

Chapter One

Introduction

1.1 Background to the Study

Filmmaking is defined as the complete process of making a film, starting from the initial story idea or commission, through scriptwriting, shooting, editing, and ending with the exhibition to an audience¹. This definition emphasizes the importance of artistic cohesion, achieved through the careful orchestration of various elements, including scriptwriting, cinematography, editing, and sound mixing, to convey a unified aesthetic and emotional experience to the audience. Filmmaking involves the mechanical aspects of capturing images and sound and the creative decisions that shape the narrative, visuals, and sound design. The creative endeavor involves artists and technicians working together to achieve artistic cohesion, where the technical aspects of filmmaking like camera operation, lighting, and editing are just as important as storytelling, visual composition, and thematic resonance.

Film as a form of personal expression and a universal language, requires careful logistical planning and inspired spontaneity. It is the product of a single vision and collaborative energy. Film is also the quintessential hybrid art form, finding its expressive power through the unique fusion of writing, performance, design, photography, music, and editing. And all of it matters. Every choice you make, from the largest creative decisions to the smallest practical solutions, profoundly impacts what appears on the screen and how it moves an audience emotionally. Filmmaking is the art and craft of making motion pictures involves the fusion of artistic expression and technical expertise, where artistic vision and technical precision converge to create works of enduring beauty and cultural significance.

In recent decades, Nigeria's film industry, affectionately known as Nollywood, has undergone a remarkable transformation, emerging as a powerhouse of indigenous entertainment with significant global recognition². From its humble beginnings in the early 1990s to its current status as one of the most prolific film industries globally, Nollywood's journey is a testament to the creativity, resilience, and entrepreneurial spirit of Nigerian filmmakers. One of the defining features of Nollywood is its prolific output. Thousands of movies are produced annually,³ covering a wide range of genres, including drama, comedy, romance, and action. This rapid production rate has not only catered to the diverse tastes of Nigerian audiences but has also contributed to Nollywood's widespread popularity both domestically and internationally. Central to Nollywood's success is its entrepreneurial spirit. Filmmakers often operate independently, financing their projects through personal savings, loans, or contributions from friends and family. Do it yourself approach has democratized the industry, allowing a diverse range of voices to enter the fray and contributing to a vibrant and dynamic film scene. Nollywood has gained increasing recognition on the global stage. Nigerian filmmakers have won awards at prestigious international film festivals, and Nollywood movies have been screened in cinemas worldwide. This global recognition has not only raised the profile of Nigerian cinema but has also opened up new opportunities for collaboration and investment. Technological advancements have also played a crucial role in Nollywood's evolution. With improvements in digital filmmaking equipment and distribution platforms, Nollywood has enhanced the quality of its productions and reached a wider audience. High-definition cameras, digital editing software, and online streaming platforms have all contributed to the industry's growth and evolution.⁴

However, the practice of individuals undertaking multiple roles in film production, also referred to as "wearing multiple hats," has become increasingly prevalent, particularly in independent and

low-budget filmmaking contexts. While this approach offers certain advantages regarding cost efficiency, creative control, and technical proficiency, it also presents various challenges and considerations that warrant exploration.

The first set of Nigerian filmmakers after independence (before the advent of Nollywood) include among others, Francis Oladele, Hubert Ogunde (regarded as the doyen and father of Nigerian theatre), Ola Balogun, Eddie Ugbomah, Ade Afolayan, Moses Olaiya Adejumo, Isola Ogunsola, Ladi Ladebo, Adamu Halilu, Ayo Razak, and Tunde Kelani. The Nigerian video film industry known as Nollywood (coined by playing on Hollywood and Bollywood) became a phenomenon in the early 90s. These filmmakers played pivotal roles in shaping the nascent landscape of Nigerian cinema, producing and directing films that resonated with audiences across the country. Ade Love, for instance, was a pioneer of the Yoruba-language film industry and is credited with directing several successful films in the 1970s and 1980s. Like Ogunde, Ade Love was known for his versatility, often assuming roles such as director, producer, writer, and actor in his productions. His films, which explored themes of romance, comedy, and social issues, contributed significantly to the growth of the indigenous film industry.⁴

Similarly, Ola Balogun emerged as a pioneering figure in Nigerian cinema, directing one of the earliest feature films in the country, *Ajani Ogun*. Balogun's work, which often addressed political and social issues, played a key role in elevating the profile of Nigerian cinema both domestically and internationally. These pioneering filmmakers embraced multitasking as a means of overcoming resource constraints and maintaining creative control over their productions.

However, as the Nigerian film industry has evolved into the contemporary era of Nollywood, there has been a growing recognition of the need for professionalism and specialization in film

production. This shift reflects changing industry dynamics, including increased competition, higher production values, and the demand for quality content in domestic and international markets. While early filmmakers like Hubert Ogunde, Ade Love, and Balogun relied on their own skills and creative autonomy, the modern film industry faces new imperatives driven by these factors. Thus, there is a need to integrate skilled professionals into the filmmaking process while preserving the creative vision of filmmakers, balancing artistic autonomy with the benefits of specialized expertise. While the era of pioneers like Hubert Ogunde, Adeyemi Afolayan (A.K.A Ade Love), and Ola Balogun was characterized by creative autonomy and multitasking, the contemporary landscape of Nigerian film necessitates a more nuanced approach to filmmaking.⁵

The art of filmmaking is a complex and intricate process that demands a diverse range of skills and expertise. From conceptualizing the initial idea to bringing it to life on the screen, every role plays a crucial part in creating a visually stunning and emotionally captivating film. Although the Nollywood film industry is growing rapidly, there is still a need for a better understanding of how each role affects the final product. Despite Nollywood prolific output and growing international recognition, the industry faces persistent challenges in achieving consistent artistic cohesion and technical excellence across its productions. These challenges are often attributed to the unique production ecosystem of Nollywood, characterized by rapid turnaround times, limited budgets, and a complex multiple role-play within production teams. The roots of this multiple role play can be traced back to the Yoruba popular traveling theatre, known as Alarinjo theatre, which emerged in the mid-20th century. This dynamic form of performance art, which integrated traditional Yoruba culture with contemporary themes, significantly influenced the development of Nollywood.^{5,6}

Pioneers of this movement, such as Hubert Ogunde, Kola Ogunmola, Duro Ladipo, and Moses Olaiya (a.k.a Baba Sala), often assumed multiple roles as producers, directors, scriptwriters, and lead actors. Their multifaceted involvement ensured the preservation of cultural authenticity in their works, a practice that has carried over into contemporary Nollywood. The interplay of roles in Nollywood productions presents a complex phenomenon that challenges traditional notions of specialization and auteur-driven filmmaking.

This study problem is situated at the intersection of two contrasting theoretical frameworks: Adam Smith's Specialization Theory and François Truffaut's Auteur Theory of Film,^{7,8} while also considering the unique historical and cultural context of Nigerian cinema. Roles increase productivity, reduce wastage costs, and enhance quality and excellence. In the context of filmmaking, this would suggest that clearly defined, specialized roles (e.g., Producer, Director, Cinematographer, Actor, Editor) should lead to higher-quality productions. However, the Nollywood ecosystem, influenced by its Alarinjo theatre roots, often operates in contradiction to this principle, with fluid boundaries between roles and multitasking being the norm. Conversely, Truffaut's Auteur Theory emphasizes the director as the primary creative force, whose personal vision and style should be evident across their body of work.^{9,10} This theory, which gained renewed relevance with the rise of independent cinema, celebrates the convergence of roles (e.g., director-writer-producer) as a means of achieving a singular artistic vision. The Nollywood model, with its frequent role interchangeability, seems to align more closely with this auteur-driven approach, albeit often out of necessity rather than artistic choice, and with roots in the Alarinjo theatre tradition rather than Western film theory.

This presents an incredible opportunity for filmmakers to improve their skills and create a unique template for the entire industry. Through a deeper exploration of the dynamics between each role

in Nollywood filmmaking, we can gain valuable insights into how to enhance artistic cohesion and technical proficiency, leading to higher-quality films. As the industry has grown and become more competitive, there is increasing recognition of the importance of giving room for skilled professionals to handle specific roles they have mastery over, while still preserving the creative vision of filmmakers. It is to this end that this research work focuses on assessing multiple role play by Filmmakers in film production, bringing to the fore the effects on artistic cohesion and technical prowess.

1.2 Statement of Research Problem

Existing literature in the Nigerian filmmaking industry tend to focus on specific aspects of the industry, such as genre analysis, textual analysis of individual films, censorship issues, or the aesthetics of films in particular languages or ethnicities. Hence, there seems to be scarcity of comprehensive reference materials that critically analyze trends in the contemporary Nigerian film industry, particularly the practice of multiple role play among filmmakers. Also, there is a gap in literature regarding the holistic study of the varied roles interplay among filmmakers and its effects on the artistic and technical quality of Nollywood films. This research seeks to investigate complex relationships between multiple role-playing, artistic cohesion, and technical proficiency in selected Nollywood film production. Understanding these dynamics is crucial for identifying pathways to enhance the quality of Nollywood productions while preserving the unique characteristics that define the industry.

Furthermore, fostering constructive dialogue and collaboration among filmmakers, producers, writers, actors, cinematographers, and other technicians, this study aims to contribute to elevating the overall quality of Nollywood films and enhancing the industry's reputation on the

global stage. The study will contribute to the broader discourse on film production methodologies in emerging cinema markets, provide insights into optimizing creative and technical processes within resource-constrained environments, and potentially offer a new theoretical framework for understanding filmmaking practices that don't neatly fit into existing Western-centric models of film production and authorship and lastly by delving into the intricacies of collaboration and division of labor among filmmakers, this study seeks to assess the interplay between multiple roles adopted by filmmakers and their effects on artistic cohesion and technical prowess in Nigeria video film production so that by the end of this research, some definitive conclusions would be reached with the view of setting out possibly guidelines for elevating and improving the film industry.

1.3 Aim and Objectives of the Study

This study aims to assess multiple role-play in selected Nollywood film production. The objectives of the study are to:

- i. identify the industry's requirements for each role played by filmmakers in Nollywood and their impact on artistic and technical proficiency;
- ii. assess the effects of filmmakers assuming multiple roles on the overall quality of Nollywood films;
- iii. identify challenges associated with multiple role-playing in Nollywood filmmaking and strategies for enhancing artistic and technical excellence; and
- iv. discuss strategies that could be employed to maximize multiple role-play in Nollywood filmmaking, both creatively and technically.

1.4 Research Questions

1. What are the industry's requirements for roles played by filmmakers in Nollywood and their impact on artistic and technical proficiency?
2. What are the effects of filmmakers taking on multiple roles on the overall quality of Nollywood films?
3. What are the challenges associated with multiple role-playing in Nollywood filmmaking and strategies for enhancing artistic and technical excellence?
4. What are the strategies that could be employed to maximize the benefits of role interplay in Nollywood filmmaking, both creatively and technically?

1.5 Significance of the Study

It is intended that by the conclusion of this research, the researcher will be able to unravel the challenges, effects, and opportunities of varied roles interplay adopted by filmmakers in Nigeria video film productions from the experiences of film directors and producers, whose role in the industry cannot be underestimated. The findings of this research are intended to serve as a possible template for addressing the need for improving film production in Nigeria starting with that of filmmakers. It will also serve as reference material for film scholars and enthusiasts for future research into the effects and prospects of varied roles interplay adopted by filmmakers in Nigeria video film productions especially.

1.6 Scope of the Study

This research seeks to assess the interplay of creative and technical roles within the Nollywood filmmaking process, to uncover the challenges and strategies adopted by filmmakers in navigating the multifaceted demands of multiple role-playing in film production. By assessing film production processes and drawing on the perspectives of directors, producers, actors, writers, and technical crew, the study aims to identify the motivations behind this approach, the inherent challenges, and the innovative strategies employed to ensure successful outcomes.

A primary focus of this study is an in-depth analysis of the works of selected Nollywood filmmakers and their films, which epitomize the dynamics of role interplay, artistic cohesion, and technical proficiency within the industry. The selected case studies include Odunlade Adekola's dual involvement in *Lakatabu*, Funke Akindele's multifaceted contributions in *Battle on Buka Street*, Ibrahim Yekini's dual role in *Kesari*, Jade Osiberu's multiple roles in *Gangs of Lagos*, Toyin Abraham's in *Ijakumo*, Kemi Adetiba's in *King of Boys: The Return of the King*, Kunle Afolayan's in *Ijogbon*, and Bolanle Austen-Peters' dual role in *Funmilayo Ransome Kuti*.

Through these films, the study will explore the delicate balance between creative autonomy and collaborative filmmaking, examining how filmmakers who assume multiple roles manage their responsibilities to achieve both artistic coherence and technical excellence. By doing so, this research aims to provide a nuanced understanding of the evolving practices within Nollywood filmmaking. Furthermore, it will offer practical insights into how the interplay of roles can be optimized to enhance the artistic and technical standards of the industry, contributing to its growth and global competitiveness.

1.7 Operational Definition of Terms

Filmmaking: Filmmaking is a complete process of making a film, starting from the initial story idea or commission, through scriptwriting, shooting, editing, and ending with the exhibition to an audience.

Filmmaker: A filmmaker is a professional who plays a central role in the creation of motion pictures (film), usually supervises, manages, or directs key creative and technical aspects to bring a story from concept to screen

Multiple role play: this is a situation by which a single artist serves in various key production roles, such as when a person writes, directs, and acts in their film.

Nollywood: Nollywood is Nigeria's film industry.

Artistic Cohesion: Artistic cohesion refers to the unity and consistency of the various artistic elements within a film. This includes the narrative, visual style, sound design, performances, and overall tone

Technical Prowess: Technical prowess in filmmaking refers to the skillful application of technical knowledge and expertise in areas such as cinematography, sound design, editing, special effects, and production management. It encompasses the mastery of various technical skills and knowledge required to produce a high-quality film

Industry: The entire network of companies and professionals involved in creating, distributing, and marketing films, including studios, production companies, and distribution channels.

Production: The process of creating a film, encompassing planning, filming, and post-production, from developing the script to completing the final cut.

Producer: A key individual responsible for supervising and managing all aspects of a film production, including financing and hiring creative teams (cast and crew) to complete the film.

Director: The creative expert in the arts of storytelling who guides the artistic vision, working closely with actors and other technical crew to shape the story, performances, and overall look of the film from script to screen.

Casting: The process of selecting actors who match the characters' talent in the script or story to fill the roles in a film.

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Endnotes

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Chapter Two

Review of Literature

2.1 Conceptual Review

2.1.1 Film History in Nigeria

The inception of cinema in Nigeria dates back to 1903 when Herbert Macaulay introduced it to the country, showcasing *Balboa* productions at the Glover Memorial Hall in Lagos¹. This introduction sparked the importation of foreign films, influencing Nigerians to adopt Western behaviors while neglecting their own culture. This awakening led to an intellectual movement among writers and performers who recognized the need to preserve Nigerian customs and traditions by producing feature films. Notable pioneers in Nigerian filmmaking include; Ola Balogun and Hubert Ogunde, who faced challenges due to the high costs associated with celluloid film production and marketing.

The influx of foreign films portrayed Africans in a negative light, prompting Ogunde to champion African culture through his productions that celebrated traditional values and themes.² Ogunde's productions, rooted in African traditions, emphasized societal, political, and domestic issues, showcasing the richness of African culture through language, music, and dance. Despite criticisms and misconceptions about his focus on the supernatural, Ogunde's works conveyed a message of the perpetual struggle between good and evil, with a consistent theme of the triumph of good over evil. His dedication to promoting African culture through film and theater set a precedent for future filmmakers in Nigeria.

The evolution of Nigerian cinema saw a transition from celluloid to video production, driven by financial constraints and debts faced by feature film producers. This shift led to a video production explosion, propelling the Nigerian film industry to become the third largest globally in terms of output. However, the industry faced challenges in maintaining quality narratives, with many films lacking depth and meaningful content. The proliferation of films by individuals lacking passion for the craft resulted in a market flooded with subpar productions, diminishing the overall quality of Nigerian cinema.

As Nollywood emerged as a prominent force in the global film industry, concerns arose about the lack of skilled labor and craftsmanship in filmmaking. The industry's rapid growth and focus on quantity over quality raised questions about the standards of Nigerian films and their portrayal of the nation on the international stage. While Nollywood's success in terms of production volume is undeniable, the need for meaningful and impactful storytelling remains a critical aspect for the industry to achieve broader recognition and acceptance in the global film market.

2.1.2 Emergence of Nollywood

Nollywood, the Nigerian film industry, emerged as a significant cultural and economic force in the 1990s, experiencing rapid growth and becoming the second-largest film industry in the world in terms of production volume. The rise of Nollywood can be attributed to several key factors that shaped its development and success.

One pivotal moment in the emergence of Nollywood was the release of *Living in Bondage* in 1992, a film produced by Kenneth Nnebue. This film marked a turning point in Nigerian cinema, showcasing the potential for local productions to resonate with audiences and compete with

foreign films. *Living in Bondage* demonstrated that there was a market for Nigerian stories told by Nigerian filmmakers, sparking a wave of creativity and entrepreneurship in the industry³.

The affordability and accessibility of digital filming and editing technologies played a crucial role in the growth of Nollywood. These tools democratized the filmmaking process, allowing aspiring filmmakers to produce high-quality films at a fraction of the cost of traditional celluloid production. This technological advancement empowered a new generation of filmmakers to tell diverse stories and explore different genres, contributing to the diversity and richness of Nollywood's output.

Furthermore, the transition from cinema to video production was a significant factor in Nollywood's emergence as a global phenomenon. The shift to video allowed for faster production turnaround times and lower production costs, enabling filmmakers to create a high volume of content for both local and international audiences. This shift also aligned with the preferences of Nigerian viewers, who embraced the convenience and accessibility of video formats over traditional cinema screenings.

2.1.3 Brief Profile of the Typical Nollywood Film

In Nigeria, producing a film typically spans several months. The Nigeria film industry, often referred to as Nollywood, is renowned for its vibrant and prolific output. This industry involves a complex collaboration among numerous departments, each with distinct responsibilities that are highly interdependent. The filmmaking process in Nigeria requires a seamless interaction between various departments. For instance, actors depend heavily on costume designers and makeup artists to prepare before they can start shooting scenes. The success of these preparatory stages directly affects the quality and pace at which the actors can perform. Additionally, the film

editors are reliant on the cameramen to provide high-quality footage. This dependency chain underscores the necessity for each department to perform optimally to ensure a smooth production process.

Clearly defining the roles and responsibilities within the filmmaking team is essential. In Nollywood, the director is tasked with crafting the film's overall vision and guiding the artistic and dramatic aspects. The producer, on the other hand, handles the logistical and financial elements, ensuring that the project stays within budget and on schedule. As the film progresses through its various stages, the emphasis on different departments changes. During the shooting phase, the contributions of actors, costume designers, makeup artists, and cameramen are paramount. However, once shooting concludes, the focus shifts to the editing phase, where the editor and director become the central figures.

The dynamics within filmmaking groups in Nigeria are subject to constant change. A scholar opines, this fluidity is a natural part of the filmmaking process. The ability of these groups to adapt and collaborate effectively is crucial to achieving the set objectives. The success of a film largely depends on the efficiency of teamwork and the quality of collaboration among the group members⁴. In Nollywood, where projects often operate under tight budgets and time constraints, effective collaboration is even more critical to ensure that the film meets its artistic and commercial goals.

A typical Nollywood film is based on a small budget which ranges from \$40,000 to \$200,000⁵. Only very few films such as Funke Akindele's *A Tribe Called Judah*, *Battle On Buka Street*, Kemi Adetiba's *The Wedding Party*, Biyi Bamidele's *Half of a Yellow Sun* amongst others are shot on bigger budgets. The shooting of a typical Nollywood film is generally done within a few

days to reduce expenses. This is contrary to the production of films in Hollywood or Western cinemas where shooting can sometimes be done for years. In effect, the shooting process in Nollywood is very speedy as explained by Ajibade and Williams, cameras roll quickly through multiple scenes. To save precious time, a good many scenes are shot only once. Retakes are kept to the barest minimum. Amidst the screaming of directors, tempos and tempers stand very high as cast and crew scamper to meet deadlines. These deadlines are set not by directors but by video marketers. As bankrollers of the films, marketers wait at film locations with video jackets in hand ready to sell.⁶

A typical Nollywood movie is also based on a strong cast. This cast usually includes at least one popular figure and many other actors who, according to many commentators, are hardly professional. The strong cast most often functions as part of the film's Unique Selling Proposition. In other words, the casting of popular figures in the films ultimately tracts potential viewers. Nollywood productions usually involve a lot of improvisation as dependence on film scripts is most often a rarity. A scholar shares the conclusion that 'rehearsals are not overly stringent. In some instances, there may be no rehearsals at all. Scripts are loose and actors simply improvise dialogues in-between. Besides the high degree of improvisation, the most spectacular aspect of Nollywood is the time it takes to shoot a film. A typical Nollywood film is produced under very volatile and uncertain conditions, so much so that commentators another scholar have likened the Nollywood production model to producing films out of nothing. This scholar writes that film-making in Nigeria can metaphorically be likened to 'performing open-heart surgery with forks and knives, but the genius of it all, is that the patient survives'⁷.

Nollywood films also reflect life in both traditional and modern Nigeria. They depict the diverse Nigerian cultures and the modern transformations the country is undergoing. In many cases, they

reflect many of the harsh socio-economic realities of the country. These include the widening gap between the poor and the rich, ethnic discrimination, and abject poverty among others. Driven mainly by financial motives, film directors generally go for believable stories that reflect popular myths and Nigerian idiosyncrasies and resonate with target audiences. This entails producing films with popular themes such as love, marriage, fertility, blood money, and the influence of religion/Christianity on all aspects of life in Nigeria. The dominant themes in Nollywood thus include voodoo, ritual killings, political violence, betrayal, deception, and triumph among others⁸.

2.1.4 Film Production

Film production is a multifaceted and complex process typically involving three main phases. A scholar posits that, regardless of the production mode and medium (whether for television or cinema), the production chain comprises three stages: preparation, shooting, and assembly⁹. Another author describes these phases as preproduction, production, and postproduction. Preproduction includes planning and preparation, securing all necessary aesthetic, human, and material elements for the film. This phase involves refining the script, casting, location scouting, set design, and other preparatory activities.

Production encompasses the actual filming, where the producer plays a critical role, though the director is usually the key decision-maker in both this and the preproduction stages. Some directors also participate in postproduction, which involves editing and other finishing processes. The execution of these stages follows specific rules and involves various experts in related fields. In essence, these three phases encompass many specialized tasks, with most films in theaters

resulting from dozens of specialized tasks performed by hundreds of experts. This division of labor has proven effective in preparing, shooting, and assembling films.¹⁰

In the preparation stage, the film's concept or story is drafted into a script, at this stage, producers may seek funding and organize logistics to commit the film idea to paper. The shooting stage involves the filmmaker/director creating images through a series of frames captured continuously by the camera, referred to as shots. During the assembly stage, editing is performed, and the images and sound are synchronized, with special effects, titles, and subtitles added. Scholars also note that each stage alters the previous one: the film idea may be significantly modified during script development, the script's action depiction may change drastically during shooting, and the filmed material gains new significance during assembly. The filmmaking process, fundamentally a three-stage procedure, captures everything from script to screen.

The script serves as the foundation that gradually develops during production and is polished during editing, ultimately preparing it for release. Each of the three stages of film production; pre-production, production, and post-production is crucial, as they are interdependent and none should be overemphasized at the expense of another. A poorly arranged pre-production phase can lead to failure. Even in the improvisational context of many Nigerian films, success hinges on key personnel's creativity, resourcefulness, and ingenuity. During the preproduction phase, special attention must be given to the script, which forms the framework and springboard of the production. The initial and essential step is to develop a credible script. Scripts can originate from various sources, such as original works, adaptations of short stories or novels; as seen with Tunde Kelanni's film *Dazzling Mirage*, adapted from Yinka Egbokhare's novel or simple story

ideas that producers request writers to develop. Regardless of the script's advancement, producers often hire writers to rewrite, adapt, or further develop the project.

Film experts posit that the script goes through several stages, including a treatment (a synopsis of the action), a full-length script, and a final shooting script. Rewriting is extensive, and writers often expect their work to be repeatedly revised.¹¹

Experts generally agree that a script should follow a three-act structure: the first-act climax occurring about a quarter into the film, the second-act climax around three-quarters through, and the final act's climax resolving the protagonist's problem. Writers should incorporate plot points that introduce twists and turn the action in new directions. The screenplay is vital for both the artistic and commercial success of a film, requiring a strong focus from the outset. If the screenplay is weak, improving it during production becomes an arduous task. The significance of the screenplay cannot be overstated. An author notes that most stories need at least one character who undergoes growth and change, known as development, even if this character is minor and faces internal or external conflicts.¹²

A good screenplay focuses on behavior, action, and reaction, avoiding static scenes where characters merely verbalize their thoughts and feelings. Nicholas emphasizes that the script is the cornerstone of a movie, influencing acting, cinematic style, location, and audience reaction asserting that a great movie cannot be made without a great script. Although this statement might be considered hyperbolic, it highlights the script's importance in film production.

A film expert describes the script (or screenplay) as the fundamental building block of any dramatic project, providing a detailed blueprint for actors, directors, and technicians. Through a

series of dramatic scenes, it conveys the writer's vision of a fictional world, which will be interpreted by the director and conveyed to the audience by the actors.¹³

Equally significant is the producer's role, even during the preparation stage. Another expert explains that a producer can be an initiator of projects, a fundraiser, a deal maker, and an administrator.¹⁴ The producer's tasks are primarily financial and organizational, whether they are independent producers seeking financing or studio-employed producers assembling project packages. The producer oversees the project from script development to securing financial support and organizing the necessary personnel to execute the project.

During the shooting and assembly phases, the producer typically acts as the intermediary between the writer, the director, and the film's financiers. After the film is completed, the producer often arranges its distribution, promotion, and marketing, and monitors the repayment of the invested funds. The director's involvement is primarily focused on achieving artistic success. The director's ultimate role is to interpret the screenplay and bring it to life on the screen, beginning where the writer's creativity ends.

A director must read the script many times, with the first three readings being crucial for understanding the text. The first reading should reveal the storyline, the second should focus on character analysis, and the third should be an intuitive reading that connects the director's internal instincts with the play's content. Through the technique of at least three specific readings, a director will identify problems with the story and be better prepared to guide a writer in resolving them, ultimately enhancing the story.¹⁵

The production phase, where actors come on set and in front of the camera, is where the director is most prominent, supported by the costumier, makeup artist, production manager, camera

operators, set designer, location driver, welfare person, and first aid officer. Although the director's role spans preproduction, production, and postproduction phases, their impact is most significant during production. Directors vary widely in personality and style, but common qualities include tenacity, vision, creativity in overcoming obstacles, and a love for the filmmaking process. Film directing is a noble, disciplined, and intellectually challenging profession.

Filmmaking requires passion, enthusiasm, discipline, creative professionalism, and an unending quest for relevant knowledge. Once the script is mastered and the crew is assembled, the next step is to conduct auditions for the cast. Film is a powerful cultural agent, and the artistic director has significant influence over the production process. As the auteur, the director must ensure that their films address the changes occurring in Nigeria. To create films that effectively manage the situation in Nigeria, the director must recognize film's role as a cultural agent, reflecting society and serving as a tool for reorientation, rebranding, reassurance, and promoting societal peace and growth. Films should go beyond mere entertainment, avoiding trivial, overly romanticized, and superfluous issues. The cast and crew must be composed of ingenious and creative individuals.

2.1.5 Film Producer

A film Producer is someone who is in complete control of production, "commercial yet creative". In addition to managing the production flow of a film or television program, a Producer also decides on costs and stories and selects suitable candidates for each film processed in his studio.⁶

The role of a Producer covers more than one part of the production. Both from the creative side and from the production management side; this is done to ensure that the implementation of the

production does not deviate and is in accordance with the budget that has been agreed upon together with the Executive Producer and also in accordance with the overall objectives that have also been discussed and agreed upon together.⁶

2.1.5.1 Duties and Responsibilities of a film Producer

An author states that the duties and responsibilities of a Producer include:

- i. Finding and determining the core story for production.
- ii. Creating a production proposal following an idea or scenario for a movie or Television show.
- iii. Develop a production and marketing plan.
- iv. Developing and preparing a draft budget for the overall cost of the production.
- v. Pursuing funding for the advancement of production operations.
- vi. Controlling the production team in accordance with job descriptions.
- vii. Producers are also responsible for the work contracts that bind the entire production team who are legally bound to various parties in the ongoing production.

1. Pre-Production: this is the planning phase where all preparations for filming are made, including script development, casting, location scouting, and organizing crew and equipment. This phase is crucial as it lays the foundation for the entire project and helps prevent costly mistakes during filming by ensuring everything is properly planned and organized. Producer's responsibilities in this phase include;

- a. **Finding Inspiration:** when writing a final project, some of the steps that need to be done first is defining ideas. Ideas or inspiration can come from various aspects of life. From book references, movies, works of art, personal experiences, or stories from other people that are developed by combining real stories and imagination. Before determining the theme or idea, the Producer and the team brainstormed to find an idea that fits the vision of the Producer and the team as a whole. The idea is then developed until the making of the final project can run well from beginning to end.
- b. **Research:** As a Producer, the creator of the work conducts deeper research into the story and concepts taken from the internet, books, and other people's experiences
- c. **Idea Development:** Based on the research and study of the author, the author and colleagues in the Final Project team then develop the ideas that have been collected to produce a story that is relevant and ready to be developed further in the form of writing.
- d. **Crew Recruitment:** As a Producer, the creator of the work needs to find team members who fit the required job requirements. When all job roles have been fulfilled with members who will certainly participate in the implementation of this final project, then the production team holds a briefing.
- e. **Recce:** Together with the production team of the final project, the Producer conducts a recce that is tailored to the needs of the scenario. The recce process is done by mapping in several locations until the right location is found. Then the creator of the work makes a letter of approval and sends it to the owner of the place as well as to the local area.
- f. **Tool Preparation:** After getting the location, the creator then asks for a list of tools needed for shooting to the DOP, sound stylist, and lighting stylist. Then after being collected, the creator of the work looks for the tools in the list on the tool rental website

to meet the requirements and needs of the production with a note that the price of these tools is in accordance with the production budget, then visits or contacts these rental places.

