

## Trends of Application, Challenges and Prospects of Filmmaking (In 21st Century Nigeria)

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**ABSTRACT:** Film is one of the effective tools in the society for abridging the past with the present and projecting tomorrow. As a medium of communication, its assemblages into a whole to encode decipherable ideas respond to the constant variation that other factors in life experience. The processes of making a film, the film itself and what it ought to tackle change with ideas that emerges in the literacy angle, technology and audience response as these issues will propel or project Nigeria's image to the world which in turn begets development. As the 21<sup>st</sup> century sits on technology and is technologically driven, film-making equally transforms from analogue to digital technology resulting in better quality of products and production. This paper therefore seeks to discuss trends in the application of 21<sup>st</sup> century technologies in film-making in Nigeria, highlighting its challenges while looking at its prospects. This work draws its theoretical foundation on development media theory and concludes that a film is a canopy of the society's image hence 21<sup>st</sup> century Nigeria must adopt new ways of adding newness to film production.

**KEYWORDS** - film, application, challenges, prospect, development

### I. Introduction

Being that the film medium practically inherits the arts of the theatre, theatre itself has experienced series of application from its Hellenic origin to this day, an in the various changes, the major factor is usually on how a new concept should be applied to suit the mood and delight of the audience of that time, so does the film medium absorbs numerous stream of adjustment, hybridization and adaptation. Filmmaking susceptibility to changes may be that it has practically fathomed the codes for public and private symbols of interaction. To make the medium a tool for coding, public issues, it must be re-shaped to appear as a tool of authority. To make it an object of aesthetics, a different perspective of assemblage is required. If it is expected to harness all facets of life in which the political, economic, religious, social and educational sectors are brought under effectively, filmmaking will have undergone a gamut of applications, and will always face changes.

Introducing a new order or practice to the way the camera is used to disseminate information in the society may not be tasking or an issue to stretch the mind over. What seem to characterize the film medium is the proper presentation, and the responsiveness of consumers of the film menu. The question of presentation widens to involve such things like the literary order called the motif which encapsulates the idea in a single symbol that spread's into bits of thrilling images through creative manipulation. It is what Friedrich Ungerer and Hansjong Schmid in Introduction to Cognitive Linguistics term, the metaphors, cognitive model, cultural model and concept when they posit:

Metaphors act as cognitive instruments. This means that metaphors are not just a stylistically attractive way of expressing ideas by means of language, but a way of thinking about things...embedded in cognitive models and cultural models. What is transferred then by a metaphor is not only the properties inherent in the individual concepts... this means that from a cognitive perspective a metaphor is mapping of the structure of a source model onto a target model (118)

Target models which a target motif in filmmaking embodies are hard to ground in (mostly third world's) filmmaking.

Apart from the proper coding of information to arouse zeal for consumption in film, technical issues bothering on shots composition is a setback yet to be fully rectified in third world film as witnessed in Nigerian films. This make Nigerian audience even other African countries to compare the technical issues in filmmaking of Nollywood for instance, and ruefully point out howlers poorly manipulated into the production to, may be, avoid cost or dodge burrowing deeper to gather better information on the use of certain gadgets. Even with that, equipment sometimes are not always sufficient to convey a director's vision to a definite target. A film made without depth in the dramatic content in which equipment themselves are not sufficient may not attract patronage, and the audience may on such turn to foreign products (films) and relegate the ones produced in their country to the background

The audience is another factor that determines the glowering or dimming of a production both on stage and on screen. According to Grotowski cited in Barclays Ayakoroma, a performance (i.e. film) can do without many elements but cannot do without an audience" (102). The production of films is meant to be seen and patronized by the audience. In a situation where the audience does not appreciate the films, there may be something sinister in the progression of filmmaking generally. This lack of interest may even be caused by other factors away from the content, technique and assemblage of the film to include convenience as in sociological, psychological, political and religious factors. Besides, even when a title is captivating, machines for realizing the concept are on ground, the operators of these machines; that is if the interpreters of the literary context themselves are reliable are meant to be on ground. Lack of personnel may twist filmmaking completely to detriment of the system while lack of proper control of the finished product toll on both the company and artist.

