

# Perception Of Aesthetic Elements In Nollywood Video Films By Students Of Three Selected Universities In South East, Nigeria

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*Abstract: The study examined the perception of Aesthetics in Nollywood Video films by students of three selected universities in South East Nigeria. The survey research method was adopted. The population of study was 38,777. Findings revealed that the majority of the sampled respondents believed that auteurism influence the quality of Nollywood video films aesthetics to a large extent. Also, the quantitative data indicated that poor finance remains a major factor militating against the proper application of aesthetics in Nollywood video films in Nigeria. The study therefore, recommended that there should be training and re-training of film directors through seminars and workshops to enhance their skills in producing films that can stand the test of time. Again, in view of the capacity of Nollywood to generate revenue, Government at all levels should step in and invest in the industry by setting up a funding foundation to be managed by a credible independent agency of experts whose ode of operations should equate with those of UN donor agencies.*

**Keywords: Perception, Aesthetic Elements, Nollywood, Video Films**

## I. INTRODUCTION

Nollywood as Nigeria's video film is a child of circumstance, an accident. But a film scholar, (Okome, 2007) refers to it as Nigeria's video revolution. The revolution was triggered by Kenneth Nnebue's film, *Living in Bondage*, released in 1992. Nnebue's video was neither the beginning of film in Nigeria nor the launch of the video film. According to Olayiwola (2011) *Living in Bondage* only popularized the genre.

Film started in Nigeria on August 12, 1903, when a Spanish company, Messrs Balboa of Barcelona showed the first film at Glover Memorial Hall, Lagos, at the time, still a protectorate. The enterprise was under the management of the Nigerian nationalist, Herbert Macaulay. Owens-Ibie (1998, p. 39) recalls that "films shown in the colonial days were on celluloid, a film storage medium that is costlier, more technical and of higher fidelity." When films are shot in celluloid, they must be treated before they can be screened. After Herbert Macaulay, commercial Cinema in Nigeria came

to be managed by foreigners. At the level of government, the colonial authority set up film units to show propaganda films on British culture which they presented as superior to the African way of life. Colonial films were also used as instruction on farming and hygiene, as well as other educational tips (Haynes, 2011).

Foreign films continued to show exclusively in the country until 1962 when Latola Film was launched, followed by Calpenny Nigeria Limited in 1970 (Amobi, 2006). Calpenny produced the first Nigerian film, *Kongi's Harvest* (1970), and others, *Bull Frog in the Sun* (1972), *Bisi, Daughter of the River* (1977) and *Jaiyesimi* (1980). *Kongi's Harvest* was an adaptation of Wole Soyinka's 1965 play of the same title. It was produced by Ola Balogun and Francis Oladele and directed by Ossie Davis. *Bull Frog in the Sun* was adapted from Chinua Achebe's two novels, *Things Fall Apart*, written in 1958 and *No Longer at Ease* (1966) and co-produced by Francis Oladele, Cine (West Germany) and Niagram (US) and directed by a German, Hansjuergan Pohland (Papdatou,1996). It is reported that Achebe wept the

day he saw this adapted merger of his two novels because he felt it was not a true interpretation. *Bisi, Daughter of the River*, was produced by Ladi Ladebo and directed by Jab Adu. It starred the famous “Lux Girl”, Patti Boulaye.

The advance of Cinema was soon to be halted as economic depression sets in, in the mid-1980s. Ebewo (2011) notes that the hardship that followed the fall in oil prices brought crime in its wake which undermined night life and killed cinema-going which was usually for relaxation at night. Equally, the harsh economy affected filmmaking as celluloid film stock got expensive. The filmmakers are said to have resorted to reversal film stock which soon got exhausted. Furthermore, cost of production activities involving editing and treatment of film negatives, usually done in London, went up out of the reach of producers. Filmmakers were then forced to migrate to shooting films first on Video Home Service, VHS tapes and then into Video Cassette Discs, VCDs and later Digital Video Discs, DVDs. Therefore, we say the video film came out of necessity. Adejunmobi (2002, p. 77) supports this assertion in his statement when he says ‘that economic downturn forced a move to video technology’.

The aesthetic qualities of film are what help movies to drive their overall message into their audience. It is the study of the beauty in film elements. Tarvainen et al. (2015) dichotomized film aesthetics into film style and film narrative. Style comprises use of colour, sound, framing (camera manipulation) and editing, while narrative devices encompass story, plot, characters, and theme. Nevertheless, a review of the literature shows that few scholars have studied the quality of aesthetics in Nollywood video film.