- g. **Production Plan:** The production design is made for reference for each member of the production team, the production design is also made by the creator of the work to ensure that each member of the production team performs tasks according to their job description. In the production plan, the creator writes down the work schedule, budget plan, recce, equipment search, host search, property search, logistics, and transportation.
- h. **Casting Talent Host:** After writing the production plan, the creator and director look for host talents that match the characterization in the script. The host talent must be tailored to the agreed criteria, and the host talent will be considered based on the compatibility of the host talent's personal character with the host talent character sought by the production team. The appearance of the talent host itself is also an aspect of consideration to choose the right talent host.
- i. **Reading:** After the talent host is determined, the writer of the work ensures that the talent host's schedule is in accordance with the schedule determined by the production team so that the reading process can run smoothly without obstacles.

2. Production: the actual filming phase where the movie is shot according to the schedule, with cast and crew working together to capture all necessary footage. This is typically the most intensive and expensive phase of filmmaking, where the director works to bring the script to life while managing time, budget, and creative decisions on set.

a. **Shooting:** In the production process, the creator of the work as a Producer needs to ensure that all forms of production requirements are appropriate and meet all predetermined criteria. Then in

the event of an unexpected emergency, the production team can provide the necessary items to solve the problem. In order for the production process to run smoothly in accordance with the qualifications made and planned and ensure that the shooting is not over time because it is related to the venue permit and equipment rental.

b. **Evaluation:** Every time the production process takes place, the Producer evaluates the entire production team. The Producer and the team shares stories about shortcomings and obstacles in the production process and provide input for the production process the next day. After evaluating and finding problems, the Producer and the production team finds solutions to improve each completed shooting process to achieve a good work process and return to the production plan.

3. Post-Production: the final phase where all filmed material is edited together, with sound, music, and visual effects added to create the finished film. During this phase, the raw footage is transformed into a polished product through careful editing decisions, color correction, sound design, and the addition of any necessary visual effects or animation. In this production phase, producer is responsible for;

a. **Final Budget:** Before production begins, the producer has prepared and compiled a shadow cost budget which then becomes a benchmark for post-production calculations. The budget reference is then calculated to ensure the total cost of expenditure throughout the production period.

b. **Controlling Final Edit:** Entering the final stage of production, the Producer together with the core team of the Final Project monitors the completion process by controlling the final editing process.

2.1.5.2 Types of Producers

1. Executive Producer: An executive producer is the head producer who supervises other producers in the creation of a film or TV show. An executive producer may work independently or on behalf of the studio, financiers, or distributors. They will ensure the film is completed on time, within budget, and to agreed artistic and technical standards. In television, an Executive Producer may also be the Creator/Writer of the series.

An executive producer is usually a financier of the project. Typically, this person may assemble the core team, but will not physically produce the project. A quick rundown of their tasks:

- i. Introduce new concepts and ideas that may align with the brand initiatives of the project
- ii. Ensure production meets competitive goals and projects the intended brand image
- iii. Supervise other producers and ensure they, and the production, work within union regulations
- iv. Oversee and approve the hiring of marquee talent
- v. Maintain the budget and approve schedules

2. Co-producer: A co-producer is a producer who performs jointly with another producer on a production. A co-producer plays a crucial role in the film production process, working closely with the producer to ensure the successful completion of a film project. They partake in many aspects, including financing, creative decision-making, and project management. To become a successful co-producer, it is imperative to have a solid understanding of the film industry, acquire practical experience, and establish a network of industry connections.

Some of a co-producers tasks include:

1. A co-producer works alongside the producer to oversee and manage various aspects of the film production process, from development to post-production.
2. Co-producers play a crucial role in securing financing for the film by creating compelling pitches and business plans and building relationships with potential investors.
3. They are involved in the creative decision-making process, working closely with key creative personnel to develop the script, cast the film, and make production-related decisions.
4. Co-producers take responsibility for project management, including creating and managing production schedules, coordinating logistics, and ensuring smooth collaboration among departments.
5. Practical experience and industry knowledge are essential for aspiring co-producers, often gained through entry-level positions or formal education in film production.

3. Associate Producer: An associate producer, often referred to as the “AP” is a below-the-line producer who performs under the supervision of another producer. An Associate Producer’s job duties and responsibilities will vary from project to project and may include organizing production personnel, coordinating set construction, operating a teleprompter, supervising lighting or sound plans, editing scripts, or writing news items.

An associate producer may not be part of the Producer’s Guild (PGA) and is often hired only to do tasks that other union positions don’t have to do. Some roles they may fill include:

On a TV series, associate producer duties may include pitching story ideas, revising copy, and helping guide the editorial content of the series

Writing, editing, organizing scripts for TV, running the teleprompter in newscasts, or assisting the editor by making beat calls (shot selections)

Assist with promotions and handle bookings for TV

In film production, an associate producer's duties are varied and difficult to pin down.

4. Line Producer: A line producer performs the producer functions involved in supervising the physical aspects of the making of a motion picture or television production where the creative decision-making process is reserved to others, except to such extent as the line producer is permitted to participate.

Line producers stay busy, here are only a handful of their many tasks:

- i. Assist the executive producer(s)
- ii. Introduce new concepts and ideas that may align with brand initiatives of the project
- iii. Supervise other producers and ensure they, and the production, work within union regulations
- iv. Assist with the hiring of marquee talent
- v. Supervise the post-production process and liaise with the executive producer
- vi. Maintain the budget and approve schedules

5. Television Producer: Television producers are responsible for various operations on network shows. Typically, a TV producer is tasked with concept development, raising funds, recruiting

staff, budgeting, guiding crew members, making casting decisions, and evaluating final product quality. Some of their roles:

- i. A television producer assists the executive producer(s)
- ii. Introduce new concepts and ideas that may align with brand initiatives of the project.
- iii. Supervise other producers and ensure they, and the production, work within union regulations.
- iv. Assist with the hiring of marquee talent.
- v. Supervise the post-production process and liaise with the executive producer.
- vi. Maintain the budget and approve schedules.

2.1.5.3 Producer's Rights: The rights of a Producer include among others:

- i. Determine the screenwriter and director.
- ii. Finding and determining the main cast and the entire production team which is determined based on the production plan by involving advice and input from the director and production manager.
- iii. Mentoring the production manager's leadership and guidance and the basics of production performance strategy and production management.
- iv. Receive or request progress reports from each department.
- v. Producers also have the right to make decisions or mediate when conflicts arise in the field, especially when the production process is disrupted.
- vi. Dismissal or replacement of performers or production crew if it is proven that there are irregularities that have an impact on the overall implementation of the production.

- vii. Producers also have full authority to determine the creative concept of a director if there are changes that arise in the production process.
- viii. And stop the production process if the implementation of the production deviates from the initial plan that has been approved. The Producer has the right to take over and make decisions on behalf of the director if the director deviates from the production plan or stops the production entirely. For a Producer, success is when the entire movie production process runs smoothly²¹

2.1.6 Art of Film Directing

In film production, the significance of the art of directing cannot be overemphasized. This might be the reason why an author posits that: Directing is an intellectually tasking, theatrical stage activity, which involves the management of artistic personnel and creative devices towards a deliberate molding of a perceived vision into its most sublime form. It is the master art of the theatre which utilizes all the theatrics of theatricalities in the process of presenting a vision of life.¹⁶ Drawing from the author's submission above, all ideas, concepts, and storylines are just crackers until the director steps up to put life into it by bringing together all the available arts and weaving them into a finished product that is aesthetically appealing to the audience. In a related development, a film scholar describes film directing as an art that is: indeed, mysterious and ambiguous because it involves the manipulation of montage (putting together the shots of the film i.e. cutting and editing) and mise-en-scene (what goes into a shot and how the camera shoots it) to express an idea to the audience.¹⁷

Directing as an art is very difficult to define. This is because most definitions fail to capture the full essence of the art and craft as it applies to the stage and the screen. For instance, directing is

conceived by a good number of scholars as the controlling force for unifying all facets of the production of a play. Many scholars, regard directing as the art of coordinating all the activities that ultimately lead to the production of a play, and a director as that superhuman who provides a unified artistic interpretation of a particular play for a particular audience. Some film scholars observe that the art of directing “lies in making decisions about how to use all the means available to create a compelling theatrical encounter”.¹⁸

All these definitions have considered just one aspect of the art of directing, which is play production for the stage.

Directing as an art exists beyond the confines of the theatre and beyond play production. Apart from the theatre, directing exists in live performance arts/events, radio, television and film. Directing also exists at different levels, even within the same medium. For instance, in film and television, different programmes have different types of directors. News, music, drama, animation, children, variety show, commercials, reality TV, etc., programs have directors who possess different specialized skills needed for the different media.

As directors, however, they are driven by a common purpose - pursuing the ultimate concept and vision for the production.

Irrespective of the medium, directing makes rigorous demands on the director’s natural and acquired abilities, especially in the area of artistic and technical requirements. Therefore, directing as an art can be summed up as the process of coordinating all the human, technological, artistic, and sometimes financial elements of a production, be it in theatre, mass media, or performance arts/events.

The art of directing, which was born on stage, is relatively one of the youngest but perhaps the most demanding of all the arts of the theatre. An author claims that the nearest counterpart to directing in western dramatic production history is the Choregus in the Greek dramatic festivals, who was a business manager and also trained the chorus, although many theatre historians believe that the playwright in the Greek theatre trained the chorus and superintended rehearsals.¹⁹ In any case, a scholar asserts rightly that these roles, including those of the Roman theatre's actor-managers, Medieval theatre's pageant masters, Elizabethan theatre's leading men, etc., were organizational roles rather than "visionary or interpretive ones".²⁰

With other theatrical traditions outside the West, directing as art in itself did not exist until contemporary times when artistic directors were employed to coordinate festivals, and carnivals, among others. In performance theatrical traditions across Africa, Asia, and Latin America, the lead performers, who are often chief priests or narrators, are usually responsible for training the neophytes and coordinating the total performance in line with laid down conventions of the specific performance. This is evident in Japanese Kabuki theatre, Indian Khatakali and African festival theatres such as Egungun or New Yam festivals where the conventions of visual and aural aesthetics are strictly adhered to by generations of performers.

The modern director, as we know it today, came into being during the late eighteenth century in Europe. This birth is traceable to the rise in experiments towards a unified production, the movement in the direction of realism and interest in scientific exploration of cause and effect in the dramas of Henrik Ibsen and other pioneers of realism. Several theatre and artistic figures of the time contributed immensely to the evolution of the art of directing and in shaping the role of the modern director. Notable names whose consistent works and experiments paved way for the art of directing include Johann Wolfgang von Goethe (1749-1832), Georg II, The Duke of Saxe-

Meiningen (1826-1914), Richard Wagner (1813-1883), Andre Antoine (1858-1943), Constantin Stanislavski (1863-1938) and Erwin Piscator (1893-1966).

The new movement in realism/naturalism expressed in the plays of Emile Zola (1840-1902), Henrik Ibsen (1828-1906), August Strindberg (1849-1912) and Anton Chekhov (1860-1904) with “psychologically complex characters who grew out of particular social milieus”²¹, created the need for specific stage setting particular to each play as opposed to the generic visual conventions of the past and “the need for an artistic eye” to unify the stage elements with the play text, demanded the conception of the art of directing. Stanislavski’s work during this period has remained one of the most enduring contributions to the art of directing in the theatre due to its integrated actor training and realistic stagecraft. An author states that “the modern director as visionary, unifier, and guide to actors was born in Stanislavski’s early work”.²¹

In this period, the theatre was the sole medium of artistic expression and mass entertainment; hence, the director existed only in the theater until the birth of film, radio, television, video, and the internet.

Today, the role of a director is far more complex and demands multi-skills and multimedia, unlike in the late 19th and early 20th centuries. A director can traverse different media, depending on the ability to acquire specialized skills and technical abilities needed for the different media. A director willing enough can be trained in the different areas and media and can apply his or her art in any of the areas as well. A director requires many years of training and practice to become highly skilled and confident. Film/television directing skills can be acquired in film/television schools. Also, directing skills can be acquired by apprenticeship, even though this is becoming less attractive because of the scarcity of mentees and mentors and, of course,

many believe that apprenticeship has become a “conditioning force that deeply discourages self-evaluation and change”.¹¹

Consequent upon the above, film directing goes beyond the director staying behind the camera and calling the shots. This is because a good director must understand all the arts of filmmaking and know how and when to manipulate them to tell his story. His ability to; choose or dictate the appropriate shots or camera angles to be used; frame objects using the camera; know when to track his camera and when to pan or tilt on the object within the frame; and so on, are part and parcel of what makes a professional Film Director. In corroborating this statement, an author asserts that: Directing in filmmaking is the art of managing a film project artistically to achieve a director’s perception of a story. This involves coordinating services and guiding the technical crew and talents to express the director’s visual and audio treatment of the story.²²

In a similar opinion to the author’s submission, another scholar defines film directing as “the creative process of communicating the vision of the Schreiber to the audience through the management of actors, crews, composition of shots, and rational infusion of other cinematic inputs²³.” In the same vein, another scholar describes a Film Director as “an artistic interpreter, an artistic creator, who makes a profound artistic impression or an artistic statement with his art.” Similar to this author’s opinion, a film expert describes the Director “as a metaphor, a human being who can be well represented. He sings and he dances. He is an actor as well as an interpreter.²⁴ Film directing is one of the most important creative areas in the film industry. In fact, it is the most essential artistic area of filmmaking. The position of film directing as the core area in film production has been foregrounded by a film scholar who submits that: Directing is the spine of theatrical production.

In other words, no work or play can be successfully performed on stage or screen without some measure of directing, no matter how rudimentary from somebody whether trained in the art or not. Arguably, anything in life that attracts such level of important attention must come with challenges. Therefore, with the significance associated with the area of directing in filmmaking, it is natural for it to face a number of challenges, some of which include: Policy making, government support, artistic problems, Nollywood market structure, technical problems, unavailability of some cinematic equipment, inaccessibility of film studio, inadequate film village in Nigeria, skills and education, religious and cultural barrier as well as colonial influence. Indeed, these problems are discussed in the subsequent sub-headings

2.1.6.1 Directorial Duties Across Production Timeline

In the realm of filmmaking, directors are the central creative forces behind the realization of cinematic visions. Their role extends beyond artistic vision to encompass managerial and collaborative duties that shape the final product. This research aims to explore the directorial duties across the film production timeline, elucidating the complexities and challenges inherent in each phase.

A. Pre-Production Stage: During the pre-production stage, the film director spends much of their time preparing for the shoot. This might involve meetings with the producers and other members of the team to discuss the overall vision for the film, scouting locations, casting actors, and working with the cinematographer to plan the look and feel of the film. The director sometimes also spends time rehearsing with the actors and going over the script to make any necessary revisions.

- i. **Developing the Overall Vision for the Film:** The director is responsible for shaping the overall aesthetic and tone of the film and must work closely with the producers and other members of the team to develop a clear vision for the project. This might involve making decisions about the look and feel of the film, the themes that it will explore, and the tone that it will take.
- ii. **Collaborating with the Writers:** If the film is based on a script, the director will work closely with the writers to make any necessary revisions or changes to the script. This might involve suggesting changes to the plot, character development, or dialogue, and working with the writers to ensure that the script is ready for production.
- iii. **Casting Actors:** The director is responsible for casting the actors who will bring the characters in the script to life. This might involve holding auditions, reviewing headshots and resumes, and working with the casting director to find the right actors for the roles.
- iv. **Scouting Locations:** The director will work with the location scout to identify and secure the locations where the film will be shot. This might involve scouting locations in person, reviewing photos and videos of potential locations, and negotiating contracts with property owners.
- v. **Working with the Cinematographer:** The director works closely with the cinematographer to plan the look and feel of the film. This might involve making decisions about the camera angles, lighting, and composition of each shot, and working with the cinematographer to develop a visual style for the film.
- vi. **Rehearsing with the Actors:** The director spends time rehearsing with the actors to help them develop their characters and prepare for the shoot. This might involve reading through the script, blocking out the action, and giving feedback and direction to the actors.

- vii. **Reviewing the Budget and Schedule:** The director works with the producers and other members of the team to review the budget and schedule for the film. This might involve making decisions about the shooting schedule, the number of shooting days, and the allocation of resources.
- viii. **Assemble the Crew:** The director works with the producers and other members of the team to assemble the crew for the film. This might involve hiring department heads, such as the production designer, the costume designer, and the editor, and assembling the team of technicians and crew members who will work on the film.
- ix. **Plan the Shooting Schedule:** Once the locations and actors have been secured and the crew has been assembled, the director will work with the producers and other members of the team to plan the shooting schedule. This might involve deciding on the order in which scenes will be shot, determining the number of shooting days required, and determining the logistics of how and where the film will be shot.

Overall, the director plays a vital role in the pre-production process and is responsible for shaping the overall vision and direction of the film. By working closely with the producers, writers, actors, and cinematographer(s), the director can help to ensure that the film is well-prepared and ready for a successful shoot.

B. Production Stage: During production, the director's primary responsibility is to work with the cinematographer to set up and light each shot, rehearse and block the action with the actors, and give direction to the cast and crew. The director works closely with the sound and camera departments to ensure that the technical aspects of the shoot are being handled correctly.

- a. **Rehearse with Actors:** Rehearse with the actors to help them prepare for their performances by reading through the scene, blocking out the action, and giving feedback and direction to the actors.
- b. **Help the Actors Understand their Characters:** The director works with the actors to remind them of their character's motivations, desires, and inner lives. While the process of developing each character's backstory, goals in the scene, and subtext have been developed long before the shooting day, the director helps each actor hone the performance to achieve these goals.
- c. **Create a Positive and Supportive Atmosphere on Set:** This helps the actors feel comfortable and confident, which can lead to better performances. The director can help create this atmosphere by being approachable, open to feedback, and respectful of the actors' needs and concerns.
- d. **Give Constructive Feedback:** Providing constructive feedback to the actors can help them to understand what is working and what can be improved in their performances. The director can give this feedback in a positive and supportive way, focusing on specific actions or choices that the actors can make to improve their performances.
- e. **Plan Each Shot:** The director and cinematographer work together to plan each shot, including the camera angles, lighting, and composition. The director might make suggestions about how to frame the shot, while the cinematographer will be responsible for executing the technical aspects of the shot.
- f. **Make Adjustments to the Lighting and Camera Setup as Needed:** As the shoot progresses, the director and cinematographer might need to make adjustments to the lighting or camera setup to achieve the desired look and feel for the film. The director

might suggest changes to the lighting or camera angles, while the cinematographer will be responsible for making these changes.

- g. **Review Dailies:** The director and cinematographer will review the footage that has been shot each day, known as “dailies,” to assess the progress of the shoot and make any necessary adjustments. This might involve identifying any problems that need to be addressed, making creative decisions about the look and feel of the film, and ensuring that the vision for the film is being realized.

C. Post-Production Stage: After the filming is complete, the director will shift their focus to post-production. This involves working with the editor to assemble the raw footage into a rough cut of the film and making any necessary changes or revisions. The director will also work with the composer to create the score, and with the sound and visual effects teams to add any necessary elements.

1. **Review the Footage:** The director will review the raw footage from the shoot to get a sense of what has been captured and to identify any problems that need to be addressed. This might involve looking for continuity errors, identifying scenes that need to be reshot, or making decisions about how to structure the film.
2. **Work with the Film Editor:** The director will work closely with the editor to shape the raw footage into a cohesive and compelling film. This might involve making decisions about which shots to include, how to structure the film, and how to transition between different scenes. The director might also provide feedback and direction to the editor as the film is being cut.
3. **Review the Work of the Sound and Music Departments:** The director will work with the sound and music departments to add the final layer of audio to the film. This might

involve making decisions about the sound effects, dialogue, and music that will be used, and working with the sound and music departments to ensure that everything fits together seamlessly.

4. **Review the Work of the Visual Effects Department:** If the film requires any special effects, the director will work with the visual effects department to ensure that they are incorporated into the film in a way that is seamless and believable. This might involve providing feedback and direction to the visual effects team and making decisions about which effects to include.
5. **Reviewing the Final Cut:** Once the final cut of the film has been completed, the director will review it and make any final adjustments or changes as needed. This might involve fine-tuning the pacing, adding or removing shots, or making changes to the sound or music.
6. **Collaborate on the Overall Sound Design of the Film:** The director will work with the composer and sound team to develop a cohesive sound design for the film. This might involve making decisions about the music that will be used, the sound effects that will be added, and the overall soundscape of the film.
7. **Choose the Music:** The director will work with the composer to choose the music that will be used in the film. This might involve reviewing demos and compositions from the composer, making decisions about the style and mood of the music, and ensuring that the music enhances the overall vision for the film.
8. **Add and Mix Sound Effects:** The director will work with the sound team to add and mix sound effects to the film. This might involve making decisions about what sound effects will be used, where they will be placed in the film, making decisions about the levels of

the various elements, such as the dialogue, music, and sound effects, and ensuring that the overall balance of the sound is effective blends with the other elements of the soundscape.

9. **Review and Approve the Final Sound Mix:** Once the final sound mix has been completed, the director will review it and make any necessary adjustments or changes. This might involve making changes to the levels of the various elements of the soundscape, or adding or removing sound effects as needed.

D. Marketing: In addition to their work on the film itself, movie directors may also be required to participate in promotional activities for the film. This might involve attending press junkets, participating in interviews, and making public appearances to promote the film. Collaborating with the marketing team: The director will work closely with the marketing team to develop a marketing and promotion strategy for the film. This might involve making decisions about the trailers, posters, and other promotional materials that will be used to promote the film, and working with the marketing team to execute the campaign. Participating in press events and interviews: The director will likely participate in press events and interviews to promote the film. This might involve attending press junkets, giving interviews to print and online media outlets, and appearing on television and radio programs.

Attending film festivals and other promotional events: The director might attend film festivals and other promotional events to promote the film and interact with audiences. This might involve participating in question-and-answer sessions, doing interviews, and attending red carpets and other special events.

Collaborating with the distribution team: The director will work with the distribution team to ensure that the film is released in a way that meets the overall vision for the film. This might involve making decisions about the release date, the distribution strategy, and any additional marketing or promotion that will be needed.²⁵

2.1.6.2 The Requisite Skills of an Effective Film/Television Director

The importance of a film director in the creation of a successful film cannot be emphasized. A film director is in charge of overseeing the creative parts of a film, such as directing the actors' performances, deciding on the visual style, and coordinating with the production team to ensure that the film is completed on time and on budget. The director is also in charge of transforming the narrative into a visual form that can be captured on camera.

- a) **Visionary:** A competent filmmaker has a clear vision of what they want the film to accomplish. They understand how to bring the story to life in a way that captivates and interests the audience.
- b) **Creative:** A good Director is imaginative and thinks outside the box. They are not afraid to take chances and try new ideas to make the film stand out. A good film director must possess a strong creative vision and be able to articulate that vision to their team. They must be able to think critically about every aspect of the film, from the script to the costumes to the lighting, and make decisions that will bring their vision to life on screen.

- c) **Leadership:** A skilled director has outstanding leadership abilities. To accomplish the necessary outcomes, they can supervise a huge team of individuals, including actors, crew members, and other production employees.
- d) **Teamwork:** A good director recognizes the value of teamwork. They are open to new ideas and proposals, and they understand how to work with actors and crew people to bring out the best in them
- e) **Attention to Detail:** A skilled director pays close attention to the slightest things. They understand how to create an aesthetically attractive and emotionally compelling production that is unified and seamless.
- f) **Collaborative Spirit:** A good director must be able to work well with others and collaborate effectively with actors, producers, and other members of the film crew.
- g) **Technical Knowledge:** A good director has a strong technical knowledge of the film-making process. They understand camera and lighting techniques, editing software, and other technical aspects that contribute to a successful movie.
- h) **Imagination:** A good director must have a vivid imagination and be able to come up with creative solutions to problems that arise during the production process.
- i) **Storytelling:** A good director is a master storyteller. They know how to use visual elements, such as lighting, framing, and camera angles, to tell a compelling story.
- j) **Emotional Intelligence:** A good director has high emotional intelligence. They can understand and empathize with their actors, which helps them to bring out authentic and moving performances.
- k) **Confidence:** A good director exudes confidence. They know how to make decisions quickly and confidently, which inspires trust and respect from their team.

- 1) **Perseverance:** A good director is persistent and has a never-give-up attitude. They know how to push through challenges and setbacks to achieve their vision.

2.1.6.3 Personal Characteristics of a Good Film Director

When it comes to the qualities of a good film director, there are several key characteristics and personal attributes that are essential for success in this role. Firstly, a good film director needs to have strong leadership skills, as they will be managing a large team of people with different skill sets and personalities. They need to be able to communicate effectively with their team and provide clear direction and guidance. Another important quality for a film director is the ability to work well under pressure. The filmmaking process can be incredibly stressful, with tight deadlines and unexpected challenges cropping up at every turn. A good director must be able to stay calm and focused under pressure, and make quick decisions when necessary to keep the production on track.

- I. **Passionate:** A good director must have a deep passion for filmmaking and a strong desire to create something meaningful and impactful.
- II. **Resilient:** An experienced director is resilient and can deal with setbacks and problems. They understand how to recover from failure and keep going forward.
- III. **Adaptability:** A skilled director can adjust to changes in the production process. They understand how to pivot when necessary to secure the film's success.
- IV. **Communication:** A skilled director is able to communicate effectively. They understand how to communicate their vision to the actors and crew, as well as provide clear direction and feedback.

- V. **Patience:** A skilled director is patient and recognizes that filmmaking is a lengthy and complex process. They understand how to remain cool and concentrate in tough situations.

By possessing these qualities, a good film director can bring their vision to life on screen and create films that resonate with audiences for years to come.²⁶

2.1.7 Screenwriter

A screenwriter specializes in creating scripts for film, television, or other visual media. They are responsible for crafting compelling stories, developing well-rounded characters, and writing engaging dialogue to bring the story to the screen. Screenwriters work closely with directors, producers, and other production team members to ensure that the script meets the project's creative vision.

Screenwriting requires a unique skill set that combines storytelling, creativity, and technical writing ability. Screenwriters must be able to create engaging plots and characters, while also adhering to the specific formatting and structure requirements of the industry. They must be able to write visually and use language in a way that can be easily translated into a visual medium. Additionally, they must be able to work collaboratively and be open to feedback and revisions as the project progresses.

Screenwriters are a crucial component of the entertainment industry, as they are responsible for crafting the stories that captivate audiences on the big and small screens. A great screenplay is often the foundation of a successful project, providing a roadmap for the director, actors, and production team to follow. Additionally, screenwriters must balance artistic creativity with

commercial considerations, ensuring that their scripts meet the demands of both the studio and the audience.

2.1.7.1 Duties and Responsibilities of a Screenwriter

The workplace of a screenwriter can vary depending on the individual and the project they are working on. Some screenwriters work from home or a private office, while others work in a collaborative environment with other members of the production team. Many screenwriters work on a freelance basis, which allows them to work on multiple projects simultaneously and have a more flexible schedule. Screenwriters may spend a significant amount of time conducting research, developing characters and storylines, and writing and revising their scripts. They may also attend meetings with producers, directors, and actors to discuss the project and provide input. When working on a film or TV set, screenwriters may be required to be on location for extended periods, especially during filming. They may collaborate with the director, actors, and other members of the production team to ensure that the script is being executed as intended. This can include making on-the-spot revisions or rewrites to the script based on feedback from the producer, director, or actors.

A screenwriter's role involves the following duties and responsibilities:

- i. **Developing the Story:** The screenwriter is responsible for developing the story, characters, and plot of a film or TV show. They create a narrative that captures the audience's attention and keeps them engaged throughout the story.

- ii. **Writing the Script:** The screenwriter is responsible for writing the script or screenplay, which includes dialogue, actions, and descriptions of the setting and characters. They also ensure that the script follows the established format and structure for the medium.
- iii. **Collaborating with the Director and Producers:** The screenwriter works closely with the director and producers to ensure that the script meets their vision and the production budget. They may be required to make revisions based on feedback from the production team.
- iv. **Conducting Research:** Screenwriters may be required to research the subject matter of the film or Television show to ensure accuracy and authenticity in the script.
- v. **Adhering to Industry Standards:** Screenwriters must adhere to industry standards and regulations, including copyright laws, guild rules, and rating systems.
- vi. **Pitching Ideas:** Screenwriters may be required to pitch ideas to producers or studios in order to secure funding for their projects.
- vii. **Revisions and Rewrites:** Screenwriters must be prepared to make revisions and rewrites to their scripts based on feedback from producers, directors, and actors. They must be able to collaborate effectively and incorporate feedback while maintaining the integrity of the story.
- viii. **Developing Characters:** Screenwriters must create compelling and complex characters that audiences can relate to and care about. They must ensure that each character has a unique voice and backstory.
- ix. **Formatting the Script:** Screenwriters must ensure that the script is properly formatted and conforms to industry standards. This includes following guidelines for spacing, font, and margins.

- x. **Meeting Deadlines:** Screenwriters must be able to work efficiently and meet deadlines, as production schedules are often tight and require scripts to be completed within a specific timeframe.

2.1.7.2 Types of Screenwriters

There are several types of screenwriters, including:

- a) **Original Screenwriter:** An original screenwriter creates an entirely new story from scratch. They are responsible for developing the characters, plot, and dialogue without any pre-existing source material.
- b) **Adaptation Screenwriter:** An adaptation screenwriter adapts an existing story or work of literature into a screenplay. They must carefully balance the demands of the source material with the limitations of the film or TV medium.
- c) **Script Doctor:** A script doctor is hired to revise or improve an existing screenplay. They may be brought in to fix specific issues with the script, such as pacing, character development, or dialogue.
- d) **Television Writer:** Television writers are responsible for writing episodes of a television series. They must work closely with the show's creator and showrunners to ensure that their scripts fit within the established continuity of the show.
- e) **Feature Writer:** Feature writers specialize in writing feature-length films. They may work on original screenplays or adaptations.
- f) **Story Editor:** A story editor is responsible for overseeing the development of a screenplay, providing feedback and guidance to the screenwriter throughout the writing process.