However, a film can project a nation's image. It can boost the economy as a source of income. It can be a source of income and employment to citizens. Through films the cultural heritage of a nation can be properly preserved. Through entertainment in film, social integration may be realized, and based on the recommendation of films, political control and orderliness could be achieved. Since films are themselves theoretical idea presented to the audience through the screen, they portray the social outlook of citizens, aliens and the society and feature as didactic tool for the nation. Hence, Armstrong Idachaba observed that in the year 2005, the Nigerian government began a process of historical reengineering with President Obasanjo advocating and recognizing the import and potential of the film industry for the re-projection or reconstruction of the national identity through a project tagged the "Image Project". The new consciousness is that the Nigerian film can be used to repackage Nigeria. It was therefore with great hope and expectation that actors, producers and citizens received President Obasanjo's decision for government to collaborate with film producers to sell the national image, due to changes in government and an apparent lack of will for continuity of government projects once there is a change at the helm, the project is currently suffering a lack of continuity.

If filmmaking succeeds in a nation, many curious factors amounting to progress can be achieved through it. Based on these facts, this paper will examine the stages of application in the history of Nigerian filmmaking, taking in-depth evaluation of the various challenges and prospects that are in Nigerian filmmaking today.

## **II. Theoretical Framework**

Considering the underlying purpose for creativity, beauty is inevitable. But beauty that arises from the orderly management of a society through the instrument of the media elicits the ultimate aesthetic in mass literacy for which the society is beautified. To this effect, the media in this sense comprises newspaper, magazines, radio, theatre, television, social media and film. However, the film medium and theatre are created and dispatched to the audience as visual messages. Such messages as contained in, mostly films are meant to address social problems, elevate creativity, substantiate cultural value, and thrill to tone down boredom and above all educate and give direction to life. Based on this, this paper draws its theoretical foundation from a media theory known as "Development Media Theory".

Development media theory is a philosophical concept propounded by Dennis McQuail in 1987. The theory idealizes that the media are tools for development in the society. Perception of the government of its citizenry and perspective of development find outlet for public view through the media. The changes occurring in the realm of the media are considered to evolve for the betterment of the society. Anthony Smith (46-48) and Peter Esuh and Henry Ogaraku (15-18) reflect that the constant changes in the human society in policy making and developmental plans affects the changes in technology. Filmmaking is both a technical and creative process, and the varying modes of application are responses to cultural and social circumstance conceived to elevate the society. In general terms, such media like social medium, on the other hand, features as a means of social integration and mutual coexistence. However, through social media, film contents are practically shifted away

from the control of the state to individuals. The film itself remains a medium of enlightenment. A medium of enlightenment in the society is a tool of social control, and social control in its proper essence is tantamount to the development of the society.

Trends of application in filmmaking are dependent upon the need of the society. For instance, film evolved from an experiment on analysis of uniform of motion to retention of image, but today, genre of the filmic medium have sprouted to include animation. All these are perspectives of technicalities applied to boost the medium but at most, the numerous application reflect the immutable quest of man to ameliorate himself, his surroundings and institution he has created as fundamentals for progress. This shows the rationale in shaping the media (film) to the growth of the society. This may be the reason, Andre Moemeka opines:

This theory stands for positive use of the mass media in national development and for autonomy and cultural identity of individual nation. While it sees education and public enlightenment as underlying imperatives, it accepts economic development and nation-building as overriding objectives. This is why it support the subordinate of ... purposes to the media... in developing societies... and yielded place to unified national goals; and individualism is over ridden... no wonder that there is a constant function... a constant feature everywhere... (16-17)

Based on the view of Moemeka, development media theory focuses on the reality of progress through mass media, and the major gear is conflicting views in both creativity and technology which the friction evolves same alterations, disputations and innovations envisaged to add value to humanity. Actually, the introduction of every new technology changes society, sometimes in unexpected ways (Rodman 40). Esuh and Ogaraku corroborate that “they are serving as engines or catalyst for citizens and civil society’s active participation...” (17). Filmmaking in a society is usually opened to trends of ideas and technology.