Adenugba (2007) did a case study comprising in-depth interviews, examination of archival and library materials, as well as participatory observations of three directors he says are some of Nigerian film industry’s most admired film makers. Adenugba in his work was seeking to find out to what extent these directors, Amaka Igwe-Isaac, Tunde Kelani and Muyiwa Ademola, who he describes as auteur, paid attention to aesthetics and appeal in their films.

## STATEMENT OF THE PROBLEM

We have noted that studies on Nollywood video films are unduly glued to content, ignoring other film aesthetics. Adenugba in studying aesthetics and auteurism in the films of three canonized film makers consulted secondary sources including publications on films. He also engaged in in-depth interviews with video film directors, as well as occupied himself with observation.

We consider the methods he used not adequate to achieve the goal of testing aesthetics for the fact that aesthetics is inherent in the films and can only be found within the films. In replicating Adenugba’s work, we studied films by three acclaimed film makers as he did. But we also introduced works by three film makers that have not been so acclaimed and juxtaposed the aesthetics of the two groups in order to compare them. Moreover, we did not assess the films by ourselves as Adenugba did but allowed respondents to do so in a descriptive survey. We believe the outcome of a survey would provide more objective data for the subject we

investigated, that is, the state of aesthetics in the selected Nigerian films, more than a researcher’s textual analysis.

## RESEARCH OBJECTIVES

- The specific objectives of this study were to:
- ✓ Ascertain the extent to which audience perceived the influence of auteurism in the quality of Nollywood video films aesthetics.
  - ✓ Find out the factors which constituted impediments to proper application of aesthetics in Nollywood video films.

## II. LITERATURE REVIEW

Review of the history of film enabled us to situate the genre and identify how some of the concepts of film originated over the years. Researchers say there is no film history, this implies that the history of film in the United States differs from the history of film in Europe, from that in Asia, in Africa and so on. Even in the continents, there are variants from country to country. And so, we find Thompson and Bordwell (2010, p. xiv) in their book, “Film History: An Introduction”, referring to the American Film, English, French, German, Italian, Chinese, Indian and so many other national films, just as we have Nollywood. Aljazeera.com (2016) even writes of Kannywood, Nigeria’s Muslim film industry. It is described as a variant springing up in Kano, North West, Nigeria and doing things differently from Nollywood.

However, Thompson and Bordwell divided film history into the 1890s to the late silent era (1890s -1929); the development of sound cinema (1929-1945); the period after World War II (1946-1960s), and contemporary cinema (1960s to the present).

Invention of the cinema rested on five basic scientific and technological principles, namely, (1) that the human eye will perceive motion if different images are placed before it in rapid succession; (2) that illusion of vision can be created if a rapid series of images can be projected on a surface; (3) that photography can be used to make successive pictures on a clear surface, (4) principle was the ability of photographs to be printed on a base flexible enough to be passed through a camera quickly and (5) that cameras and projectors can relate intermittently so that one frame could be exposed briefly before another moved into frame. Inventors at varying times passed through these principles.

Still photography is indeed the precursor of the motion picture. Thompson and Bordwell (2010, p. 4)) report that the Zoetrope, a series of drawings on a narrow strip of paper inside a revolving drum and hinging on the first principle above was invented in 1833. Eastman’s Kodak still camera (1888) which was popular for a long time derived from the fourth principle. The two scholars (Thompson and Bordwell) describe cinema as a complicated medium with contributions from the United States, Germany, England and France. In the 1890s, in the United States and across Europe, inventors began to show miniature silent commercial films which lasted seconds. With time the duration of the films increased. In the US it was Edison and Dickson with their Kinestocope; in

Germany, the Skladanowsky Brothers invented the Bioscope system; while the French Lumière Brothers designed the Cinematographe with which their representatives toured other countries to show their films. The films soon moved from scenic actualities to fiction. In the first and second decades of the 20<sup>th</sup> Century, French Film Company, Pathé, dominated film making, distribution and exhibition in Europe. In England, the group known as the Brighton School comprising producers like G. A. Smith and James Williamson flourished. By the first decade of the 20<sup>th</sup> Century, numerous halls sprang up in America where spectators watched films for a nickel (a small amount) from where today's children channel, Nickelodeon, originated (Thompson and Bordwell, 2010, p. 26). American film companies were based in Los Angeles, New York and Hollywood from which the American film industry derived its name.

