a film. It shows that specific parameters should be set as the beacon's to be used in evaluating a film. They include:

a.   **Theme:** The theme enables the clarification of plot. It gives meaning and significance to the storyline, which the screenwriter, as a scriptwriter, develops to accomplish a specific message. It is the message that realises the objective of the work.
For instance, one would not expect to see a conventional, where lawyer's and the Judge are clad in specific wigs and gowns as their costumes in a local or village scene. It is expected that a council of elders may convene in the King's palace, to try and decide cases. Such elders are dressed in different traditional costumes. No lawyers solicit or advocate the cases of persons, in a village setting.

b.   **Time:** as an environmental factor, also, play a major part in the environment of production. It enables the director to ascertain the nature of lighting required in a performance. For instance, night scenes, as time determined, are specially lit to enhance believability, originating from an understanding of the time of occurrence.

Time also indicates the era in which a performance takes place. For instance, the pre-colonial era, say in Nigeria, or the Tudor period in England, is a measure of time. Such a reference to time enables the' director to ensure that the language, setting, costume and make-up, conform to the dictates of the time that when the plot reflects. It means that the characters are expected to perform, in conformity with the requirements of the time of the work.

Also, time can be a function of season. In this case, the scenic design, costumes and activities in the work, reflect the season when the work is set, as a creative plot. For instance, the winter period requires special clothing, as costume; the Santa Claus or Father Christmas appears during winter and Christmas carols are sung at Christmas. It becomes absurd to see a character in summer, dress, as if in winter. Such inconsistencies if not related to the plot, destroy the work as evaluated.

Time can also refer to a specific event, which determines the events and activities in a work. For instance, the festive period is marked by ceremonies, dances and a festive mood. If one comes to the village of Umuihim-Oki, in Ehime Mbano Local Government Area of Imo State, in Nigeria, during the Mbom Uzo [road clearing ceremony] or the Iwa Akwa, ceremony, [initiation into manhood], the village is swarmed by a celebration and merrymaking mood. The participants dress in specific traditional attire as the characters in the drama. The film is expected to capture the tempo of life and activities within that festive period as an event, which can either be watched privately or broadcast as a cultural package, on television.

The critic, therefore, evaluates how the various aspects of time, have influenced performance. He ascertains how the director has interpreted time, as an aesthetic element, in the production. He tries to articulate the views, which expose the application of knowledge of time.

c.   **Content:** The content of the work describes all the aesthetic elements, which combine synergistically to produce a screen experience. It means that the product, as content, must be delivered to an audience in the most appropriate form.

Consequently, the plot determines the content of the work. It becomes the roadmap for arranging the events and activities in the work, in the specific order, expected by the audience. The establishment of conflict, as a sense of struggle, observed through the actions and reactions on the same issues by character, is noted. The type of conflict is ascertained. It may manifest as direct conflict, showing characters opposing each other. It may be a sequential conflict, where one purpose overtakes another and renders the first submissive to the earlier.

The place of suspense, surprise and dilemma, as contained in the plot, is also ascertained and their significance in the work is evaluated. The exhibition of ironies in the plot, characters, performance and speech or language are also articulated and reviewed.

The aptness of language use is deduced, since this element of composition brings out the meaning of actions, witnessed in films. The critic becomes conscious if the language is likely to use stimulate inflammatory actions. He ascertains whether communication efficiency is achieved, through the used language used in the film. He also finds out if the language fits the place,

time and subject of the work. It should be realised that language is a major content in any film.

The process message is the essence of the film. It is an expression of the objective of the work. It teaches the lesson, learnt from the film, as a communication experience. It is the message, as the inherent quality of the content that gives value and meaning to the plot.

The critic, therefore, ascertains whether the message delivered by the film, expresses the objective of the plot. He find out how the information and entertainment content of the work, blend to teach the lesson, which the film is out to accomplish. He finds out the relationship between the theme and the message conveyed in the work, as an approach towards a better aesthetic appreciation of the film.

The script contains the storyline as the plot of the film. It provides the criteria for the assignment of the characters. It also provides the idea which guides the technical contributions of light, sound and scenic design or location choice. These elements facilitate the quality and aesthetic beauty of the film. It is the roadmap, articulated in a written form, to guide the artists involved in a production.

d.   **Performance:** Performance refers to the roles, which the various artists play in order to realise a production. It explains the contributions made by both the conceptual and interpretative artists, towards the production of a work, like the film. It mirrors the collaborative nature of performance, as the basic requirement for the realisation of the film. Performance, therefore, becomes a vital consideration in determining how characters in a work, have executed their assigned roles, in making the work understandable to an audience.

The critic is interested in seeing how the director, as an interpreter, has brought life to a lifeless script. He ascertains how the director has co-ordinated the various aspects of production, to produce a remarkable product, like the film. He also assesses how the director has interpreted the work, so that the observed production fits easily into a classification or a genre.

Again, the critic becomes conscious of how characters, as performers in the work, use non-verbal communication, like gestures and mimes, to express meaning and feeling. He is concerned with voice projections and speech renditions by

characters, as the avenue for understanding the actions and activities in the work. Attitudes of characters as individuals and as members of the cast are illuminated, to understand the roots of actions and activities in the work. Performance mannerism is adjusted according to the role, which an artist is expected to play in the work.

e. **Technical Consideration:** The role of the technical crew, in providing the interpretative template, which aids plot comprehension and performance appreciation, is examined by the critic. For instance, the cameraman is expected to produce shots and obtain takes that are relevant to the idea of the work. It is audiovisual appreciation of activities in the work that gives rise to the emotion experienced in watching a film.

The nature of takes, like a close-up on a gun pointed at a character's head, in a gangster movie, creates fear and suspense as to what could happen next. It is in the use of fundamental units of picture frames, and their blend through the appropriate application of transitional devices, that montages of actions come together in an aesthetic manner.

f. **Light is used in illuminating the performance area:** It is also used in determining the environment where actions take place in the film. It can be used to create special effects, which add value and meaning to a work. Without light, the camera cannot function. It means that for images to be brought on screen, light must be provided to produce the definitions which objects and subject depict in a creative work.

This means that the use of light in a work has to be investigated and analysed in order to generate a better understanding of the work. The same consideration applies to sound so that its nature and type can provide the relevant information needed to understand the work.

The critic, therefore, evaluates the structural unity between technical inputs and the script. He assesses how post-production editing has added to the aesthetic quality of the film. He also shows how the screenplay has been able to comply with the provisions of the theme and the plot.