- g) **Showrunner:** A showrunner is responsible for overseeing all aspects of a television series, including the writing, directing, and production. They may also be involved in writing and revising the scripts for the show.²⁷

2.1.8 Casting Director

The Casting Director plays an essential role in breathing life into the script by selecting actors whose talent and screen presence align with the director's vision. This role demands an intuitive grasp of each character's essence, as well as a strong interpretative ability to assess how well various actors might embody these characters.

Beyond interpreting character needs, the Casting Director must facilitate and run auditions, where actors' chemistry and individual performances are evaluated. A cohesive and well-matched cast is critical in shaping the emotional depth and authenticity of the film, making the Casting Director pivotal in setting the tone and dynamics of character relationships on screen.

2.1.8.1 Requisite Skills of a Casting Director

1. **Industry Knowledge:** Extensive familiarity with actor profiles, trends in the acting industry, and strong relationships with agents and talent scouts.
2. **Interpersonal Skills:** Skilled communication to navigate relationships with actors, agents, and the creative team, facilitating a collaborative casting process.
3. **Attention to Detail:** Keen eye for assessing actor chemistry, fit for roles, and nuanced performance qualities.
4. **Negotiation Skills:** Proficiency in handling talent contracts and securing desired actors within the film's budget constraints.

2.1.8.2 Responsibilities of a Casting Director Across Production Timeline

- a) **Pre-Production:** Conduct comprehensive auditions, collaborate with the director to refine character needs, and finalize casting contracts.
- b) **Production:** Coordinate actor schedules, manage on-set rehearsals, and address casting adjustments if actors become unavailable.
- c) **Post-Production:** Assist in marketing and promotional efforts, arranging cast participation in interviews and events to build film visibility.

2.1.9 Art Director

The Art Director is responsible for the visual style of the film, from major set pieces to subtle background details. Their work significantly impacts the film's tone, atmosphere, and overall aesthetic appeal.

By working closely with the director and production designer, the Art Director conceptualizes, designs, and oversees the creation of all visual elements. This includes ensuring that every visual element from set design to props aligns with the storyline, supporting the film's narrative through visual cohesion and authenticity^{26,27}. Art Direction involves balancing creativity with practical production needs and managing budgets for the creation of the visual elements essential to the story.

2.1.9.2 Requisite Skills of an Art Director

1. **Artistic Vision:** Ability to interpret the script's themes visually and create a unified aesthetic that complements the story.
2. **Technical Skills:** Proficiency in design principles, including color theory, spatial composition, and material selection.
3. **Project Management:** Skilled in budgeting and scheduling to ensure the art department's resources and timelines are effectively managed.
4. **Collaboration:** Works well with costume designers, visual effects (VFX) artists, and lighting teams to ensure consistency in the film's look and feel.

2.1.9.3 Responsibilities of an Art Director Across Production Timeline:

Pre-Production: Conceptualize the visual style, design and plan sets, secure materials, and hire the art team.

- a) **Production:** Oversee set construction, manage and coordinate visual elements, and monitor continuity across scenes.
- b) **Post-Production:** Collaborate with VFX for visual consistency and consult on color grading to maintain the intended aesthetic.

2.1.10 Costume Designer

The Costume Designer contributes to character development and storytelling by creating wardrobe pieces that reflect each character's personality, historical period, and social context.

The designer works closely with the director and actors, ensuring that costumes enhance the visual storytelling and support the character's journey. Research is often essential, especially when designing for historical or culturally specific characters. This process includes sketching, fabric selection, and costume fittings to ensure that each piece not only complements the character but is also functional for the actor's performance.

2.1.10.1 Requisite Skills of a Costume Designer

1. **Design Skills:** Fashion design, garment construction, and textile selection expertise.
2. **Character Analysis:** Ability to reflect character traits and growth through wardrobe choices.
3. **Collaboration:** Works with directors and actors to ensure costumes align with character arcs and narrative themes.
4. **Research Skills:** Ensures historical or cultural accuracy, particularly for period pieces or culturally significant characters.

2.1.10.2 Responsibilities of a Costume Designer Across Production Timeline

- a) **Pre-Production:** Design and sketch costumes, conduct fittings, and finalize wardrobes for each character.
- b) **Production:** Ensure costumes fit well and maintain continuity across scenes, make on-set adjustments as needed, and manage maintenance.
- c) **Post-Production:** Review costume consistency in the final cut, manage storage for future use, and support promotional materials.

2.1.11 Script Editor

The Script Editor refines the screenplay, ensuring it is coherent, engaging, and aligned with the director's vision. They provide critical feedback on dialogue, pacing, and character development, working closely with the writers and director to improve narrative flow and structural consistency. The Script Editor must balance constructive critique with respect for the writer's voice, helping to refine the script without detracting from its originality. Their input is vital for creating a polished script that can transition smoothly into production.

2.1.11.1 Requisite Skills of a Script Editor

1. **Editing Skills:** Mastery of screenplay structure, character arcs, and pacing to enhance narrative flow.
2. **Analytical Skills:** Ability to critique scripts and suggest improvements while preserving the writer's intent.
3. **Communication:** Strong interpersonal skills to provide clear, constructive feedback to writers and directors.
4. **Adaptability:** Flexible in accommodating revisions and responding to creative changes as needed.

2.1.11.2 Responsibilities of a Script Editor Across Production Timeline:

- a) **Pre-Production:** Review the script, suggest revisions, and prepare a finalized shooting script.
- b) **Production:** Provide on-set support for script adjustments and ensure continuity.
- c) **Post-Production:** Occasionally assist during editing to ensure narrative coherence in the final cut.

2.1.12 Costume Supervisor

The Costume Supervisor manages the costume logistics, ensuring the smooth coordination and continuity of the wardrobe department. They work with the Costume Designer to organize fittings, inventory costumes, and oversee on-set wardrobe operations. This role involves extensive scheduling, as the Costume Supervisor must ensure that all costumes are available, maintained, and appropriately fitted at each stage of production. They act as the operational backbone of the wardrobe department, handling practical details to support the creative vision.

2.1.12.1 Requisite Skills of a Costume Supervisor

1. **Organizational Skills:** Strong ability to coordinate costume fittings, schedules, and maintain inventory.
2. **Attention to Detail:** Ensures costumes are well-maintained and consistent across scenes.
3. **Team Leadership:** Manages the costume team, delegating tasks and overseeing daily operations.
4. **Problem-solving skills:** Quick thinking to address any costume issues that arise on set.

2.1.12.2 Responsibilities of a Costume Supervisor Across Production Timeline:

- a) **Pre-Production:** Organize costume fittings, catalog inventory, and prepare the wardrobe for production.
- b) **Production:** Oversee costume adjustments, repairs, and manage continuity to support the costume designer's vision.
- c) **Post-Production:** Maintain costumes for promotional activities, archival purposes, or potential future use.

2.2 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 division of labor through Specialization Theory proposed by Adam Smith and Francois Truffaut's Auteur theory of film was adopted for this study.

2.2.1 Specialization-Function Theory

Smith believed that as a company grows, it can hire more workers, and hiring more workers allows a company to divide the workers into certain roles, meaning they will have fewer responsibilities and can improve and specialize in one core skill. Once a worker becomes more efficient at their task, this will increase production levels, utilizing less time and less cost²⁸.

The essence of this theory is to comprehensively assign tasks or jobs according to one's specialty instead of all the tasks being performed by the same persons. Specialization of function remains the fastest method of increasing productivity and bringing down wastage costs in any organization or business establishment. When the tasks involved with producing goods and services are divided and subdivided, workers and businesses can produce a greater quantity of those goods and services. Apart from providing the individual worker with defined quality and excellence, specialization in a particular task allows workers to focus on the parts of the production process in which they have a comparative advantage. It is important to understand that people have different talents, skills, and interests so that they are better at some jobs than others.

The peculiar advantage may be based on or result from the choice of education acquired, which consequently shaped the individual in turn by interests, skills and talents. Specialization places high premium on the process of focusing one's occupational concentration on a specific area of expertise. Employers become independent, people would want you more and more, you become more educated, more opportunity to socialize and save time. As workers become highly proficient in their areas, revenue tremendously improves tasks are carried out with less difficulties and best alternatives, yet maximizing net benefits by minimizing opportunity cost. Specialization-Function defines the role of every profession.

For instance, only those with medical training are qualified to become doctors, those with law training are qualified to become lawyers, those with administrative training are qualified to be administrators, those with teachers training are qualified to become teachers, those with leadership training are eminently qualified to be leaders etc. from the foregoing, we can simply deduce that, workers who specialize in tasks often learn to produce better results more quickly and with higher quality. This pattern holds true for many workers of all sectors of the economy.

- i. **Increasing Productivity:** Productivity is often framed as a management and economic concept, frequently confused with efficiency and effectiveness. However, productivity fundamentally relates to how well resources are utilized in carrying out tasks within organizations. To measure productivity efficiently, it is crucial to evaluate both input and output. Inputs include factors such as labor, teaching staff, materials, and equipment, while outputs represent the skills and knowledge acquired by individuals. Specialization plays a key role in boosting productivity, as an author suggests, with inputs in education referring to teachers, students, and materials, and outputs being the educated individuals

produced. Specialization is central to education, skills training, and overall productivity improvement in any organization^{27,28}.

Researchers have emphasized that human beings, as intentional actors, do not always respond uniformly to circumstances. Specialization, by lowering opportunity costs, enables higher output and growth while making employees more proficient in their specific tasks. As workers focus on refining particular skills, productivity increases, and quality control costs decline. Specialized workers often innovate, leading to significant productivity gains,^{29,30} this specialization not only increases productivity but also raises the standard of living³¹.

- ii. **Reducing Wastage Costs:** a researcher defines wastage as the inefficient use of resources such as skilled labor, educational facilities, and company equipment. Wastage may manifest as disuse, abandonment, or loss of resources, all of which hinder progress³². Specialization helps reduce wastage by allowing individuals to focus on their areas of expertise, which leads to more efficient resource use. Countries that concentrate on their comparative advantages experience lower wastage, increased productivity, and minimized opportunity costs.

Another researcher supports the view that specialization leads to the efficient production of desired results at lower costs³³. Specialization reduces errors and enhances quality control by enabling employees to focus on specific tasks, thereby cutting down on defective products and wastage. In the educational context, as noted by a scholar, wastage manifests in student dropouts or repetition, which reflects inefficiency in the system³⁴. Specialization, however, improves efficiency and reduces these losses.

- iii. **Defining Quality and Excellence:** Organizations aim to achieve effectiveness through quality and excellence. Quality, often associated with the final product or service, is

defined by Crosby as adherence to specifications, and Bell expands this definition to include cost and timing. Specialization enables employees to focus on particular tasks, resulting in higher productivity, faster completion of work, and reduced quality control costs^{35,36}. Quality and excellence can be achieved through reengineering business processes, which aligns with human resource management goals that focus on productivity and organizational success³⁷.

- iv. **Building Trust:** Specialization fosters job satisfaction, trust, and credibility. Employees gain trust from their employers by consistently delivering high-quality results, demonstrating integrity, and displaying expertise. This trust extends to internal relationships within the organization and to interactions with customers. Specialization thus helps to maintain a positive work environment and enhances the organization's reputation.
- v. **Pride in Task Performance:** Employees who specialize in a task tend to take pride in their work because they contribute meaningfully and complete tasks efficiently. This sense of accomplishment motivates employees, making them more self-reliant and accountable for their responsibilities. Employers value self-motivated workers who can take initiative, make decisions, and correct mistakes without needing constant supervision. Accountability further strengthens the employee's role within the organization.
- vi. **Working Without Supervision:** Supervision ensures tasks are performed correctly, but specialization equips employees with the necessary skills to work independently. With specialization, workers gain confidence, require less supervision, and may even train new employees. Professionalism is enhanced through specialization, as workers focus on their areas of expertise, driving the success of the organization. Specialization fosters

autonomous teams that operate efficiently without constant oversight, contributing to improved quality, motivation, and cost reduction³⁷.

2.2.3 François Truffaut's Auteur Theory of film

François Truffaut's Auteur theory has evolved significantly with the film industry's landscape, finding renewed relevance with the rise of independent cinema. This evolution offers a fascinating contrast to the assembly line approach that dominated the studio era, highlighting the theory's enduring impact on film criticism and production. The Auteur theory, a cornerstone of film criticism and analysis, emerged in the 1950s as a revolutionary approach to understanding cinema. At its core, this theory proposes that the director is the primary creative force behind a film and should be considered its true author. Truffaut and his colleagues at Cahiers du Cinéma argued that certain directors, through their technical prowess, distinctive style, and thematic consistency, imprint their vision on their works, elevating them to the status of authors³⁸.

Key Tenets of the Auteur Theory:

1. **Director as Primary Creative Force:** The theory argues that the director's creative vision supersedes the contributions of other collaborators, including writers, actors, and cinematographers.
2. **Distinctive Style:** Auteurs are identified by a consistent and recognizable style across their body of work. This can manifest in visual techniques, narrative structures, thematic preoccupations, or a combination of these elements.

3. **Technical Competence:** An auteur is expected to have mastery over the technical aspects of filmmaking, using cinematography, editing, and sound to express their vision.
4. **Thematic Consistency:** Auteurs often explore similar themes or ideas throughout their filmography, creating a cohesive body of work.
5. **Personal Expression:** The theory suggests that auteur's films reflect their personal worldview, experiences, or philosophical stance.
6. **Transcendence of Genre and Studio Constraints:** True auteurs are believed to assert their style and themes even when working in different genres or within the constraints of the studio system.

Initially, this theory was applied retrospectively to Hollywood directors like Alfred Hitchcock and John Ford, who managed to assert their artistic vision within the constraints of the studio system⁴⁶. The studio system, with its assembly line approach to filmmaking, often prioritized efficiency and marketability over artistic expression. Films were products of a highly structured, compartmentalized process where creative decisions were often made by producers rather than directors⁴⁷. However, the emergence and growth of independent cinema in the latter half of the 20th century brought about a paradigm shift that aligned perfectly with the principles of the Auteur theory.

Independent filmmakers, operating outside the studio system, had greater creative control and freedom to express their personal vision³⁹. This shift necessitated a reevaluation and broader adoption of the Auteur theory. Independent cinema, by its very nature, challenged the assembly line approach of traditional studios. Filmmakers like John Cassavetes in the 1960s and 1970s paved the way for a more personal, director-driven approach to filmmaking⁴⁰.

The 1980s and 1990s saw an explosion of independent cinema, with filmmakers like Jim Jarmusch, Spike Lee and Quentin Tarantino emerging as distinct auteurs⁴¹. These directors not only controlled the creative aspects of their films but often wrote, produced, and sometimes even acted in them, embodying the Auteur theory's ideal of the director as the primary creative force.

Take Quentin Tarantino, for instance, his films are immediately recognizable through their non-linear storytelling, pop culture-laden dialogue, and stylized violence. From *Reservoir Dogs* to *Once Upon a Time in Hollywood*, Tarantino's works bear his unmistakable stamp, regardless of genre or subject matter⁴². This consistency across a body of work is a key tenet of the Auteur theory. The digital revolution further democratized filmmaking, allowing for even more independent voices to emerge. Directors like Christopher Nolan, who began his career with the ultra-low-budget film *Following*, demonstrated how auteurs could transition from indie darlings to mainstream success while maintaining their distinctive style⁴³.

The indie film revolution stood in stark contrast to the traditional studio system's assembly line approach. Where studios often prioritized formulaic, division of labor, and specialization, independent auteurs were free to explore unconventional narratives and styles. The success of these indie auteurs forced major studios to reconsider their approach, leading to the establishment of “indie” divisions within major studios and a greater emphasis on director-driven projects.^{10,44}

The rise of streaming platforms in the 21st century has further blurred the lines between independent and studio filmmaking while reinforcing the importance of the auteur. Platforms like Netflix and Amazon Prime have provided new avenues for auteur filmmakers to reach audiences, often with minimal studio interference⁴⁵. Directors like Alfonso Cuarón's *Roma* and Martin

Scorsese's *The Irishman* have leveraged these platforms to create deeply personal works that might not have found a home in traditional studio distribution models.

Critics and audiences alike have embraced this auteur-driven approach, often seeking out films based on the director's reputation rather than star power or studio branding. Film festivals, particularly Sundance and Cannes, have become launching pads for auteurs, celebrating distinctive directorial voices⁴⁶.

However, it's important to note that the Auteur theory's relevance in the age of indie cinema is not without its critics. Some argue that the focus on the director can still overshadow the collaborative nature of filmmaking, particularly in independent productions where every team member's contribution is often crucial⁴⁷.

Despite these criticisms, the Auteur theory, revitalized by the indie film movement, continues to shape our understanding of cinema. It encourages viewers to engage with films as personal artistic statements rather than mere commercial products. As the line between independent and mainstream filmmaking continues to blur, the theory provides a valuable framework for analyzing and appreciating the diverse voices in contemporary cinema^{10,48}.

The journey from Truffaut's initial conception of the Auteur theory to its application in the era of independent cinema demonstrates the theory's adaptability and enduring relevance. What began as a way to reconsider the artistry within the studio system has evolved into a celebration of directorial vision in an increasingly diverse and democratic filmmaking landscape.

Based on these, this study will therefore examine the effects of roles interplay on artistic cohesion and technical prowess in Nollywood, with perspective anchored in the auteurist and Specialization-function theoretical paradigms.

2.3 Review of Empirical Studies

2.3.1 The Studio System and Nollywood Film Production Models

The Hollywood studio system, which thrived from the 1920s through the 1940s, has often been likened to an industrial factory, where films were produced with remarkable efficiency, strict hierarchies, and specialization of roles. This system set the standard for mass production in the global film industry, influencing other film industries around the world. Nollywood, Nigeria's prolific film industry, which emerged in the 1990s, presents a different yet comparable model of film production. While the contexts and economic structures differ greatly, Nollywood shares some characteristics with the early Hollywood studio system, particularly in its efficiency and rapid film production. However, Nollywood has developed its own unique methods and continues to evolve, integrating more modern practices as it gains global recognition.

The Hollywood studio system was established during a period of industrial growth in the United States, and its efficiency in film production mirrored the assembly-line approach of contemporary factories.^{10,48} Each step in the filmmaking process from writing to directing to editing was handled by specialized professionals, all working under the supervision of producers who maintained control over every aspect of production.⁴⁹ This hierarchical and compartmentalized system allowed Hollywood studios to produce films quickly and in large numbers. Producers such as those at MGM and Warner Bros. controlled not only the production of films but also their distribution and exhibition, a strategy known as vertical integration. By owning both the means of production and the theaters where the films were screened, these

studios were able to reduce costs, streamline production, and guarantee an audience for their films.⁵⁰

Nollywood, by contrast, emerged in a much different context. The Nigerian film industry grew out of a combination of economic necessity and technological opportunity⁵¹. The early days of Nollywood were characterized by the rapid production of films, often on tight budgets and short timelines, which allowed filmmakers to meet the high demand for content. Despite these differences in context, both the Hollywood studio system and Nollywood developed highly efficient production models to mitigate financial risks and maximize output.

2.3.2 Division of Labor and Hierarchical Structures

In Hollywood, the division of labor was rigidly defined. Producers held the ultimate authority, and directors despite being responsible for the creative vision of a film were often considered middle managers⁵². They operated under tight financial constraints and strict timelines set by the studios, with limited creative autonomy. Writers, too, worked in a system of specialization, with multiple screenwriters, script doctors, and dialogue writers often contributing to a single film. The result was a factory-like system where creativity was balanced with pragmatism, ensuring films were produced on schedule and within budget.

In Nollywood, the division of labor is less formalized and more fluid, particularly in its early years. Due to budget constraints, many filmmakers had to take on multiple roles. This flexibility allowed Nollywood to produce a high volume of films quickly and efficiently, though it also led to inconsistencies in quality. Over time, however, as Nollywood has grown in global recognition and financial resources, there has been a gradual move towards more specialized roles in

production. More recent Nollywood films feature dedicated teams for writing, directing, and editing, resembling Hollywood's division of labor during the studio system era.

2.3.3 Efficiency and Financial Models

The financial risks of filmmaking were a key concern in both the Hollywood studio system and Nollywood, and both industries developed strategies to mitigate these risks. In Hollywood, the factory-like efficiency of the studio system was designed to minimize costs. Producers ensured that every minute of production time was optimized, and pre-production was meticulously planned to avoid delays during shooting. Actors were often signed to long-term contracts, allowing studios to secure their services at lower costs over multiple projects. Additionally, vertical integration allowed studios to control not only the production but also the distribution and exhibition of films, reducing financial risks and ensuring profitability.

Nollywood, operating on a much smaller scale, has also developed methods to reduce financial risks. Due to budget limitations, Nollywood filmmakers often work with much tighter schedules and lower production values than Hollywood. Early Nollywood films were distributed on video CDs (VCDs) and sold through street vendors, bypassing the need for expensive distribution networks. This direct-to-consumer model allowed filmmakers to recoup their production costs quickly, even with smaller audiences. However, the lack of long-term contracts with actors and crew members led to a more fluid and decentralized system than Hollywood's rigid studio hierarchy.

2.3.4 Genre Specialization and Audience Expectations

Another point of comparison between the two systems is the specialization of genres. During Hollywood's studio era, each studio developed a reputation for producing certain types of films.

Warner Bros., for instance, became known for its gangster films, while MGM specialized in musicals. This genre specialization allowed studios to streamline production by reusing sets, costumes, and even storylines.⁵³ It also helped studios establish a loyal audience, as viewers came to expect a particular type of film from each studio.

In Nollywood, genre specialization is less pronounced, although certain themes have become recurrent in its films.⁵⁴ Nollywood films often focus on themes such as family dynamics, spirituality, and societal issues, reflecting the concerns and values of its Nigerian audience. While Nollywood does not have the same formal genre divisions as Hollywood's studio system, it has developed its own recognizable narrative structures and conventions. As with Hollywood, this familiarity with genre conventions allows Nollywood to produce films quickly and meet audience expectations efficiently.

2.3.5 Recent Practices and Evolution

While the Hollywood studio system eventually broke down in the 1950s due to legal challenges and changing market conditions, its influence persists in modern filmmaking.⁵⁵ Similarly, Nollywood has evolved significantly since its inception, moving towards more professionalized production practices. With the rise of streaming platforms like Netflix and Amazon, Nollywood films are now reaching a global audience, leading to increased budgets and higher production values. This shift has brought Nollywood closer to Hollywood's model of efficiency and specialization, while still retaining its unique cultural and storytelling perspectives.

Today, both industries face the challenges of balancing efficiency with creativity. While Hollywood has largely abandoned the rigid, producer-driven studio model in favor of more director-centric, auteur-driven filmmaking, the need for financial efficiency and risk management

still shapes film production. Similarly, as Nollywood continues to grow and professionalize, its filmmakers must navigate the tension between maintaining their rapid production pace and improving the quality and global appeal of their films.⁵⁶

The literature on the Nigerian film industry spans various forms, including audio-visual documentaries, personal accounts where individuals share their experiences in the industry, and scholarly articles and books. Additionally, there are some brief historical overviews and anthologies that focus on the production and documentation of Nigerian films. Some edited volumes such as a scholar's, *African Films: The Development of An Indigenous Industry* (Oxford: James Currey)/Bloomington: Indiana University Press, 1998 which claimed to cover a wide range of videos including lots of cheap production. The popularity of Nigeria's films is also discussed in terms of the reception-based literature, especially among Africans in Diasporas and Caribbean film markets.

Film as a medium came to Nigeria through peephole viewing of motion pictures, with the first film screenings held at the Glover Memorial Hall in Lagos from August 12 to 22, 1903. The earliest feature film produced in Nigeria was *Palaver* in 1926, directed by Geoffrey Barkas, which was also the first film to feature Nigerian actors in speaking roles.⁵⁷ Nigerian video films have since become a significant part of the country's popular culture, offering entertainment and educational content to a broad spectrum of Nigerian society. Everyone, across different class, age, and race enjoy the films. Furthermore, Nigerian home video has become a major export of the country's cultural identity.⁵⁸

However, not all scholars and analysts can trace the evolution of Nigerian video films or understand the historical and cultural factors shaping them today. While the home video industry

has become a powerful and widely popular medium of communication in Nigeria, many fail to grasp the complex history behind its current form. This includes issues such as the highly debated distribution networks and various policy challenges. Studying the history and origins of Nigerian home video can undoubtedly provide insight into its present state and future aspirations. This category of literature critically explores and acknowledges the growth of the industry as a creative industry. In “*Global Nollywood: The Transnational Dimensions of an African Video Film Industry*” edited by two erudite scholars. There are also published studies focusing on the various indigenous Nigerian language films.

In *Nollywood Unbound: Benin Language Video-Film as Paradigm*, a scholar expressed a concern that academic and professional discourses of the 3 dominant Nigerian language film cultures (Yoruba, Hausa, and Igbo) have clouded the importance and dynamism of the other indigenous film cultures such as Idoma, Efik, Nupe, Ebira, Ibibio, Itshekiri, Ijaw, and Benin. The author pointed out that these minor film cultures also have a vibrancy that should not be ignored. Another category of literature explores gender and class representation in Nigerian films, especially those that suggest that women have been negatively represented in Nigerian films over the years. These references combine with the historical and recent contexts of the Nigerian film industry intending to clarify the low-budget production patterns, platforms, and language of these films and the way that they ultimately impact on distribution and audience reception.

A scholar in his article *Film Production in Nigeria* explained Nollywood has uniquely captured and portrayed Nigeria's cultural diversity, which has resonated strongly with audiences across the country.⁵⁹ Despite its widespread success, the technical quality of film production in Nigeria has often been considered subpar. Many films feature predictable storylines, following established and well-worn formulas. For several years, Nigerian filmmakers have produced films without

relying on formal scripts, with actors often improvising their lines during filming. However, in recent years, there has been a concentrated effort to improve the quality of filmmaking in Nigeria, with the industry working to phase out amateur practices and enhance the overall standard of its productions. The country's film industry has traditionally operated with an informal structure that filmmakers understand, and this approach has been effective for Nigeria's film sector. Nigerian films have gained popularity not only across Africa and Europe but also in parts of Asia. As a result, many Nigerian actors and actresses, once ordinary individuals, have achieved international fame and recognition, earning fortunes far beyond what they might have imagined, simply by starring in several Nigerian films.⁶⁰

In the early 2000s, numerous industry gatherings such as conferences, meetings, and workshops were organized to restore professionalism in Nigerian filmmaking. To achieve this, some filmmakers and producers undertook bold initiatives, producing films like *Thunderbolt*, *Madam Dearest*, and *Dangerous Twins*, which deviated from the prevailing norms of that era.⁶¹ With the establishment of Silverbird Cinemas, Nigerian films of higher production quality began to be screened, dissuading the production of low-quality films. The first film of the New Nigerian Cinema to be shown in cinemas was *Irapada* (2006), a Yoruba-language film directed by Kunle Afolayan, which was screened at the Silverbird Galleria in Lagos. The success of this venture led to the expansion of Silverbird Cinemas, which opened additional branches across Lagos and other Nigerian cities. Soon after, other cinema chains such as Genesis Deluxe Cinemas and Ozone Cinemas were established, fostering competition. In the 2010s, FilmHouse Cinemas also emerged, further increasing the number of cinemas in the country.

To support quality content in Nigerian films, the Nigerian Government launched several grants. In 2006, the government, in partnership with Ecobank, introduced *Project Nollywood*. In 2015,

the Bank of Industry followed suit with the "NollyFund" program, which provided financial support in the form of loans to film producers.⁶⁰ The release of the 2009 thriller *The Figurine* is widely regarded as a pivotal moment that intensified media focus on the "New Nigerian Cinema" movement. The film was both critically and commercially successful within Nigeria and was featured in international film festivals. *The Figurine* held the title of the highest-grossing Nigerian film until 2010 when *Ijé* by Chineze Anyaene surpassed it, a record that stood until *Half of a Yellow Sun* overtook it in 2014.

By the end of 2013, the Nigerian film industry achieved a record revenue of ₦1.72 trillion (US\$11 billion). As of 2014, it was valued at ₦853.9 billion (US\$5.1 billion), making it the third most valuable film industry globally, following the United States and India. The industry contributed approximately 1.4% to Nigeria's economy, a growth attributed to the increase in high-quality films and more formal distribution channels.

In contrast to the home video era, the New Wave films were of significantly better quality, with budgets ranging between ₦40 million (US\$250,000) and ₦120 million (US\$750,000), and production timelines extending from months to years, unlike the earlier films, which were often produced in days or weeks. These newer films exhibited better performances, more logical and well-crafted stories, and explored cosmopolitan themes. Despite these advancements, challenges such as the lack of a proper copyright and distribution system persist. Today, Nollywood, as the Nigerian film industry is popularly known, is recognized as one of the largest film industries in the world, with star actors, higher production standards, and a growing global audience. However, these improvements are relatively recent, following the shift from the direct-to-video successes of the Golden Era to what is now referred to as the "New Nollywood"⁶².

Another study analyzing the production model of typical Nollywood films highlighted the "produce cheaply, sell quickly" approach. A film scholar, noted that production budgets and timelines were often extremely compressed. Filmmaking sets operated under intense time pressure, with cast and crew working hurriedly, often with minimal or no rehearsals, and actors improvising dialogue.⁶³ One of Nollywood's most remarkable features was the speed of film production, with films often being shot in as little as four days to a week. Retakes were rare, as time constraints dictated rapid filming, with multiple scenes shot in quick succession. Video marketers, who financed the films, frequently visited film locations with ready-to-sell video jackets, eager to release the next film. Due to the combined pressures of piracy and competition, Nollywood films had to be sold quickly, with marketers having about two weeks to generate profits.

