

FILMING FOR CHANGE IN NOLLYWOOD: AN EXPERIMENTATION WITH *IFUFE*

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Abstract

This research work on **Filming for Change in Nollywood: An Experimentation with *Ifufe*** sets to refocus the perception of Nigerian cultural values in Nollywood films which have been portrayed through different means: the theatre, the video films etc. These films present some aspects of Nigerian cultural practices. The problem of poor perception in Nollywood films is as a result of poor and imbalanced directorial knowledge of the directors in presenting these values in video films. The experimental approach in video film directing is employed in bringing solution to the problem of misrepresentation of Nigerian cultural values. This study explores the making of *Ifufe* as a way of refocusing and redirecting some cultural values mis-represented by some video film directors in Nollywood. This study therefore strongly recommends that Nigerian video film directors be made to consider the perception of their viewers towards the ideas portrayed in the video film by making adequate research on Nigerian cultural practices and also use adequate directorial techniques in showcasing such ideas.

Key Words: Perception, Culture, Values, Directorial Techniques, Video, Film and Effectiveness

Introduction

The “change” mantra upon which the present ruling government rose to power has generated lots of argument and counter arguments. This paper does not seek to discuss political change but rather the cultural/traditional change which Nigerians should imbed as a result of different perceptions towards our cultural/traditional practices which tend to make the outside world perceive us to be evil. Many Nigerian films project Nigeria in bad light thereby tarnishing the image of the country. Film is a cultural product that advertises a society to the outside world by creating and recreating moving images that are stored and retrieved at will for generations to watch. The word culture has assumed a high rate of relativism in the sense that the word cannot be defined by confining it to “just a people’s way of life”. This becomes evident as a peoples' culture becomes dynamic and influenced by other people’s culture and other environmental factors. It is not uncommon for societies to down-play or totally change from what they tenaciously held as their cultural practice. Based on this, it becomes a bit difficult to rigidly define culture as the people’s ways of life. Therefore, culture should be expressed beyond language, clothing, food, occupation and other social, cultural, economic activities which a certain people are known for.

According the National Population Commission, Nigeria has about 160 million people with different ethnic groups of multi-cultural backgrounds though they are referred to as one nation. Nigeria is located in West Africa with inhabitants living in 36 Federal states. The Cultural Policy of Nigeria (2014) the official document for cultural development and administration states:

Culture is the totality of the way of life evolved by the people in their attempts to meet challenges of living in their environment, which gives order and meaning to their social,

economic, aesthetic and religious norms and modes of organization, thus distinguishing them as a people from their neighbors (P. 41).

Based on this assertion, culture becomes the summation of all activities embarked on by a certain group which give them an identity. Sometimes these identities might not be conscious to them as they keep changing through acquisition and exportation of behaviors. Nida (1954) notes that culture:

Is all learned behavior that is socially acquired, that is the material and non-material traits which are passed on from one generation to another (P. 10).

This therefore means that culture encompasses all material and non-material expressions of people as well as the process with which these expressions are communicated. This could consist of literature, music, arts, costumes-social institutions and other intellectual expressions of the society of which the video-film is inclusive. These cultural values have been misrepresented in Nigerian video film by capitalizing on negative aspects of the culture at the detriment of the rich cultural values marketable to the outside world. These trends of mis-representation of Nigeria's cultural values in films seem to have been in vogue since the production of Kenneth Nnebue's (1992) *Living in Bondage* (the first video film in Nigeria with huge commercial success). In this story, a man uses his mother for money ritual and tries to cover it through the help of an indigenous doctor. The question then occurs: Are these native doctors meant to heal the people or blind the gods against the sins of men? The effect of these misrepresentations is strongly felt to the extent that the younger generation of whom these video- films are produced for, accept and conclude that the values shown in these videos are the normal cultural practices. Ayakoroma (2011) captures this by saying:

There is no doubt that culture has profound influence on all aspects of behavior- determining how individuals perceive and interpret phenomena globally as well as a tool for cultural diplomacy. It has therefore become necessary that major players in the Nigerian video-film industry understand their roles as cultural ambassadors and contribute their quota towards positive image making of the country through films (P. 23).

The presentation of an idea might be different from what the receiver of such idea perceives. Nollywood is dominated by films with cultural elements but the presentation of such elements has put a question mark on the image of Nigeria. Animasaun (2011) sees this as a major problem of Nollywood when he says that:

What is witnessed in movie portrayals as depicted by the movie producers through the characters is an egocentric appropriation of supernatural and religious exercises to achieve selfish ends, as in using it as a medium to amass dubious wealth or to deal unjustly with perceived enemies (P. 16).