SELF-ASSESSMENT EXERCISE

1. What is film criticism?
2. What are the principles of film criticism?

3.1   History of Film Criticism

Defined broadly, art criticism clearly has a lengthy history. Men and women have been talking and writing about buildings, sculptures, and paintings with discernment-and so practicing art criticism, in one sense of the word-for thousands of years. The earliest use of the term art criticism is often associated with the English painter and writer Jonathan Richardson the Elder. He set out seven categories that he felt were integral to the success of a painting (these included invention, composition, drawing, and colouring); by assigning a score of between 0 and 18 in each category, he claimed to be able to assess the rough worth of any picture. At the same time, he also claimed that such a system could, in theory, be employed by any earnest observer. Due in part to this inclusive spirit, Richardson's writings appealed to an English middle class that was beginning to collect pictures and to practice the art of connoisseurship, as it gave them a set of terms with which to discuss art. And his use of the term criticism, in turn, gave such an activity a name, which soon began to appear in the titles of other works, as well: in 1719, for example, the French politician and historian Jean-Baptiste Dubos published Réflexions critiques sur la poésie et sur la peinture (Critical Reflections on Poetry and Painting). Art criticism was beginning to coalesce as a distinct discipline.

For the most part, however, Richardson concentrated on paintings that were already decades, or even centuries, old; his criticism rarely involved discussions of contemporary art. In a sense, all art criticism draws on theory. The earliest Salon criticism was rooted in ideas regarding the ideal function of painting and the value of classical forms, and criticism of the 1930s often referred to the Marxist claim that the economic bases of a society determine its cultural superstructure. Generally, though, historians of art criticism agree that in the 1960s and 1970s a number of critics began to draw on theoretical systems in increasingly elaborate ways. Embracing ideas and terms that had been developed in other fields and that were often associated with European thought, art critics drew on a range of theoretical models, many of which still colour the language of criticism.

In the 1960s, as Clement Greenberg's formalism came under increasing fire, critics turned to other traditions of thought in search of alternatives-or supplements-to his explanation of modernist painting. Some certainly reread Marx. Others, though, employed semiotic theory, which was pioneered by linguists and involved the study of how signs convey meaning. Michael Fried's (1969) "Art and Object hood," for instance, discussed the juxtaposition of I-beams and girders in the work of the sculptor Anthony Caro in this way: "The mutual inflection of one element by another, rather than the identity of each, is what is crucial-

though of course altering the identity of any element would be at least as drastic as altering its placement." The elements of Caro's sculpture worked, for Fried, like words in a sentence.

Other critics drew on other bodies of theory. Some turned to structuralism, which was associated with the sociologist Claude Levi-Strauss and argued that cultural significance was produced through paired opposites (such as raw and cooked, or light and dark). Rosalind Krauss's (1979) "Sculpture in the Expanded Field" offered a structuralist analysis of contemporary sculpture by creating a grid that mapped the possible relations between landscape, architecture, and their opposites.

Psychoanalytic theory also intrigued art critics. Barbara Rose, for example, argued in 1973 that "on one level, every stylistic change in the history of art may be viewed as an Oedipal confrontation"; and feminist film critics contended that the pleasures of traditional narrative cinema were voyeuristic and aimed at a presumed ideal male spectator. Following the success of Edward Said's 1978 book Orientalism, still other critics embraced postcolonial theory and its critique of Western images of the other.

The rise of theory in criticism was sometimes questioned. Adherents of particular theories could be viciously parochial—a process mocked in Tom Wolfe's 1975 The Painted Word. And the sheer complexity of some of the theories employed resulted in prose that was far from clear. Still, the notion of drawing on extant bodies of thought was hardly controversial. In his Salon of 1765, Diderot boasted that "I collected the verdicts of old men and the thoughts of children, the judgments of men of letters, the opinions of sophisticates." The names and ideas, of course, have changed, but the idea of invoking the ideas of others has not.

4.0   CONCLUSION

Viewed from a certain angle, though, contemporary art criticism is only the latest form of a genre that has a long and varied history. At times, art criticism has been distinctly influenced by external events and by the sort of art being produced at a particular moment; at other times, it has assumed an active role in prompting changes in large institutional practices or in promoting certain types of art. It has at times drawn ambitiously on other fields, and at times it has looked inward, offering a self-reflexivity. At times art criticism has occupied a prominent place in the landscape of cultural conversation, and at others it has been marginalised, if not largely ignored.

At the very least, then, knowledge of the history of criticism can offer a useful context within which to assess its current state.

5.0   SUMMARY

Film criticism is not fault finding or cynicism. It deals with a rational presentation of details, which can aid appreciation and understanding. It means that criticism presents the two sides of the "coin,"-that is the good and bad. It places them on the scale of evaluation. It provides the cannons on which determinations are made, as essential elements of logic and reasoning. Criticism, therefore, enables an examination of a work of art, based on specific rules, in order to determine its nature, limitations or agreement to standards.

The art of criticism has a very long history. Jonathan Richardson in the 18th century first coined the world criticism used particularly for paintings. In contemporary times the principles were applied to film and music.

6.0   TUTOR-MARKED ASSIGNMENT

1.   Outline the principles of film criticism.
2.   Briefly trace the development of film criticism.

7.0   REFERENCES/FURTHER READING

Bennett, A. & Royle, N. (2004). *An Introduction to Literature, Criticism and Theory*. New York: Pearson Longman.

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UNIT 2   TYPES OF CRITICISM

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
      3.1   Types of Criticism
      3.2   The Critic
      3.3   Functions of the Critic
4.0   Conclusion
5.0   Summary
6.0   Tutored-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

There are different approaches to film criticism. The critic takes any approach based on the motive for criticism. In this unit, you will learn about different types of criticisms commonly done. We shall also examine the critic, who he is and his function in criticism.

2.0   OBJECTIVES

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

- identify common types of criticism
- describe a film critic
- discuss the functions of film criticism.

3.0   MAIN CONTENT

3.1   Types of Criticism

Types refer to the class into which a specific critique fits. It shows the approach, which a critic may adopt, in the execution of the creative exercise of criticism. The strategy adopted, accounts for the perspective, through which a critic treats an artistic work. The approach may be either prescriptive or descriptive in character (Emman-Owums, 2004).

(a)   Prescriptive criticism

This approach believes that specific rules and laws guide activities and actions. The law may be that of nature, like the use of canoes and boats, as transportation modes in riverine areas. It means that the rule stipulates

that people must paddle the canoe, if movement is to be achieved in the river. They can also swim but cannot walk on the river. The rule explains why walking on the river is abnormal and can only be achieved through a supernatural approach, which may pass as a miracle. Prescriptive criticism, therefore:

1.   Lays down rules of artistic performance and uses the rules to assess how the work has conformed or deviated from them. It therefore uses rules to set the boundary of compliance, as the index for evaluation. It believes that such an understanding can enhance the comprehension of the film.