On average, over a thousand video films were produced annually in Nigeria, underscoring the industry's remarkable output and the time-sensitive nature of its operations. Despite the notable successes of the Nigerian film industry, including its rising popularity and recognition both locally and internationally, the industry faces significant challenges. These include a lack of professionalism, indiscipline, improper casting, the absence of production conferences, insufficient rehearsals, the use of inadequate shooting scripts, limited financial support, high production costs, and insecurity, all of which hinder the quality of productions. One might argue that, due to the prevalence of unprofessional and unethical practices within Nollywood, the role of the director is not given the respect it deserves. A movie director highlights how star actors have exploited the authority of directors, noting that many amateur directors overly rely on the technical and artistic skills of other crew members, such as cinematographers, editors, and scriptwriters, to produce quality films.⁶⁴

In professional filmmaking, after a script is selected, casting should be the next critical step. Unfortunately, casting is not prioritized in Nollywood, and actors are often miscast. Another film expert observes that effective interpretation of a film's script depends on a director working with talented and skilled actors capable of portraying their characters convincingly. Casting is crucial to a film's success, as the purpose of auditions is to evaluate the physical, psychological, and emotional characteristics of potential cast members. This process allows the director to select the most suitable actor for a role. Casting is a critical decision-making procedure, where the best performer who can embody the character and enhance the narrative meaning is chosen. It is a fundamental part of film directing, ensuring the best talents are selected based on their credibility, competence, and discipline for a strong interpretation of the director's vision.

A film expert further explains that Nollywood's filmmaking structure tends to treat directors as just another member of the technical crew, who are present only during filming and depart once shooting ends. Post-production responsibilities often fall to executive producers⁶⁵. The lack of rehearsals in Nollywood is frequently due to financial constraints as well as the indiscipline of certain actors and actresses, some of whom disregard directors' instructions regarding call times or entertain visitors on set. In some instances, undisciplined actors have faced temporary suspension from work. Moreover, there are occasions when actors direct themselves on set without input from the actual director⁶⁶. Rehearsals are a vital aspect of filmmaking and should not be overlooked. Failing to rehearse can negatively impact the final product. Therefore, despite the costs, dedicated and intensive rehearsals should be integrated into the production process to ensure the creation of high-quality films.

A researcher based on the findings of his study on "Examining Prevailing Issues in the Nigerian Film Industry" recommends that; to improve on the quality of film productions in Nollywood,

there is need for improved attention to preproduction processes, such as, getting good screenplays, proper auditions, casting, and rehearsals. Casting should not be based on primordial sentiments, such as, tribe, religion, or familiarity; rather, it should be based on talents. Filmmakers should be able to discover hidden talents during such auditions. Filmmakers should embark regular training and retraining to keep abreast of emerging trends in the global cinematic culture to enhance quality productions. Directors should exhibit their directorial prowess in collaborating with other practitioners for successful production. He/she should not be allowed to be used by other practitioners at the detriment of the directorial vision or idea in the production. Directors and other practitioners should exhibit high level of discipline and professionalism from preproduction, production and post-production stages.

This film scholar assessed problems and prospects of Film Directing in the Nigerian Film Industry. He found that, the problems of film directing in Nigeria can basically be classified into five categories which are; policy formulation, artistic problem, technical problem, market structure, skill and education⁶⁴. The structure of the Nollywood market plays a significant role in shaping the film industry, particularly in the area of film marketing. This structure directly affects film directing, as it influences the film's budget, which in turn impacts the quality of professional actors, equipment, and other technical resources used in production. A producer who is assured of a ready market for their film is more likely to invest adequately in production. Consequently, one of the challenges facing film directing in Nigeria is the availability of skilled actors. When top-quality actors are unavailable, directors must work with the talent at hand.

Furthermore, the availability of equipment significantly affects the technical aspects of filmmaking. If a director intends to capture a panoramic or tracking shot but the producer refuses to allocate a budget for essential tools like drones, sliders, or tracking devices, the quality of the

film may suffer. Filmmaking is inherently technical, as it involves the precise manipulation of shots, lighting, color, and other production elements. These technical aspects are crucial to the art of directing, where the director's creative vision is central to the entire process, making them akin to a "god" who bears most of the artistic responsibilities in a production.

On the importance of skill and education, he noted that, education is as vital as oxygen is to life. Film directing, in particular, is a highly intricate art form that demands extensive knowledge. The complexity of filmmaking likely influenced a film scholar's assertion that film directing is one of the most elusive and even unteachable aspects of the craft.⁶⁷ At its core, the director's role is to interpret the script, extract the best performances from the actors, guide the camera crew, and weave all these elements together into a cohesive cinematic story, shaped by their unique creative vision. There are countless ways to present and narrate a single story, but the director's vision personalizes it, making it "their" story, even if someone else wrote the script.

On the study of creative, theorization and narrative techniques, a researcher analyzed Nollywood's pre-production, production, and post-production processes, alongside aesthetic dimensions, using available literature and film aesthetic indices established by Nollywood scholars and critics. The scholar discovered that creativity plays a crucial role in Nollywood's development and that filmmakers aim to depict the political, economic, cultural, philosophical, and social realities of their environment, often deviating from traditional aesthetic norms⁶⁸.

However, challenges related to equipment, talent, and technical proficiency continue to impede the industry's professionalism. Richard, posits that the action genre has garnered significant academic attention, defined by elements such as violence, intense physical confrontations, and high-risk scenes⁶⁹. Despite this, contemporary Nollywood action films offer a narrow

representation of Nigerian society, focusing primarily on criminality, drug trafficking, and human smuggling. His study proposes expanding the thematic scope of Nollywood action films to include other aspects of Nigerian life, such as communal conflicts.

Another researcher evaluates the narrative structure and aesthetic quality of recent Nigerian films, suggesting improvements to production values through adherence to film design and aesthetic principles.⁷⁰ The analysis emphasizes the importance of narrative coherence, character development, and scene connectivity. The researcher also advocates for financial investments from both the Nigerian government and the private sector to boost production quality and overall industry growth. This researcher observe that Nollywood has introduced global audiences to African culture, both positively and negatively. However, they argue that many African viewers, especially those in the diaspora, find familiarity in Nollywood's representation, similar to Hollywood and Bollywood's transition from classical to postmodern eras. Yet, this representation has also contributed to the stereotyping of certain Nigerian ethnic groups as primitive, impacting Africa's socio-cultural development. They advocate for a shift in Nollywood's portrayal of African narratives from tradition to modernity, calling for films that more accurately depict African cultural complexities.

In a related study, another researcher used textual analysis to explore how Nollywood filmmakers utilize theme and form to create an aesthetic experience for audiences. The findings of the study indicate that a filmmaker's ability to evoke specific emotional responses from viewers depends on their mastery of cinematic tools, such as imagery, lighting, and sound, as well as their experience and technical proficiency. The researcher's work, which focuses on aesthetic realism, informs this study by addressing the audience's perception of aesthetic

quality⁷¹. It further emphasizes that the effectiveness of film techniques is a major determinant of aesthetic quality, which is essential to auteur theory, a key variable in this analysis.

In “*Nollywood Till November: Memoirs of a Nollywood Insider*”, Charles Novia shares his journey from an aspiring filmmaker to becoming a well-known producer, director, actor, author, and blogger in the Nollywood industry. The memoir offers a deep look into Nollywood's historical evolution, politics, marketing strategies, and distribution challenges between 2000 and 2012.⁷² Novia's story reflects the broader experiences of many Nigerian filmmakers, with particular emphasis on audience reception, film categorization, and classification. The author provides insights into the processes of this low-budget, high-output industry and its connection with Nigerian and African audiences. The book also touches on his work as a music label owner through November Records.

However, it primarily focuses on the intricate details of Nollywood's filmmaking process, including pre-production, production, and post-production, as well as the hurdles faced in marketing and distribution during that time. Novia sheds light on the strained relationship between filmmakers and marketers, some of whom also acted as distributors. The author accuses certain Idumota-based marketers of piracy and altering sales figures to cheat filmmakers, which hindered Nollywood's growth.

In contrast, another author's *Photobook Nollywood* explores the tension between art cinema and popular cinema, presenting a comparison between the works of francophone West African directors, who prioritized artistic expression over entertainment, and the mass-market appeal of Nigerian films. This contrast highlights the fact that while francophone directors received

European funding for their films, these films were often limited to screenings at film festivals, universities, and embassies, rather than reaching a wider audience.

In Nigeria, the emphasis in filmmaking has traditionally been placed on quick financial returns rather than artistic quality. Many Nollywood films are produced within a week, and according to Haynes, the scriptwriting process is even faster, with feature scripts sometimes completed in just two days. An author, in his article "*Structure and Power Struggle in Contemporary Nollywood: An Ethnographic Evaluation*," explains that Nollywood began as a private, informal investment venture, similar to other small-scale enterprises.⁷³ Operating within the informal economy, filmmakers did not pay or account for taxes, and the industry's high profitability and rapid turnover attracted a flood of investors, leading to a video boom. This influx of largely amateur filmmakers had a detrimental effect on the industry, with lower returns prompting private investors to seek other opportunities. Due to the small scale of most investments, minimal infrastructure development occurred, and equipment upgrades were rare, with reinvestment into the industry being uncommon.

A scholar observed the scarcity of physical spaces created by Nollywood, and even in 2016, these shortcomings persisted. The scholar noted that the industry had not established studios, could not afford to rent sound stages, and most producers and directors were unfamiliar with their operation. Production outfits rarely owned equipment, instead renting from a network of suppliers as needed⁷⁹. However, the industry is evolving, with filmmakers becoming more professional, pursuing training, and reinvesting in their craft. Unlike in the past, filmmaking is now a full-time occupation for some, combining business and passion. Kunle Afolayan, a filmmaker and recent investor, is working towards establishing KAP (Kunle Afolayan Production) Studio, where all aspects of film production from pre-production to post-production can be

handled. With a location secured in Ikeja, Afolayan plans to gradually build the necessary infrastructure. This Filmmaker's company, Golden Effects Productions, owns more updated equipment than many others, and he reinvests 70% of the company's profits into expanding its capacity.

In addition to production, Afolayan provides services such as post-production facilities and an audio studio, aiming to support the industry as a whole. While Afolayan's vision for a full studio system is ambitious, other filmmakers are also upgrading their operations as finances allow. These observations of Nollywood films underline the criticisms often leveled against the industry, highlighting its challenges in artistic cohesion and technical proficiency insights that are relevant to the central themes of this thesis.

A film expert asserts that the Nollywood industry still lacks proper structure, describing its organization as chaotic, where individuals must fend for themselves. This disorganization is seen as a barrier to attracting major multinational entertainment companies. In research data, the issue of structure consistently emerged as a key problem. While interpretations varied, the need for order, regulation, accountability, infrastructure, clear relationships, and systems of reward and punishment were widely recognized as important aspects of a structured industry. A Nigerian film director views structure as providing filmmakers, both local and international, with a clear understanding of expectations, reducing unpredictability. Structure also involves formal organizations, such as guilds and associations, which are supposed to represent members' interests, offer protection, and enforce rules through rewards and sanctions. However, many filmmakers have lost faith in these organizations, opting to operate independently due to the guilds' failure to meet these expectations.

Over the years, a film scholar has made significant scholarly contributions to the global understanding of Nigeria's film industry. By the time his first major collection, *Nigerian Video Films* was published in 2000, Nollywood had already started to gain international attention, though it remained largely unfamiliar to the Western world. The anthology, featuring contributions from notable scholars like Onookome Okome, Afolabi Adesanya, and Brian Larkin, provides a comprehensive overview of pre-Nollywood cinema history, examining the development of Nollywood's predominant styles and genres. It also explores the evolution of Nigerian language films (Yoruba, Hausa, and Igbo) within the industry.

This scholar's work sheds light on how Nigeria's three major ethnic groups Yoruba, Igbo, and Hausa; have engaged with film production. For instance, he highlights the role of Yoruba traveling theatres, which flourished for decades until the 1980s, influencing the Nigerian film, TV, and video media. Wole Ogundele further explores how these theatrical performances transitioned from folkloric stage acts to television and video. Another scholar's analysis of the Igbo's more restrained approach to filmmaking, particularly in their language, is also significant, especially considering that an Igbo-language film sparked the resurgence of Nigeria's film industry and marked the beginning of Nollywood⁷⁴. While the scholar's book provides valuable insights into Nigerian films up until the year 2000, much has changed since then. The marketing and distribution landscape has expanded, particularly with the rise of online streaming platforms like Iroko TV and Ibaka TV, which offer filmmakers additional financial opportunities and better contracts.

Nigerian Video Films also offers a thoughtful review of key home video productions from the 1990s, including Tunde Kelani's *Ti Oluwa Ni Ile*, Zeb Ejiro's *Domila*, and Tunde Lasode's *Sango*. This scholar points out that these films were often marginalized at international film

festivals because they did not fit neatly into either television or cinema formats as understood by North American standards. Moreover, African cinema festivals at the time only accepted films on celluloid, while Nigerian films were produced on video. However, this has since changed as Nollywood shifted from video to digital formats (DVD) in the early 2000s. Along with these technical advancements, the global film industry has embraced digital technology, with festivals now accepting films in digital video formats such as Digital Cinema Package (DCP). The scholar argues that films mirror the social, cultural, and urban landscapes from which they emerge, a central idea in his article “Nollywood in Lagos, Lagos in Nollywood.” Unlike his previous work on Nigerian Video Films, this article focuses on how Lagos' social and economic life influences Nigerian films. Haynes suggests that films are a powerful medium for shaping the global perception of Nigeria, with Lagos and its social environment being particularly prominent in these representations. He contends that Nigerian films should be understood within the context of their connection to Lagos, a city now considered the fastest-growing megacity in the world.

In his analysis, the scholar examines how Lagos, as both a physical and mental space, shapes Nollywood films. Since Nollywood is largely based in Lagos and films are typically shot on location for budgetary reasons, the city becomes the backdrop of these films. Haynes suggests that Lagos not only appears visually in these films but also deeply influences their narrative and emotional content, allowing Nigerians to engage with the city on multiple levels socially, politically, morally, and spiritually. Even though some filmmakers have shifted to locations like Enugu and Asaba, and despite the presence of Hausa-language films made in Northern Nigeria, Lagos remains the most popular filming location.

Another researcher refers to Nollywood as the “medium of the Nigerian City”, rather than just Lagos, but it is evident that Lagos features prominently in most films.⁷⁵ The City's identity is

captured through images such as its pothole-filled roads, skyscrapers, luxury mansions, flyovers, and bridges, all of which define Lagos' landscape. Furthermore, the challenges of shooting films in the city, including frequent power outages and the noisy generators used to cope with them, highlight the influence of the environment on production. The traffic jams and the survival-driven mentality of the city, characterized by high crime rates, also permeate the stories told in Nollywood films.

The researcher's central point is that the environment not only appears in the films but also significantly influences their narratives, which reflect the dynamic, often chaotic life of Lagos. This includes its political, socio-economic, and religious aspects. The researcher argues that the Nigerian film industry lacks the financial resources to create its own sets or spaces due to problems like piracy, making Nollywood not a physical place like Hollywood but rather a term that encompasses the broader Nigerian film industry.

The existing literature on Nollywood predominantly focuses on the industry's historical development, its economic model, and its cultural impact. While there are studies on the technical aspects of Nollywood filmmaking and the industry's structure, there appears to be a lack of in-depth research on how the interplay between different roles in film production affects the overall artistic and technical quality of Nollywood films. This study intends to fill this gap by examining how the relationships and interactions between directors, producers, actors, and other crew members influence the artistic cohesion and technical prowess of Nollywood productions.

While previous research has highlighted the challenges faced by Nollywood, such as budget constraints, time pressures, and lack of professional training, there seems to be limited analysis of how these factors specifically impact the collaboration between different roles in the

filmmaking process. By exploring the effects of roles interplay, this study would provide valuable insights into how the unique production model of Nollywood influences the artistic and technical aspects of its films. This research would potentially offer recommendations for improving collaboration and enhancing the overall quality of Nollywood productions, contributing to the ongoing evolution and professionalization of the industry.

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Chapter Three

Research Methodology

This Chapter presents a description of the research process. It provides information concerning the method that was used in undertaking this research as well as a justification for the use of this method. This Chapter also describes the various stages of the research, which include the research design, population of study, sample and sampling techniques, description of research instrument, validity of research instrument, data collection, and data analysis.

A research methodology or strategy is determined by the nature of the research question and the subject being investigated.¹ This research work aimed to assess multiple role-play in selected Nollywood film productions and the effects on both artistic cohesion and technical prowess.

Therefore, information gathered from the analysis of selected Nollywood video content by the end of this research would help drive some definitive conclusions with the view of setting out possible guidelines for multiple role-play in the operations of Nollywood film productions.

3.1 Research Design

This study adopted a qualitative approach using textual content analysis of video content preview and analysis of selected Nollywood productions.

Through this design, each selected Nollywood production was analyzed in terms of the artistic and technical impacts associated with multiple role-play. This design was chosen to explore in detail how directors, actors, producers, and writers within Nollywood create and sustain coherent narratives and consistent performances when handling multiple responsibilities within a single production.

3.2 Population of the Study

The population of this study consists of Nollywood films where one filmmaker took on multiple roles, particularly those involving key creative responsibilities. These include films from well-established filmmakers such as Odunlade Adekola, Funke Akindele, Ibrahim Yekini, Jade Osiberu, Toyin Abraham, Kemi Adetiba Kunle Afolayan, and Bolanle Austen-Peters. Each of these filmmakers has influenced Nollywood's narrative and production styles, thus providing a representative sample of Nollywood's approach to multiple role play in film production.

3.3 Sample and Sampling Techniques

A purposive sampling method was employed to select eight (8) films that clearly illustrate the practice of multiple role-play in film production. The selected films include:

1. *Lakatabu* by Odunlade Adekola
2. *Battle on Buka Street* by Funke Akindele
3. *Kesari* by Ibrahim Yekini
4. *Gangs of Lagos* by Jade Osiberu
5. *Ijakumo* by Toyin Abraham
6. *King of Boys: The Return of the King* by Kemi Adetiba
7. *Ijogbon (Chaos)* by Kunle Afolayan
8. *Funmilayo Ransome-Kuti* by Bolanle Austen-Peters

These productions were chosen based on their critical and commercial impact on Nollywood and their relevance to the research focus on multiple role-play in Nollywood productions. The sampling technique enables focused analysis of films where the multiple-role approach significantly affects the film's artistic and technical outcomes.

3.4 Description of the Research Instrument

The primary research instrument is a content analysis framework, designed to evaluate multiple aspects of each production:

- i. **Artistic Cohesion:** Consistency in themes, character portrayals, and narrative structure.
- ii. **Technical Proficiency:** Quality of cinematography, sound design, and visual effects as they support multi-role functions.

- iii. **Performance Quality:** Depth and authenticity of character portrayals, especially in productions where the lead role is also the director or producer.

This framework provides structured guidelines for systematically analyzing each film to capture the unique attributes and challenges associated with multiple role play in film production.

3.5 Validity of Research Instrument

The validity of the content analysis framework was established through a pilot test involving a detailed review of selected scenes from the selected films. Feedback from film experts was incorporated to ensure that the framework accurately captures artistic cohesion, technical quality, and performance nuances. Additionally, references to existing literature on film production techniques, industry requirements, and requisite skills for film production roles were used to strengthen the framework's relevance to Nollywood's production context.

3.7 Method of Data Collection

Primary data was collected through direct observation and analysis of each selected film. Films were viewed multiple times, with detailed notes taken on elements related to the filmmakers' multiple roles. Observations focused on:

- i. Role-specific contributions of the filmmaker (e.g., acting, directing, writing).
- ii. Artistic and technical challenges observed in the film due to multi-role involvement.
- iii. Impact on performance quality for filmmakers who also acted in their films.

Secondary data, such as behind-the-scenes footage, and media reviews, were used to gain additional insights into the processes and challenges related to multiple role-play by filmmakers in the selected Nollywood film production.

3.8 Data Analysis

A thematic analysis was employed to identify patterns and themes across the selected films. Key themes were synthesized to draw broader insights into how multiple role-play affects artistic cohesion and technical quality. Specific elements analyzed included:

- i. Narrative coherence: Evaluating if and how multi-role involvement impacts the flow of the storyline.
- ii. Character development: Assessing the depth of character portrayals when the filmmaker is also an actor.
- iii. Production quality: Examining the technical elements (e.g., cinematography, set design, sound) and their alignment with the film's creative vision.

Endnotes

1. Denzin, N.K., & Lincoln, Y.S. *Introduction: The discipline and practice of qualitative research*. In N.K. Denzin and Y.S. Lincoln (Eds.) *The Sage handbook of qualitative research* (3rd Ed.) **Thousand Oaks, CA: Sage**. 2005.
2. Cole, F. L. *Content Analysis: Process and Application*. *Clinical Nurse Specialist*, 2, 1988. Pp. 53-57.

Chapter Four

Results and Discussion of Findings

4.1 Selected Filmmakers

In this chapter, the researcher looked in detail at eight case studies, namely, Odunlade Adekola, Funke Akindele, Ibrahim Yekini, Jade Osiberu, Toyin Abraham, Kemi Adetiba, Kunle Afolayan, and Bolanle Austen-Peters. This is to analyze the multiple roles played by individual Filmmakers in a single film production, the background of the Filmmaker, the area of specialization, and the general requirements of such roles, to have an understanding of the effects on both the artistic

and technical proficiency, process of which the Filmmaker was able to carry out those multiple responsibilities, the challenges, and strategies employed in maximizing the benefits of multiple role play in film production.

4.2 Data Analysis

Case Study 1- *Lakatabu* by Odunlade Adekola

i. Plot

Lakatabu by Odunlade Adekola is a crime thriller that portrays the central character Lakatabu (role played by Odunlade Adekola), as a fearsome and enigmatic criminal who commands a gang that terrorizes the community with their audacious and violent operations. Lakatabu's power stems from mystical fortifications granted by a Babalawo (herbalist), making him nearly untouchable. His reign of terror is seemingly unchallenged until the authorities become involved.

The plot attempts to delve into Lakatabu's past, revealing that he was once a tool in the hands of the king, aiding in the monarch's rise to power. However, this backstory is revealed slowly and in an unengaging manner, detracting from the overall narrative impact. The film's structure feels dull and disengaging, failing to captivate the audience as it meanders through Lakatabu's history.

After his betrayal by the king, Lakatabu turns against the society he once helped shape, embarking on a violent vendetta characterized by kidnappings, murders, and the spread of fear.

The authorities appear confused and powerless against him, unable to grasp the full extent of his brutality or their incompetence in addressing it.

In a twist, Bolanle Ninalowo's character, initially presented as an independent criminal figure, is revealed to have a shared past with *Lakatabu*. This revelation feels forced and ill-timed,

undermining the tension and coherence of the story. Rather than enhancing the narrative, it serves to further dilute the stakes.

The film culminates in a series of flashbacks designed to unpack *Lakatabu's* motivations, exposing the king's betrayal and the following assassination attempt. However, by this point, the lack of a compelling build-up to these revelations leaves the audience feeling disconnected and unimpressed, rendering the climax less impactful than it could have been.

ii. Multiple Roles Played by the Filmmaker in *Lakatabu* Film Production

- a) Director
- b) Central Character (*Lakatabu*)
- c) Executive Producer
- d) Producer
- e) Co-writer

iii. The Filmmaker's Background

Odunlade Adekola is a renowned Nigerian Actor, Filmmaker, Singer, Producer and Director, widely recognized for his prolific work in the Yoruba-language film industry, which is a major component of Nollywood. Born on December 31, 1978, in Abeokuta, Ogun State, Odunlade has become one of the most celebrated figures in the Nigerian film industry due to his versatility, charismatic presence, and unique acting style.

i. Early Life and Education

Odunlade Adekola was born into a Christian family and spent his formative years in Abeokuta. He attended St. John's Primary School and later St. Peter's College in Abeokuta for his secondary education. He then pursued a degree at Moshood Abiola Polytechnic, Abeokuta. In 2018, he obtained a Bachelor's degree in Business Administration from the University of Lagos, marking his commitment not just to the arts but also to academic advancement.

ii. Acting Style

Odunlade Adekola is known for his dynamic and captivating performances, often blending humor with drama in a way that resonates deeply with Yoruba-speaking audiences. His expressive face and ability to switch effortlessly between intense and comedic roles have made him a favorite among movie lovers. He has the unique ability to adapt to both traditional and contemporary roles, which has broadened his appeal.

iii. Technical Skills in Filmmaking

Adekola is not just an Actor but a filmmaker with a growing reputation for producing and directing films. His technical prowess in filmmaking is evident in the seamless storytelling and production quality of his works. His films often explore themes of Yoruba culture, tradition, and values, while also touching on contemporary social issues. Over time, he has grown into a filmmaker who handles both pre-production and post-production processes.

Odunlade Adekola also runs his own film production company, Odunlade Adekola Film Productions (OAFP), where he mentors and trains upcoming actors. The company has produced several movies that have gone on to become major hits in Nollywood, contributing significantly to the growth of the Yoruba film sector.

iv. Career Highlights

Odunlade Adekola began acting in 1996, but his breakthrough came in 2003 when he starred in the film *Asiri Gomina Wa*. His performance was widely praised, and the film launched him into the limelight. Since then, he has featured in over 100 Yoruba movies and has also made appearances in a few English-language Nollywood films.

Some of his popular films include:

- *Sunday Dagboru* (2010)
- *Mufu Oloosha Oko* (2013)
- *Adebayo Aremu Abere* (2015)
- *Oyenusi* (2017)
- *The Vendor* (2018)
- *Orisa* (2024)
- *Lakatabu* (2024)

As a director and producer, Adekola has been responsible for several high-grossing movies, cementing his place as a force in the Yoruba movie industry. His projects are known for their high production values and for telling compelling stories that resonate with Yoruba and non-Yoruba audiences alike.¹

v. Awards and Nominations

Odunlade Adekola has received numerous awards and nominations throughout his career for his acting and contributions to filmmaking, making him one of the most decorated actors in Nollywood.

- Africa Movie Academy Award (AMAA): He has been nominated for the Best Actor category multiple times.
- Best of Nollywood Awards (BON): Adekola has won several BON awards, including Best Actor in a Leading Role (Yoruba).
- City People Entertainment Awards: He has been consistently recognized as one of the top actors, winning Best Actor of the Year several times.
- Nigeria Entertainment Awards: He has won Best Actor in a Leading Role on multiple occasions.

iv. Analysis of the Effects of Multiple Roles on the Outcome of *Lakatabu*

Lakatabu exemplifies the challenges that arise when a filmmaker attempts to juggle multiple key roles such as director, lead actor, and writer—without clear prioritization. Odunlade Adekola's ambitious effort to serve as the driving creative force behind the film brings both the advantages and significant disadvantages of this multifaceted involvement to the forefront. By analyzing the technical aspects, performances, and storytelling of the film, we can explore how these overlapping responsibilities contributed to the film's ultimate shortcomings.

1. Technical Proficiency

On the surface, *Lakatabu* presents flashes of impressive visual storytelling, particularly in its cinematography. The tension between the serene community and the chaos brought by *Lakatabu*

is well-captured visually, with Adekola's direction creating a sense of unease from the very first scene. The use of slow, circular camera shots draws viewers into the protagonist's troubled mind, effectively heightening the disorientation. However, the overuse of this technique diminishes its impact as the film progresses. This demonstrates a common pitfall of overburdening oneself with multiple creative roles: a lack of critical distance. Adekola, as director, failed to recognize the diminishing returns of this camera technique, a decision that might have been corrected with external input from a dedicated director or cinematographer.

Moreover, while the film's CGI and special effects start strong, they too decline in effectiveness over time. The mystical elements are initially enhanced by these effects, but as the film progresses, they become less convincing, weakening the supernatural tension. This is further compounded by issues with the set design, particularly Lakatabu's hideout, which is described as unrealistic and lazily executed. The costumes, especially for the protagonist, fail to elevate the character's imposing nature, detracting from the immersive experience. These technical shortcomings highlight the strain of Adekola's multiple roles, where his focus on directing, writing, and acting likely left little room for detailed oversight of key departments such as costume and set design.

2. Performances

A key area where *Lakatabu* falters is in its performances. While Tope 'Teddy A' Adeniyi delivers a grounded and charismatic performance as Lakatabu's second-in-command, providing much-needed balance to the melodramatic tendencies of other characters, Adekola's portrayal of Lakatabu lacks the emotional depth required for the role. His performance captures the menacing nature of a man driven by betrayal, but fails to elevate the character beyond a familiar action-

hero persona. Critical moments that should have conveyed deeper emotional turmoil feel underdeveloped, leaving his portrayal functional rather than transformative.

Adekola's double duty as both director and lead actor likely contributed to this shortfall. As lead actor, he needed to deliver a nuanced performance, while as director, he was tasked with overseeing every aspect of production. This dual focus might have prevented him from fully immersing himself in either role. The result is a performance that feels like an extension of his previous work, rather than a fresh, layered interpretation of a complex character.

Other performances suffer from similar issues of incoherence and underdevelopment. Bolanle Ninalowo's portrayal of a kidnapping kingpin-turned-agent of justice lacks clear motivation, leaving his character arc confusing and the performance disjointed. Similarly, Lateef Adedimeji, while strong in his initial scenes, struggles to maintain consistency, and Tina Mba's overacting further breaks the film's gritty atmosphere. Broda Shaggi's slapstick humor is jarringly out of place in the film's darker narrative, weakening the overall cohesion. These missteps in casting and character development further underscore the challenges of one person taking on too many creative roles, as Adekola's directorial focus may have been spread too thin to ensure the necessary coherence and balance across the ensemble cast.

3. Storytelling and Structure

The most glaring weakness in *Lakatabu* is its lack of narrative focus. Adekola, serving as both writer and director, struggles to craft a coherent and engaging plot. What begins with a faint promise of tension quickly unravels into a disjointed supernatural drama, rife with familiar tropes that do little to maintain the viewer's interest. The plot lacks a clear trajectory, with characters introduced in ways that confuse rather than intrigue. For instance, Ninalowo's shifting

relationship with Lakatabu undermines the tension that could have been built between the two. This lack of narrative clarity likely stems from Adekola's divided focus across writing, acting, and directing, where each responsibility requires its depth of attention.