In the second decade of the 20<sup>th</sup> century, film production studios consolidated and the international marketing of films by European countries and the United States increased. In the first 15 years, film had relied solely on action to win spectators. But with time producers began to toy with the idea that storytelling, lighting, editing, acting, set designing and other film techniques could heighten action and impact on film audiences (Thompson and Bordwell, p. 43). These were experimented with. When films were actualities, there was no need to talk about telling stories using actors or designing a set. But with filming becoming an art, stories had to be told, necessitating scripts and how they are to be written as well as actors and how the best should be selected.

Actors are selected by the process of casting, which is the assigning of actors to roles. Herrera (2015) refers to the "mythos of casting" which he says developed in American performance. He explains that this myth is guided by three modes of discourse. They are the logistical which concerns discussions on how to audition actors, the non-traditional mode which is about assigning a role without regard to laid down rules and mystical casting referring to an uncanny intuition in producer or director that the prospect will fit a role. These modes of discourse are, according to Herrera, powered by three principles used to explain, excuse or justify casting, namely, fair access to opportunity, artistic autonomy and meritocratic achievement.

#### THE COMING OF SOUND TO FILM

American Hollywood was the first to bring sound to film. Thereafter, Germany, USSR and France followed. The first recorded sound film was *The Jazz Singer* performed by Al Jonson in 1927. A year later, Germany showed its first film with sound, *The Land without Women* and by 1935 all theatres in Germany had been wired for sound. Adoption of sound on film was slower in the USSR. In fact, when they could not succeed with the technology, Soviet officials had to import sound equipment from America in 1930. The following year, the film, *Enthusiasm*, was released. Many films that came after that were silent films to which sound was added. France had trouble in the introduction of sound to film. The wiring of their theatres for the purpose had to be done by American and German firms. In Britain, the first sound films were made in London in 1929 (*Les Trois Masques –The Three Masks*) and

in Berlin in 1930 (*L'Amour Chante –The Love Song*) (Thompson and Bordwell, p. 190).

By the 1930s America overtook other countries in film making with five major, and three minor vertically integrated studios. Vertical integration meant that the studios made films, distributed them, and showed them in their own theatres as well. The Majors were Paramount, MGM, Fox, 20th Century, Warner Brothers and RKO. The Minors were Universal, Columbia and United Artistes. At this time also, studios began to experiment with film genres. The musical in which music played under dialogue was introduced by Warner Brothers and came to be known as the musical score. A minor, Universal, started the horror film which featured vampires as in the film, *Dracula* (1931). Another genre, the social problem, was initiated in 1934 by an independent studio. For example, the film, *Our Daily Bread*, shows a group of unemployed people who start a cooperative farm and succeed despite all odds, including a drought. Film makers cautiously experimented with war films as people remained disillusioned about World War I. Animation which supports cartoon films, and which had commenced in the silent film era was intensified during the period. The Majors and Minors released cartoon films but the independent, Walt Disney Studio, specialised on it with the Mickey Mouse (Thompson and Bordwell, 2010, pp. 211-218).

#### AESTHETICS AND THE NOLLYWOOD FILMS

The Chambers Dictionary (2006, p. 22) defines as "the principles of taste and art; the philosophy of the fine arts". Adenugba (2007) describes aesthetics as both study of beauty and the properties of a system that appeals to the senses. Citing Budd (1988), Adenugba further explains that it is composed of the philosophy of art and aesthetic experience, as well as the character of objects or phenomena that are art. He adds that aesthetics has been acculturated by film makers to denote ingenuity in film production. Adenugba (2007) then goes on to isolate components of aesthetics in film as storyline, acting, dialogue, lighting, camera work and music. Others are costume, makeup, scenery/location, editing and montage. He declares that "artists create works of art which reflect the skills, knowledge and personalities of their masters..." In other words, the films to a great extent reflect the capabilities and worldview of the film maker. This proposition has been referred to as *auteurism*.