2.   Evaluates the logic of structural and organic unity, based on the - reasoned deductions. In this way, the sequence, progression and   development   of   plot,   character   and language are reviewed and assessed. The essence is to illuminate how the elements of artistic composition blend, in an orderly manner.

3.   Assesses the activities of characters, to deduce if their actions can be rationalised in a logical manner. It observes the consequences of actions and reactions in determining the believability of responses, as activities in the film. The essence is to show why believability is essential, to produce acceptance by an audience.

4.   Evaluates the work of the director in the film, using knowledge of production principles. It may also use experience to show how the director has applied expertise in the instruction of the characters so as to ensure an acceptable film production. This strategy ensures that the unity between directorial interpretations and the script, for the production is examined.

5.   Assesses the relationship between the events in the film and the stated objective, as the statement of the process message of the work, to see if they relate. It also shows how experience, knowledge and common sense have mixed in the work to produce the desired effect on the viewer. The essence is to facilitate an understanding of how mood, feelings and emotions have been achieved in a work.

6.   Relies on the characteristics of the genre, as the template for classifying works and assessing their conformity to the class. It abhors genre blending, which it believes, confuses the audience. It also believes that genre blending reduces the purity of the work, as a class and reduces comprehension and aesthetic appreciation, due to confusion in the classification of the film.

7.   Is an unproved remedy, which provides a panacea for artistic relief, based on the signs and symptoms, presented by the work and diagnosed, by the critic. The essence is to ascertain how the various activities in the plot contribute, respectively, towards the production of the catharsis, often associated with emotions and feelings, arising from watching a film. Characters are the source

of the observed signs. Their actions reveal the symptoms and their language become the vehicle for the clarification of events and activities in the film.

8.   Is authoritative and command based, since it deals with order and compliance. It sets the artistic dictum and sees how the work fits the ordinance. It evaluates how characters have acted their roles, based on the film director's instructions, in order to achieve the objective of the work. It advocates strict compliance to instructions.

(b)   Descriptive criticism

This approach to criticism deals with a detailed account and evaluation of the work, so that vital and valuable information about the film can be obtained. It gives an insight into the reason behind actions. It is designed to articulate how the elements of artistic composition have been presented to produce, the film. Descriptive criticism, therefore:

1.   Deals with genre as the basis for the classification of a film. It evaluates how the component parts of the work facilitate the achievement of the characteristics of a specific class. It becomes an avenue for the assessment of how the film fits into a film type.

2.   Organises detailed information about the film in a sequential order, as contained in the film, so that the storyline can be appreciated. The presentation of the critique adopts a systematic approach, so that the audience can access useful and reliable information, necessary for the rationalisation of artistic decisions.

3.   Emphasises structural unity of the various artistic elements, evident in the work. It believes that a disorganised structure makes the work incoherent and confusing.

4.   Substantiates organic unity in content, based on character and language. The approach observes the consistency of characters in the plot and their language use, throughout the work, in order to expose the motives and consequences of their actions.

5.   Discusses the canon of complexity, as a template for illuminating how the various scenes blend to form a synergy. Here, the relationship between the various scenes in the plot and how they lie, in order to achieve the objective of the film is established.

6.   Reveals the canon of intensity that enables suspense, dilemma and dramatic action to generate the mood, feelings and emotions associated with the film.

7.   Evaluates the plot and characters to show why specific characters appeal more than others in the film; and language, which exposes the frailty of the human person. It, therefore, exhibits the mistakes of life, the penetration of actions and the pretension of individuals, representing society. It provides the reason, why

specific behavioural attitudes become anathema for the characters that are involved, in the film.

8. Defines the scope of treatment without bias, so that the contributions of both the conceptual and interpretative artists can be appreciated and understood.

9. Presents a graphic account of an artistic work, so that the details of its content can be disclosed, according to artistic specifications.

3.2 The Critic

The critic deals with a work of art as a concept. He investigates the appropriate use of production elements, in order to achieve an understanding of the work and enhance aesthetic appreciation. He observes the details in the production and uses specific templates to evaluate the applied principles in the work. He, therefore, sees artistic composition 'and presentations very clearly, records and evaluates them meticulously.

The critic is a technically proficient commentator on artistic performance. He understands the theatre and its production principles. He knows the structural outlay of plots and their classification, as genres, based on observed specific characteristics. He understands the significance of a production .and the essence of direction as a co-ordination of the various aspects of the performance.

He is knowledgeable about postproduction exercises, like editing and previews. He understands how artistic performance should blend in a production to produce the intended process message, so as to achieve the objective of the work. It is the knowledge in productions and performances that the critic brings to bear on the work he evaluates. He sees the work conforms or deviates from known, defined and acceptable standards.

Experience is a veritable attribute, which a critic must use in evaluating artistic works. His repertoire of knowledge of how performances have taken place under various production situations enables the critic to assess the characters and their activities, the director and her interpretative ability in the production, and the technical crew in their capacity to translate the activities into a creative presentation, for the consumption of the audience.

He uses experience to determine the limits of performance, through a comparative analysis of similar works in the same genre. The more exposed a critic is to the kind of work he assesses, the better for him in the acquisition of experience that could be used to evaluate other works.

The critic should be a wordsmith, using words that are, suitable to the kind of work assessed. The choice and selection of words, their arrangement in a logical sequence of thought, as sentences and paragraphs, must be illuminating and captivating to facilitate comprehension. The words must call attention to the work in an impressive manner. The critic arrests and retains readership interests as well as elicits the desire of the readers and the audience of the work, to discuss the work with reliable and credible information.

There is a striking similarity between the critic and the scriptwriter. Both are concerned with performance or a production. None of them takes part in a work. Each articulates ideas on paper, which form the basis of the activities of others in the production chain.

For instance, the scriptwriter creates the production idea, which directs the performance in an artistic work. The critic, on the other hand, produces an evaluative report, which facilitates an understanding of the work and provides the information, which the audience uses to discuss the work. Both focus on the production script, as the basis of performance by the artists or as the parameter for assessing the performance quality and the presentation style of the work.

It is important to note that neither the scriptwriter nor the critic performs within the theatre of performance, as part of the production personnel. Their duties are outside the theatre and mostly involve creative imaginations. It is the mental picturisation that enable them to either conceive a production idea, as with the scriptwriter, or the recollection of the screen experience, which helps the critic to assess performance. The psychological and temperamental dispositions of the critic differ from those of the scriptwriter. For instance, it is the scriptwriter that creates tragedies, comedies, farce and parodies based on emotional and mood considerations, which may reveal the inner feelings of the writer. It is his choice of words, the expected delivery of actions by the characters created in the plot that give meaning to a production and in fact, enables the classification of the work, into a specific genre.