Background to Study

In as much as some of some Nigerian video-film Producers can claim to be portraying a part of our culture, the domination of such elements as pointed by Animasaun becomes a problem. For example, *End of the Wicked* produced by Helen Ukpabio (1999) a popular evangelist who magnifies the power of witchcraft to the extent that a woman metamorphoses into a super being, sprouts out manhood (male genital) to have sex with a pregnant woman. The pregnant woman experiences constant miscarriage. The presentation of this scene in the movie magnifies to a high extent the prevalence of witchcraft in Nigeria. It is true that the producer dramatizes these ideas as a result of her religious belief, but one cannot help but ask: Are witches and wizard so prevalent in Nigeria to the extent of causing such havocs? Could there be a better way of portraying such scenes without really magnifying the idea of witchcraft? Unfortunately, the ban on the video film did not stop the sales/distribution of such film. Animasaun sees it this way:

Problem of cultural mis-presentation and confusion in either the juxtaposition or sudden transition from one culture to the other or interweaving of traditional and western cultures as is done in most Nigerian movies. The result is that the Nigerian culture is often time downplayed which often leave the viewers to inquire about what good the traditional cultures can offer (P. 33).

Another aspect of cultural mis-presentation is the idea that one cannot make progress in the rural areas while the city is presented as the only place of fortune. Most Nollywood films present the village as a place where so many witches exist and therefore cannot allow any dweller to succeed unless he or she escapes to the city for white collar job. This has encouraged Nigerians to be too suspicious of their relatives even when they are innocent of the accusations. Also, in the popular video- film - *Living in Bondage*, Nigeria is presented as a place where people are too desperate to make wealth to the extent of using their mother for money ritual. The repetition of such ideas plant in people's mind that their blood relative is a suspect. The effect of such movies on Nigerian image is that foreigners will conclude that Nigeria is full of evil men who are experts in stopping people's progress. Ododo (2006) narrates an experience where a Nigerian is asked to wait in an office at the embassy while the attendant goes to get something. But on inquiry, he discovers the identity of the Nigerian, he asks him to step out since according to the embassy official Nigerians are full of juju powers as they watch in films. The attendant could not trust leaving him alone in his office while he stepped out (personal interview). Apart from the perception of foreigners about these movies, most Nigerians who live in the city see the villages as a death trap, therefore cannot spend a night in the village for the fear of witches and wizard. This has hampered development as such individual will not be around to contribute to the development of their society.

In *Things Women Do*, women are presented as high patrons of witch doctors because they want to get a man of their desire. The movie also portrays native doctors as a solution to marital issues between husband

and wife rather than mediators between god and man. Also in *To Part No More*, women are equally presented to use spiritual powers as a solution to their weakness. Such scenes have shaped the thinking of our society as a solution to any of such problems. In most cases, these films portray the location of the witch doctors to be the villages as the clients will travel from the city to the village to consult the native doctor. Animasaum says that one of the consequences is:

A foreigner watching such movies is likely to conclude that Nigerians are perverts, lascivious and criminally oriented (P. 35).

It is against this background, that this study seeks to find an alternative means by which these values will be presented in order to portray good image in film production in Nigeria. To this end, the director becomes central in the business of packaging these cultural elements through video film as he has the license to unveil the cultural values of a given society through dramatic story telling. Duruaku (1997) said:

The primary function of the director therefore is to pattern and coordinate the work by liaising with associates (Designers, Actors, and Playwright) in a manner that will lead people to a proper theatrical effect... He has to have the imagination and perception of a creative artist if he is to capably analyze the script at hand and visualize the movement, situations and general process of production (P.).

In his analysis about the early films made by the Yoruba theatre practitioner, Haynes (1995) recounts:

Nigerian drama had come to mean atrociously made films about witchdoctor and adultery which led to proposal for censorship, including one suggestion that films are liable to convey a negative image of Nigeria abroad, through their technical quality and/or cultural content, be denied a license necessary for exporting the film (P.).