### **III. Conceptual Framework**

#### **3.1 Trends of Application in Filmmaking**

The history of film and the various applications of method to make it a dependable tool for social order and a tool for economic progression within which knowledge of other areas in life could be decipher spread like a thaw of iceberg in different societies of the world. In Nigeria, film history is sporadic and spattering as the culture of the people of Nigeria in the sense that a film is a dramatic situations captured in a camera, fine-tuned through equipment and viewed via the screen. Its history in Nigeria, Higinus Ekwuazi writes that “filmmaking came into Nigeria in advance guard of colonialism. It came with that cast in mind that coined the slogan: ‘out of Africa come many curious things’ (23), and it is through the intermingling of different faces of Nigerian lives hat emergence, sustenance and perspectives of applications surge in filmmaking. The applications are introductions into the capturing of images dramatized for pleasure, topical signification and convenience of medium as a tool of mass communication. Filmmaking also has imperial undertone; it devolved from colonial protest in Nigeria.

According to Afolabi Adesanya,

To refresh our memories about the evolution of film production in Nigeria, the genesis of which was similar to that in any Africa country... production was a carryover from the colonial heritage. The imperative need to produce feature films gave rise to an intellectual movement initiates by a handful of writers and private films and performing arts graduates, not only in reaction to and rejection of alien cultural domination but also to reinstate our own cultural heritage and re-orientate our own people suffering from colonial mentality (13).

The growth of filmmaking, as viewed by Adesanya, was socio-political. This means, as other societies of the world experimented on film as a tool of relaxation, Nigeria was exploring the medium to seek self-identification. Based on such purpose, filmmaking veered from common craft to academic experimentation, the first application in its real term was in the mid-70s.

In Adesanya (14-15), it was in cinema wrought as a brain child from the Yoruba travelling theatre which captured theatre practitioners in motion. Colonial language (English language) did not appeal; filmmakers turned to indigenous language. The productions seem to attract some few audiences who may have been used to the theatre going tradition among (especially) the Yoruba speaking cities like Lagos and Ibadan. The effect was a poor turnout of income. The cinema, being the initial stage had a professional touch because of the influx of theatre graduates who handled it “but has also proved a limited factor:... they have seldom attempted to master cinematic technique on a fully professional basis” (Haynes and Okome 23).

The next application of filmmaking in Nigeria was the celluloid films which does not actually differ from cinematographic concept discussed earlier. The difference is that consideration widened to encapsulate the real outlook of the nation. Nigeria in the womb of its colonial experience began to have cities where a cluster of different languages live together and attempt subsuming some words of the dominant English language to a popular one called pidgin. Upon the pidgin, which is a hybrid language birthed from the nuptial between colonial language (English Language) and Nigeria languages, a popular culture began to flourish. Popular culture appealed in both music and theatricality. It was the combination of cultural elements with modern (considered English then) elements to create a visual and audio-visual content for Nigerian audience. Afolabi (14-16) reflects that celluloid films practically overwhelmed the cinema experimentation which was practically the Yoruba travelling theatre; and that it succeeded in production and marketing. However, the major avenues to consume were basically state televisions or better still NTA (Nigerian Television Authority) and some middle class who may have stumbled into televisions such as “international”, “president” and so on for elites who watch film production. And these TV’s were basically black and white. This implies visual context and décor were completely wasted unnoticed. Even with this weakness, households enjoyed productions such as *The New Samanja*, *The New Masquerades*, *Jagua*, *Ajan Ogun*, *Aiye* and other films which feature late 70s through 80’s. Actually, this era marked the commencement of commercial film production in Nigeria.