A crucial factor in the film's downfall is the emotional depth or lack thereof. *Lakatabu* hinges on a protagonist consumed by betrayal and vengeance, yet these themes are explored only superficially. The film fails to fully develop the emotional stakes, leaving critical moments, such as Lakatabu's internal conflict, feeling underwhelming. This absence of emotional gravity prevents the audience from forming a strong connection with the protagonist's journey, and ultimately, the film loses its narrative drive.

Summary

The following are some of my findings from the assessment of multiple role play in *Lakatabu*

1. The artistic cohesion in *Lakatabu* is fragmented, largely due to Odunlade Adekola's divided focus between producing, directing, acting, and writing. The film struggles to maintain a coherent tone, with some performances feeling out of place and the storyline losing clarity and momentum.
2. In *Lakatabu*, Adekola served as director, producer, lead actor, and co-writer. While his acting background and skill enabled his character portrayals, his lack of formal directorial training created challenges in maintaining narrative cohesion and technical consistency.
3. The Filmmaker's performance as Lakatabu lacks the emotional depth needed to fully convey the protagonist's inner turmoil, while other characters suffer from inconsistent arcs and unclear

motivations. This inconsistency weakens the film's overall narrative cohesion, as many of the characters feel shallow or disconnected from the story's main themes.

4. Performances vary significantly in quality, with some actors delivering grounded, believable portrayals (e.g., Tope Adeniyi), while others lean too heavily into melodrama or feel out of sync with the film's tone (e.g., Tina Mba, Broda Shaggi). The lack of balanced performances contributes to a fractured narrative and emotional disconnect, which diminishes the overall impact of the film.

Case Study 2- *Battle On Buka Street* by Funke Akindele

i. Plot

Battle of Buka Street centers around a multi-generational feud between two branches of a family, ignited when a man (Nkem Owoh) makes the common yet catastrophic mistake of marrying two wives, Ezinne (Tina Mba) and Asake (Sola Sobowale). The two women are in constant conflict, and rather than finding ways to coexist, their animosity intensifies, eventually engulfing their children and grandchildren. The root of this rivalry is carefully laid out, particularly with Funke Akindele's character, explaining how both wives gave birth to daughters on the same day. These daughters, Yejide (Funke Akindele) and Awele (Mercy Johnson), inherit the feud entirely, even going so far as to schedule their wedding introductions and traditional ceremonies on the same dates. These events are portrayed comically, helping the audience overlook the improbability of such coincidences.

For a while, there is peace as Awele leaves the village of Otanwa, allowing Yejide to thrive with her shop on Buka Street. In this environment, competition is fierce, as cooks must stay on top of their game to attract customers who are not particularly loyal. Yejide manages this well until

Awele returns, reigniting the "battle." This time, both women can count on their mothers to strategize with, as well as their children, who are deployed as "foot soldiers." The rivalry escalates, starting with harmless pranks like placing pests in each other's restaurants and culminating in a near-fatal explosion.

However, the performances of the main cast don't always progress as smoothly. The film is female-driven, featuring Sola Sobowale and Funke Akindele, alongside Tina Mba and Mercy Johnson, on opposing sides of the conflict. Despite the impressive strength of this ensemble, the disparity in performance is noticeable, especially with Sobowale and Akindele standing out. Sobowale's on-screen persona as a fiery, conflict-ready matriarch ensures she will never need to audition for such roles again others will only get the part in her absence. On the other hand, Tina Mba's portrayal is far more subdued, even considering her character's illness, as she oscillates between peacekeeper and troublemaker, a necessary balance to prevent the main cast from becoming too one-dimensional. Mercy Johnson's portrayal of Awele lacks the grace of her on-screen mother, instead coming off as overly aggressive, as though competing in a shouting contest. Her hysteria, particularly in interactions with her children, sets her apart from the rest. Similarly, Awele's excessive use of curses feels gratuitous at times.

As the film comfortably glides in its comedic rhythm, it requires a spark to raise the stakes and build towards a climactic finale. This is where the film's near-equal focus on the feuding cooks shifts, as Yejide's family introduces an unexpected twist that injects new energy into the plot. Without giving too much away, it involves an event that, while seemingly far-fetched, feels plausible in a Nigerian context, where the absurdity of real-life events allows writers the freedom to stretch their imagination without stepping outside the bounds of believability

ii. Multiple Roles Played by the Filmmaker in *Battle On Buka Street* Film Production

- a) Executive Producer
- b) Producer
- c) Production Designer
- d) Director (co-direct with Tobi Makinde)
- e) Writer (co-write with other three writers; Jack'enneth Opukeme, Stephen Oluboyo, and Jemine Edukugho)
- f) Played the Character; Yejide

iii. The Filmmaker's Background

Funke Akindele, often fondly referred to as “Jenifa,” is one of Nigeria’s most celebrated Actresses and Filmmakers. Her journey in the entertainment industry has been one of remarkable growth, resilience, and innovation. From her early days on television to becoming a dominant force in Nollywood, Funke’s story is one of dedication and passion.

What sets Funke Akindele apart is not just her on-screen charisma but her astute business acumen and passion for filmmaking. As the creative mind behind some of Nollywood’s highest-grossing films, she has transformed from the beloved “Jenifa” into one of Africa’s most bankable filmmakers. Her evolution from actress to an industry titan is a story of embracing innovation and redefining what it means to succeed in Nollywood.²

a. Early Beginnings: A Star in the Making

Born on August 24, 1977, in Ikorodu, Lagos State, Funke Akindele began her career in the mid-1990s, making her mark in the popular United Nations Population Fund (UNFPA) sponsored TV series *I Need to Know* (1998-2002).

Funke's breakthrough came with the 2008 movie *Jenifa*, a comedy-drama she both wrote and starred in. *Jenifa* tells the story of a village girl with big dreams who relocates to the city to pursue higher education, only to face challenges that reshape her life. The film's success was unprecedented, earning Funke widespread acclaim and leading to a sequel, *Jenifa 2*, and eventually the hugely popular Television Series *Jenifa's Diary*.

Jenifa cemented her status as a leading actress and showcased her talent as a writer and producer.

b. Expanding Horizons: Directing and Producing

Building on her success with *Jenifa*, Funke Akindele began to explore other facets of filmmaking. She transitioned from acting to directing and producing, becoming a multi-talented powerhouse in the industry. Some of her notable works include *Omo Ghetto: The Saga* (2020), a sequel to her earlier hit *Omo Ghetto*, which became the highest-grossing Nigerian movie of all time.

Other works include *Your Excellency* (2019), *Battle On Buka Street* (2022), and *She Must Be Obeyed* (2023), each of which showcases her versatility and ability to tell diverse stories.

c. Funke as a Writer and Director

Funke Akindele's skills go beyond acting. She has written and directed several films and Television Series, further establishing her as a creative force. Her writing credits include *A Tribe Called Judah* (2023), *Battle on Buka Street* (2022), and *Omo Ghetto: The Saga* (2020). These

works highlight her ability to create compelling narratives that resonate with a wide audience. As a director, she has also helmed projects like *A Tribe Called Judah* (2023), *She Must Be Obeyed* (2023), and *Omo Ghetto: The Saga* (2020). Each of these projects has been well-received, further proving her mettle behind the camera.

d. A Producer with a Vision

In addition to writing and directing, Funke Akindele has also made a significant impact as a producer. Her first production company, SceneOne Productions, which she co-founded with her estranged husband, Abdulrasheed Bello (JJC Skillz), has been behind several successful projects.

The production house brought to life iconic projects like *Jenifa's Diary*, which solidified Akindele's status as a household name in Nollywood; including *Aiyetoro Town* (2019). She also produced films like *The Return of Jenifa* (2011), and *Omo Ghetto* (2010) under this same company name.

In 2023, she launched the Funke (Ayotunde) Akindele Network (FAAN). Through FAAN, Akindele aims to redefine filmmaking and production in Nigeria, embracing a holistic approach that includes not only film production but also public relations and media strategy. FAAN has already produced notable projects, including *Battle on Buka Street* (2022), and *A Tribe Called Judah* (2023).

e. Awards and Recognition

Funke Akindele, one of Nigeria's most prominent actresses and filmmakers, has received numerous awards and recognitions throughout her career, solidifying her status as a leading figure in the Nollywood industry.

Some of her notable accolades include:

- Africa Magic Viewers' Choice Awards (AMVCA): Funke Akindele holds the record for the most wins at the AMVCA, a testament to her exceptional contributions to television and film. She has won awards in categories such as Best Actress in a Comedy.
- Special Achievement Award (2023): At the Silverbird Man of the Year Awards, she was honored with a Special Achievement Award, recognizing her significant impact on the Nigerian entertainment industry.
- Hollywood Reporter's List of 40 Most Powerful Women in International Film (2024): Funke was recognized by The Hollywood Reporter as one of the most powerful women in international film, celebrating her influence in bringing African stories to a global audience.
- Africa International Film Festival (2023): She was named a Globe Award Honoree at this prestigious event.
- Nigeria Entertainment Awards Best Actress of the Year (2009): Funke won this award for her performance in *Jenifa*. Best Lead Actress in an Indigenous Language (2012): She was recognized for her role in *Maami*.
- African Movie Academy Awards (AMAA) Best Actress in a Leading Role (2009): Funke received this award for her performance in *Jenifa*.

Akindele has also been honored with the Nigeria Entertainment Awards, Best of Nollywood Awards, and the Africa Movie Academy Awards (AMAA). Notably, she won Best Actress in a Leading Role at the 2020 AMAA for *Omo Ghetto: The Saga*. Additionally, her work earned her the Africa International Film Festival (AFRIFF) award for Best Producer in 2021 and the Nigerian Women Achievement Award in 2022.

iv. Analysis of the Effects of Multiple Roles on the Outcome of *Battle on Buka*

Battle on Buka Street demonstrates how multiple creative roles can be successfully managed when supported by strong collaborative leadership and clear creative vision. Funke Akindele's dual role as director (alongside Tobi Makinde) and lead actor showcases both the potential benefits and challenges of wearing multiple creative hats, ultimately resulting in a more cohesive final product compared to similar multi-role projects.

1. Technical Proficiency

Battle on Buka Street showcases remarkable technical execution that demonstrates the benefits of shared directorial oversight between Funke Akindele and Tobi Makinde. The film opens with a technically ambitious drone shot that captures Buka Street through an archway adorned with a symbolic pot, immediately establishing both the setting and the film's technical aspirations. This level of attention to visual storytelling maintains consistency throughout the film, suggesting that the shared directorial duties allowed for more focused attention to technical details than might be possible with a single director handling multiple roles.

The set design exhibits particular strength, creating environments that feel authentic without drawing attention away from the story. Unlike films where multiple roles can lead to technical oversights, every element in *Battle on Buka Street* appears purposeful and well-executed. The cinematography serves dual purposes, delivering aesthetically pleasing shots while effectively advancing the narrative. The technical team's work complements rather than competes with the storytelling, indicating strong oversight and coordination from the directorial team. The sound design, though occasionally melodramatic, adds another layer of quality through well-chosen scores and sound effects that enhance rather than distract from the viewing experience.

2. Performances

The dual responsibility of directing and acting appears to have enhanced rather than hindered the quality of performances in *Battle on Buka Street*. Funke Akindele's own performance demonstrates remarkable range, delivering high-energy comedic moments while maintaining the ability to shift into more serious emotional territory when required. Her capability to maintain such performance quality while sharing directorial duties speaks to both her talent and the effectiveness of the film's collaborative approach to leadership.

Mercy Johnson delivers an equally compelling performance that serves as a perfect counterpoint to Akindele's character. Her ability to transition seamlessly from comedy to drama reaches its peak in a powerful monologue about escaping domestic abuse, demonstrating the depth of character development achieved under the film's direction. The chemistry between Akindele and Johnson creates a dynamic central relationship that drives the narrative forward while maintaining comedic tension.

The supporting cast shows similar strength, with veterans like Sola Sobowale and newer talents like Moshood Fattah delivering performances that enhance the overall narrative. Even the child actors, including Gbemi Akinlade and Miracle Gabriel, provide natural, convincing performances that avoid common pitfalls of youth acting. The consistent quality across the entire ensemble suggests effective direction that wasn't compromised by Akindele's dual responsibilities, likely aided by the shared directorial approach with Makinde.

3. Storytelling and Structure

The narrative structure of *Battle on Buka Street* reveals a sophisticated storytelling craft that benefits from collaborative creative leadership. Funke Akindele's collaboration with Jack'enneth Opukeme, Stephen Oluboyo, and Jemine Edukugho likely created a dynamic writing room where each writer could contribute their unique perspectives and strengths to develop the story's various layers, from its cultural authenticity to its dramatic elements. The four-person writing team presumably allowed for a rich development process where Akindele, being also the co-director, could ensure the script balanced both creative storytelling and practical filming considerations while the other writers helped refine the dialogue, character arcs, and narrative structure.

The film begins with extensive exposition delivered through narrated flashbacks, efficiently establishing the complex history of rivalry between the protagonists without becoming tedious. This approach helps viewers understand character motivations and relationships, creating a foundation for the story's emotional impact.

The script successfully weaves together multiple storylines exploring themes of family rivalry, single motherhood, and domestic abuse while maintaining its essential identity as a comedy. The main plot progresses smoothly, even when temporarily yielding focus to subplots, maintaining

narrative coherence throughout. The film's representation of contemporary Nigerian culture, particularly the dynamics in mixed ethnic polygamous families and parent-child relationships, shows nuanced understanding and careful attention to cultural authenticity.

However, some aspects of the storytelling reveal areas where additional development could have strengthened the narrative. The plot twist regarding Yejide's husband's incarceration feels somewhat rushed and underdeveloped, suggesting a rare instance where the multiple roles might have affected story development. Similarly, Awele's character arc conclusion, particularly her change of heart near the film's end, would benefit from more gradual development. The film's treatment of certain criminal activities presents an ethical complexity that isn't fully resolved, inviting audience complicity in questionable behaviors without adequately addressing the moral implications.

Despite these minor narrative shortcomings, the overall storytelling maintains engagement through effective pacing and balanced tone. The directors' choice to provide subtle narrative clues early in the film, revisiting them later, adds an intriguing layer to the storytelling that rewards attentive viewing. The parallel storylines allow deep exploration of each sister's personal struggles, taking the narrative beyond their surface-level comedic feud to examine deeper themes of family, rivalry, and personal growth.

Through this analysis, it becomes clear that *Battle On Buka Street* largely succeeds in managing the challenges of multiple creative roles through effective collaboration and clear vision. The shared directorial duties between Akindele and Makinde appear crucial in maintaining consistent quality across technical execution, performances, and storytelling. While some narrative

elements could be stronger, the overall result demonstrates how multiple roles can be managed successfully with the right collaborative approach and support structure.

Summary

The following are some of my findings from the assessment of the Filmmaker's multiple role play in *Battle On Buka Street*:

1. In *Battle on Buka Street*, Akindele could have enhanced directorial precision by handing over full directorial duties to Tobi Makinde, rather than splitting these responsibilities. This would have allowed her to focus on and leverage her extensive experience in acting and film production.
2. Akindele's dual role as producer, director and lead actor in *Battle on Buka Street* enhanced actor-director communication that resulted in compelling performances from both lead and supporting actors.
3. Certain storytelling elements such as rushed plot developments and incomplete character arcs revealed the inherent limitations of managing multiple creative roles, even within a collaborative framework.
4. The film demonstrates that multiple roles can yield unique creative advantages when supported by proper collaborative structures, though careful attention must be paid to maintaining storytelling depth alongside technical and performance excellence.

Case Study 3- *Kesari* by Ibrahim Yekini

i. Plot

Kesari by Ibrahim Yekini is an Indigenous Yoruba film that centers around a fearless warrior, Kesari, who is determined to protect his community from external threats and internal corruption. The title character played by Ibrahim Yekini, is a legendary deity who reincarnates as a crime boss who defends the lives of poor people and redistributes the proceeds he gets from crime operations. Despite his strength and fearlessness as a warrior, the saying “as for every protagonist, there is an antagonist” was not an exemption for him. He fears failing those who trust him, especially when a police chief and his ruthless forces within the community seek to destabilize the peace he fights to protect. It becomes worse that even those he trusts start shifting their loyalties.

As external and internal threats loom, Kesari faces the difficult task of navigating political intrigue and betrayal from those he once considered allies. This betrayal tests Kesari’s patience, integrity, and strength of character. One of Kesari’s closest friends, who had fought alongside him in many battles, is revealed to be a key player in the treachery. This betrayal cuts deep for Kesari, as he struggles to come to terms with how greed and ambition have corrupted the people he trusted most. This subplot adds emotional weight to the action-packed narrative.

At the climax of the film *Kesari* is forced into a showdown. The bandits launch a full-scale attack on the village, and Kesari leads the charge to defend his home. The battle scenes are intense, with fights that depict Kesari’s strength and tactical intelligence. At the same time, Kesari confronts the traitors within the village. The betrayal is not just about personal ambition but also a power struggle within the community. As Kesari confronts his betrayers, the film

explores the emotional toll it takes on him, revealing a vulnerable side to the warrior. His internal struggle whether to show mercy or exact revenge on those who betrayed him adds depth to his character.

After a fierce battle, Kesari emerges victorious, but at a great personal cost. Many lives are lost, and the village is left scarred by the war. The traitors are exposed, and justice is served, but the victory is quite a bittersweet experience for Kesari. He has won the war but lost the trust of many people he once called friends.

In the end, Kesari's humanity shines through not just in his warrior feats but in his capacity for compassion and resilience amidst the chaos of leadership and war. The war leaves Kesari emotionally drained, with the understanding that being a leader means being saddled with the responsibility of enduring pain and loss for the greater good.

ii. Multiple Roles Played by the Filmmaker in *Kesari* Film Production

- 1). Director (co-directed by Tope Adebayo)
- 2). Central Character (Kesari)
- 3). Writer
- 4). Producer

iii. The Filmmaker's Background

Ibrahim Yekini is a well-known Nigerian Actor popularly called "Itele D'icon". A Filmmaker, Director, Producer, and Writer who is noted for his feature and starring in various movies. Born January 1, 1980, in Bariga, Lagos State.

Ibrahim Yekini was born to a Muslim family that had no involvement in the entertainment industry; he was inspired by movies and performances, which led him to pursue a career in acting. Yekini began his formal education in Lagos and completed his secondary education before fully immersing himself in the world of theatre and filmmaking. He took off his career by participating in theatre groups and stage performances, where he honed his acting skills.

a. Acting Style

Yekini's dedication to acting led him to roles in Yoruba films, and he gradually became a prominent figure in the industry, known for his dynamic and versatile acting style. His rise to prominence is also attributed to his ability to balance traditional Yoruba cultural themes with modern storytelling, which resonates with a wide audience. His consistency and contributions to the industry have earned him accolades, making him one of the most respected figures in Yoruba cinema today.

b. Career Highlights

Ibrahim Yekini began acting in 2000, doing theatre plays and stage plays. However, his breakthrough into the Yoruba film industry started when he started taking roles in films, where he gradually built a name for himself. Rise to prominence is also attributed to his ability to balance traditional Yoruba cultural themes with modern storytelling, which resonates with a wide audience.³

c. Awards and Nominations:

Ibrahim Yekini has received various awards and nominations for his performance in most Yoruba Nollywood movies.

- City People Movie Awards- Best Actor in a Leading Role (Yoruba) and Best Producer (Yoruba).
- Best Actor and the BON Awards- His performance in *Kesari* earned him the Best Actor award at the Best of Nollywood (BON) Awards
- African Magic Viewer's Choice Award (AMVCA) Nominee

iv. Analysis of the Effects of Multiple Roles on the Outcome of *Kesari*

In analyzing Ibrahim Yekini's multiple roles in *Késári*, the focus is on how his involvement as an Actor, Producer, Co-Director, and script contributor has affected the film in terms of storyline structure, technical proficiency, and artistic cohesion.

1. Storyline Structure

Yekini's involvement as the lead actor, producer, and co-director appears to have impacted the storyline structure negatively. The central character of *Késári* a deity turned gang leader—is meant to create an epic, larger-than-life narrative, but the plot suffers from uneven development, disjointed subplots, and a lack of depth in character motivation.

The story failed to substantiate key character arcs, particularly *Késári*'s transition into a notorious criminal. His philanthropy, though central to the character's mythos, is inadequately explored, there aren't enough scenes to support his supposed acts of kindness, which weakens his moral complexity. This suggests that, as the writer, Yekini might have been too close to the character to objectively develop a well-rounded story.

The film attempts to blend myth with contemporary reality but struggles to balance these elements. The juxtaposition of a mythical land “suspended between heaven and earth” with modern institutions like the police creates an incoherent world that confuses rather than enriches the storyline. Critics have pointed out that the narrative's shift from the traditional setting of Ira to modern-day Nigeria feels abrupt, further fragmenting the story. This incoherence could be a result of Yekini's multiple roles stretching his focus, leaving certain elements underdeveloped.

The love story between Ifadola (Késári) and Amoke, for instance, feels undercooked, with critics noting the lack of chemistry and rushed pacing. Yekini's heavy involvement in both writing and directing might have caused this aspect of the film to be glossed over, with insufficient attention to emotional depth and character development.

2. Technical Proficiency

As a producer and co-director, Yekini's multiple responsibilities seem to have influenced the film's technical execution, which falls short in certain key areas.

In terms of Cinematography, while the film has moments of visual brilliance, especially in capturing the Yoruba setting and supernatural elements some of the action scenes could have benefited from more dynamic and inventive camera angles. Yekini's focus on acting and other responsibilities may have limited his ability to fully oversee the technical aspects of these sequences, leading to more conventional shot compositions that missed opportunities for heightened tension or immersion.

The special effects, though praised in some parts, were untidy in others, particularly during Késári's supernatural displays of power, such as the unrealistic final scene where he single-handedly shoots multiple police officers. These effects detract from the film's intended epic tone.

Yekini, balancing multiple roles, might have had limited time to oversee post-production or allocate sufficient resources to polish these effects.

The film's sound effects can also be criticized for being excessive and distracting, which undermines key moments. Over-the-top sound layering, especially during action sequences, detracts from the film's professionalism. It's possible that Yekini's focus on larger aspects of the production such as the overall narrative and his performance meant that technical refinements, like sound design, received less attention.

3. Artistic Cohesion

It is worthy of note that the film oscillates between epic and contemporary crime drama, creating a disjointed artistic vision. While the film opens with a strong traditional Yoruba setting, it later abruptly shifts into a more modern Nigerian context, including police forces and media involvement, which dilutes the mythic tone established earlier. This tonal inconsistency might stem from Yekini's divided focus while he is invested in playing Késári as a larger-than-life figure, the directorial vision needed to maintain a cohesive narrative tone might have been compromised by his many roles.

The film's supporting characters, particularly members of Késári's gang, are underdeveloped, with critics noting that some of them feel dispensable. For example, the character of Coaster, played by Boma Akpore, adds little to the overall story. This lack of depth in secondary characters detracts from the film's potential for strong ensemble storytelling, likely a result of Yekini prioritizing the protagonist's arc over the supporting cast.

The film attempts to blend Yoruba mythology with a modern crime narrative, but this fusion isn't fully realized. The costumes and set design, while initially promising, contribute to the artistic

dissonance. As a producer, Yekini may have had the final say in these elements, but his divided focus possibly led to compromises in the film's artistic execution. The setting of *Ira* is visually striking but not fully explored, and the supernatural aspects of the plot feel detached from the more grounded modern scenes, further fracturing the artistic cohesion.

Summary

The following are some of my findings from the assessment of multiple roles played by the Ibrahim Yekini in *Kesari*.

1. In *Kesari*, Yekini took on multiple roles as producer, director, writer, and lead actor. The absence of a theoretical understanding of film language and techniques is evident in Yekini's directorial choices for *Kesari*.
2. The film suffers from disjointed plot points, inconsistent worldbuilding, and underdeveloped subplots, likely because of Yekini's lack of formal background training in the arts and craft of scriptwriting.
3. *Késári* has strong performances and promising visual elements but lacks the narrative depth, technical polish, and artistic coherence needed to fully realize its epic ambitions.
4. The filmmaker could have enhanced the film by focusing on his performance and collaborating with professionally trained experts for the technical roles he assumed.

Case Study 4- *Gangs of Lagos* by Jade Osiberu

i. Plot

Jade Osiberu's *Gangs of Lagos* explores the gritty streets of Isale Eko, Lagos, where the ambitions of youths are overshadowed by gang violence and political corruption, best friends

Obalola and Ify dream of escaping a life that seems predestined for chaos. Obalola, with his sights set on becoming a celebrated writer like Wole Soyinka, and Ify, hoping to break into the Afrobeats scene, share a bond that has been shaped by their harsh environment. Life in Isale Eko has taught them resilience, yet their dreams feel fragile, caught in the grip of a city ruled by gangs and political patrons.

When their street father and mentor, Ninalowo, is brutally murdered, they are pulled deeper into the underworld, joining the gang of Kazeem Olaotan, a powerful union leader and Lagos underboss. As election season descends, violence and ambition converge; gangs spar for influence, and the streets run red with blood, mirroring the savage battle for political power. Amid this chaos, Ify, once brimming with hope and talent, becomes a casualty of the gang wars, leaving Obalola with a profound sense of loss and guilt. His quest for vengeance becomes a journey through the dark layers of Isale Eko's political landscape, where he uncovers secrets that threaten the entire fabric of their world.

With a no-holds-barred narrative style, Jade Osiberu's *Gangs of Lagos* peels back the veneer of Nigerian elections, exposing the brutal role of thugs as shadowy kingmakers in the political realm. The realistic portrayal of violence and the intense emotional journey of the characters offer a powerful glimpse into the price of power and the cost of dreams in a city where survival often depends on brutality. The dialogue, rich in Yoruba, grounds the story deeply in its Lagos setting, adding authenticity and immersing the audience in the culture and struggles of Isale Eko. Through Obalola's story, the film echoes the resilience and dreams of countless young people trapped in cycles of violence, blending the intensity of a thriller with emotional depth.

ii. Multiple Roles Played by the Filmmaker in *Kesari* Film Production

- 1). Director
- 2). Writer (co-writer; K.I Jegede)
- 3). Producer (co-Producer; Kemi Lala-Akindoju)

iii. The Filmmaker's Background

Jade Osiberu started her journey as a filmmaker when she created Ndani.TV, a first-of-its-kind online content marketing platform whilst working in communications and branding at one of Nigeria's leading Banks, GTBank. At Ndani, she wrote, produced, and/or directed several critically acclaimed, award-winning, and popular scripted series such as *Gidi Up*, and *Skinny Girl in Transit* amongst others.

Jade Osiberu went on to write, produce, and direct *Isoken*, 3rd highest-grossing film. *Isoken* premiered in 15 cinemas across the UK and went on to win the 'Prix du Public' (Audience Award) at the NollywoodWeek Paris Festival, Best Film and Best Director at the 2018 Africa Magic Viewers Choice Awards, as Best Nigerian Film and Best Costume Design at the 2018 African Movie Academy Awards, Diversity Excellence Award at the MIPCOM and Best International Feature at Bronzelens Film Festival (an Oscar Qualifying Film Festival in Atlanta).

Jade Osiberu is a multiple award-winning writer, director, and producer of films such as *Gangs of Lagos*. Amazon Prime's First Original Film in Africa, which charted in multiple countries worldwide, and *Brotherhood*, the Highest Grossing Nollywood film of 2022. *Brotherhood* was nominated for 11 awards at the 2023 AMVCA Awards and won 5.

Osiberu's first feature film, *Isoken* was 2017's 3rd highest-grossing film. It premiered in 15 cinemas across the UK, going on to win many awards around the globe including Best Film and

Best Director at the 2018 Africa Magic Viewer's Choice Awards, as Best Nigerian Film and Best Costume Design at the 2018 African Movie Academy Awards. In 2019, her second production 'Sugar Rush' was the highest-grossing Nollywood Film released in 2019. She went on to produce Tunde Kelani's multiple award-winning biopic, *Ayinla*.

In 2023, Jade Osiberu was the only African filmmaker to sign a first-of-its-kind 3-year exclusive overall deal with Amazon Prime. *Christmas In Lagos* is the First Original film from that partnership. She became a member of the Academy (Oscars) in 2023.⁴

a. Major Contributions and Directorial Style

Osiberu's debut feature film, *Isoken* (2017), was a commercial and critical success, becoming the third-highest-grossing Nollywood film of the year. Known for her vibrant use of color and insightful social commentary, Osiberu's style resonates with audiences by tackling societal issues while maintaining commercial appeal. She believes in the importance of reaching a wide audience and considers commercial hits essential to creating a sustainable industry. *Isoken* was acclaimed at both African and international festivals, winning awards like the Best Film and Best Director at the Africa Magic Viewers' Choice Awards and the Audience Award at the NollywoodWeek Paris festival.

Jade Osiberu, a prominent Nigerian filmmaker, was born into a family of royal heritage from Sagamu, Ogun State, to engineer parents who encouraged her academic pursuit in engineering at the University of Manchester. Despite her early love for the arts, Osiberu initially followed a more conventional career path in digital marketing, working for a top Nigerian bank. This experience proved instrumental as she launched *NdaniTV*, Nigeria's first online content marketing platform, during her tenure there. Her work on *NdaniTV* not only established a new

standard for digital content in the Nigerian banking sector but also set her on her filmmaking journey, directing and producing popular web series such as *Gidi Up* and *Skinny Girl in Transit*, which became a cultural phenomenon among Nigerian millennials.⁵

b. Career Highlights

- Osiberu gained significant acclaim with her first major web series, *Gidi Up*, which she wrote, produced, and directed. The series became a favorite among young, upwardly mobile Nigerians, earning her a reputation as a pioneering voice in Nigerian digital content.
- Her first feature film, *Isoken*, drew on personal experiences and showcased her distinctive style, marked by vibrant colors and socially relevant themes. *Isoken* became the third-highest-grossing Nollywood film of 2017 and earned multiple prestigious awards, including Best Film and Best Director at the 2018 Africa Magic Viewers' Choice Awards (AMVCA). The film also won Best Nigerian Film and Best Costume Design at the 2018 African Movie Academy Awards. It was honored with the Audience Award at Nollywood Week Paris and the Diversity Excellence Award at MIPCOM.