From Haynes' assertion, it becomes clear that the culturally mis-represented ideas in Nigerian movies are not new to Nigerian video, especially when coupled with poor technical quality which is an integral part of the responsibility of a director. In those Yoruba early films, we discover a representation of ostentatious luxury which serves as an advertisement for bourgeois values and an incentive to accumulation. Those plays were full of mixture of moral and juju. A good example is that of a wicked house wife who gets a *babalawo* (traditional priest) to help her take over her husband's property. The pictures painted by these films illustrate that *babalawo*'s are invokers of evil spirits who perpetuate and support evil in the society. This has succeeded in throwing into oblivion the cultural or customary responsibility of the [traditional] doctors which is to mediate between the people and the gods. As a measure to control the content in Nigerian video film, the Nigerian Film and Video Censors Board has placed a ban on several video-films such as *I hate my village* for promoting cannibalism and failing to uphold Nigeria's cultural values, while films like *Shattered Homes*, *Outcast 1&2*, *Night Out (girls for sale)*, *Omo Empire*, *Issakaba 4*, *Terrorist*

Attack, and *Unseen Forces* were banned due to their promotion of lawlessness, sex, ritual, violence, blood and gore. However, whereas these movies were banned, they were still distributed in Nigerian video market (Akpabio, 2002).

At this juncture, it is worthy to make reference to two major aspects of the adopted film policy for Nigeria as quoted by Haynes.

- (a) Encourage the exploitation of our heroic past and cultural heritage in the production of films designed for both local and external consumption.
- (b) Encourage the adoption of themes which shall emphasize the desirable rather than the negative aspects of our present social existence, including belief in the capacity of our people to overcome extreme adverse.

These policies seem not to be implemented as it becomes a bit difficult for the Nigeria film and video censors board to checkmate the circulation and exportation of some uncensored films especially films with poor cultural representation of the nation's values. Ayakoroma (2002) compares this lack of attributes in Nigerian films with the presentations from Hollywood:

In the Hollywood convention, the American dream is projected in such a way that America is seen as ideal country regardless (of the sovereignty or integrity conditions of nature and socio-cultural arrangement of other countries (P.).

Most of the Hollywood action films portray America as a dedicated country, ready to sacrifice everything to save just one of its own citizens.

Statement of the Problem

The problem of this study is the negative portrayal of Nigerian culture by the video film directors who are one of the major determinants of the contents and quality of what viewers see on the screen. This study seeks to investigate the impact of the problem and the negative presentation of morals. The manner and ways in which morals, ethics, values are being presented on screen is highly determined by the video film directors. Since the medium of video has influenced so many Nigerians including the youth, it becomes pertinent to investigate the problem of presenting negative cultural traits through the directors who determine the content and quality of what is seen on screen. This study becomes a reminder to video directors that the presentation of values is part of their effectiveness in terms of techniques in directing.

The challenges video-film has on its viewers is quite enormous, hence it has encouraged local and international viewers to believe that the country is full of negative practices and most especially witch craft. All these have resulted to a misrepresentation and misunderstanding of the Nigerian cultures.

Therefore, this study discussed the problems of improper representation of Nigeria's cultural values and how it can be corrected through the directing film techniques.

Research Questions

- (1.) What aspect of Nigerian cultural values is mis-represented in Nollywood films?
- (2) Can this negative perception about cultural values and traditional institutions of power be corrected?
- (3.) How can this mis-representation of Nigerian cultural values and traditional institutions of power in Nollywood films affect the perception of Nigerians within and outside the country?
- (4.) How can directors of Nollywood video films present a balanced view of Nigerian culture, cultural values and traditional institutions of power?

Principles of Film Directing

The director of both stage and video film is meant to follow some basic principles which encourage him/her to arrive at a balanced theatrical product. The principles of film directing is not totally a deviation from the principles of stage directing which include composition, rhythm, pasteurization, movement and pantomimic dramatization. But in film directing, the principles have been tailored to suit the video medium. In *Producing and Directing Films*, Barsam, Richard (2006) recognizes the principles of film directing to include space and time, principles of light and the principles of illusion of movement. These principles will be discussed in relation to the three basic stages in production – preproduction, production and post-production.

The Principle of Space and Time

Film is acted in a given space and the action must be under a specified time. Unlike the stage where space is minimized to make believe the illusion of reality. Most film space takes place in a real live environment and has the ability to be compressed and expanded. On the other side, every action that happens in a movie takes place in time. Barsam (2006) quotes Erwin Panofsky as saying that space and time is the “dynamization of space and the specialization of time”.

This is captured under the principles of space and time otherwise known as “co-impressibility”. The actors in a movie are seen moving within a given space as captured by the camera lens. The space could be more or less than what we see, but the director decides on what amount of space the actors use and to the extent (time) the actors will use it. Barsam uses this to illustrate space and time in theater and in movies.