Another notable filmmaking application is in the waning of celluloid films. Although, in terms of quality, celluloid feature films seems to have a more crucial aesthetic drive compared to movies that is feature films shot on video. In the same vein, filmmaking gradually attracted producers away from theatre arts and Yoruba travelling theatre producers; and Igbo movies eclipsed others.

According to Austine Lordlaz;

the films address drivers issues as they relate to man and the society he finds himself. His constant struggle to control living creates the conflict that fires a dramatist’s creation... (and) there must be an overriding theme upon which he creates. This may stem from social ills, individual weakness, economic, culture, health or political issues (424).

Video and film are merged to coin the term video film as used in the article of many authors today. The general notion in the various phases of application in Nigeria’s filmmaking is felt in its economic plunge in the nation’s development plan and the film craft as a creative enterprise of repute itself. For instance, a great divide occur in the video filmmaking activities in Nigeria which attracts more business oriented person into the enterprise at the detriment of creative oriented personnel. This is reflects in Charles Obot (158-159) that creativity encourages beauty and paves a way for aesthetics. In the same vein, Colin Wright (24-26) corroborates that creativity incites and attracts people while reasoning reflects a people. In Christ Nwanuo (14-16), a good art attracts people to voluntarily equate the creativity to a prize. In the case of Nigeria’s application at this level, Adesanya (14-17) holds that the diminishing of celluloid for the rise of video films in Nigeria attracted patrons both within Nigeria and outside. Productions overhead were paid in either British pound sterling or US dollars which was retrogressive to Nigerian filmmaking. There was no native or resident distributor with the ability to break through the theatrical release rights of those feature films. The interest of Igbo producers broke the lock of hardship and many films were churned into the market with a stand-by Nigerian and out-side Nigeria audience.

Actually, what filmmakers could not realize for a longtime, in bending to video, it was possible and, the best of it all was the already booming audio audience for popular music. This era of filmmaking raised popular actors whom their presence and roles in subsequent movies ameliorate the box office. In another development, Haynes and Okome (27-31) observe that from 1992 which *Living in Bondage* made by Kenneth Nnebue emerged to downplay the theatre craft basis Yoruba video production, there were more than 15 other productions but the better attempt was the use of English Language by the sample producer in *Glamour Girls*. Amaka Igwe also bent to the English version in *Checkmate*, a television serial. The Yoruba relied on meager and small scale financial maneuvering but highly symbolic while the Igbo producers blew filmmaking with the backup of wealthy merchants from Onitsha or Aba or elsewhere. Filmmakers made money and went on investing into filmmaking; this time much as business for profit not actually for philosophy, cultural value or reasoning as the theatre inclined Yoruba producers began.

The creative enterprise practically opened to all comers, and today. Many filmmakers are seen as “never-dowells, failures, incompetents, distraction and useless in their communities” (James and Udofia 513). The

Nollywood which is the industry for making film in Nigeria, however, is ranked better in global view but some good Nigerian audience prefer foreign films to indigenous Nigerian film nowadays.

In the position of filmmaking today, Adesanya posits:

For the filmmakers to be able to effectively combat the encroachment of video into their traditional market and win back, the cinema audience, they would have to produce films you could not get on the small screen. Be they epics, spectaculars, serious dramas, or action-packed thrillers, (sic) they must manifest literacy, artistry and historical or contemporary or futuristic perspectives which are lacking in the home video. In essence, they will have to make films that will stand the test of time. Films that have meaning and relevance; that can stir people, individually and collectively, as well as entertain them (20).

To realize this as an aspect of social order and cultural development, Bassey Daniel observes that it “brings a major task to the theatre, which depends more on – relationship and aesthetic ... in the communication of its message” (173). This may be a call for the revival of the relationship of the various units of the theatre in the creation of depth that ages of filmmaking application may have eschewed in Nigeria.