Additionally, it received Best International Feature at the Bronzelens Film Festival in Atlanta.

- Osiberu continued her commercial success with *Sugar Rush*, which became the highest-grossing Nollywood film of 2019 and is ranked as the fourth-highest-grossing Nollywood film to date. This film further solidified her status as a director with a keen understanding of what appeals to mainstream audiences.

- Osiberu's crime thriller *Brotherhood* became the highest-grossing Nollywood film of 2022. The film was nominated for 11 awards at the 2023 AMVCA Awards and won five, highlighting her storytelling prowess and ability to captivate audiences.
- In 2023, Osiberu became the first African filmmaker to sign a three-year exclusive deal with Amazon Prime, a partnership aimed at scaling African stories to global audiences. This milestone marked an unprecedented opportunity for African filmmaking, and her first project under this collaboration, *Christmas in Lagos*, showcases her ongoing commitment to culturally resonant yet commercially viable narratives.

c. Recognition and Awards

- Her impactful career has earned her recognition as one of Africa's most powerful women in media by The Hollywood Reporter, Vanity Fair, and Variety.
- In 2023, Osiberu was inducted into the Academy of Motion Picture Arts and Sciences (Oscars), further validating her influence on an international scale.
- She was also selected for the Berlinale Talents program in 2021, underscoring her growing influence within the global film industry.

d. Artistic Vision and Style

Osiberu's filmmaking approach is deeply rooted in her belief that commercial success is essential for a sustainable industry. She seamlessly combines crowd-pleasing elements with bright, vibrant visuals and incorporates social commentary, distinguishing her work from that of her peers. While she respects artistic films, she aims to tell big, relatable stories that foster a broader

understanding of societal issues in Nigeria. Her films mostly exemplify her dedication to tackling social issues while appealing to a wide audience.

Jade Osiberu's career reflects a groundbreaking journey that has pushed Nollywood's boundaries and increased its appeal to global audiences. Her achievements have helped reshape the narrative of African cinema, making her one of the most influential filmmakers of her generation.

iv. Analysis of the Effects of Multiple Roles on the Outcome of *Gangs of Lagos*

The assessment of *Gangs of Lagos* under Jade Osiberu's creative direction offers valuable insights into the practice of multiple role-playing in Nollywood film production. Osiberu's simultaneous engagement as a writer, director, and producer empowers her to maintain creative control and align technical quality with her unique storytelling vision. This multi-dimensional approach is vital in Nollywood, where resource constraints and creative autonomy challenges can limit production quality.

1. Narrative Structure

In *Gangs of Lagos*, Osiberu's multifaceted role enables her to craft a cohesive storyline rich in socio-political commentary. By serving as both writer and director, she fully controls the narrative's arc, infusing it with the emotional depth needed to explore complex themes such as gang violence and resilience in Lagos. Osiberu's direct involvement in character development, especially in shaping the arcs of characters like Obalola and Ify, allows her to portray the intricate lives of individuals caught between survival and ambition in Isale Eko. Her storytelling is deeply rooted in Nigerian culture, yet structured to resonate universally, addressing relatable human conflicts in a setting that reflects the socio-political tensions of modern Lagos. This

holistic control helps avoid creative dilution, a common issue in Nollywood, thereby producing a narrative with a clear, unfiltered voice.

2. Performance

Through her integrated role-playing approach, Osiberu can guide performances to align with her vision, emphasizing realism and emotional authenticity. Her ability to interact closely with actors ensures that performances capture the essence of Lagos life and the personal struggles within. Osiberu's direction, informed by her role as writer, enables her to communicate her vision directly to actors, helping them embody characters authentically grounded in Lagos's socio-cultural environment. The protagonists' portrayal reflects their resilience amidst violence, bringing depth to characters that might otherwise lack nuance. This role integration facilitates a seamless alignment between actors' performances and the film's thematic core, contributing to the realism and emotional impact that elevate *Gangs of Lagos*.

3. Technical Proficiency

Osiberu's dual role as director and producer is crucial in achieving technical excellence within the constraints typical of Nollywood. Her direct oversight allows for strategic resource allocation, leading to polished cinematography, meticulous set designs, and sophisticated lighting schemes. Her technical control is evident in *Gangs of Lagos*, where gritty street scenes of Lagos are captured with precision, framing each shot to amplify the city's intense atmosphere. Action scenes in the film showcase her ability to synchronize choreography, stunts, and camera work to produce impactful sequences. This strategic technical oversight enhances the production quality, which sets *Gangs of Lagos* apart from other Nollywood films, despite similar budget constraints.

5. Streamlined Collaboration and Industry Innovation

In Nollywood's fast-paced environment, Osiberu's multiple roles help streamline the production process, facilitating a cohesive workflow. Her direct influence over both creative and technical teams reduces potential conflicts, ensuring a unified approach throughout production. Her role as a producer further allows her to introduce innovations in production standards such as detailed costume design, set authenticity, and dynamic visual storytelling pushing the boundaries of what is technically achievable within Nollywood's structural constraints. This streamlined, innovative approach fosters a collaborative environment that benefits not only *Gangs of Lagos* but also sets an example for other filmmakers in the industry.

Osiberu's integrated role-play model in *Gangs of Lagos* production exemplifies a pioneering approach to maximizing creativity, technical quality, and cultural authenticity, offering a framework for Nollywood filmmakers aiming to balance creative vision with operational efficiency.

Summary

The following are some of my findings from the assessment of multiple roles played by the filmmaker in *Gangs of Lagos*

1. The filmmaker's work in *Gangs of Lagos* as director and producer displays her capacity to balance directorial responsibilities with production logistics through her formal media background training which enables her to excel in production philosophy and strategic storytelling.
2. Jade Osiberu's dual role as both director and producer significantly contributed to the artistic cohesion of *Gangs of Lagos*. By overseeing both the creative and logistical aspects of production, Osiberu was able to maintain a consistent vision throughout the

filmmaking process. This integration allowed for seamless collaboration among the cast and crew, resulting in a more unified narrative and aesthetic approach that enhanced the film's overall impact.

3. The multiple roles taken on by Osiberu led to a notable increase in technical proficiency within the production. Her firsthand experience in both directing and producing enabled her to make informed decisions about resource allocation and technical requirements. This knowledge facilitated innovative approaches to cinematography, sound design, and editing, ultimately elevating the film's production quality and setting a new standard in Nollywood filmmaking.

Case Study 5- *Ijakumo* by Toyin Abraham

i. Plot

Toyin Abraham's *Ijakumo* (The Born-Again Stripper) tells the story of Asabi played by Toyin Abraham, the daughter of a powerful spiritualist who is hell-bent on destroying the life of her ex-lover, a now renowned Lagos big pastor, Jide (Kunle Remi) who cheated her and left her to die. Pastor Jide who also is not a true man of God, but belongs to some sort of cabal that commits all sorts of atrocity. In her quest to destroy Pastor Jide, she sought the help of Sharon (Lolade Okusanya), a stripper disguised as a church chorister whom Jide now begins to lust after to destroy him.

As Sharon becomes embedded in the church, she gains Jide's trust and uncovers the evidence needed to expose his hypocrisy and corruption. Despite his pious facade, Jide is drawn to Sharon and slowly succumbs to temptation, revealing his vulnerability. Through Sharon's deception,

Asabi gathers proof of Jide's moral and financial wrongdoings. The film reaches its climax in a highly charged church service where Asabi publicly exposes Jide, leading to his downfall and disgrace. This powerful moment lays bare the consequences of Jide's betrayal, both to Asabi and his congregation.

In the aftermath, *Ijakumo* reflects on themes of justice, revenge, and moral ambiguity, challenging the viewer to consider the fine line between the two. Sharon, having played a crucial role in the plan, is left to reflect on her path forward, while Asabi walks away, satisfied but aware of the cost of her vengeance. Through its layered story, the film critiques the disparity between public personas and private actions within institutions of power, leaving audiences with a thought-provoking message on human nature and societal expectations.

ii. **Multiple Roles Played by the Filmmaker in *Ijakumo* Film Production**

- a) Executive Producer (with; Kolawole Ajeyemi, Moses Babatope, Kene Okwusa)
- b) Producer
- c) Central Character (Asabi)
- d) Writer (with; Anthony Kehinde Joseph)
- e) Location Manager
- f) Welfare

iii. **The Filmmaker's Background**

Oluwatoyin Abraham is one of the most talented and versatile filmmakers in Nollywood. Over the years, she has distinguished herself not only as a remarkable actress but also as a skilled

producer and storyteller. Born on the 5th of September 1984, Edo State, Toyin's success in the industry is a testament to her multifaceted abilities, which range from acting and script-writing to production and marketing, all of which contribute to her growing influence in African cinema.

She went to Queen's Staff School and then to St. Anne's School in Ibadan. After that, she went to Iree Polytechnic in Osun State for a diploma in Business Studies. She later got a Philosophy degree from Olabisi Onabanjo University. She also went back to Iree Polytechnic for an OND in Marketing. Finally, she got an HND in marketing from Ibadan Polytechnic.

a. Acting Style

Toyin Abraham has mastered the art of dynamic and engaging acting. She is known for her ability to seamlessly transition between different genres, displaying a rare combination of emotional depth and comedic timing. Whether playing a dramatic role that explores complex emotions or delivering humor in a light-hearted comedy, Toyin captivates audiences with her authenticity. Her performances resonate with viewers because she brings an undeniable realism to her roles, allowing her to connect deeply with her audience. Her portrayal of characters is often relatable, reflecting real-life situations that many Nigerians and Africans, in general, can identify with.

b. Technical Skills in Filmmaking

Beyond her acting, Toyin Abraham is also an accomplished scriptwriter and storyteller. As a filmmaker, she has been involved in the writing or co-writing of several of her projects. Her scripts often revolve around themes that resonate with her audience, including family dynamics, societal expectations, relationships, and personal growth. Through her storytelling, Toyin delves into issues that matter to people in her society, making her films not just entertaining but also

thought-provoking. Her ability to craft stories that speak to the hearts and minds of her viewers is a testament to her deep understanding of the Nigerian cultural and social landscape.

One of Toyin's key strengths as a filmmaker is her focus on character development. In her films, the characters are often well-rounded and relatable, reflecting everyday struggles, joys, and emotions that her audience can easily connect with. She has a talent for creating characters that are not only entertaining but also evoke empathy, allowing viewers to see themselves in the stories she tells. This focus on character-driven narratives is a hallmark of her storytelling approach.⁶

Toyin also owns her own film production house called; 'Toyin Abraham Productions'.

c. Career Highlights

Her journey into the entertainment industry began with a passion for traditional plays and local TV shows. As a student, she seized every opportunity to hone her craft, attending auditions and immersing herself in the world of acting. Toyin began acting in 2003 when Nigerian actress Bukky Wright came to Ibadan to shoot a movie called *Dugbe Dugbe Nbo*. As she became more popular and experienced in the film industry, she started making her own movies. Some of these include;

- i. *Alakada Reloaded* (2017)
- ii. *The Ghost and the Tout* (2018)
- iii. *Elevator Baby* (2019)
- iv. *Fate of Alakada* (2020)

d. Awards and Nominations

Toyin Abraham has received several awards over the course of her career for her outstanding performances, storytelling, and Filmmaking abilities

Awards

- i. Best Actress in a Leading Role at the 2017 Nigeria Entertainment Awards
- ii. Best Actress in Nollywood at the 2019 All-African Film Awards
- iii. Best Actress in Drama at the 2019 Africa Magic Viewers' Choice Awards
- iv. Best Actress at the 2020 Africa Magic Viewers' Choice Awards (AMVCA).

She has also been nominated for several other awards throughout her career, including Best Supporting Actress at the 2013 Yoruba Movie Academy Awards and Best Actress at the 2018 Africa Movie Academy Awards.

iv. Analysis of the Effects of Multiple Roles on the Outcome of *Ijakumo*

In the assessment of Toyin Abraham's *Ijakumo*, here are some of the effects of her multiple roles on the final product in terms of story coherence, character depth, and audience reception.

1. Narrative Structure

In terms of plot structure and progression, the exposition intended to establish the backstory between Asabi and Jide, with their former relationship and his betrayal, spans a significant portion of the film. This exposition, instead of integrating seamlessly into the plot, feels overextended and redundant. The lack of clarity and brevity in these initial scenes disrupts the narrative flow, as the attempt to establish Asabi's motivation for revenge is weakened by

extraneous details that do not directly contribute to the story. The plot progression exhibits multiple thematic angles, Asabi's revenge plot, the existence of an undefined syndicate, and the involvement of characters like Sister Mary. These elements do not converge cohesively, causing narrative disarray. Without a clear interconnection, the story shifts abruptly between these points, making it difficult for the audience to discern a coherent pathway. For instance, while Asabi's motivations are initially driven by revenge, her decision to employ Sharon as a seductress seems redundant, especially given her metaphysical abilities, which could have simplified her quest.

Ijakumo co-written by Toyin Abraham and Anthony Kehinde Joseph, the script exhibits a potential clash in narrative vision, as though both writers brought divergent ideas without fully integrating them. This conflict is evident in the multiple narrative strands and thematic shifts, where different scenes feel as though they belong to separate storylines.

Despite praise for strong themes like love, betrayal, and vengeance, there seemed to be issues with plot coherence and pacing. When a lead actor is also the producer, there may be a tendency to prioritize certain scenes or character developments that align with their vision, possibly at the expense of story clarity. Some scenes stood out as or felt disjointed or extraneous e.g., Ashabi's sudden metaphysical powers. This suggests that Toyin Abraham's close involvement might have led to a focus on dramatic moments, potentially overlooking details that would have made the story flow more seamlessly.

2. Performance

The central characters, Asabi, Jide, and Sharon, each suffer from a lack of clarity regarding their motivations and character arcs. Asabi's abilities could theoretically allow her to bypass certain

obstacles in her revenge scheme, yet she resorts to convoluted plans, like hiring Sharon, which dilutes her portrayal as a powerful antagonist. Supporting characters and their purpose within the storyline remain ambiguous. The syndicate, to which Jide answers, lacks any narrative development, leaving questions about its relevance. Similarly, Sister Mary's involvement complicates the plot without contributing significantly to the central revenge theme. The lack of clear character motivations further hinders the cast's ability to deliver compelling performances, as actors appear to struggle with interpreting undefined roles, leading to performances that feel tentative and incomplete.

Kunle Remi's performance as Wale was excellent but there were certain inconsistencies, such as the unclear relationship between Wale and the pastor or the abrupt disappearance of Jide's wife. These details, important for character continuity, may have been overlooked due to Toyin Abraham's extensive responsibilities, leaving less room for her to step back and objectively assess character arcs.

Toyin Abraham's presence in the film felt unnecessary, as her performance came across as overly dramatic. One would have preferred if Debbie Shokoya had continued as Asabi, as her portrayal was much stronger.

The significance of Toyin's hairstyle was also confusing it seemed like it would serve some symbolic purpose, similar to a Samson and Delilah reference, but it ultimately had no relevance to the plot. Her character, despite possessing so much power, had to resort to hiring a stripper to handle certain tasks, which didn't make much sense.

Regarding the cult subplot, the idea of a powerful group led by a woman but with no other women felt odd. Their supposed influence quickly disintegrated over basic information on a flash

drive, which was underwhelming. It was also unclear how Jide became involved, leaving gaps in the story. The twist involving Mary and Sharon being twins was unnecessary and weakened the story. It felt like an attempt at a plot twist that simply didn't work; the story would have been more engaging if they had been the same person.

4. Technical Proficiency

As the producer, writer, and lead character, Toyin Abraham played a pivotal role in shaping *Ijakumo*, overseeing script finalization and key on-set decisions. However, her multiple roles may have diluted her ability to focus on finer narrative elements crucial for a polished storytelling experience. This overlap contributed to unresolved questions, rushed scenes, and unclear plot points, as seen in the ambiguous fate of the syndicate, which lacked any significant symbolism.

While *Ijakumo* hints at a visually and thematically strong story, its potential is undercut by technical and narrative execution issues, leaving it without the cohesion needed to fully realize its artistic vision. Scenes that could have been profound or suspenseful ultimately fall flat due to inconsistent direction, a result of Abraham's overlapping responsibilities. Although her ambition brings a bold thematic structure to the film.

Summary

The following are some of my findings from the assessment of multiple roles played by the filmmaker in *Ijakumo*

1. The Filmmaker's overlapping roles in *Ijakumo* contributed to a disjointed narrative structure, with competing storylines and underdeveloped plot points that disrupted story coherence.

2. The filmmaker's multiple responsibilities as Producer, Writer, welfare, location manager, and Lead Actor (character name; Asabi) limited objective character development, resulting in ambiguous motivations and weaker performances.
3. The filmmaker's lack of formalized scriptwriting and directing education contributes to narrative and pacing issues, underscoring her strengths in acting and producing but suggesting a need for collaborative support in writing and directing.

Case Study 6- *King of Boys: The Return of the King* by Kemi Adetiba

i. Plot

Kemi Adetiba's *King of Boys (The Return of the King)* is the continuation of the crime political movie which is a sequel to the hugely successful first part of *King of Boys*. The story centers around Alhaja Eniola Salami (character played by Sola Sobowale), a businesswoman and philanthropist with a checkered past and a promising political future. Eniola Salami is a pillar of society loved by many, feared by most, and truly known by a select few. As her political ambitions see her outgrowing the underworld connections responsible for her considerable wealth, she's drawn into a power struggle that threatens everything she holds dear. She is caught up in a game of trust, not knowing who to look up to, leading to her ruthlessness. Alhaja Salami, disgraced kingpin and king of boys, has returned to the country after a governmental pardon. Upon returning, she promptly declares her political ambition to become the Lagos State governor, but old and new enemies, personal demons, and a new player from the press stand in her way. Her shocking, unannounced return and her new mission return rattle the cages of her enemies - both old and new, including the Randles; The current Lagos State Governor, and his First Lady

Jumoke Randle (played by Nse Ikpe Etim). Kemi Adetiba narrowed down the problem we are facing in Nigeria and what goes on underground in Nigerian politics in the quest for power. It is an eye-opener to how deep corruption has been in the system and how far politicians can go to cover their tracks. Sola Sobowale's character in the film lays that perfect example.

Sola Sobowale fits into the role of Eniola Salami, a vintage Nigerian mother who yells and expresses every emotion by being loud and over the top. The veteran actress has a successful career in both English and Yoruba titles and did not only display this perfect character in the *King of Boys*, but also added the element of cool, calm, rich, and authoritarian. She played the role in the sequel. The emotions in Sola Sobowale's role also look so real and the series also explores grief about her dead children. Toni Tones, who played the younger Eniola Salami, played it excellently; her energy is out of the world. This time, the stunning actress graces the screen frequently, an impressive reminder of the Eniola we knew in part one. Another major hit scored by the series is how Makanaki (Reminisce) returns to Eniola Salami's side after returning to avenge his betrayal and finally secure his long-coveted spot on the throne. Sola Sobowale's relationship with Ade Tiger (Titi Kuti), her most trusted guard, was one of the brightest moments in this film. It focuses on loyalty which is rare in this part of the world. Kemi Adetiba has excelled at giving us a clean, linear story that is relatable, and with this sequel, she has once again proven her theatrical rendition as she has done in her previously directed and co-produced groundbreaking movies.

The narration is rich with suspense and complex characters, making it a gripping continuation of Eniola's story.

ii. **Multiple roles played by the filmmaker in the production of *King Of Boys: The Return of the King***

- a) Screenwriter
- b) Director
- c) Line Producer
- d) Executive Producer

iii. **The Filmmaker Background**

Kemi Adetiba is proudly Nigerian, born on January 8, 1980, she emerged from a family of distinguished professionals. Her father, Dele Adetiba, was a respected veteran in advertising and broadcasting, while her mother, Mayen Adetiba, achieved prominence as a former president of the Nigerian Society of Engineers.

Adetiba's academic journey reflects her evolution from law to entertainment. She initially pursued a law degree at the prestigious University of Lagos. However, her passion for filmmaking led her to seek specialized training in filmmaking. She made a pivotal decision to enhance her creative skills by enrolling in the New York Film Academy. She completed an intensive one-year program in filmmaking and television in 2008, laying the foundation for her future success in the entertainment industry.⁷

a. Career Highlights: Kemi Adetiba's career trajectory is a testament to her versatility and growing mastery of multiple entertainment formats.

Following her studies at the New York Film Academy, Adetiba transitioned into filmmaking with remarkable success. Her first short film, *Across the Bloodied Ocean* starring Osas Ighodaro, demonstrated her potential by securing screenings at prestigious events including the Pan-African Film Festival in Los Angeles and the National Black Arts Festival in Atlanta.

Her venture into music video direction began with TY Bello's *Ekundayo* marking the start of an impressive portfolio that would include videos for prominent artists like Niyola, Waje, Omawumi, and Olamide. However, it was her transition to feature films that truly established her as a powerhouse in Nigerian cinema. Her directorial debut with *The Wedding Party* in 2016 became one of Nigeria's highest-grossing films. *King of Boys* and its follow-up series *King of Boys: The Return of the King*, showcased her ability to handle complex narratives while maintaining commercial appeal.

b. Technical Skills: Adetiba's technical prowess spans multiple aspects of filmmaking, reflecting her comprehensive understanding of the craft. As a director, she excels in visual storytelling, demonstrating a particular strength in drawing authentic performances from actors while maintaining a compelling narrative flow. Her screenwriting abilities enable her to craft resonant stories that connect deeply with audiences, while her proficiency in post-production ensures polished final products.

She has mastered the technical aspects of cinematography, including visual composition, lighting, and camera techniques. Her production management skills encompass budget handling, scheduling, and team coordination. Perhaps most notably, she has shown exceptional ability in collaboration, working effectively with diverse teams of actors, crew members, and producers to bring her creative visions to life.⁸

c. Awards and Notable Recognitions: Adetiba's work has garnered consistent recognition throughout her career. As a pioneering female filmmaker in a predominantly male industry, Adetiba's success has made her an inspiration for aspiring filmmakers, particularly women, while her work continues to garner international attention, showcasing the best of Nigerian cinema to global audiences.

i. Music Video Direction Awards

- Best Female Video, SoundCity Awards 2009
- Won for TY Bello's *Ekundayo* (her first music video)
- Nigeria Entertainment Awards 2010
- Best Female Video for Omawumi's "Today na Today"
- The Headies 2014: Nominated for Best Music Video Director of the Year
- City People Entertainment Awards 2015: Won Best Music Video Director of the Year

ii. Broadcasting Recognition

- The Future Nigeria Awards: Five consecutive nominations for On-Air Personality of the Year.
- Nominated for On-Air Personality of the Year
- Nominated for Screen Producer/Director of the Year

iii. Film Industry Recognition

- Africa Magic Viewers' Choice Awards (AMVCA)
 - Best Director for *The Wedding Party*
 - Best Director for *King of Boys*
- Golden Icon Movie Academy Awards (GIMAA)
 - Nominations in directing category

- Nominations in producing category
- Africa Movie Academy Awards (AMAA)
 - Recognition for contributions to contemporary Nigerian cinema

Industry Impact Recognition

- Recognized as a pioneering female filmmaker in Nigeria's entertainment industry
- Acknowledged for advancing Nigerian cinema on global platforms
- Celebrated for blending commercial success with artistic storytelling
- Honored at various film festivals for promoting Nigerian culture through cinema

Festival Screenings

- "Across the Bloodied Ocean" (Short Film) screened at:
 - 2009 Pan-African Film Festival in Los Angeles
 - National Black Arts Festival in Atlanta

iv. Industry Leadership

- Recognized for mentoring emerging filmmakers
- Acknowledged for advocating for women in film
- Celebrated for contributing to the growth of Nigeria's film industry
- Honored for maintaining high production standards in Nigerian cinema

iv. Analysis of the Effects of Multiple Roles on the Outcome of *King of Boys: The Return of the King*

In the assessment of Kemi Adetiba's *King of Boys: The Return of the King*, here are some of the effects of her multiple roles on the final product in terms of narrative structure, performance, artistic cohesion, and technical proficiency.

1. Narrative Structure

In *King of Boys: The Return of the King*, Kemi Adetiba demonstrates sophisticated storytelling capabilities as both writer and director. The narrative effectively bridges the five-year gap from the original film, showing careful consideration for narrative continuity. The series opens with a glimpse into Eniola's grief, handling it with an impressive level of care. This attention to emotional continuity is particularly notable in how "Eniola's loss of her children in the original is not taken lightly in the sequel. It affects almost every action she takes, weighs on her mental health, and sets the stage for the remarkable internal conflict. The seven-episode structure allows Adetiba to expand the story's scope while maintaining narrative tension through multiple plotlines, including political ambitions, underworld conflicts, and personal redemption arcs.

2. Artistic Cohesion

Adetiba's vision maintains strong artistic cohesion across the production with deliberate attention to detail. The series maintains thematic consistency while addressing contemporary issues, particularly in its treatment of gender politics. With specific attention to the reality of how societal gendered expectations can affect women in politics. The artistic vision is further enhanced by the beautifully curated soundtrack, particularly the music that heralds Eniola's presence.

4. Technical Proficiency

Adetiba shows strong overall technical control, and maintains high production values overall, with notable attention to fashion statements that are trend-worthy but many times too foreign. The technical execution successfully adapts the story from film to series format, though with occasional oversights.

5. Character Development

Adetiba's work represents a significant achievement in Nigerian cinema, particularly in its handling of complex themes and character development across multiple episodes.

Adetiba's directorial approach to handling character development stands out, particularly in her treatment of the protagonist, Eniola Salami. The character's journey is masterfully crafted, showing her evolution from someone who once called herself "Laburu, God's worst punishment in a person" to a complex figure "torn between seeking God's redemption and unleashing hell on her enemies". The series thoughtfully explores the intersectionality of gender and power through its female characters.

As a director, screenwriter, and producer, Adetiba shows remarkable versatility, she crafts complex characters as well as dynamics and meaningful thematic exploration. Her directorial vision is clear in the handling of sensitive themes and character development, as seen in the exploration of *King of Boys: The Return of the King*, how the series is intentional in its attention to detail. However, this speaks to the ambitious nature of managing multiple crucial roles in a major production.

Summary

The following are some of my findings from the assessment of multiple roles played by the filmmaker in *King of Boys: The Return of the King*:

1. Adetiba's formal training in the arts of filmmaking directly enhanced her performance as both director and writer in *King of Boys: The Return of the King*, enabling her to achieve seamless narrative cohesion and visual consistency.
2. The analysis of Adetiba's multiple-role performance in *King of Boys: The Return of the King* reveals a filmmaker who successfully balances creative vision with commercial viability, despite some technical oversights. The effectiveness of her wearing multiple hats is evident in how the various elements of the production from narrative to technical execution work together to create a cohesive whole.
3. The consolidation of creative control through multiple roles enabled Adetiba to successfully maintain thematic consistency in gender representation while innovating the narrative format from film to streaming series, demonstrating the positive impact of auteur-style filmmaking in Nollywood.
4. Adetiba's dual role as screenwriter and director ensured rich narrative continuity, portraying the protagonist's grief and inner conflict seamlessly across the sequel.

Case Study 7 - *Ijobon* by Kunle Afolayan

i. Plot

Ijobon, directed by Kunle Afolayan, tells the story of four teenagers; Jamiu, Ranti, Obiageli (Oby), and Prince (Omooba) whose lives take a drastic turn when they discover a bag of diamonds in the forest near their hometown of Oyo-Oke. The film explores themes of friendship, ambition, and the consequences of greed as the teens navigate their newfound fortune and its fallout.

Jamiu, the son of a principal with a strained relationship following his mother's death, longs to escape their small town for a better life. Ranti, the son of the town's Reverend, is destined for seminary school against his wishes. Oby, a village girl, is her widowed mother's only child, while Omooba is the son of the king of Oyo-Oke. Their discovery of the diamonds sets off a chain of events that tests their bonds and moral compasses.

Jamiu, Ranti and Oby stumble across a bag in the forest one morning, and discover a small satchel filled with twenty uncut diamonds inside. Initially deciding to keep their find a secret, the group decides to take four of the twenty diamonds to Chief Owonifaari, a car dealer involved in smuggling. They negotiate a high price of half a million naira per diamond, which the chief reluctantly agrees to when they refuse to go any lower. They demand to be paid in cash, and he begrudgingly concedes. The group uses their two-million-naira payment to go on a shopping spree in Ibadan, after which Jamiu becomes the self-appointed guardian of the remaining diamonds, planning to use them to fund their escape to Canada. However, their excitement quickly turns to fear when they learn that Banjo Akinowo, a newcomer who initially seemed to want to build a factory in the town, has ulterior motives and is searching for the diamonds, backed by a mysterious Asian man named Ming Ho.

As tensions rise, the group faces threats from Kasali, a village man who has a grudge on Ranti due to a debt and who is sent by Chief Owonifaari to obtain the remaining diamonds, and the chilling reality of their situation becomes evident. Omooba discovers firearms in Banjo's room when investigating it due to curiosity, revealing a violent plot to reclaim the diamonds. When Omooba is kidnapped as collateral for the kids to return the diamonds to Banjo's boss, Chidera, the groups' unity fractures under the strain of fear, secrets, and mistrust.

The climax of the film unfolds in a tense series of confrontations involving betrayals, violent fights, and a race against time to recover the diamonds. Chief Owonifaari's ruthless pursuit culminates in a shootout that kills both Banjo and his boss, and a deadly showdown where the teenagers must navigate both their survival and the moral implications of their actions. It is during this showdown that Omooba tries to escape and is shot and mortally wounded by one of Owonifaari's henchmen. However, the children are saved at the last minute by Ming Ho, who kills the chief and his goons and lets the children keep the diamonds under the condition of loyalty to his intentions. Omooba is rushed to the hospital in critical condition.