On the other hand, the critic is not emotional and temperamental as an assessor. He employs artistic skill, production knowledge and an intellectual capability in logic and reasoning, in order to execute his function to the audience and society. He is unbiased as an umpire, who sees the good and bad aspects of a production.

He reports the observations faithfully, to illuminate meaning and comprehension of the work. He penetrates pretensions and apprehends absurdities in the activities of characters, in order to articulate mistakes.

The critic uses interpretative and deductive statements, to discuss the work.

3.3   Functions of the Critic

According to Emman-Owums (2004), the critic plays three significant roles. He is an evaluator of performance based on specific standards. He is an assessor of an artistic work to ascertain how the various elements of production have been harnessed and coordinated to produce a synergy, like the film. He is also, a reporter who articulates observations in a performance and brings them to public glare and discussion. He sets the assessment agenda in post-performance appreciation of artistic works. The details of the functions of the critic are as follows:

a)   **An Evaluator:** The critic uses the rhetorical approach to deal with issues pertaining to evaluations. He considers methods and techniques as vital strategies for the realisation of the objective of a production and as approaches through which the communication intent of the work is achieved. He applies the theory and practice of argumentation, which facilitate a better understanding of a work of art.

The critic uses the artistic production as an argument. He sees how the scriptwriter has been able to create a message about life and living conditions, through the actions and activities of the characters in the work. He notes how the systematic approach of the work guide role assignment and performance, in the accomplishment of the activities permitted by situations and circumstances, in the film.

The critic, therefore, creates messages about the import and significance of the work, through the selection of details and evidence', so that a parameter for weighing the attributes of the work can be established. This deliberative approach enables the critic to establish the basic argument, which can translate to reasoning, deductions and judgment.

When reactions are incident on actions, in the production, one would ask if the reaction is just and equitable. If a character or groups of performers violate moral principles, one would want to ascertain the justification for such actions. It becomes obvious that justice becomes the template for evaluating actions and events in a work.

The critic observes evidence, as proof, to be used in highlighting the significance and relevance of actions and activities, in the

work. This evidence approach, towards the establishment of proofs, is known as the forensic style in criticism.

The critic also uses the epideictic style to show an act, belief and action deserving commendation because of their work or condemnation due also to their worth. He uses the style to rationalise activities, which the audience must appreciate, if it has to understand the work. It shows the glorious and inglorious aspects of performance, as the basis for evaluation of a work of art, like the film.

b)   **An Assessor:** The critic uses theme, subject or topic of discourse, to assess a film. He ascertains the theme as indicated by the scriptwriter. He observes how a plot fits the theme and how the characters perform, in order to achieve the import of the theme. The critic uses the theme to ascertain the significance and relevance of the work to the society. Here, the canon of invention is used as the basis of assessment of the work.

The order of events, the arrangement of language, and action, are important in the determination of the value of a work. The critic assesses the unity of idea in the script, the nature and types of complexities in the plot and the intensity of action in the work, as the bases for artistic appreciation. He, therefore, uses the canons or principles of unity, complexity and intensity, to assess a work of art. The disposition of the work becomes a subject of assessment.

The relationship of the work to society is essential to audience appreciation. It engineers audience participation, if one can relate the actions in a work, like the film, to real life situations. The critic, therefore, assesses the use of language, costumes and makeup, the choice of location or scenic designs and the semblance of actions to natural occurrences, as evident in the work. The idea is to show how the film relates to events and expectations of the audience.

There is the need to find out if the presentational style of the work, matches its objective, as interpreted by the director. The audience becomes a major consideration for assessing the delivery of the message of the work. The critic, therefore, ascertains if the presentation style is in consonance with the expectations of the audience, in order to guarantee consumption and comprehension.

The hallmarks that can stimulate recall capability of the scenes in the work are noted. The actions of the protagonists and antagonists are properly documented. The resolution trend of the plot conflict is ascertained. The exhibition of dramatic effects, like suspense, surprise and dilemma are also assessed, so that the catharsis produced by the film, can be rationalised. The critic, therefore, uses memory, as an indicator of knowledge and experience, derived from the film, to assess the work.

4.0   CONCLUSION

It must be realised that criticism ascertains the merit or demerit of a film. It reveals the creative composition of artistic elements and shows how they relate to form the synergy, called the film. The essence of criticism is to provide valuable and vital information, which is required, to understand and appreciate a film. There are two basic types of criticism: prescriptive and descriptive. The critic evaluates and assesses the film for better comprehension among the audience.

5.0   SUMMARY

You have learnt that criticism is of two kinds, prescriptive and descriptive. The two are differentiated by their objective; either to proffer solution to a problem or describe the work of an artist. The person who does a critique is called a critic. Evaluation and assessment are key roles that underlie the work of a critic.

6.0   TUTOR-MARKED ASSIGNMENT

1.   Discuss the types of criticism
2.   Who is a critic?

7.0   REFERENCES/FURTHER READING

Emman-Owums, O. (2007). *Film and Screen Directing.* Owerri: Image and Slogan Consult Ltd.

Irelan, S.R., Fletcher, A. & Dubiner, J.F. (2010). *The Process of Dramaturgy a Handbook* Newburyport: Focus Publishing/R. Pullins Company.

Nwanwene, A.T.M. (2006). *Documentary Film Production.* Makurdi: Starix Communications.

UNIT 3   WRITING A CRITIQUE

CONTENTS

1.0   INTRODUCTION

Critiquing a work of art is like playing a detective. You must assume that the artist has a secret message hidden in the art work. Your job is to find the message and solve the mystery. In this unit, you will learn a four-step approach on how you can review the work of an artist. By going through the steps, you will be answering four questions:

i.   What do I see? (description)
ii.   How is the work organised? (analysis)
iii.   What message does this work communicate? (interpretation)
iv.   Is this a successful work of art? (judgement)

2.0   OBJECTIVES

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

•   explain how a film is critiqued
•   judge the success of film
•   interpret films
•   analyse films.

3.0   MAIN CONTENT

3.1   Step One (Description)

The first step in film critique is to describe. Basically, tell what you see (the visual facts), and tell what you know (facts regarding the artist or artwork and its history).