Tarvainen et al. (2015) dichotomised film aesthetics into film style and film narrative. Style comprises use of colour, sound, framing and editing, while narrative devices encompass story, plot, characters, and theme. However, Cutting et al. (2012) insist style is important to the analysis of aesthetics. They receive support from Bordwell and Thompson (2004) who believe that along with narrative devices such as genre, story, plot, characters, and theme, stylistic devices contribute significantly to the overall aesthetics of a film. Elements isolated for this work are theme, acting/casting, dialogue, use of camera, lighting, costume, make-up, editing and music.

Oftentimes in Nollywood, music is used just to fill time. Indeed, Bordwell and Kristin (1997) cited in Adenugba (2007) corroborate the use of music to fill in the silence. But they add that it also shapes how we interpret image, directs our attention to an image, cues us to expect an image and can be

mixed to create an effect. Consequently, music in film is not added just for its sake but aimed at a purpose. Dramatic devices like irony help to create suspense. Adenugba declares that a bad story can never sell, no matter how good other aesthetics are. The theme is like the needle that sews a story together. Moura (2014) says theme explores an aspect of human dilemma. Also, costume and makeup add up to total visual appearance of the actor. They enhance characterisation so that audience can determine age, social status, personality, nationality and so on. Abuku and Odi (2010) in "Costume and Make up in Cultural Development" say that the actor and the costume interpret the character. Hence for the actor, the clothing is not mere covering; the makeup, not just cosmetic. Eze and Akas (2015) see the interpretation by some that costume, and makeup are fashion or enhancement of the human body as a misconception. They say the two tell a story. When costume and makeup are misapplied, there is a distortion. In the film, *Deceived by Love*, produced by Michael Afedi, Julia's mother, a supposedly impoverished woman forgets her role and wears long manicured fingernails. This is probably her real life as opposed to her 'film' life and constitutes noise in film narrative. The actor is the vehicle through which a story is told. It is like the legs holding a table which when removed, results in the table collapsing. Also, Nwabueze believes that films should dwell more on dramatic activities than dialogue. Shaka (2008, p. 9) corroborates Nwabueze in observing that Nigerian films are wordy, whereas the camera should tell more of the story.

#### SOME FACTORS MILITATING AGAINST THE APPLICATION OF AESTHETICS IN NOLLYWOOD FILMS

Appraisal of Nollywood technique has not been different from that identified by some film scholars. Ebewo (2011) in "Nigerian Video Films: Challenges and Prospects" seems to see more challenges than prospects in the technique of Nollywood. He sums up his assessment in a lengthy appraisal thus:

In some films, the editing is poor. Techniques used to signal a transition from one location to another, such as the dissolve and superimposition, are blatantly abused, and the timing of the shots is wrong. Lighting is another crucial element that, used creatively, can shape, or embellish an image and have a psychological impact on the audience. Unfortunately, the Nigerian industry lacks basic lighting equipment, and in many video films, very high, or very low lighting affects the quality of the colour.

Lighting is not the only element that is of concern to Ebewo, for he goes on:

...uncontrolled background noise has greatly reduced the quality of the video films. Both *Anini* (2005) and *Royal Family* (2003) contain scenes in which the performers' voices reverberate, break, hum, fluctuate, echo, and crack, while background music drowns out the dialogue (especially in *Anini*). The noisy nature of many of the films calls attention to the need for proper equipment and training in the area of sound mixing.

Haynes in his "Nollywood Contradictions" attributes the bad sound and what he calls opera acting to low budget.

Eghagha (2008) confirms Haynes' observation when he says that Nigerian video is marred by very bad acting, stereotyped casting and prolonged scenes. One is tempted to wonder if the fault is in the equipment, in those who handle them or in both.

With lack of trained personnel to man the equipment (Haynes, 2006; Ukala, 2008; Ebewo, 2011), one may not expect magic. And it is not to say that the needed equipment for film making is available, for as Professor Sola Fasudo (2008), a film practitioner laments, "The infrastructure for film making is not here". The infrastructure he meant include schools for training actors, directors, producers and so on; equipment for making films; theatres, performing halls and laboratories for editing films (celluloid films presumably). Fasudo quips that the absence of training is why the industry is peopled by "dabblers and stragglers". However, apart from drawbacks in human and technical know-how, the manner film producers make films available to consumers is of great importance to the economic fortunes of the industry.