### 3.2 Challenges of Filmmaking in 21<sup>st</sup> Century Nigeria

A film uses the lenses of a camera to analyse a story, and it is presented to the audience through (usually) a screen. A novel uses prosaic language and details to capture its idea, and it is presented to its consumers through book. Drama uses acts and scenes with choice language to capture its intent; and it is presented on stage. A novel and drama can easily be absorbed into a film and be presented. Being that a film requires relaxation, interest, form and depth; there are challenges a filmmaker faces in the process of making a film. It may not be same in different countries of the world, but in a country like Nigeria, challenges are glaring because of its social structure and economic status. For one thing, films require technology which primarily lies in what machines can do. A film is a creative composition and it requires social, cultural and disciplinary theorization to air its views. In a country like Nigeria, a film is an economic output requiring audience interest, a larger patronage and legal security for personnel. All these constitute the impediment for filmmaking in Nigeria as detailed below:

**Lack of Knowledge of Drama:** A film is primarily a literary composition, and it is within the womb of dramatic literature that its organs are formed. According to Anietie Udofia,

The role a theory plays in a drama construct both for stage or screen is equivalent to the skeleton of a living thing. The skeleton is the framework where the flesh at various angles hinges to form a shape. In drama, the playwright, director, and actor draw from the repertory of theories to formalize their construct. That used to be standard for considering a play; production or dramaturgy per se. drama then functioned as both, a tool for entertainment and a medium for teaching. It is through theory and criticism that theories of the world which relate to both stage and film are teased out (2).

To go by Udofia’s claim, a film is a composition that requires the knowledge of scriptwriting, and to write a script, Effiong Johnson (35-53) enumerates that a would-be playwright must be versed in history, must know how to write down personal experience, must reflect ideology, or beliefs, and must grasp the elements of drama and know how to integrate actions in a plot. A director must have knowledge of psychology and human behavior, and must have the pettiness of people. “The most important aspect in the film industry is directing” (Atakpo 53). The actor should have a good voice and possess the skill to lift the word from the script and say to the verve of the directors tempos. The scene manager should have knowledge of assemblage of both people and mise en sine (property). Such person “accepts full responsibility for the convenience of the audience and its environment” (Umakoro 209). All these factors and many ,more such as the knowledge of colour, line and pattern, and depth of the role of costume, the sublime of locale and its interlink of eras, societies and seasons of human environment – all are in the womb of theorization, it requires tutelage, it requires insight; it requires knowledge.

**Expertise in film Technology:** Like any other field where machines are used to create ideas, a film depends much on the manipulations of equipment to accomplish its story. Among other tools the camera becomes the mouthpiece of the story. The language of the film is the manipulative gameness of the iris of the camera, and this “language is one of the most effective indices of showcasing beauty in drama” (Johnson 85). The knowledge of using film tools can make a film better even without much expenditure but in a situation tools are

available, the personnel involved never grasp the insight for utilizing the act of filmmaking, it is the same as not possessing them.

Besides, a film requires depth in drama composition which implies there is something that really appeals to people as dramatic in a tale. Also, depth in handling equipment to lay the blocks of the literary order into a summit of the production is necessary. This means, an area like directing will require the artistic director and a technical director. Without the proper harnessing of these different personnel to effectively manage his area of in-depth know-how, a good idea for film may turn out a bad production for all. This knowledge is what Okon Jacob captures as “design practices... (that) – has to do with the intentional ... creation of ... visual as well as the aural elements” (3) in a film.

**Lack of Film Equipment:** Filmmaking needs tools, equipment and accessories to fix a single film. From technical directing with camera, to tripods, lights; down to editing and packaging – all pass through one instrument to another. Without these equipment, it will be hard to produce films. This issue has posed much problem to Nigerian filmmakers for long. A film, in the real sense, is a contrived craft. Most of the intrigues that lure the audience to pay for a film are manipulated through the apparatus of filmmaking. Romantic film which dispenses supernatural wonders may require flying, disappearing or manipulation that defiles the natural order. It is the tools, the camera, and a special one for that matter with the computer, that can create such if properly stretched as it is known of technologies in any aspect of life. In the aspect of Nigerian case, “technologies become more central to the Nigerian media” (Larkin 113) whereas tools, equipment and apparatus for realizing the magic of the films as realized in industry like Hollywood.