1.   What is the name of the artist who created the artwork?
2.   What kind of artwork is it (painting, photograph, sculpture, etc?
3.   What is the name of the artwork? Improvisation No. 30 (Cannons)
4.   When was it created?
5.   Name some other major events in history that occurred during or around the same time this artwork was created.
6.   List the literal objects in the artwork (trees, people, mountains, rivers, etc.).
7.   What do you notice first when you look at the work? Why? Answers may be different, some may say bright, vivid colours, and others may see the cannon, buildings or crowd.
8.   What kinds of colours do you see and how would you describe them (cool or warm)? Vivid cool and warm colours
9.   What shapes do you see? What kind of edges do the shapes have?
10. Are there lines in the work? If so, what kind? Yes, curved and straight lines
11. What sort of textures do you see? How would you describe them? Implied texture (surface doesn't look smooth)
12. What time of day/night is it and how can you tell? Difficult to tell
13. What is the overall visual effect or mood of the art work?

3.2   Step Two (Analysis)

In this step, you should consider the most significant art principles that were used and will describe how the artist used them to organise the elements.

1.   How has the artist used colours in the work? Vivid colours
2.   What sort of effect do the colours have on the artwork? Draw attention to piece
3.   How has the artist used shapes within the work of art?
4.   How have lines been used in the work? The repetitive line quality contributes to the rhythm's quickness.
5.   How has texture been used in the work? Has the artist used the illusion of texture or has the artist used actual texture?

6.   How has the artist used light and value in the work? Does it create a sense of depth? The variety of light and dark colours helps create a contrast within the composition.
7.   How has the artist combined the elements in this work to create a sense of rhythm or movement? All of the elements work together to create a large sense of movement
8.   Do the elements in the artwork have a sense of harmony, or does one or more element stand out above the rest?

3.3   Step Three (Interpretation)

Based on what they have learned so far, you will try to explain what they think the artist was trying to convey in the artwork.

1.   What was the artist's statement in this work? What was he/she trying to say?
2.   Why do you think the artist created this work? Subject matter deals with artists feelings with an upcoming war.
3.   What feelings do you have when looking at this artwork?
4.   Do you think there are things in the artwork that represent other things? Are there elements of the design that are symbolic?
5.   How does this artwork relate to you? What does it mean to you?

3.4   Step Four (Judgement)

After completing steps 1, 2 and 3, you are ready to make your own judgment of the artwork. This is a personal evaluation based on your understanding and perception of the work combined with your own opinion— there are no right or wrong answers.

1.   Do you like this artwork? Why or why not?
2.   What value do you find in this artwork? (For example, it is a beautiful work of art, conveys an important message, communicates an idea or feeling, and/or makes an insightful connection.)
3.   Do you think this artwork belongs in a home? Why or why not?

3.5   Aesthetic Theories

The chief goal of aesthetics is to answer the question "What is successful art?" In their search for an answer, aestheticians have put forth different views on what is important in a work of art. These ideas, or schools of thought, on what to look for in works of art are called aesthetic theories. They are Imitationalism, Formalism, Emotionalism.

Imitationalism (Literal qualities): Focuses on realistic presentation of subjects matter.

Formalism (Design qualities): Places emphasis on the design qualities, the arrangement of the elements of art using the principles of design.

Emotionalism (Expressive qualities): Requires a strong communication of feelings, moods, or ideas from the work to the viewer

4.0   CONCLUSION

Art criticism will help you analyse your own works of art. The four steps of art criticism will help you be as honest and unbiased as possible. The analysis step may be the most useful. It will help you perceive how you have organised the elements using the principles of design. When you apply all four of the steps of art criticism to your work, you should find out why your work either needs improvement or is a success.

5.0   SUMMARY

Criticism is judging work of art using specific criteria. Evaluative responses play a significant role—if not the most significant role—for understanding social behaviour. Evaluating films is something that we all do all of the time. Nor do I mean by this merely that we automatically form preferences for some of the films we see over others and rank some of them as better than the rest. As humans, we tend to do this with respect to most of our experiences. But with regard to film viewing, this is not something that simply happens to us automatically. It is something that we avidly pursue.

6.0   TUTOR-MARKED ASSIGNMENT

1.   Outline the steps for critiquing any work of art.
2.   Pick any Nigeria movie and make a critique on it.

7.0   REFERENCES/FURTHER READING

Bennett, A. & Royle, N. (2004). *Introduction to Literature, Criticism and Theory*. (3rd   ed.). Great Britain: Pearson Education Limited

Emman-Owums, O. (2007). *Film and Screen Directing*. Owerri: Image and Slogan Consult Ltd.

Irelan, S.R., Fletcher, A. & Dubiner, J.F. (2010). *The Process of Dramaturgy a Handbook*   Newburyport: Focus   Publishing/R. Pullins Company.

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UNIT 4   FILM REVIEW

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
        3.1   The Nature of Review
        3.2   The Role of the Reviewer
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

The reviewer is like a critic but different in the sense that, he holds an opinion about a work of art. He uses his rational reasoning capability to assess a work of art and pass a judgement about the work. He engineers audience participation in the consumption of the work of art, by emphasising what the most important aspects of a work are. He point out what gives the work coherence and inner consistency, as reason for advising consumption. In this unit, we shall explain what review is and the role of the reviewer.

2.0   OBJECTIVES

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

- differentiate review from critique
- discuss the role of the reviewer in film production

3.0   MAIN CONTENT

3.1   The Nature of Review

A review is the commentary made after watching or seeing an artistic performance. It is embodied, as the impression formed, through experiencing a creative work of art. It is, therefore, an assessment of the work, as perceived at the time of presentation. It must be noted that revisions as adjustments or versions of the same work, demand that the review should be specific, on which performance or production that is addressed by a particular assessment.

Reviews are intellectual in content. They explain the artistic elements, which a film director has used, in order to produce the synergy enjoyed

as a performance, on the audio-visual medium. They also comment on the application of artistic principles and theories, which contribute to provide an experience to the audience, on the screen. They, therefore, express opinions, based on rational reasoning, as deduced from the performance.

3.2   The Role of the Reviewer

The person who engages in the art of reviews is called, a Reviewer. The review performs the following functions:

1.   **He is an analyst:** He uses his knowledge of the elements of artistic productions, in relation to the presentation made, in commenting on the performance. He understands artistic classifications, as genres, and uses this knowledge to explain why a work should belong to a specific class. He is knowledgeable about plot development and dramatic compositions. The knowledge makes it possible to discuss issues like conflicts, ironies, suspense, surprise, dilemma and other plot strategies that can excite and retain audience participation or patronage of a work. He, therefore, reviews the content of the work, based on the plot, characterisation, language and direction.