As a spectator in a play in the theatre, your relationship to the stage, the settings, and the actors is fixed. Your perspective of those things is determined by the location of your seat, and everything on the stage remains the same size in relation to the entire stage. Sets may change between scenes, but within scenes the set remains, for the most part, in place.

This therefore means that space in film is affected by the type of shot as framed by the film maker. The principles of space and time come to bear when in the composition of any shot used by the director in a film. Bordwell and Thompson (204) assert:

Framing of the image stations us not only at a certain distance. Framing supplies a sense of being faraway or close to the mis-en-scene of the shot (P. 262).

The film director employs the principle of time and space bearing in mind the central idea and image he wants to communicate to his viewers. This means that there are factors which can affect the position of actor to the camera and also the duration shots as used in the film. Such factors could be genre of the film, production design and the specific element which the director wants to portray. For example, Bordwell and Thompson recognize the on-screen and off-screen space which talks about space beyond what the camera can see (off-screen), while the space made visible by the camera on the four sides of the frames is the onscreen space. Time and space work together to bring the illusion of believability in a film production, hence the duration of any shot on screen is determined by what the director wants to showcase.

Principles of Light

The principles of light believe that movies are photographic arts. Photography cannot take place effectively without light. Be it natural light or artificial light. So film thrives on the principles of light to illuminate, create mood, change colour, and add textures while creating believability. Barsam said:

Lighting is responsible for the image we see on the screen, whether photographed (shot) on film or video, caught on a disk, created with a computer or, as in animation... is also responsible for significant effects in each shot or scene. It enhances depth, emotions, and mood in a shot (P.)

In adhering to the principles of light as an aspect of photography Rea and Irving (2006) point out the types of lighting to include two point lighting and three point lighting. In two point lighting, two lights are used to light the subject, while in the three point lighting three lights are involved in lighting the subject. It is also worthy to note here that light could be hard or soft light depending on the source and the amount of shadow cast by the light.

The Principle of Movement

Film is otherwise known as movie because it has to do with movement. It could be movement of actors or movement of other filmic elements e.g. light and sound. The principle of movement believes that movies should move or at least have an illusion of movement. This illusion could be achieved in many ways. It could be through the blinking of one shot to another or through the movement of the camera from one focal point to another.

On the other hand, we see an entire movie as an uninterrupted movement in a sequence. The illusion we experience in movies is achieved by persistence of vision and the phenomenon. According to Barsam, Phi

Phenomenon is an illusion of movement created by events that succeed each other rapidly, as when two adjacent lights flash on and off alternating and we seem to see a single light shifting back and forth.

This greatly buttresses the effect of movement on the movies we watch. According to Barsam, the effect created by the movement of light in a movie has a lasting impact on the memory of the viewer just as the movement of the images in film. The pace at which these filmic elements move forms another aspect of movement in movies. The increment or reduction of frames which results in either slow motion or fast motion of the images is a vital effect of the principles of movement. Bordwell and Thompson say that to enhance expressive effects filmmakers can change the speed of motion in the course of a shot often the change of speed helps create special effects.

The adjustment in the speed of the video frames help in creating special effect which could be a flashback or the presence of a supernatural. During principal photography, the director initiates movement from both with his actors and the camera as a tool in his hand. This is what Rea and Irving (2001) recognize as part of cinematic style.

Movement can come from within the frame, the motion of the frame itself, or a combination of the two. The camera can be stationary, with the action in front of the lens choreographed, or stage, to its angle.

This indicates that the principle of movement is initiated right from the screen play to the post production stage of a movie. It encourages and enhances the viewer's interest in watching the entire movie since the moving element creates illusion of something enticing and attractive.

The Director and the Playwright in Content Development

The major work of a director is to direct a play or film while the playwright is meant to write a screenplay before the director assumes his duty. This therefore means that the job of content development lies more on the playwright. The playwright is meant to develop stories with cultural contents and give it a flesh through dialogue. While Ladipo (2009) accepts that scripts are written by the script writer, his belief also recommends that:

'A film director need not be the original writer of a story. In fact, a director must know the intricacies of script writing for film. The director it is whose responsibility is to create film events so that others may see and know the story as he sees it (P. 85).

The content of the film is what Rea and Irving calls the central idea. They believe that the playwright should be an initiator of idea by presenting both external and internal ideas in his script. The external ideas are societal ideas or issues which stems from what is seen from his immediate environment while the internal ideas are ideas that evolve from the creative imagination of the playwright.