### III. EMPIRICAL REVIEW

Adenugba (2007) in a research to test auteurism in the Nigerian film industry studied three directors he referred to as "most prominent directors whose works exhibit a high level of artistry in video production". He adds that their films are highly acclaimed. Adenugba's work is titled, "Aesthetics in the Nigerian Film Industry: A Study of the Directorial Styles and Concepts of Amaka Igwe-Isaac, Muiyiwa Ademola and Tunde Kelani". As noted earlier in this work, he consulted secondary materials on films in library and archives. He also engaged in in-depth interviews with video film directors as well as engaged in participatory observation. Adenugba's work is related to our own research in that they are both studies on film aesthetics. However, we studied three acclaimed film makers as he did. But we also introduced three film makers that have not been so acclaimed and juxtaposed the aesthetics of the two groups in order to compare them. Moreover, we did not assess the films by ourselves as Adenugba did but allowed respondents to do so in a descriptive survey.

Inyang (2017) in a study, "Aesthetics in Nollywood Video Films", used textual analysis to examine how Nollywood film makers manipulate the film aesthetics of theme and form to create aesthetic reality in the minds of the audience. His findings show that aesthetics lies in the ability of the film maker to utilise tools at his or her disposal to pass the message on to viewers in order to make them feel the way he wants them to feel. These tools include images, light, and sound. He also found that the film maker's success depends on his wealth of experience and richness of techniques. Inyang's work which examined aesthetic reality in Nollywood films gives great insight to the present research which went beyond aesthetic reality to assess quality of aesthetics as perceived by audience members. Furthermore, quality of techniques has a major effect on quality of aesthetics and hence auteurism, a key variable for study in this work.

Film making is all about delivering messages along with entertainment. Udomisor and Sonuga (2012) in, "Content Analysis of Programmes Produced by Nollywood Particularly

on Africa Magic on DSTV”, examined how films and home videos produced in Nigeria had fared in delivering and propagating the norms and values of Nigerians to the outside world. The research examined the content of the Nigerian home videos that are beamed through DSTV to the outside world. The study used both documentary survey and content analysis. Their findings showed that despite the international attention currently received by Nollywood, the quality of its productions and the content of its stories need to be worked on. However, the study acknowledged that a few high-quality films can be found within the mediocrity that generally dominates the Nigerian film industry. The research by these two scholars assessed the quality of themes of Nollywood films by content analyses. They did not go into assessment of other film aesthetics in the manner the present work did.

Agba (2014) does not agree with the thesis that there is a preponderance of poor quality in Nollywood films. He adopted the historical-analytical approach to determine the strengths and weaknesses as well as obstacles to, and challenges confronting Nigerian video films. He recalls that Armes (2006) in his book, “African Filmmaking: North and South of the Sahara” dispensed with the Nigerian film industry in less than one paragraph as having no artistic worth. Agba in his work titled, “Creating the Locale for Nigerian Film Industry: Situating Nollywood in the Class of Global Cinema”, lists more than 40 themes handled in Nollywood films, ranging from AIDS, corruption, hypocrisy of religious leaders to the spirit world. His findings show that the genre is popular because it speaks to the social life of the people, engages in political discourses, and debates cultural anxieties. He dismisses film scholars who refer to Nollywood as a mere curiosity. He sees a paradox in the snubbing of Nollywood by scholars because of poor sound and aesthetics when it is well received by Nigerians and the global community. Agba insists that the genre has become a global phenomenon as it continues to thrive despite negative criticisms. Agba’s methodology may have been subjective, coming from one man’s assessment. Our present work sought assessment from a sample of respondents drawn from a large population.

Alamu (2010) weighed the views of other scholars and concluded they are subjective. He then went on to do what he called objective evaluation to examine story and style in contemporary Nigerian films. In his work, “Narrative and Style in Nigerian (Nollywood) Films”, he used the concepts of film form and style as the theoretical background to consider issues such as the organization of film narrative, the cohesiveness and relatedness of scenes (the progression of plots), and the techniques used for presentation and character development. He defined form as the relationship between various parts of a film to structure the whole, while the use of techniques chosen by the film maker or visual artist to create an impressionistic work Alamu then concludes that film uses form and style to engage our vision, ideas, and feelings. He differed with critics who dubbed the themes of witchcraft and black magic as recurrent, pointing out that they are didactic. He gives examples of films that teach morals such as *Jenifa* (HIV and AIDS); *Domitilla* (Prostitution); *Blood Money* and *Abuja Boys* (Cultism and Ritual Killing); *Rattlesnake* and *Outkast* (Armed Robbery) and so on. He, however, admits the absence of political film making related to current political

discourse but believes success of the Nigerian film is attributable to the fact that the audience defines the stories and finds them fascinating and consonant with their expectations. Alamu’s study however stops at interpretation. It is not statistical as our present work is.