In the aftermath, as the police investigate the chaotic events, the teens craft a story to protect themselves, and they and Ming Ho are all released from custody. However, their victory is bittersweet, as Omooba is now in a coma with no predictions as to when he will wake up. Ranti and Jamiu get into a fight over how they will split the diamonds, and Oby, frustrated by the discord and greed the diamonds have caused, ultimately decides to toss all of the diamonds into a river, and while this causes great distress to the boys, it symbolizes Oby's rejection of the chaos they brought into their lives. She walks away, knowing it is for the better.

ii. Multiple roles played by the Filmmaker in *Ijogbon* film production

- a) Director
- b) Executive Producer
- c) Producer
- d) Art Director
- e) Production Designer
- f) Co-writer
- g) Casting Director

iii. The Filmmaker's Background

Kunle Afolayan is a Nigerian Actor, Producer and Director. He was born on the 30th of September, 1975. He is credited for elevating the overall quality of Nigerian movies in Nollywood. Began his film career in 1999 as an actor in the political drama *Saworoide*, and then made his directorial debut seven years later with *Irapada* in 2006, a movie which received critical acclaim. As such, Kunle Afolayan is a renowned Nigerian filmmaker and his works are often a well-appraised part of Nigerian film and pop culture. Since 2005, he has been active in the Nigerian film industry as a filmmaker and has been one of the pioneers pushing for quality and storytelling standards in Nollywood.⁹

a. Early Life and Education: Kunle Afolayan is of Igbomina-Yoruba descent and was born on September 30, 1975, in Kwara State, Nigeria, into a family deeply rooted in the arts. His father, Adeyemi Afolayan (also known as Ade Love), was a famous actor and film and theatre director in the Nigerian film industry during the 1970s.

This background in entertainment and film may have strongly influenced Afolayan's path in the industry. Despite an early interest in acting, Afolayan initially pursued a career in finance. He attended the University of Ilorin, where he studied Business Administration and went on to work at a bank while doing small, casual acting on the side. However, his passion for film led him to pursue further studies in the United States, and in 2005 he enrolled in the New York Film Academy, where he honed his skills in acting and film production. This combination of business acumen and artistic training would become a cornerstone of his filmmaking approach.

b. Technical Skills in Filmmaking: Kunle Afolayan is recognized not only as an actor but also as a skilled director and producer. His technical expertise spans various aspects of filmmaking, including cinematography, editing, and sound design. He emphasizes the importance of high production values and has worked with talented cinematographers to create visually stunning narratives that showcase the beauty of Nigerian landscapes and culture. He has also been involved in the co-writing of projects such as *Ijobon*, and his films generally tackle relatable African situations and subject matter, and often take place in familiar, personal Nigerian settings such as ancient Yoruba villages or modern Nigerian towns. Afolayan's work consistently celebrates Nigerian heritage and African narratives, cementing his legacy as a pivotal figure in modern Nollywood.¹⁰

One of Afolayan's biggest strengths in filmmaking is creating stories with compelling character conflict and stakes. Films such as *Anikulapo* are richly built on characters and their internal and external dilemmas, which form the building blocks of the narratives surrounding them. Afolayan's characters are flawed, believable and complex characters who relate with each other in compelling ways, whether positively or negatively, and these characters are brought to life even more through his filmmaking techniques, creating films that are not only entertaining, but thought-provoking, relatable and emotionally charged for the audiences watching them.

Afolayan is also adept at utilising modern technology in filmmaking, incorporating innovative techniques and digital effects to enhance storytelling. One of the things Afolayan is best praised for is his usage of 35mm cameras, which produce significantly higher quality film footage and has contributed to the improvement of movie quality of Nollywood films over the years. His commitment to pushing the boundaries of Nollywood has made him a significant figure in the evolution of Nigerian cinema. Afolayan also owns his own film and production company,

Golden Effects Pictures, which was incorporated in 2005. The company's feature films include *Irapada*, *The Figurine*, *Phone Swap*, *1 October* and many others.

c. Career Highlights

Afolayan's acting career began in 1999, with the political drama *Soworoide*. His directorial career began much later, in the early 2000s, and he quickly rose to prominence with his debut feature film, *Irapada* (2006), which garnered critical acclaim. However, it was his 2012 film, *The Figurine*, that solidified his status as a leading filmmaker. The film was a commercial success and won several awards, showcasing his ability to blend horror and thriller elements with traditional folklore.

Subsequent films like *October 1*, a historical thriller addressing colonialism and ethnic tensions in Nigeria, and *The CEO*, which explores corporate dynamics and power struggles, further established Afolayan's reputation for tackling complex themes with engaging narratives. One of his most popular films is *Anikulapo*, an epic Nigerian fantasy that Afolayan himself described as a Nigerian reimagining of *Game of Thrones*, but with “a better representation of Nigerian culture”. Other films he has made include *Citation*, *Swallow*, *A Naija Christmas*, and *Ijobon*. As a result of his overwhelming success as a Nollywood filmmaker, Afolayan signed a three-picture deal with Netflix, under which *Swallow*, *Anikulapo*, and *Ijobon* were made.¹¹

His commitment to storytelling has also led to successful television projects, including the critically acclaimed series *An African City*. Afolayan continues to push the envelope in the industry, exploring diverse genres and themes.

d. Awards and Nominations: Afolayan's work has significantly elevated Nigerian cinema, advocating for high-quality filmmaking and storytelling that resonates both locally and internationally

AMAA (African Movie Academy Awards)

- Won multiple awards for notable films like *The Figurine* and *October 1*

Nollywood Movies Awards

- Awarded Best Director for his directorial work at the Nollywood Movies Awards.

Best of Nollywood Awards

- Nominated for Director of the Year for *Diamond in the Sky* (2019)

Net Honours

- Nominated for Most Searched Nigerian Movie Director (2021)

Africa Magic Viewers' Choice Awards (2023)

- *Anikulapo* (2022): Best Indigenous Language, Best Overall Movie, Best Movie in West Africa
- Afolayan nominated for Best Director (2023)

iv. Analysis of the Effects of Multiple Roles on the Outcome of *Ijogbon*

In the assessment of Kunle Afolayan's *Ijogbon*, the Filmmaker takes on the roles of director, executive producer, co-writer, production designer, and art director. This is a mountainous scope of responsibility on a film, and having all of these positions codified and placed on one person's shoulders can either make or break a film, depending on its execution. It is clear that Afolayan's

vision for the film is what allowed him to take on so many positions at once, and his ability to do so definitely aided many parts of the film's production, but it could also have led to certain drawbacks. Here are some of the effects of the Filmmaker's multiple roles on the final product in terms of narrative structure, performance, artistic cohesion, and technical proficiency.

1. Narrative Structure

Overall, the narrative of *Ijogbon* is mostly engaging and compelling, with consistent story beats and compelling rises in conflict that fit the main plotline of greed and escalating troubles the characters face in the film. However, one of the biggest issues present in the film is that of pacing and continuity. Despite Afolayan not having an acting role in this film (which can be attributed to most problems in other director-actor films), his monumental variety of executive positions in the film may have contributed to the pacing issues. This, paired up with the fact that he co-wrote the script with Tunde Babalola, may have led to the disjointed feel of a decent amount of the film, pacing wise. The passage of time is almost always unclear in the film, with the only noticeable indicators being a change of clothing on the characters, e.g. it is hard to discern the period of time that passed between Kasali stealing the diamonds from the children's cave and them realising the diamonds had been stolen, despite Kasali ransacking the cave to steal them. The kids do not seem to notice that the cave has been turned over, when that would have alerted them to the missing diamonds much earlier.

There are also serious issues with continuity, e.g. despite Jamiu's phone also going missing in Kasali's theft, its absence is never communicated to the audience or even mentioned in the film until later, when the phone is suddenly recovered during Ranti's scuffle with Kasali. A particularly egregious example is after the climax of the story, when Ranti's mother alerts the

other parents that the children have been found. She mentions that Ranti is still missing, but Ranti is somehow present in the very next scene, and his apparent disappearance is never elaborated on. Whether he ever went missing or simply magically reappeared can only be pondered over.

There are also many moments in which characters deliver lines in stilted, awkward ways, which make certain scene beats fall flat. These issues in the script are highlighted in the film when actors struggle to properly act out these lines in realistic ways, e.g. when Ranti and Oby are standing outside of Kasali's house while the chief is violently killing him and Bisi inside, Ranti chooses that moment to tell Oby he likes her, which creates a very odd atmosphere considering the circumstances.

2. Performance

In terms of character development, characters in *Ijobon* are mostly well-written, compelling characters that all contribute meaningfully to the story. The four main characters Jamiu, Ranti, Oby, and Omooba are distinctly well-written characters with attributes that keep them close as well as pull them apart, and because of this, they are a powerful staple of the film. This is aided by the phenomenal performances of the actors. Banjo's boss, Chidera (played by Adunni Ade) is a strong personality from the moment she first comes on screen but she does little more than make angry demands and be frustrated until she is suddenly killed near the end of the film, which begs the question as to whether she was meant to be more of an active character than she turned out to be. Even the king of Oyo-Oke, despite being Omooba's father, is not much of an imposing figure in the show despite his position in the town as its leader. He is never even seen in the same hospital room his comatose son is kept in.

There are also many situations of extreme tonal dissonance within the film. Characters say things that may come across as odd in the context of the situations they are in. Instance could be seen when the teens' parents come across the dead bodies of Banjo and Chidera, and begin cracking jokes over the corpses in front of them. The odd juxtaposition of tone made the scene somewhat off-putting to watch, and also seemed like somewhat unrealistic depictions of how exactly people in these situations would act or react.

All of these issues can be attributed once again to the writing, but it is majorly within the realm of the director's job to deal with issues with tone and delivery of dialogue in certain scenes to prevent tonal dissonance or awkwardness. These issues could also have been exaggerated during the post-production process of editing the film, over which Kunle Afolayan would oversee as the executive producer, which would be hindered by his numerous other responsibilities within the film's production.

3. Artistic cohesion

The production choices taken by Kunle Afolayan in *Ijogbon* may have contributed to the critical reception of the film, as well as set it apart from the other, more well-executed films under Afolayan's directorship.

Ijogbon is a very narratively sound film, Kunle Afolayan's ability to oversee the many different aspects of film production played a major role in the execution of *Ijogbon* as a film. As a producer, he was required to pay strong attention to detail when it came to both the technical and narrative elements of the film, but while the film manages to hold its own, *Ijogbon* is a very flawed movie, with several unanswered questions, questionable storytelling decisions, and rushed story beats, such as Omooba's fate being largely ambiguous at the end of the film, and a

complete lack of depiction of his father's thoughts on this reality. Even the ending, as powerful as it is with Oby throwing the diamonds into the river, feels somewhat disappointing considering all of the effort the film put into making sure the teens ended up with the diamonds in the end.

It can be argued that the monumental job of having to balance numerous crew and executive roles in a film not only leads to certain structural and narrative issues with the film as a whole but also makes it harder for the filmmaker to properly assess and fix the issues created, due to having too big of a workload or too much responsibility to focus on one thing at a time, which as a result impacted the film in its finished state.

To enrich the analysis with specific references, here are scene-based examples from *Ijogbon* that align with the various roles Kunle Afolayan played in the film, reinforcing his technical proficiency and cohesive vision:

4. Technical Proficiency

In one of the pivotal scenes where the teenagers first stumble upon the mysterious artifact, Afolayan uses close-up shots and dim lighting to capture the mix of curiosity and trepidation in the characters' expressions. This choice amplifies the suspense and sets the tone for the supernatural elements, immersing the viewer in the characters' sense of unease. Afolayan's direction here effectively draws the audience into the mystery, reflecting his skill in using camera work and lighting to intensify the film's atmosphere.

The visual quality of *Ijogbon* is further emphasized in scenes set against Nigeria's natural landscapes. For instance, a panoramic shot of a forest where much of the film's action unfolds

highlights the production value Afolayan brought to the film. This high-budget approach to capturing scenic vistas elevates the sense of place and grounds the mythical elements in a realistic setting. As executive producer, Afolayan's investment in quality cinematography is clear, as these scenes offer both visual grandeur and thematic depth.

In a scene where one of the protagonists confides in their friend about the eerie nature of the artifact, the dialogue reveals both a sense of dread and teenage innocence. Afolayan's co-writing allows these characters to interact naturally, their words filled with both the impulsiveness and vulnerability of youth. This scene showcases how the dialogue in *Ijogbon* gives authenticity to each character, creating an emotional depth that resonates with audiences and adds layers to the film's cultural narrative.

The supernatural tone is palpably set in a sequence where the artifact's mythical powers are subtly hinted at through the use of specific props and muted color palettes. Afolayan's choice of earth tones and textured materials in the set design reflects traditional Nigerian aesthetics, while the artifact itself is intricately designed to look ancient yet mysterious. In the scene where the artifact exerts its influence, the careful detailing in the prop's design and the dim, atmospheric lighting underscore the mythic and ominous nature of the object, demonstrating Afolayan's art direction skills.

One particularly moving scene involves the characters grappling with the moral implications of possessing the artifact. The young actors, chosen by Afolayan himself, deliver performances that convey both fear and excitement, reflecting the uncertainty and moral conflict inherent in the story. Gabriel Afolayan's portrayal in this scene, for example, captures the internal struggle of a character torn between curiosity and caution, grounding the mythical storyline in real human

emotions. This alignment of character performance with narrative complexity highlights Afolayan's expertise in casting and character development.

Kunle Afolayan's technical and artistic contributions across various roles, reinforce the meticulous detail he brought to *Ijogbon*. Each scene not only reflects his technical proficiency but also serves to immerse viewers in the film's suspenseful and culturally rich storyline.

Summary

The following are some of my findings from the assessment of multiple roles played by the filmmaker in *Ijogbon*:

1. Kunle Afolayan's multi-role involvement in *Ijogbon* (as director, executive producer, co-writer, production designer, and art director) showcases how an integrated vision can enhance both the artistic coherence and technical proficiency of a Nollywood film. His hands-on approach ensures a cohesive style that elevates the visual and narrative aesthetic his cinematography uses Nigeria's landscapes as an immersive backdrop, while thoughtful lighting and prop choices reinforce the film's supernatural tone. This synergy across roles allows the story to be told with a clear artistic voice, illustrating how a filmmaker's engagement in various facets of production can align and strengthen both creative direction and technical quality.
2. Despite the benefits of unified direction, Afolayan's extensive responsibilities also introduce unique challenges, including issues with pacing and continuity.

3. Afolayan's background in business and formal film training enabled him to effectively combine roles as director, producer, and production designer. His ability to oversee both artistic and logistical aspects significantly enhanced the film's technical quality. His formal education in filmmaking made him particularly adept at handling directorial and strategic production roles while maintaining technical excellence.

Case Study 8 - *Funmilayo Ransome-Kuti* by Bolanle Austen-Peters

i. Plot

Funmilayo Ransome-Kuti is a film that depicts the life of the Nigerian activist and feminist, Funmilayo Ransome-Kuti, as she battles against male-dominated and colonial systems. Directed by Bolanle Austen-Peters, the story spans several decades, detailing Funmilayo's personal and political experiences from her teenage years until her death. The film begins by introducing the three actresses who portray Funmilayo Ransome-Kuti, and then transitions to a brutal scene in 1978, where Nigerian soldiers raid the Kalakuta Republic, home to Funmilayo's son, Afrobeat legend Fela Kuti. During the chaos, 77-year-old Funmilayo (Joke Silva) is thrown from a two-story window, an injury that would later claim her life. This violent act serves as a grim flashpoint, propelling the film into a series of reflective flashbacks as she narrates her life's journey to a French journalist, Isabelle Girard, who has come to document her story. The narrative shifts to her childhood in Abeokuta, where young Funmilayo (Iyimide Ayo-Olumoko), originally named Francis Thomas, defies societal norms to become the first female student at Abeokuta Grammar School. Encouraged by her father, Chief Daniel Olumeyuwa Thomas, a

respected Egba leader and son of a freed slave, Funmilayo exhibits resilience and bravery, standing up to both her peers and the restrictions imposed by a patriarchal society. Her friendship with Israel Ransome-Kuti, a bright student bound for Sierra Leone, soon blossoms into love, and they continue their courtship during their separate educational journeys Israel in Sierra Leone and Funmilayo in London, where she adopts her Yoruba name, Funmilayo, symbolizing her commitment to her heritage. Upon their return to Nigeria, Funmilayo and Israel marry, working as educators and raising a family together. Despite her social status, Funmilayo is drawn to the struggles of Abeokuta's market women, where she notices the young son of Iya Supo, a market vendor, missing from her classroom. Her visit to the marketplace exposes her to the exploitation by tax collectors, prompting her to slap one of the overseers and assert her opposition to their greed. As her frustration with the ineffective political systems grows, Funmilayo forms the Abeokuta Women's Union (originally the Abeokuta Ladies' Club). Through the union, she unites elite women and market vendors, challenging the oppressive taxation and confronting the Alake of Egbaland, whose policies exploit the working class. A climactic confrontation unfolds when the Alake calls upon the fearsome Ogboni cult and the Oro forbidden male-dominated institutions used to intimidate the women. Yet, Funmilayo and the union women counteract these tactics, wielding their collective strength and cultural knowledge to stand firm, ultimately forcing the Alake to abdicate.

ii. Multiple Roles Played by the Filmmaker in Funmilayo Ransome-Kuti Film Production

i. Director

ii. Executive producer

iii. Producer

iv. Casting Director

v. Art Direction

vi. Costume Design

vi. Script Editor

iii. The Filmmaker's Background

Bolanle Austen-Peters, often called the “Queen of Nigerian Theatre,” is an influential filmmaker, director, and producer in Nigeria. She is well-known for her important contributions to Nigerian film and theatre. As a cultural entrepreneur, Austen-Peters focuses on telling Nigerian stories and promoting African culture through her films, theatre, and her arts and culture centre, Terra Kulture.

Bolanle Austen-Peters was born on February 4, 1969, in Ibadan, Nigeria. She is the daughter of Emmanuel Afe Babalola, a Senior Advocate of Nigeria, and Mrs. Bisi Babalola, a retired major. She pursued a Bachelor of Arts in Law at the University of Lagos, later earning a Master's degree from the prestigious London School of Economics and Political Science. Before her shift to arts and culture, Austen-Peters initially built a career in law, working with Afe Babalola & Co. and later with the United Nations High Commissioner for Refugees in Switzerland.¹²

In 2003, Austen-Peters founded Terra Kulture in Lagos, Nigeria a pioneering arts and culture hub that promotes Nigerian languages, arts, and cultural heritage. Her contributions to theatre began with the establishment of Bolanle Austen-Peters Productions (BAP Productions) in 2013, aiming to elevate African stories through high-quality theatrical experiences. Her debut production, *Saro the Musical*, brought unprecedented attention to Nigerian theatre, and her follow-up, *Wakaa the Musical*, became the first Nigerian musical to be staged at London's West End. Austen-Peters' theatre productions, including *Fela and the Kalakuta Queens*, *Motherland the Musical*, and *Death and the King's Horseman*, have toured internationally, gaining critical acclaim and broadening the scope of Nigerian musical theatre.

- a. **Technical Skills in Filmmaking:** Bolanle Austen-Peters' technical expertise spans directing, producing, and executive production in both theatre and film. Her productions are distinguished by their narrative depth and technical finesse, reflecting her commitment to high-quality storytelling and production values. Beyond directing, Austen-Peters oversees comprehensive production processes, from pre-production through post-production, ensuring seamless storytelling and impactful visual experiences.
- b. **Career Highlights:** Austen-Peters' career boasts numerous high-profile projects. Her 2015 production of *93 Days* spotlighted Nigeria's Ebola crisis, premiering at the Toronto International Film Festival and other global festivals. In 2024, her film *House of GA'A* achieved a milestone by ranking in the top 10 global charts for non-English films.¹³

Some of her popular films include:

- i. *The Bling Lagosians* (2019)
- ii. *Man Of God*

- iii. *Collision* (2021)
- iv. *Man of God* (2022)
- v. *Funmilayo Ransome-Kuti* (2024)
- vi. *House of GA'A* (2024)

c. **Awards and Nominations:** Austen-Peters' contributions to the arts have been recognized with numerous awards and nominations. She has received accolades at the Africa Magic Viewers' Choice Awards, including:

- Thirteen nominations at the 2017 AMVCAs for *93 Days*
- Nominations for the Best Director and Best Costume Designer for *Man of God*

iv. Analysis of the Effects of Multiple Roles on the Outcome of *Funmilayo Ransome-Kuti*

Funmilayo Ransome-Kuti tells the story of one of Nigeria's most popular famous female activists Funmilayo Ransome-Kuti. Directed by Bolanle Austen-Peters, the film explores the struggles and achievements Funmilayo experienced throughout her life, starting from her childhood to her active role in Nigeria's political and social movements. By combining elements of cultural pride, important historical events, and her personal strength, the film aims to provide a complete view of Funmilayo's impact on Nigeria society besides being the first woman to drive a car. However, while the storytelling is ambitious and visually rich, the film reveals both the benefits and limitations of Austen-Peters taking on multiple roles from director to casting and art director among other things. By examining the film's technical elements, performances, and structure, we can assess how these multiple responsibilities shaped the final outcome.

1. Narrative Structure

Funmilayo Ransome-Kuti uses a storytelling style that combines narration and flashbacks, starting with Funmilayo recovering in the hospital after the 1977 Kalakuta attack. This non-linear structure helps viewers understand how her childhood experiences influenced her activism and strength as an adult. The use of narration combined with flashbacks successfully captures the attention of viewers, though the narrative sometimes feels overwhelming due to the volume of historical details included. Notably, Funmilayo's international activism is touched upon but ultimately takes a back seat, serving as background context rather than a main narrative thread. This choice aligns with Austen-Peters' intent to center the film on Funmilayo's courage within a local, transformative movement, grounding her story in the fight for women's rights and her resistance to colonial powers in Nigeria. However, this could also be interpreted as Austen-Peters' ambitious attempt to cover multiple aspects of Funmilayo's life within a limited runtime, leading to a fragmented narrative focus. As a period piece, *Funmilayo Ransome-Kuti's* language transitions between English and Yoruba, which, though generally effective, occasionally feel jarring. A director focused exclusively on these transitions might have ensured smoother integration, reinforcing the authenticity of both cultural representation and character dynamics. Such an approach not only enriches the viewing experience but also deepens the audience's engagement with the themes and emotional core of the play.

2. Performance

The casting in *Funmilayo Ransome-Kuti* is one of the film's strongest points. Three actresses portray Funmilayo at different life stages- Iyimide Ayo-Olumoko as a teenager, Kehinde Bankole as a young/middle-aged adult, and Joke Silva in her later years bringing depth and believability

to her character's development. Bankole's portrayal of Funmilayo as a young activist is particularly impactful, revealing both vulnerability and strength as she faces patriarchal and colonial pressures. Austen-Peters' decision to keep her on-screen role limited to a cameo demonstrates self-awareness, allowing the primary focus to remain on Funmilayo's character. This decision may have positively impacted the film by allowing Austen-Peters to prioritize directing and production tasks. While notable, her cameo appearance slightly disrupts the historical immersion, as it shows a sense of self-referentiality that is at odds with the period setting. This suggests that Austen-Peters' dual role as both a filmmaker and on-screen presence impacted her ability to prioritise the film's narrative coherence. Moreover, the film could have benefited from more intensive directorial input on the side characters, whose performances sometimes lack the same depth and consistency. Some actors appear underutilized, with limited character development that hampers the film's emotional reach. Having a dedicated director or working alongside another director might have helped in refining these performances, and balancing the ensemble cast more effectively.

3. Technical Proficiency

Bolanle Austen-Peters' *Funmilayo Ransome-Kuti*, is a testament of her artistic and technical skill, especially in the production philosophy, set, and costume design, reflecting Austen-Peters' background in Nigerian theatre. Her skill is evident in the vibrant portrayal of traditional and colonial influences, from the scenes in the Abeokuta market to the interiors of the Alake's palace. Costumes, particularly in the first meeting of the Abeokuta Women's Union, distinguish different social classes- showing the difference between the elite women's modernized outfits and the locally made adire fabrics worn by the market women. These design choices add depth to the story, symbolizing Funmilayo's drive to unite women across social divides. From a visual

standpoint, *Funmilayo Ransome-Kuti* also delivers impressive cinematic sequences, particularly during the Kalakuta scene. The direction and cinematography effectively convey tension, capturing Funmilayo's forced removal and subsequent fall from a two-story building with an emotional and physical impact. The scene's varied camera angles such as close-ups and lower perspectives effectively create a sense of disorientation and brutality, reinforcing the harrowing nature of Funmilayo's ordeal. However, certain inconsistencies suggest areas where external oversight could have been beneficial. For instance, the portrayal of Funmilayo at different ages is marred by inconsistencies, particularly in her distinctive gap tooth, which appears inconsistently across the three actresses. These types of continuity issues, minor though they may seem, can detract from the viewer's experience and indicate areas where Austen-Peters' divided focus impacted critical details. Also, while the production quality generally remains high, a more focused director might have caught these details and ensured greater visual coherence.

Summary

The following are some of my findings from the assessment of multiple roles played by the filmmaker in *Funmilayo Ransome-Kuti*:

- 1 The filmmaker's strong theatrical foundation facilitated precise art direction and historical accuracy, making her particularly effective in roles demanding cultural and visual fidelity.
- 2 Austen-Peters' multifaceted skills in directing, art direction, and production brought strong cultural authenticity, blending set design, costume, and language to align visuals closely with Nigerian heritage.

- 3 Her technical expertise is evident in the film's cinematography and impactful sequences, such as the depiction of where Funmilayo Ransome-Kuti was thrown down from a story-building, as well as the market women staged protest at the Alake palace scene, where skilled camera work intensifies emotional depth, showcasing her proficiency across cinematic techniques.
- 4 By overseeing casting, Austen-Peters achieved powerful performances from the leads, especially Funmilayo's portrayal at various life stages.

4.2.1 Analysis of Research Questions

Research Question One: What are the industry's requirements for roles played by filmmakers in Nollywood and their impact on artistic and technical proficiency?

The Nollywood film industry demonstrates a distinctive approach to film production, heavily shaped by the collaborative efforts of various key roles. These roles demand a balanced blend of technical expertise, artistic vision, and logistical skills. This combination is critical to achieving the desired impact on both the audience and the technical quality of each production. In Nollywood, a series of professionals each with specialized skills and responsibilities come together to create a cohesive, impactful final product.

One significant role is the Costume Supervisor, who manages logistics within the wardrobe department. This role entails organizing costume fittings, cataloging inventory, and overseeing continuity throughout the production stages. The Costume Supervisor ensures costumes align with the artistic vision and are well-maintained, contributing to a consistent and immersive

viewing experience. Their role is crucial in maintaining visual continuity, which enhances the film's storytelling and aesthetic integrity.

The Script Editor plays a central role in refining the screenplay, which is vital for narrative coherence and engaging storytelling. This individual collaborates with writers and directors to ensure pacing, dialogue, and character arcs align with the film's overall vision. Through constructive feedback, the Script Editor fine-tunes the script, helping to realize a polished narrative ready for production. This preparation is critical in Nollywood, where budget constraints make it challenging to accommodate extensive rewrites during filming.

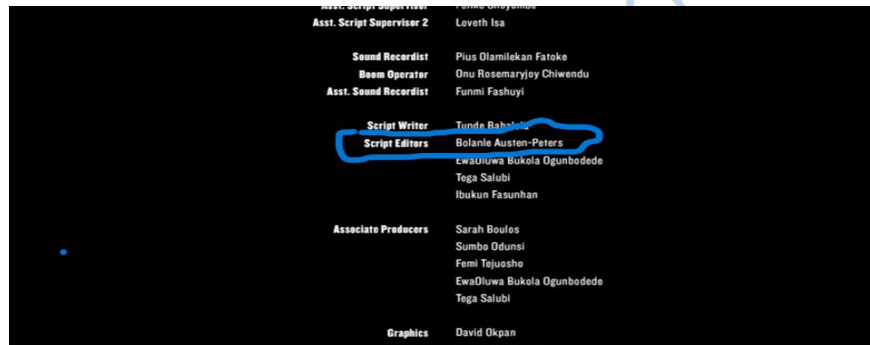


Plate 1: Screenshot of Bolanle Austen-Peters as one of the Script Editors of *Funmilayo Ransome Kuti*

Another essential figure is the Costume Designer, responsible for creating character-appropriate wardrobe pieces that reflect each character's personality, historical context, and cultural background. This designer works closely with the director and artistic director to ensure the costumes align with the narrative and are practical for performance. By grounding characters in contextually appropriate attire, the Costume Designer enriches both the film's realism and its visual appeal, which is essential for culturally resonant storytelling in Nollywood.

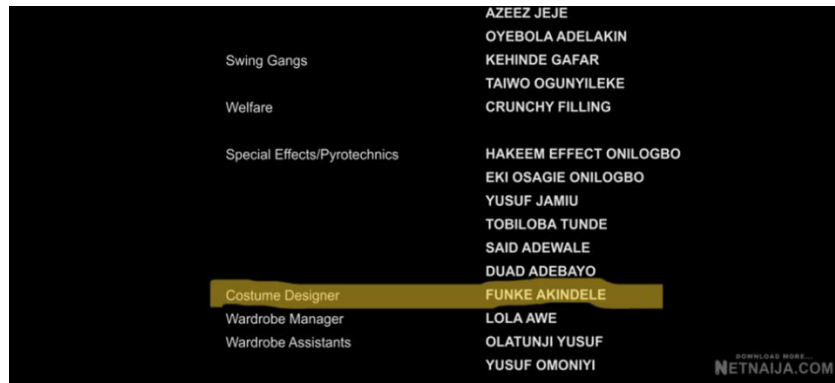


Plate 2: Screenshots of Funke Akindele as the Costume Designer of *Battle on Buka Street*



Plate 3: Screenshot of Bolale Austen-Peters as one of the Costume Designer of *Funmilayo Ransome Kuti*

Art Direction is similarly pivotal in setting the film's tone and visual style. The Art Director collaborates with various teams to oversee all visual elements, from set design to props, ensuring each aspect supports the storyline and aesthetic goals. This role demands a blend of creativity and project management skills to keep the visual style consistent while managing practical production needs. The art director's efforts shape the immersive environment crucial to engaging the audience on an emotional and intellectual level.