Therefore the relationship that exists between the playwright and the director in content development is that while the playwright writes on these social issues like cultural values, the director fine tunes, reforms and reshape these ideas to portray his vision of the film he is about to direct.

Theoretical Framework

Perception of culture as it affects the production and acceptance of video film is a thing of two or more ways. First, the perception of the film maker (director) affects the output of the products he presents to the viewers. Secondly, the perception of the viewers on the cultural values presented affects the acceptance of the viewers on the cultural issues presented. One of such existing theories is the **visual perception theory** by Richard Gregory which he postulated in 1966.

The visual perception theory believes that information is interpreted and accepted by an individual as a result of the interpretation given by the sensory organs (ear, eye, and nose). This theory argues that perception of an idea could be largely influenced by the perceiver's expectations and previous knowledge as well as the information available in the stimulus itself.

In presentation of cultural values by the film maker, the viewer's perception is influenced by what they have watched other film makers present to them. The content of such films helps in influencing their belief that subsequent films must agree to the information communicated to them through the previously watched films. Therefore, visual perception theory believes that constant viewing of an idea will influence the viewer's belief not minding the authenticity of the information received. In this case, the portrayal of witches and rituals in Nigerian video films might have created a perception of Nigeria to the film viewers within and outside Nigeria as a place of uncontrolled expression of spiritual powers to harm its citizens.

Experimentation with *Ifufe* (Methodology)

Production of the Video Film *Ifufe*

Story/Screenplay

The production of any video film starts with the conception and development of the story. The researcher developed a story in relation to the issue of cultural value. The story is borne out of creative thinking and not an adaptation from any source. *Ifufe* tells the story of two men Koko and Omenna who have interest in a girl-Nene. Koko uses his spiritual powers to inflict sickness on Omenna just to win the heart of Nene. The case is brought to Ifufe cult for the gods to decide the rightful owner of Nene Odusu. An initiate of the cult collects bribe from Koko to send sickness to Omenna. The gods sends a message to Koko through a rope which he uses to hang himself while Omenna is healed by the chief priest to the celebration of the two lovers (Nene and Omenna)

Production Planning

The video film is a byproduct of planning as managed by Austin Lordlaz. The planning started with choosing the production manager, costumier, make-up, location manager, welfare and other crew members. Consideration was given to the experience of the crew members as it determines the effectiveness of their job. Audition for actors and actresses were conducted at the Department of Theatre and Media Studies as well as outside the campus just to choose the most suitable actors to interpret the play. The audition took two days while some actors were invited based on the director's knowledge of their experience in acting. The equipment used was supplied by Storm blast Media, Calabar.

Principal Photography (Shooting)

The following equipment were used for the principal photography: a wheel chair, Canon 600D Camera, H4N Sound recorder, Manfroto tripod, Rhode microphone with fish pole, three red head lights and one Kino flow light. The shoot was planned to last for four days but as a result of rainfall, we had an extension of two days, making it a total of six days. In a small village in Calabar, we had about seven major locations which we needed to retouch to give us the native cultural feel needed in the story. The plan to experiment on deep depth of field was not easy as the demand on the actor's movement and gestures didn't encourage a speedy flow of the shoot. It should be mentioned that over seventy percent of the shoots was done with 50mm lens as it was most suitable in achieving the depth of field and effects desired. The language of the script also posed a challenge in the actors' delivery as most of the actors couldn't assimilate the old English. The camera shoots at 25 to 50 frames per second, so it was able to get details especially when combined with the prime lens of 50mm with the speed of 1:8 apertures. The only moving frame equipment we had was the wheel chair but the roughness of the location couldn't allow for frequent use as planned in the shooting plan. This was due to how rough and uneven nature of the local houses and the softness of the surroundings as a result of incessant downpour which sank the wheels while rolling.

Post production

The post production of *Ifufe* was done in four phases. (a) Audio sinking, (b) picture editing, (c) sound design and (d) final assembling. At the first phase, the editor sank the audio recorded by the sound machine i.e. Zoom H4N with the audio recorded by the camera microphone. The urge to use the audio from the sound recorder could not be resisted as it was far better than the camera audio. The first cut editing was done which assisted the sound designer in carrying out the sound design for the video film. The final laying of the audio to match with the pictures was done before we got the first preview copy which the crew previewed before making corrections. The editing was done with the Adobe Premiere-Pro CS6 application and the After Effects version which was used for special effects. The post production took duration of one month and two weeks which is about six weeks.