2.   **He is artistic:** He performs for the mass media, either for the print or the electronic medium. He is a commentator on the artistic performance of others, in another plane of production, like the stage, whether as the live theatre stage of plays and drama or the electronic stage of films and videos. He understands his audience and uses a creative presentation approach, to address their artistic needs and expectations. He provides artistic information about a work, in an entertaining and educating manner. It is this attribute of the reviewer that makes him relevant to society.

3.   **He is an audience engineer:** He provides the relevant information, which enables the audience to take a participatory decision about any work of art. He lures an audience to a work, through an incisive and inviting expose on the work. He also provides an illuminating judgement on the film, so as to stimulate viewership interest. In this way, he brings people to appreciate a specific work through audience engineering.

4.   **He is a wordsmith:** He uses the appropriate words to express the attributes of the film. He also uses the principles of grammar and syntax, to create meaning and generate viewership interest. He applies clarity of thought, brevity in expression and conciseness

in opinion, in order to provide the assessment templates that can aid an understanding and comprehension of the film. He understands that word economy should prevail in his work. He avoids verbosity, which could mar his presentation.

5.   **He is a guide to aesthetic appreciation:** He points out how the elements of aesthetics add to the value of a film. He reviews the use of light, colour, time, space, motion and sound, in the expression and creation of feeling, mood and meaning in the work. He looks at how the characters in the film use language in order to generate actions and reactions in the film. He, also, sees how the plot is developed, in order to arrive at a reasonable and believable judgement about the work. He discusses the use of space and dramatic movements.

6.   **He is different from a critic:** He holds an opinion about a work, based on an assessment of the work, which is different from the dis-interested and an un-involved approach to the intellectual evaluation of the film, by a critic. He balances the good aspect of the work with its bad attributes, in order to arrive at an opinion about the work. It means that, whereas the reviewer expresses an opinion or a judgement about a work of art, the critic provides an evaluation, which enables the audience to judge the work.

7.   The reviewer is an artistic adviser, who provides the tonic that can motivate participation in an artistic work. He uses experience, garnered from exposure to various works of art, in providing his advice to the audience. The reviewer makes the comprehension of a work easier and flags the qualities, which make films recommendable for perusal, participation and consumption.

It is important to note that a reviewer can lead to the restructuring of a production by a director, based on the expressed comments on a previous performance of the same work. The director reads the good comments and ensures that subsequent presentations meet the stated quality. Again, the director reconsiders the bad aspect of the work as presented and improves the performance. This assessment is obtained from previews before public presentations and as reviews after presentations.

The comments aid editing, so that the production conforms, to the expectations of its intended audience. In this case, the reviewer becomes the premier audience at previews, prior to editing. He assists the director by articulating those aspects of the work which should either be expunged or improved on. He also states the weaknesses and strength of

the work, so that the director can assess his own artistic performance. The comments help the director to determine if his effort has achieved the objective of the work. The review also helps him to predict the influence or effect of the work on its anticipated audience. The reviewer, therefore, is an essential artist, whose performance is relevant to both the producer of the film and the society that watches or consumes the product.

4.0   CONCLUSION

Film review is reportorial. A reviewer then is expected to be a cine goer who considers the content, message and context of the programme. He is different to the critic in many ways.

5.0   SUMMARY

Reviews deal with emphasising the attributes of an artistic work, which should stimulate interest in the work. They give a reasoned impression about a work, based on the observed artistic details in it. They also discuss how the elements blend, to satisfy the artistic desires, needs and expectations of the society. A reviewer is different from a critic. While the reviewer considers film from audience perspective, the critique considers it from the director's perspective.

6.0   TUTOR MARKED- ASSIGNMENT

Is film review significant? Discuss
What distinguishes a critic from a reviewer?

7.0   REFERENCES/ FURTHER READING

Emman-Owums, O. (2007). *Film and Screen Directing.* Owerri: Image and Slogan Consult Ltd.

Nwanwene, A.T.M. (2006). *Documentary Film Production.* Makurdi: Starix Communications.

MODULE 6   LITERATURE AND FILM

Unit 1   Literature
Unit 2   Genres of Literature
Unit 3   Literature and Film

UNIT 1   LITERATURE

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
       3.1   What is Literature?
       3.2   Characteristics of Literature
       3.3   Functions of Literature
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

It is obvious from the previous unit that the principles of criticism must be derived from a study of the literature. Also, a book is not literature because it conforms to certain principles; rather these principles are valid because they are drawn from admitted works of literature. Therefore, we shall be most likely to find valuable critical principles, by considering carefully works of literature, their relative value, the conditions on which they depend, and the ways in which they are combined. In this unit, we shall be evaluating the concept of literature, its essentials and function in society.

2.0   OBJECTIVES

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

- explain what literature is
- discuss the characteristics of literature
- state the functions of literature.

3.0   MAIN CONTENT

3.1   What is Literature?

Literature is as old as human language, and as new as tomorrow's sunrise. And literature is everywhere, not only in books, but in videos, television, radio, CDs, computers, newspapers, in all the media of communication where a story is told or an image created. But providing an accurate definition to words in common use with a wide and vague significance is extremely difficult. Such words as literature, as also, for other examples, beauty, poetry, imagination, idealism, are used by us all without any attempt to define for ourselves precisely what we mean by them. We find they designate accurately enough most of the things associated with them in our thought, and we do not trouble ourselves if there be, so to speak, a ragged fringe on either side of the line of their meaning. It is only when we try to define such terms that we realise how vague and careless is our use of them. If we go to the books for ready-made definitions of literature, we shall not easily find what we seek. Definitions enough, indeed, there are; but they prove to be only suggestive or descriptive. Here are a few of such definitions.

- It is a record of the best thoughts.
- the written thoughts and feelings of intelligent men and women arranged in a way that shall give pleasure to the reader;
- written works with artistic value: written works, e.g. fiction, poetry, drama, and criticism, that are recognised as having important or permanent artistic value;
- body of written works: the body of written works of a culture, language, people, or period of time;
- writings on a subject: the body of published work concerned with a particular subject, e.g. scientific literature;
- body of music: the body of musical compositions for a particular instrument or group of instruments, e.g. literature for the piano;
- printed information: printed matter such as brochures or flyers that give information, e.g. a company's promotional literature;
- production of literary works: the creation of literary work, especially as an art or occupation.

Etymologically, the word literature comes from the root word literate which means able to read and write. Thus it is a means of creative writing.

From the definitions, we can say that literature contains a medium – speaking, language, character, setting and plot. Therefore, literature is a spoken and written medium that uses language, plot, characters, setting,

costume etc. to give a picture of what life looks like. It is a subject that mirrors life.