Akpabio (2007) used the survey method on the Lagos population to examine how Nollywood films echo four major issues. The issues are, how the films reflect interest of producers and marketers, how they reflect audience preference, how they reflect audience interest and how society in general come out in the films. His findings on the place of producers and marketers speak to Nollywood as having been pioneered by Igbo businessmen, otherwise referred to as marketers whose inspiration is the profit motive. These producers cling to negative themes of violence, ritual, and prostitution which they believe will attract huge patronage. On audience preference, he found that even though the audience acknowledge the themes are negative, they say they love the films despite that. On the reflection of the general society, Akpabio said the themes constitute the story of the character of the society.

The study by Akpabio and this work are both audience-based research. However, where Akpabio assessed audience feelings to the video film, this work evaluated audience perception of quality of aesthetics in the films. Akpabio limited his method to the survey. The mixed methods we used enabled us to get more information, the one from audience members, the other from filmmakers.

McCall (2012) studied Nollywood to also assess the role of the video films to culture, to determine its importance to Nigerians and its place in the economy. His methodology is ethnography and anthropological analysis. He concluded that the medium has achieved a high level of intimacy with its audience because of its informal processes of production and distribution. He, however, warns that it is this informality that has held back the enterprise from making financial breakthrough. McCall then went on to make an interesting dichotomisation of world economies; something akin to Mistry and Ellapen’s ‘Markets’ and ‘markets.’ According to McCall, the one we read on the financial page, tracked by records on modern state bureaucracies, banks and corporations with all payments, all trades in stocks, every product inventory, and each home mortgage all recorded is referred to as the formal economy. The other economy, ‘markets’, comprises everything else – all transactions which are not recorded. It is the informal. They include exchanges of labour, untitled properties, and undocumented transactions. He pointed out that the third world is an undocumented world where labour is contracted, homes bought, and debts paid without official record.

#### IV. THEORETICAL FRAMEWORK

Theories are used in research to provide theoretical backing to major variables and findings of a study. In line with the above assertion, the Social Learning Theory proposed by Miller and Dollard (1941) was adopted. They argued at the time that imitative learning occurred when observers were motivated to learn, when the cues or elements of the

behaviours to be learned were present, when observers performed the given behaviours, and when observers were positively reinforced for imitating those behaviours. The social learning/social cognitive theory relates to the present work in the sense that people could learn by imitating what they see in the video films. Therefore, critics feel so concerned about the quality of content of the video film. It is then necessary for film makers to be socially responsible and incorporate content which will be of positive impact on viewers.

## V. METHODOLOGY

The research design adopted in this study is survey research method. The survey is a research method which focuses on a representative sample derived from the entire population (Nwodu, 2006, p. 67). The survey research method was adopted because of its ability to ensure a representative outlook and provide a simple approach to the study of opinion, attitude and values of individuals. The population of the study is all under graduate students of the University of Nigeria, Nsukka, Nnamdi Azikiwe University, Awka and Imo State University, Owerri with a total population of 38,777 according to the data obtained from the schools' records. The sample size is 385. This was scientifically determined using the online Australian scientific calculator as provided by the National Statistical Service (NSS) using a confidence level of 95% and precision level of 0.05 (5%). Three universities that offer Film Studies and or Theatre Arts or Dramatic Arts were purposively selected from each of the three states purposively selected. This is in the belief that students offering such courses were better equipped to understand the variables under study. Quantitative data were collected using the questionnaire administered to the respondents.

### DATA PRESENTATION AND ANALYSIS

**RESEARCH QUESTION ONE:** To what extent do the audience perceived the influence of auteurism in the quality of Nollywood video films aesthetics?

Response	Frequency	Percentage
To a large extent	205	53.2%
To some extent	150	38.9%
To no extent	26	6.7%
Can't say	4	1.0%
<b>Total</b>	<b>385</b>	<b>100%</b>

Table 1

From the above table, 205 respondents representing 52.2% said they perceived the influence of auteurism in the quality of Nollywood video films aesthetics to a large extent, 150 respondents representing 38.9% said to some extent, 26 respondents representing 6.7% said to no extent while 4 respondents representing 1.0% said they cannot say. This means that majority of the respondents believed that auteurism influence the quality of Nollywood video films aesthetics.