Premiere

Ifufe was first shown to the public on 12th of September, 2014 at Chinua Achebe Arts Theatre. The audience was made up of both academic (that is who came to learn something about film making) and non-academic audience (that is those who just came to see the film and enjoy themselves). The video film ran for 43mins. Some audience members were used as respondents hence they were given questionnaires to respond to, as an assessment or to ascertain their perception of the film exhibited. Below is the programme sample for the premiere of *Ifufe*.

Also, the video film was premiered at the University of Maiduguri, Borno State and Aba in Abia State. These locations were chosen to ensure random sampling of opinion about cultural value in Nigerian video film.

Methods of Data Collection

The experiment of the video film –*Ifufe* was shown to audience members and responses were taken from them through a feedback by using questionnaire. These questionnaires were to test the possibility of refocusing perceptions of Nigeria's cultural values through video films.

The data used in this study were gathered from review of the phenomenon of wrong presentation of cultural powers which encourages wrong/ poor perception of these values in various Nollywood home videos. This review led to the confirmation that presentational of cultural values in Nollywood is negative.

Personal observation of films done by Nollywood directors was also employed to elicit response of people towards films with cultural practices.

All these prompted the researcher to embark on an alternative portrayal of cultural institutions and values by experimenting with the film *Ifufe*. The story is artistically created and directed by the researcher after a research of peoples' perception of Nigerian cultural values in Nigerian films. The film was screened to an audience and their responses to the film were collated through questionnaire to form the major source of data for this study. Apart from this, interviews, relevant library materials (primary and secondary) as well as other relevant articles related to the study on the internet were used.

Summary of Findings

From the study, it could be deduced that the portrayal of cultural values could go a long way in shaping the image of a country. The act of mis-presentation of cultural values starts from how these cultural ideas are presented in film. Also other film stakeholders like the screen writers and producers help to determine the content of cultural values in Nigerian films. The study shows that the perception of Nigerians has been affected by the belief in erroneous issues about Nigeria's institutions of power, but film directors, writers and producers can go a long way in changing the negative perception through their directorial approach especially concerning the content of movies produced.

Conclusion

Perception of an idea could be as a result of accumulation of biased ideas overtime. These ideas come to be accepted by almost all thereby making it seem to be the right practices in the social environment. The traditional/cultural institution of a people defines them within and outside the environment. The cultural values of Nigeria have been wrongly perceived through Nollywood movies yet there is the possibility of changing the presentation of the perception through the same medium of video films. The marketing of Nollywood films both within and outside the country is an opportunity for film makers to correct the wrong perception of these films by researching and showcasing the true image of Nigeria especially as it concerns cultural practices.

The bulk of the needed change rests on the film directors since they play significant role in creating and recreating the image of the country. This change of perception becomes a matter of both content and directorial presentation of cultural related stories being produced in Nollywood.

These negative conceptions about traditional institutions can be corrected by making film makers understand the importance of the image films presented to the outside world. There is need to change the perception from the development of the story to the directing as the best solution to the problem of negative presentation of Nigeria's institution.

On the effect of negative perception of Nigerian cultural values on Nigeria and the world at large, such presentations seem to cast doubt on Nigerian citizen when dealing with one another and when dealing with the outside world. Nigerians are always seen as a suspect due to the effect of these video-films.

Nollywood Directors can present a balanced view of the Nigerian's cultural institution by researching on stories pertaining to cultural values before going into such productions and there is need to pay great attention to the artistic and aesthetics content of video films.

Recommendations

The issue of perception of Nigerian cultural values has been researched through the experimentation of the video film- *Ifufe* and the researcher therefore makes the following recommendations.

1. That film directors in Nigeria should embark on qualitative research before the creative journey on any film project especially as it affects the story/ screenplay to be directed. This will reduce the assumptions of ideas copied from other films which might not to be the true image of Nigeria.
2. Nigeria as a government should be encouraged by sponsorship of the production of films with rich cultural contents; this would be an acknowledgment of the fact that the video is an extended medium of projecting the nation to the world. This will go a long way in encouraging other film producers and directors to show greater concern for the content and quality of their products.

3. In learning film directing, cultural practices should be taught as part of script writing/ analysis to impart the culture of proper presentation of Nigeria's image in its video films. This is as a result of the research and discussions that took place before arriving at the script for *Ifufe* video film.
4. The Nigerian Film and Video Censors Board should enforce cultural diplomacy as a rule against misrepresentation of our cultural practices in order to discourage film producers/ directors from producing films with erroneous ideas about Nigeria.
5. Directors should be made to do an experimental work before awarding them with the title DGN so that competence and efficiency will be encouraged.

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