3.2   Characteristics of Literature

From the definitions above, we can deduce the following features of literature:

i.   It is a form or act of expression.
ii.   It places emphasis on aesthetics or elegance of speech.
iii.   It has plot, setting, scenes, theme and characters.
iv.   It can be written or oral.
v.   It usually reflects the culture of a people.
vi.   It has three genres: drama, prose and poetry.
vii.   It can be fiction or non-fiction.

3.3   Functions of Literature

Literature is very important. It performs various functions to the society
a.   It is a means of entertainment. The audience or readers do find literature as a good therapy for purging frustrations. People get engrossed such that their pain is temporally forgotten.
b.   Literature educates. It helps in educating people on issues like civic education, HIV/AIDS, moral life, among others.
c.   Literature transmits culture and preserves the history of the people. Through literature, we remember the Borno Elkanemi warriors, the colonisation of Nigeria, among others.
d.   It provides information. Literature serves as a means of informing society. As a mirror of society, it makes caricature of what is going own for the society to reflect on and make amends. Works of writers like Wole Soyinka, Chinua Achebe, Cyprian Ekwensi, Chimamanda Adichie, Buchi Emecheta, and others.
e.   It teaches moral lessons. One of the essential functions of literature is to teach moral lessons so as to address society's needs and avoid the way of deviants.
f.   Literature improves the audience's use of language. As people watch and read, their vocabulary is widened.

4.0   CONCLUSION

Literature is life because it is the only subject that deals with human beings who are talking, moving, eating, thinking and feeling. It is characterised by plots, scene, setting, and it is a means by which the culture of a people is sustained and preserved.

5.0   SUMMARY

Teaching of moral lessons, education, entertainment, and information are among others, the functions of literature that we have discussed in this unit. Although there are several definitions of literature, all emphasise that literature is a spoken medium that uses language, plot, characters, setting, and costume to give a picture of what life looks like. It is a subject that mirrors life.

6.0   TUTOR-MARKED ASSIGNMENT

1.   What is literature?
2.   Outline the functions of literature.

7.0   REFERENCES/FURTHER READING

Bennett, A. and Royle, N. (2004).*Introduction to Literature, Criticism and Theory.* (3rd ed.). Great Britain: Pearson Education Limited.

Winchester, C.T. (1899). *Some Principles of Literary Criticism.* London: McMillan.

UNIT 2   GENRES LITERATURE

CONTENTS

1.0   INTRODUCTION

We have considered what literature is, the features and functions in the society. Now, we shall look at the various branches of literature also known as genres. There are three major genres of literature: prose, drama, and poetry. Genre means the distinct categories or groupings of literally works. We shall look into them one after the other.

2.0   OBJECTIVES

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

- explain the genres of literature
- describe each genre of literature
- differentiate one genre from the other.

3.0   MAIN CONTENT

3.1   Drama/Play

This is the only genre of literature that is associated with stage performance. It is a story told in action by actors. In drama you encounter the real world with its riches in variety of cultures, peoples, places, ideas, language etc. Drama or play has the following features.

a.   It is written in acts and scenes. The act is longer while the scene is shorter.
b.   It has dramatis personae which refer to actors/actresses in a play. It is also called cast.
c.   Drama is usually scripted.

d.   It uses costume – the materials used by the actors to communicate.
e.   It has a playwright – the person who writes the play.
f.   The Antagonist: the one that opposes the main character.
g.   Hero/heroine- the chief character in the play.
h.   Dialogue.
i.   Plot: all actions of the characters and their reasons for those actions constitute the plot. It the sequence of events that leads to the end of the story.

Types of drama

Drama is also in types. The one that ends happily is called comedy; the one that ends sadly is called tragedy and the one that partly end s happily and sadly is called tragic comedy.

3.2   Prose

Prose is plain writing usually devoid of technical arrangement. Novels and short stories are good examples of prose. Prose is written in paragraphs and chapters. There is no limit to the number and length of sentences to be used. It can be fiction and non-fictional. Prose consists of essay, history, biographies and autobiographies.

What sets prose apart from other genres is that:

a.   It is written in sentences: simple, complex, compound and compound-complex sentences.
b.   It is written in paragraphs: A paragraph is a group of sentences about an idea.
c.   Chapters: A prose can carry many chapters of varyng length as possible.

3.3   Poetry

Poetry according to William Wordsworth in the preface to his lyrical ballads is

> *.... the spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears and emotion, kindred to that which was before the subject of contemplation is gradually produced, and does not itself actually exist in the mind.*

Poetry is written in line and stanzas. Other features include:

a.   Emphasis on emotive language. Beyond mere information, it communicates feelings.
b.   Accent on linguistic economy. Poetry economises words.
c.   Highlight on linguistic suggestiveness. The poet uses language to suggest what he is saying and it takes mental alertness to grasp what he is saying.
d.   They are understood better by knowing the life of the author.
e.   Poems are understood better when you appreciate the time of its writing.
f.   Understanding of geographical factors too can enhance the appreciation of poetry.

4.0   CONCLUSION

The basic genres of literature are drama, prose and poetry. All are about people, events and places. That is they have a plot, theme, setting and characters.

5.0   SUMMARY

Drama as a genre is written in acts and scenes; prose is written in sentences, paragraphs and chapters; while poetry is written in lines and stanzas.

6.0   TUTOR-MARKED ASSIGNMENT

1.   What are genres of literature?
2.   Differentiate between drama and poetry.

7.0   REFERENCES/FURTHER READING

Bennett, A. & Royle, N. (2004). *Introduction to Literature, Criticism and Theory* (3rd ed.). Great Britain: Pearson Education Limited.

Winchester, C.T. (1899). *Some Principles of Literary Criticism*. London: McMillan.

UNIT 3   LITERATURE AND FILM

CONTENTS

1.0   Introduction
2.0   Objectives
3.0   Main Content
          3.1   Approaches to Film and Literature Comparison
          3.2   Similarities between Film and Literature
          3.3   Differences between Film and Literature
4.0   Conclusion
5.0   Summary
6.0   Tutor-Marked Assignment
7.0   References/Further Reading

1.0   INTRODUCTION

The debate concerning the relationship between literature and film is as old as the cinematic medium itself. Considered a low-level form of mass entertainment, early film sought to increase its cultural reputation by drawing from the already established arts such as music, theatre, and literature. Hence, cinematic adaptations of literary works or motifs became increasingly common, particularly after the bourgeoning film industry shifted its focus from documentation to narration, that is, after the end of what Noel Burch considers the "primitive mode of representation" before 1909, as opposed to the "institutional mode of representation" and its spectator-oriented approach thereafter (Burch 1990).