**RESEARCH QUESTION TWO:** What are the factors that constituted impediments to proper application of aesthetics in Nollywood video films?

Response	Frequency	Percentage
Poor Finance	201	52.2%
Meddlesomeness of Marketers	102	26.4%
Absence of Infrastructure and equipment for Filmmaking	45	11.6%
The Informality of Nollywood	37	9.6%
<b>Total</b>	<b>385</b>	<b>100%</b>

Table 2

The table above shows that 201 respondents, representing 52.2% said that poor finance is the factor which constituted major impediment to proper application of aesthetics in Nollywood video films, 102 respondents representing 26.4% said that the Meddlesomeness of marketers constituted impediment to proper application of aesthetics in Nollywood video films, 45 respondents representing 11.6% said that the absence of Infrastructure and equipment for Filmmaking constituted impediment to proper application of aesthetics in Nollywood video films while 37 respondents representing 9.6% said that the informality of Nollywood constituted impediment to proper application of aesthetics in Nollywood video films. From the foregoing, one could deduce that poor finance is one of the major challenges facing proper application of aesthetics in Nollywood video films in Nigeria.

## VI. DISCUSSION OF FINDINGS

**QUESTION ONE: TO WHAT EXTENT DO THE AUDIENCE PERCEIVED THE INFLUENCE OF AUTEURISM IN THE QUALITY OF NOLLYWOOD VIDEO FILMS AESTHETICS?**

This question sought to find out the extent to which the audience perceived the influence of auteurism in the quality of Nollywood video films aesthetics. From the analysis, it was revealed that majority of the sampled respondents believed that auteurism influence the quality of Nollywood video films aesthetics to a large extent. This finding corroborates Adenugba's (2007) research to test auteurism in the Nigerian film industry in which he studied three directors he referred to as "most prominent directors whose works exhibit a high level of artistry in video production". Adenugba adds that the films of the said directors are highly acclaimed. The result also proves the case we made in the beginning that upcoming film makers can understudy or team up with the film auteur in order to raise standards in the Nigerian film industry.

**QUESTION TWO: WHAT ARE THE FACTORS THAT CONSTITUTED IMPEDIMENTS TO PROPER APPLICATION OF AESTHETICS IN NOLLYWOOD VIDEO FILMS?**

The objective of this research question was to determine the factors that constituted impediments to proper application of aesthetics in Nollywood video films. The quantitative data indicated that 201 (52.2%) respondents out of 385% said that poor finance is the factor which constituted major impediment

to proper application of aesthetics in Nollywood video films, 102 respondents representing 26.4% said that the Meddlesomeness of marketers constituted impediment to proper application of aesthetics in Nollywood video films, 45 respondents representing 11.6% said that the absence of Infrastructure and equipment for Filmmaking constituted impediment to proper application of aesthetics in Nollywood video films while 37 respondents representing 9.6% said that the informality of Nollywood constituted impediment to proper application of aesthetics in Nollywood video films.

This finding is similar to those of Ajibade (2013). According to Ajibade (2013) filmmaking in the West is laborious, big-budget and time-consuming, while Nollywood is speedy. Ajibade in fact gives the example of the film, *Amazing Grace* originally made by Michael Apted and shot in seven different locations with several cameras, cranes, dolly etc. over a period of more than one year. Nigeria's Jeta Amata shot his own version of the film for a few days in Calabar. Ebewo (2011) humorously describes Nollywood as "fast food" productions. This goes to show that film making in Nigeria does not go through all the rigorous processes like we have in the Western World because of the huge financial involvement.

## VII. SUMMARY OF FINDINGS

Based on the analysis, the following findings were made:

- ✓ The majority of the sampled respondents believed that auteurism influence the quality of Nollywood video films aesthetics to a large extent.
- ✓ The quantitative data indicated that poor finance remains a major factor militating against the proper application of aesthetics in Nollywood video films in Nigeria.

## RECOMMENDATIONS

- ✓ There should be training and re-training of film directors through seminars and workshops to enhance their skills in producing films that can stand the test of time.
- ✓ Also, in view of the capacity of Nollywood to generate revenue, Government at all levels should step in and invest in the industry by setting up a funding foundation to be managed by a credible independent agency of experts whose mode of operations should equate with those of UN donor agencies.

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