**Inadequate and Inaccurate Research to the Subject Matter:** What a filmmaker chooses to create for his audience should not be a case or a hindrance to others. Though “interaction between technologies and local cultural values is central to coming to terms with the meanings of media” (Larkin 114) in one idea; yet in another, Dul Johnson posits:

Generally, the film audience wants to be entertained... the Hausa audience in particular has demonstrated its love for entertainment and escapism especially through the farcical and the romantic, and if a film does not provide this, it fails to appeal. This also explains the relative success of the Igbo video film, which shows foreign culture, or at best, it confuses Nigerian or Igbo culture with American or other cultures... commercial films do not serve culture (or morality as we always mistake them to be doing. If anything, they break norms and serve a culture that is more of their own creation, which is frowned at even by the supposed owners of the culture without realizing it is doing so (102).

Considering these two opposing views of approaching filmmaking, one thing remains glaring; a film has its own peculiar culture. Even at that, the film culture is expected to enhance a point of view, a perception, a truth in the audience culture. Without the film seering through the cracks of human culture with its innate instructive orientation, the media will have lost its primordial role of setting the agenda of social conduct and cultural reorientation.

It is in arts that people quickly make a scientific incursion to tactually activate a link between their present situation and the past to measure changes which are tantamount to development or under development. Such arts are blended in the film medium today. In a case where a film presents the too-far-away culture from what a people know of themselves or what their history holds, the subject matter remains but the truth is tempered with. Take for instance, the history of Nigeria. The Fulanis, the Hausas, the Yorubas, the Igalas, the Igbos, the Ibibios, the Annang, the Ijaw and others have historical annals of migration, confrontations, challenges, administration and progression which shape their outlook and political perception today. In Nyakatura (11-13), A. Ryder (111-113). Elizabeth Isichei (100-103) and Jacob (2-4), Nigeria is a conglomerate of numerous ethnic groups. The Fulani are either Fulani Bororo who roam with cattle without a distinct settlement or Fulani Gida who settle and form towns and clans. The Hausa are Habe which seven of its states are Hausa Bokwoi and the remaining seven, Bansa Bokwoi. They were conquered by Dan Fodio’s-Fulani force and dragged under emirate government administered through the coercive sword of the Sultan based on the interpretation of the Quran. The understand obedience to one man. The Yoruba are from a single father Oduduwa. Rulership in the tribe was quasi-democratic, they understand obedience to one man but when many others concur.

The Igbos never really had a single ruler identifiable as the king. It was in some places that kingship was copied in its lesser form. It was an egalitarian society. The Ibibio migrated through lands and they never had a single

potentate like their neighbours Igbo, and the people are primarily farmers. These ones do not understand how to subsume their priorities to follow the order of a single man called Igwe or Obong at all. However in some films, especially the Igbo (which the Ibibio still share the same pre-colonial heritage), a powerful king always called "Igwe" does exist, and subordinate in colourful costumes with armed guards whose ulterior motives to wreck a whole community without the interference of the Okpara, Ndichie, title holder and the most formidable force, the agegrade, also feature. When a filmmaker undermines a strong cultural truth of this nature to present what he feels would make his film sell, it may further compound what the society expects the medium to ever correct.

**Knowledge of the Audience Taste:** In Oscar Brockett (8-10), audience is one of the elements of theatre. Without the audience, there may be no production. The audience need, taste and feedback determine the success or failure of a production. The same thing is applicable to film production. For this reason, what is in vogue – a thing the audience goes for, or the dimension they bend as their taste should be considered. Without the evaluation of the audience's need, films produced may not be appreciated and a film that does not attract always brings a colossal loss to the filmmaker. When loss rises above profit in filmmaking, a filmmaker may not make films again.