Given this constitutive intertwinement between film and literature, there have been (and continue to be) numerous studies devoted to both the empirical and the systematic analysis of the relationship between the two media. In this unit therefore, we shall look at the similarities between the two media as well as the differences.

2.0   OBJECTIVES

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

- state the similarities between film and literature
- state the differences between film and Literature
- discuss how film complements literature.

3.0   MAIN CONTENT

3.1   Approaches to Film and Literature Comparison

The debate concerning the relationship between literature and film is as old as the cinematic medium itself. Considered a low-level form of mass entertainment, early film sought to increase its cultural reputation by drawing from the already established arts such as music, theatre, and literature. Hence, cinematic adaptations of literary works or motifs became increasingly common, particularly after the bourgeoning film industry shifted its focus from documentation to narration, that is, after the end of what Burch (1990) considers the "primitive mode of representation" before 1909, as opposed to the "institutional mode of representation" and its spectator-oriented approach thereafter.

A far more sophisticated approach toward comparing film and literature was provided by the German media theorist Friedrich Kittler in his ground-breaking work on discourse networks, published in the mid-1980. Kittler contends that there has always been a profound media competition between the two signifying regimes, regardless of their changing narrative capabilities as outlined by Burch, Elsaesser, and other film historians. For what matters in this comparison is not the narrative coherence, but rather the visual transparency of the different sign systems under investigation. Using Foucaultian as well as Lacanian terminology, Kittler argues that literature and film belong to different historical epistemes of representation: one renders real what the other could only imagine. "Media are real," he insists, "they are always already beyond aesthetics" (Kittler 1990). In other words, cinema's actual projection of "real" images on the screen exposes and renders superfluous literature's old-fashioned, and far less spectacular, attempt to conjure fictional images in the mind of the reader. Thus, if sometime around 1900 literature wilfully abandons its previous ambition to depict reality, and instead embraces the materiality of writing-as happens in Surrealism, Dadaism and other avant-garde movements-this is due, according to Kittler, to literature's increasing competition with the superior medium of film and the latter's ability to present "real" rather than merely "imagined" pictures of the material world. "Letters become numbers-that is the language crisis around 1900," (Kittler, 1990). The reason why letters become numbers is that the arrival of film exposes them to have been inadequate images from the very beginning. It follows that treating letters like numbers, or as obscure marks on white paper, remains the only way for literature around 1900 to defend its claim of aesthetic independence in the face of technological change.

In spite of his trenchant critique of the history of modern signification, however, critics have aptly noted that Kittler neither discusses the

historical relevance of his own work, nor reflects upon its political ramifications. Instead, he succumbs to a rather "obvious technological determinism" that simply disregards any historical changes that cannot be assimilated into his epistemic model. In Kittler's early work of the 1980s, media either emerge at a particular point in time due to the ingenuity of human engineering, or are simply always already "there" to begin with. Lacking a differentiated discussion of the larger socio-economic-political framework that informs (his own critique of) the media, Kittler's analysis, therefore, focuses mainly on analysing the epistemic and material differences between them. In terms of the discursive networks of 1800 and 1900, this means that Kittler ultimately (miss) identifies the aesthetic nature of both film and pre-20th century literature as consisting of a shared ambition towards visual transparency. Put differently, his strong focus on semiotics prompts Kittler to short-circuit the relationship between literature and film, without grounding it in a broader, more complex historical framework.

3.2   Similarities between Film and Literature

For a long time, there has existed an interrelationship and mutual influence between literature and other forms of artistic expressions. This has resulted in painting and music based on works of fiction, drama and poetry, as well as literary works emulating pictorial styles and musical structures. Film as well, has some connections with literature in the following ways:

a.   Literature shares with film the ability to employ the structures and devices of narrative. Sequence of images on screen told a story and this is equivalent to the sequence of words on page. The use of language in film established firmly the connections to literature.

b.   Films, just like in literature, present i) action ii) images iii) words replicating life. Literary works also have a stylistic and thematic basis in a realistic presentation of characters and incidents. Theatre, initially, seemed nearest to film because of the common use of actors and sets. Critics agree that films have a stronger affinity with fiction, especially with the pronounced emphasis on narrative.

c.   Film draws from the tradition of live theatre which includes techniques of staging, lighting, movement and gestures. From the novel, film draws from structure, characterisation, theme and point of view.

d.   Both writers and filmmakers use language or languages.

e.   Popular film developed with the emergence of the 18th century novel. Both the 18th century novel and film relied heavily upon realism as a technique. Early films were concerned with daily

        lives of ordinary people. The subject matter and audiences were people of low social standing.

f.   From poetry, film draws from an understanding of metaphor, symbolism and other literary tropes. Film can extend into areas of the innermost privacy and consciousness just like poetry does.

g.   The basic structural units of the novel are replicated in film. In the novel we have: the word, sentence, paragraph, chapter and the entire novel. In film we have the frame, shot scene and sequence. The word in literature and the image in film are similar in so far as they are visual phenomena, both perceived with the eye.

3.3   Differences between Film and Literature

In spite of the many similarities between film and literature, a lot of differences too exist. They include:

a.   While film uses celluloid and camera to communicate, literature uses pen and paper.

b.   The film is multi-sensory communal experience emphasising immediacy, while literature is a mono sensory private experience that is more conductive to reflection.

c.   A film is usually viewed in others' presence that becomes a larger part of the film's experience. Each audience member acknowledges the presence of the others. Audience response can also affect perception of a film. A novel is typically a private experience in which the relationship between the author and the reader is relatively direct and immediate. Others' responses do not impinge on the novel, thus making it conducive to reflection as the reader can pause and mull over or re-read.

d.   Film is a branch of literature. Hence literature embraces the whole lot of film.

e.   Film focuses on visual literacy while literature is verbal literacy.

SELF-ASSESSMENT EXERCISE

Compare and contrast film and literature.

4.0   CONCLUSION

Film is considered as a branch of literature. Filmmakers are indebted to literature in a wide variety of ways. Since literature is a narrative art intent upon creating images and sounds in the reader's mind, then film is obviously literary- an extension of the older narrative arts.

5.0   SUMMARY

The film and the novel are alike insofar as their order is typically linear. Movement is generally sequential and the events and scenes are ordered in direct relation to each other. Whether the order is ABC or CBA, the progression is usually sequential, straightforward and predictable. In contemporary scholarship, everything written, for example, film scripts, are parts of the study of literature.

6.0   TUTOR-MARKED ASSIGNMENT

1.   Explain the institutional and technological approach to film and literature comparison.
2.   What are the differences between film and literature?

7.0   REFERENCES/FURTHER READING

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