**Patent Right and Market Control:** One of the most pressing problems in the Nigerian arts clan is the legal protection for the artist and his work. The same is noted in the management of film. The NVFCB (Nigerian Video Film Censor Board) has succeeded in screening Nigerian films released over the years yet many films sold at the market still produced in Nigeria have not been under the scrutiny of this legal institution. Nigeria's policy subjects films, sound tracks and film script to extreme plunge of piracy. And this results in blowing the film market out of proportion which in turn becomes an all-comers affair. All-comers profession does not have control and rights are constantly abused. It turns a profession for the ignoble charlatans and few who may not survive elsewhere

The challenge of controlling film market and marketing has risen to the point that producers hire agents who now hack their plates instead of leaving it in the hands of marketers. When marketers were the ones controlling film production as noticed in the initial time filmmaking elevated man and promoted creativity even the nation. In Atakpo (47-49), filmmakers (that is the entire crew but the concern here is actors and directors) used to earn up to eight hundred thousand naira in one movie as in 1990s. Actors and directors became popular and ranked as average affluent citizens. However high a film production rose to, there was still a good turnout for the crew. Social media, local shows in cinemas, launching or premieres, overseas market, YouTube and cable network television also widened the profit margin of a film when it was properly harnessed. Today, "the spill-over in production volume has resulted in the ancillary business of mass video duplication" (Adesanya 17), and pirated copies lumped together with video created through phones and recorded at roadsides further crush home video films. As it appears, many people get films from online which they shared to their friends who also share to others. The original owner of the film may now consider how best to distribute a film whereas the film has been widely viewed without his control, without any legal security.

### 3.3 Prospects of Filmmaking in 21<sup>st</sup> Century Nigeria

There are various expectations from the proper application of filmmaking in Nigeria. Apart from the heterogeneous culture and audience in Nigeria which the mass media helps to abridge, information, job creation, creativity, entertainment and many more are prospects to discuss in filmmaking.

(a) **Information and Balance of Social Order:** The film medium is a tool of information for the society. A society that does not have access to accurate information may be prone to chaos, falsehood, quarrelling and violence. Information leads to reality, and a good society that wishes to crow in the midst of others needs informed citizens.

Film (medium) is a composite art; its message is integrated for a purpose. One of such purposes is the balance of social order. A good example of such balancing is in the dispersing views from different people emanating from different cultures of varying ethnic blocs in Nigeria. People from different ethnic groups view some national policies as inimical to them but favourable to others. It is the media (film) that enlightens through moving pictures to balance the social order.

(b) **Curtailement of Boredom:** The primary function of drama is entertainment, and a film is a drama conveyed through screen. Entertainment encourages mirth; it loosens the mind from worry and tones down fear by satisfying the unknowable tension. In *Film, Form and Culture*, Robert Kolker writes that "movies and television bring our fear to our attention, sometimes confirming them, sometime attempting to assuage them with narratives about mastering our destinies, overcoming great odds, and recuperating our emotional losses" (200). This in turn agrees with the view of Aristotle on catharsis which is gushing out the morbid emotion inhibited over pitiable situations and fearful fantasma. That is, "catharsis effect represents a release

of pent-up frustration that makes one feel better. It is the purging of anger and frustration associated with not being able to accomplish a goal” (Cox 333). In Nigeria, a film provides both catharsis and relish through a good dramatic build in the narratives. Through watching of films, people can curtail boring issues around them and gush out worry from their mind.

- (c) **Encouragement of creativity:** In reiterating the history of film in Nigeria, one striking factor is boundless creative plunge. The proper placement of film under government control of the medium, personnel and distribution may precipitate a bounty harvest of creativity in Nigeria. Nigerians will feel secure, protected, and above all, their crafts valid and secure. With such mentality, the different areas such as playwriting, directing (both artistic and technical), light and locale, costume, makeup in its varying applications, acting, editing, branding, publicity, marketing and reviews may witness a massive creative turnout.
- (d) **Creation of Job:** One prospect of creativity is income. Film has the capacity to open more opportunities for creative persons to put thought and action together to produce something that worth a price. Playrights could sell scripts to producers, directors and actors could be engaged, equipment could be hired, costumes could be made and lease out, stunts could be engaged, technician could be consulted, scholars could be engaged, and creative persons could then be employed to display what they know for a price. When there are job opportunities and ready-persons to take on jobs in a country, the economy of the country improves.
- (e) **Tourism and Mass Literacy:** Another set of expectation from a good application of film in a society is for culture elevation grounded in tourism and education for citizens. A film can draw foreigners to appreciate creative works such as artifacts, a site, costume, pageantry-pump, culture generally and the serenity conveyed by the production itself. Such engagement may lead to foreign investors indicating interest in a venture for which the turn out goes to the country’s coffer and the experience may be sublime to both citizens and the government.

Mass Literacy could be exacted through films in Nigeria. A film could be used and explored as a tool for teaching cultural values, political situations, economic orientation, religious doctrine and social orientation to citizens. Films can be used for advertisement. According to Esuh, advertising through film “is not just the presentation and promotion of goods, ideas and services... it gives life to the messages” (229). A message with life contains pictorials, images, icons and identifiable referents.

#### IV. Conclusion

Reorganising Nigerian moral rubrics to accommodate morality, conscience and virtue may be the first step towards reconstructing the ethical foundations of the film industry in 21<sup>st</sup> Century Nigeria. Enernaku Ogu notes that although morality may not sell as much as pornography, violence and other artifacts of western culture, it pays greater dividends when examined from the philosophical perspective. Other measures such as peace, progress, moral development, eternal values, and virtuous lifestyle must be put into consideration, the producers of films owe the society a duty to promote the greater good of the society, and ennobling virtues, which the society covets, should find expression in the film productions. Therefore, 21<sup>st</sup> century filmmaking in Nigeria must integrate the traditional and modern communication media structures, serves as means of developing integration and image building, and also propagate Nigeria’s rich cultural heritage and values.

A Film is a creative work that conveys the inner thought of the filmmaker and of the society. In various human societies, changes in weather, climate, economy and political situations affect the media that decorate the image of the society. This reflects the inevitable alteration that Nigeria has also encountered in the film production annals leading to numerous applications. However, every moment of alteration in life is usually a confrontation with difficulty. After difficulty, there is a result. If the film medium can occur the way it does to harness the Nigerian popular culture and feature as a means to inform, educate, entertain and create wealth to the filmmakers, there is hope in filmmaking capacity to regenerate Nigeria’s economy if properly applied to size its technological requirement and personnel security. A film is a canopy of a society’s cultural image; it is subject to advertent and inadvertent stream of alterations, challenges and potentials for the citizen.

#### V. Recommendation

A film is primarily a product of technology. Much of what should elevate a film to a medium of entertainment patronized both in Nigeria and outside is its technical marvels. Without current equipment for filmmaking, current trendy films may not be achieved, and the audience may turn to foreign films at the detriment of the nation’s economy. This paper recommends that the government by the way of observing the inevitable newness that activates new application in filmmaking should partner with the Nigerian filmmakers to import up-to-date equipment that can project imagination creativity and depth of craft to what film should be.

A film may be a commercial article to producers and marketers, but to a country, it is a symbol of its strength or weakness in cultural development. It therefore, should be properly grounded in the University for effective take-off. When a film, an encasement of ideas for which numerous school of thoughts are integrated, is left in the hands of desperate people who do not understand what a film really stands for in a society, to explore for only selfish aim, it exposes both the society and its academic order into ridicule. This paper further recommends that filmmaking should be limited to only persons who have academic qualification for it or knowledge of its creation to avoid it continuous abuse.

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