Plate 4: Screenshot of Kunle Afolayan as the Art Director of *Ijogbon*

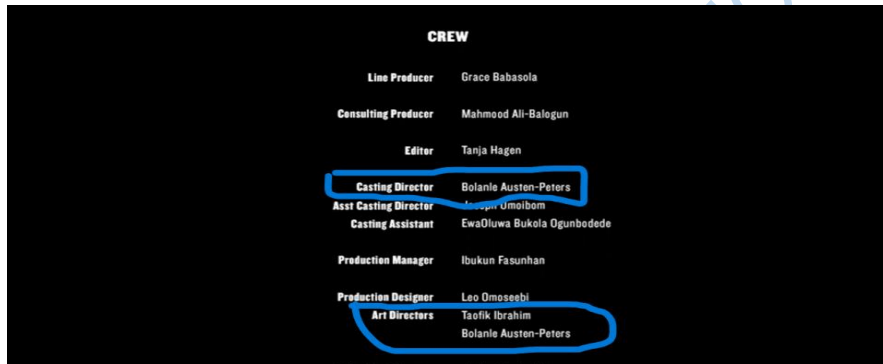


Plate 5: Screenshot of Bolanle Austen-Peters as one of the Art Directors of *Funmilay*

Ransome Kuti

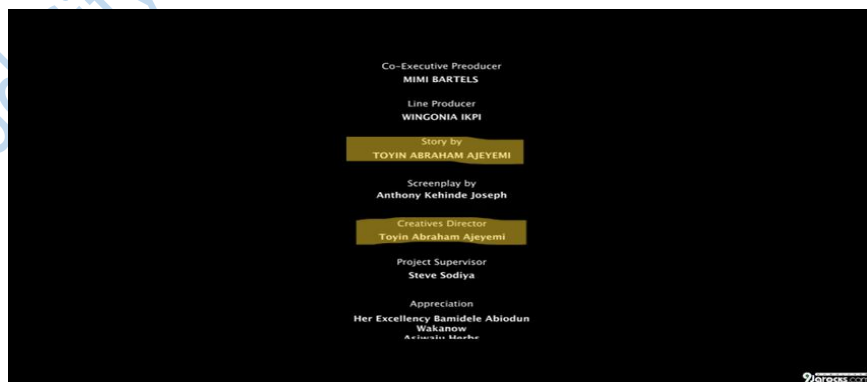


Plate 6: Screenshot of Toyin Abraham as the Creative Director of *Ijakumo*

A Casting Director is responsible for selecting actors whose talent and presence align with the director's vision. By running auditions, evaluating chemistry between actors, and finalizing contracts, the Casting Director ensures that the cast's dynamics support the film's narrative and emotional depth. This role is vital in Nollywood, where strong, relatable performances are necessary to connect with diverse local audiences and enhance the authenticity of the film.

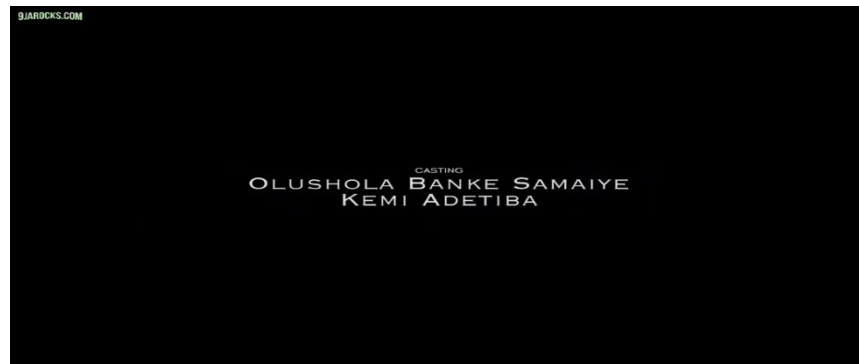


Plate 7: Screenshot of Kemi Adetiba as one of the Casting Directors of *King of Boys*

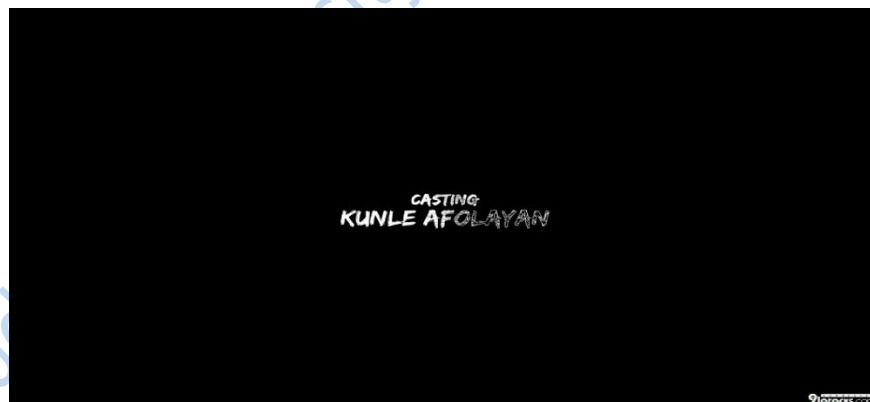


Plate 8: Screenshot of Kunle Afolayan as the Casting Director of *Ijogbon*

The Screenwriter is the narrative architect, crafting the plot, dialogue, and character development that serve as the foundation for the film. In Nollywood, screenwriters must be attuned to cultural nuances to ensure the script resonates with local and international audiences. By collaborating

with directors and editors, they refine the story to align with both artistic goals and logistical constraints, balancing creativity with practical production considerations.

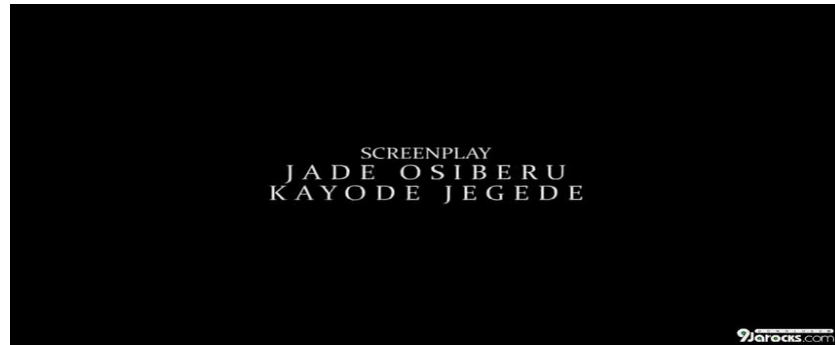


Plate 9: Screenshot of Jade Osiberu as one of the Screenwriters of *Gang of Lagos*



Plate 10: Screenshot of Funke Akindele as the Writer and Story Developer of *Battle on*

Buka Street

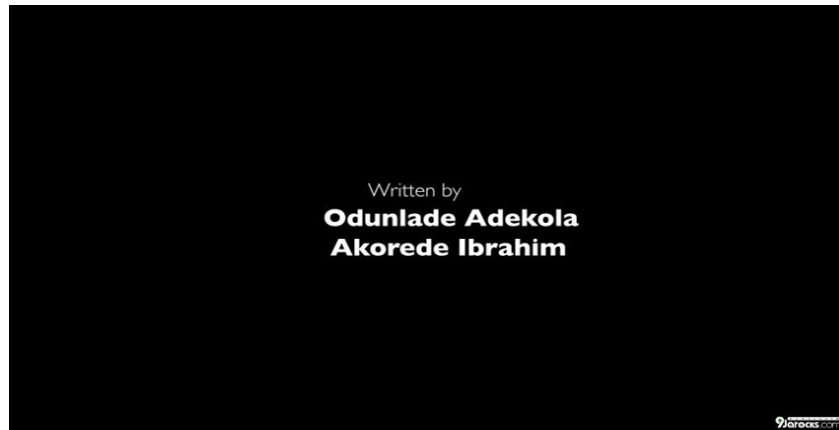


Plate 11: Screenshot of Odunlade Adekola as the Script Writer of *Lakatabu*

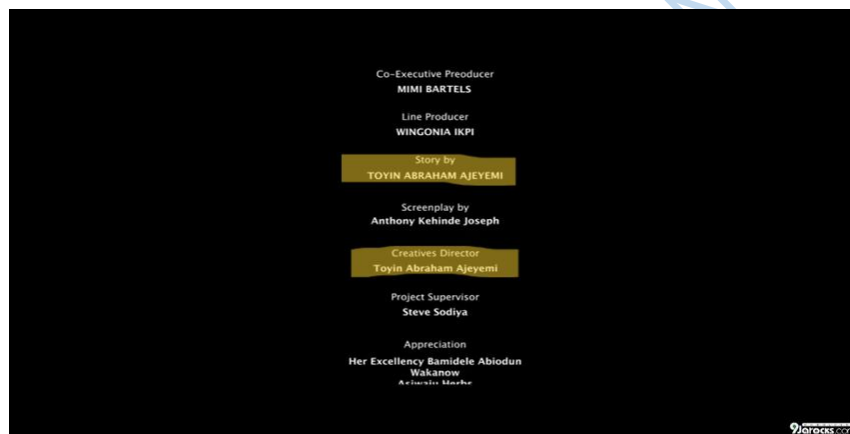


Plate 12: Screenshot of Toyin Abraham as the Script Writer of *Ijakumo*

The Producer oversees the entire production process, managing budgets, assembling the crew, and ensuring that each phase aligns with the artistic and commercial goals. The Producer's influence on artistic and technical decisions is considerable, as they must balance creative ambitions with financial realities. This leadership is especially critical in Nollywood, where resource limitations often necessitate creative solutions to achieve high production quality.

CREW	
Executive Producers	FUNKE AKINDELE SADE BALOGUN MOSES BABATOPE KENE OKWUOSA CRAIG SHURN
Producer	FUNKE AKINDELE
Producer's Personal Assistant	ALADEOKOMO EWATOMILOLA
Associate Producers	WENDY UWADIAE IMASUEN NICOLE OFOGBU
Production Manager	JUDE OBIKWELU CHIDUBEM
Assistant Director 1	UVIE ENAKAHIRE
Assistant Director 2	ALAKA NUSIRAT IYABODE
Assistant Director 3	MENE ALEXANDROVA

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Plate 13: Screenshot of Funke Akindele as the Producer and Executive Producer of *Battle on Buka Street*

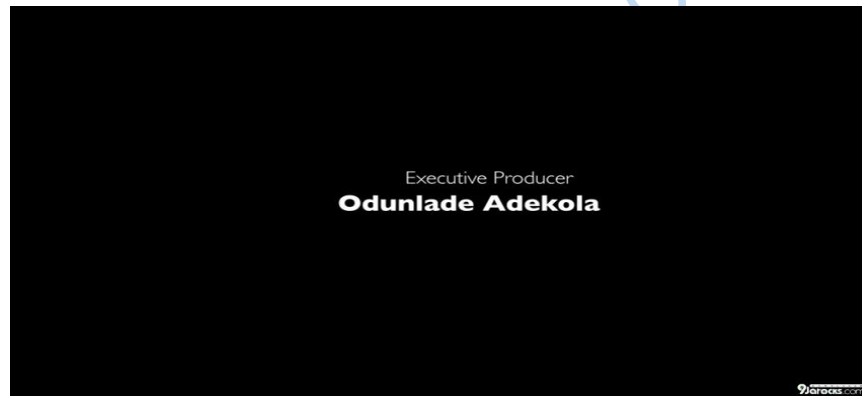


Plate 14: Screenshot of Odunlade Adekola as the Executive Producer of *Lakatabu*



Plate 15: Screenshot of Yekini Bakare as the Producer of *Kesari*



Plate 16: Screenshot of Toyin Abraham as the Producer of *Ijakumo*

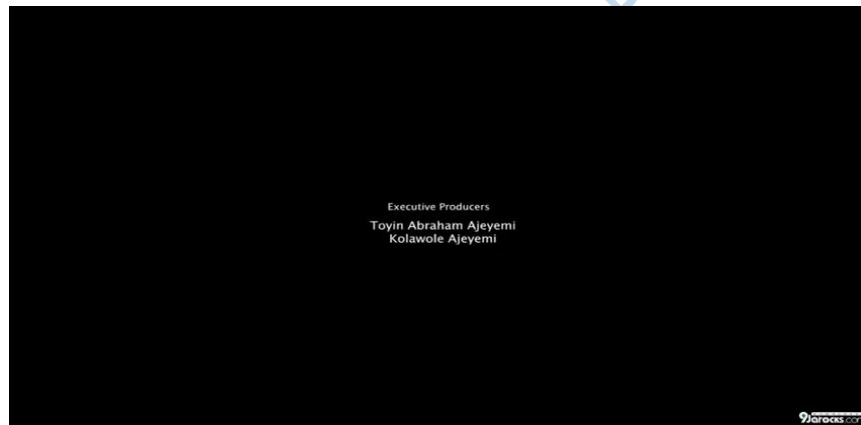


Plate 17: Screenshot of Toyin Abraham as one of the Executive Producers of *Ijakumo*



Plate 18: Screenshot of Jade Osiberu as one of the Producers of *Gangs of Lagos*



Plate 19: Screenshot of Kemi Adetiba as the Executive Producer of *King of Boys*



Plate 20: Screenshot of Kunle Afolayan as the Producer of *Ijogbon*



Plate 21: Screenshot of Bolanle Austen-Peters as the Producer of *Funmilayo Ransome Kuti*

As the visionary behind the narrative, the Director brings the screenplay to life. This role requires an understanding of all filmmaking elements, from shot composition to actor direction. Directors in Nollywood work closely with actors and technical teams to ensure that each element aligns with the story's tone and pacing. Their dual focus on artistic and technical details ensures that the final product resonates emotionally and visually.



Plate 22: Screenshot of Funke Akindele as one of the Directors of *Battle on Buka Street*

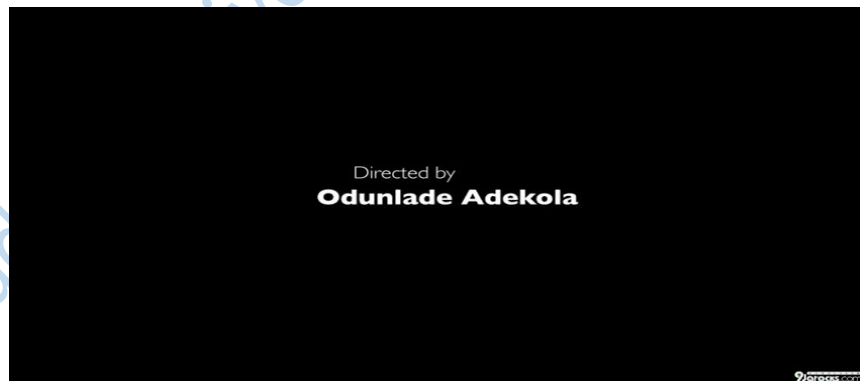


Plate 23: Screenshot of Odunlade Adekola as the Director of *Lakatabu*

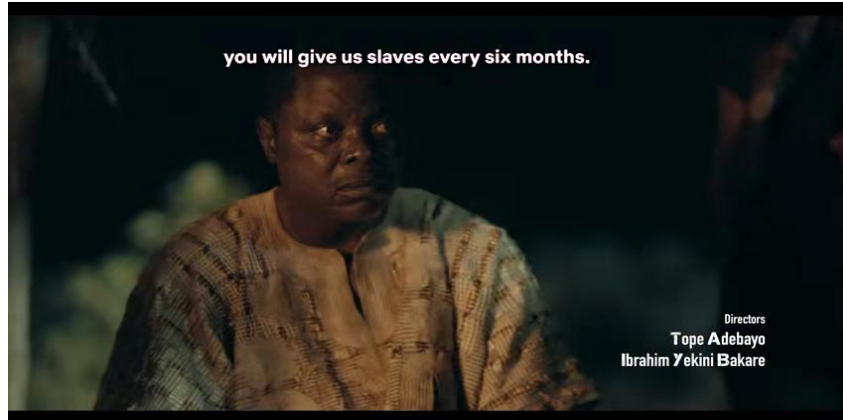


Plate 24: Screenshot of Ibrahim Yekini as one of the Directors of *Kesari*



Plate 25: Screenshot of Jade Osiberu as the Director of *Gangs of Lagos*



Plate 26: Screenshot of Kemi Adetiba as the Director of *King of Boys*



Plate 27: Screenshot of Bolanle Austen-Peters as the Director of *Funmilayo Ransome Kuti*



Plate 28: Screenshot of Kunle Afolayan as the Director Of *Ijogbon*

The Lead Actor, often the face of the film, embodies the central character, carrying the emotional weight of the narrative. In Nollywood, lead actors often work closely with directors to create authentic, relatable characters. Their performance can significantly influence the film's impact, helping audiences connect with the story on a personal level. A strong lead performance thus enhances the film's artistic integrity and market appeal, critical in a competitive industry like Nollywood.

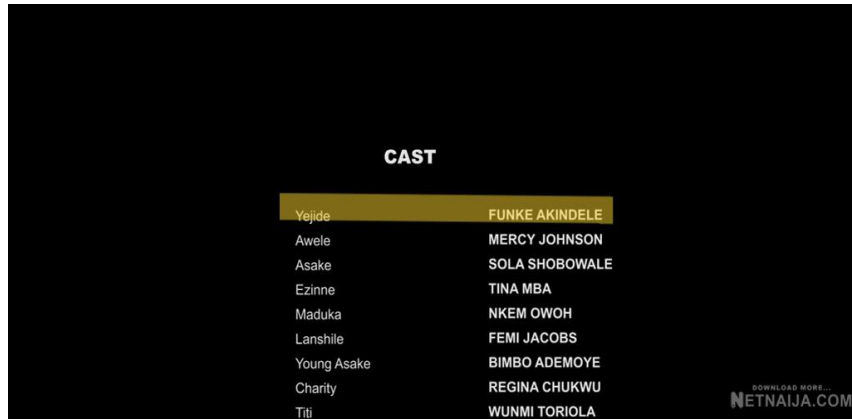


Plate 29: Screenshot of Funke Akindele as the Lead Actor in *Battle on Buka Street*



Plate 30: Screenshot of Odunlade Adekola as the Lead Actor in *Lakatabu*



Plate 31: Screenshot of Ibrahim Yekini as the Lead Actor in *Kesari*

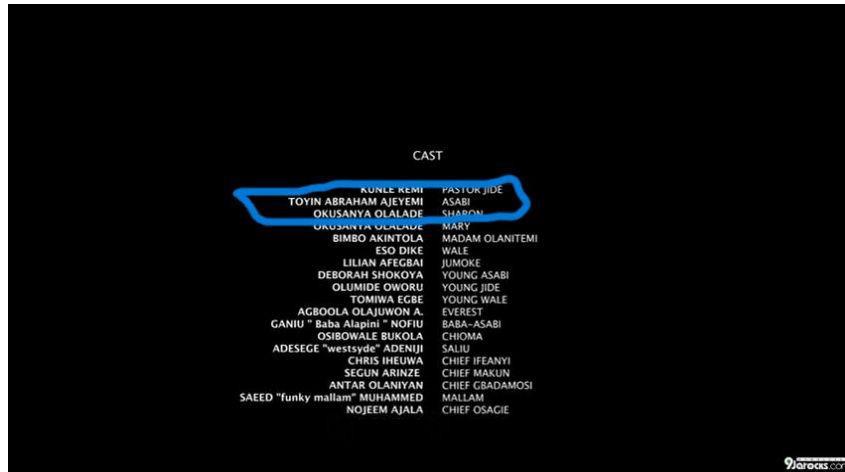


Plate 32: Screenshot of Toyin Abraham as the Lead Actor in *Ijakumo*

Each role within Nollywood's production structure contributes uniquely to both artistic depth and technical proficiency. From Producer to Director and other technical and artistic departments orchestrating the film narratives, every position influences the film's overall success. This synergy across roles is crucial in Nollywood, where filmmakers navigate constraints with innovation and collaboration to create stories that resonate locally and reach global audiences.

Research Question Two: What are the effects of filmmakers taking on multiple roles on the overall quality of Nollywood films?

Case study 1, featuring Odunlade Adekola's work in *Lakatabu*, exemplifies how multi-role involvement influences a film's thematic focus and continuity. Adekola, serving as both director and lead actor (as seen in Plate 23/33 and Plate 30 respectively), brings personal authenticity to his character portrayal, enriching the story with genuine expressions. However, his dual role also introduces potential biases in directing, as his focus on personal performance might overshadow broader narrative elements. The findings from this case emphasize that while overlapping roles can enhance a filmmaker's emotional investment, they can also reduce critical oversight needed for well-rounded character development and pacing.

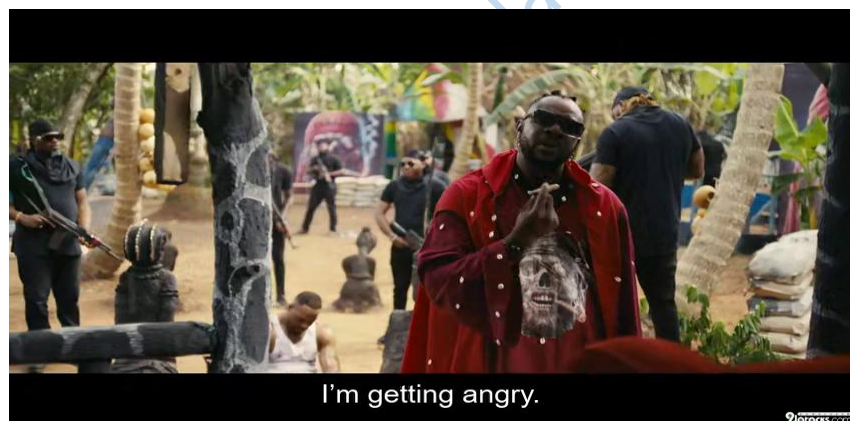


Plate 33: A scene showing Odunlade Adekola as the lead actor in *Lakatabu*

Case study 3, *Kesari* by Ibrahim Yekini shows how the physical and creative demands of playing both the protagonist (as seen in Plate 31/34) and director (Plate 24) can lead to strengths and weaknesses in a film. In this case, Yekini's portrayal of a local vigilante character is deeply embedded with cultural authenticity, connecting well with audiences. Yet, his dual involvement

affects the objectivity needed in directing supporting characters, which hinders the film's overall performance quality.



Plate 34: Ibrahim Yekini as the Protagonist of *Kesari*

Funke Akindele's work in *Battle on Buka Street* case study 2, illustrates a blend of collaborative and personal involvement. As both lead actress and co-director (as seen in Plate 29/35 and Plate 22 respectively), Akindele was able to drive an intense emotional connection within her performance while contributing to the broader film direction. The collaboration with Tobi Makinde helps in managing technical and creative responsibilities, which enhances the overall production quality, allowing Akindele to maintain focus on her acting without compromising directorial duties. This case exemplifies how dual roles, when supported by collaborative frameworks, can optimize both performance quality and technical precision.



Plate 35: A scene showing Funke Akindele as Yejide in *Battle on Buka Street*

In case study 6, *King of Boys: The Return of the King*, Kemi Adetiba's work as writer, director (Plate 26), and producer (Plate 19) enables a fluid narrative that addresses themes of power and redemption. Adetiba's comprehensive involvement provides her with the flexibility to weave complex character arcs, particularly for the protagonist Eniola Salami, whose grief and resilience drive the film's emotional depth. This case study underscores that in high-stakes narratives, maintaining narrative control through multi-role play can enhance continuity and thematic depth. However, Adetiba's experience also illustrates the challenge of balancing these roles, as the need for meticulous planning and oversight becomes more intense when striving for technical sophistication alongside storytelling.

Similarly, Kunle Afolayan's *Ijobon* case study 7, reflects his multi-faceted involvement, which includes directing (Plate 28) and producer (Plate 20). Afolayan's engagement across these roles fosters a consistent aesthetic, utilizing Nigeria's landscapes to create an immersive backdrop that enhances the film's cultural resonance. However, the case study findings suggest that while his multi-role input supports artistic cohesion, technical issues such as continuity and pacing are sometimes less finely tuned due to the scope of his responsibilities. This case illustrates the

delicate balance in multi-role play, as excessive role integration can stretch focus, leading to minor technical gaps.

Bolanle Austen-Peters's direction and production (as seen in Plate 27 and Plate 21 respectively) in *Funmilayo Ransome-Kuti* highlight how cultural authenticity benefits from a filmmaker's active involvement in both creative and technical roles. Her background in both artistic and logistical areas brings out a nuanced portrayal of historical events, reflecting deep-rooted Nigerian heritage. Austen-Peters's involvement in every stage of production enriches the film's visual and thematic consistency, yet the findings from this case also hint at possible limitations in capturing broader thematic elements due to the focus on local context. This case study reveals that while extensive multi-role participation can enrich cultural representation, it can sometimes limit the portrayal of broader global or universal themes.

These case studies reveal the multi-dimensional impacts of Nollywood's approach to filmmaking. While multi-role play empowers filmmakers with creative control, it also presents challenges in maintaining technical precision. Overall, they illustrate that while overlapping roles facilitate a unified artistic vision, they often require careful collaboration and strategic delegation to optimize both artistic and technical aspects.

Research Question Three: What are the challenges associated with multiple role playing in Nollywood filmmaking and strategies for enhancing artistic and technical excellence?

Nollywood filmmakers often face distinct challenges when they take on multiple roles in their productions, such as director, producer, actor, or writer. This study observed various challenges associated with the Filmmakers playing multiple roles in film production, ranging from creative in-consistency to strain technical quality, and sometimes leading to role overload, impacting the film's coherence and depth. For instance, in case study 1, Odunlade Adekola's experience in *Lakatabu* reveals how managing several creative roles can lead to fragmented story-telling. His attempt to control the directorial (Plate 23), acting (Plate 30), and writing aspects (Plate 11) allowed for a unified vision but ultimately strained the narrative, as his focus on certain visual techniques weakened over time, compromising the film's initial impact. In case study 3, Ibrahim Yekini's multiple role in *Kesari* similarly illustrates the difficulties of divided attention. By undertaking writing (Plate 15), directing (Plate 24), and acting (Plate 31&34) responsibilities, Yekini struggled to maintain a coherent plot, and character motivations suffered from underdevelopment. The result was a story that felt disjointed, largely due to the challenges of role overload, which left less room for refining narrative and character complexities.

Balancing technical quality with artistic vision also presents a challenge when a single individual handles multiple critical roles. In case study 2, *Battle on Buka Street*, Funke Akindele's simultaneous roles as director(Plate 22), writer(Plate 10), and lead actor(Plate 29&35) made it difficult to prioritize both technical and narrative consistency equally. While she successfully managed performance quality and character chemistry by co-directing with Tobi Makinde, some narrative elements appeared underdeveloped due to the challenges of distributing her focus effectively. Meanwhile, in case study 4, Jade Osiberu's dual role as director and producer (as

seen in Plate 25 and Plate 18 respectively) in *Gangs of Lagos* reveals the importance of balancing logistical and creative demands. Although Osiberu maintained cultural authenticity and thematic depth, her divided responsibilities occasionally limited technical refinements, highlighting the difficulties of multiple-role management in Nollywood's fast-paced industry. In high-stakes storytelling contexts, such as in case study 6, *King of Boys: The Return of the King*, Kemi Adetiba's dual roles as screenwriter and director (as seen in Plate 26) allowed her to bridge narrative gaps with consistency but also required careful handling of thematic elements and pacing, as juggling these responsibilities could have led to a loss of cohesion without strategic oversight.

These case studies underscore that Nollywood filmmakers navigate these challenges by employing various strategies. From collaborating with co-directors to sharing directorial duties with technical experts, filmmakers seek to balance creative and technical aspects effectively. Streamlined production techniques and adaptive role management allow them to overcome the obstacles of role overload while maintaining high production standards. In doing so, Nollywood filmmakers can manage the inherent challenges of assuming multiple roles without sacrificing the quality or cultural depth of their films.

Research Question Four: What are the strategies that could be employed to maximize the benefits of role interplay in Nollywood filmmaking, both creatively and technically?

In Nollywood, where resource constraints and high demands often necessitate multi-role play, filmmakers employ advanced strategies to maximize the creative and technical benefits of assuming multiple responsibilities. These strategies ranging from collaboration and resource prioritization to adaptive role management have led to innovative practices that enhance film

quality and storytelling depth. By leveraging their technical skills, personal experiences, and professional expertise, filmmakers maintain coherence and improve production standards despite the challenges of multitasking. Each filmmaker's unique skill set and area of expertise plays a pivotal role in shaping the strategic approaches they use to optimize the benefits of multi-role play.

In case study 2, Funke Akindele's extensive background as a producer (Plate 13), director (Plate 22), and actor (Plate 29,35) equipped her with the skills necessary to navigate and maximize the benefits of role-sharing in *Battle on Buka Street*. Her dual roles as director and lead actor were supported by a collaborative approach, as she shared directing responsibilities with Tobi Makinde. This co-directing arrangement facilitated efficient technical oversight while allowing her to closely manage actor performance quality. Akindele's ability to communicate effectively with the cast, likely stemming from her years of acting experience, enabled a balanced and cohesive performance across the ensemble. The collaborative framework established a synergistic environment, where Akindele's deep understanding of character motivations influenced her direction, while Makinde provided the complementary technical support necessary to sustain production quality. The final product, marked by consistent visual and narrative coherence, reflects the influence of Akindele's skill in actor communication, and supervision of key components in her successful management of multi-role play.

Similarly, in case study 4, the study observes that Jade Osiberu's expertise in digital storytelling and content marketing provided her with a strong foundation for handling both the creative and logistical demands of *Gangs of Lagos*. Her background in online media production and experience, allowed her to approach the logistical challenges of filmmaking with a streamlined production mindset. This experience influenced Osiberu's strategy in managing dual roles as

director and producer (as seen in Plate 25 and Plate 18 respectively), where she prioritized efficient workflow and resource management. By aligning her creative vision with practical production strategies, she was able to overcome budget constraints while maintaining high technical standards. Osiberu's supervision extended to production design, lighting, and cinematography, which captured the gritty, atmospheric streets of Lagos with authenticity and precision. Her ability to synthesize the technical and narrative elements of the film illustrates how her industry background enabled her to maximize the benefits of role interplay, resulting in a film that resonates both culturally and visually with audiences.

Case study 8 illustrates Bolanle Austen-Peters' extensive background in stage production and artistic direction, bringing a unique visual and cultural expertise to her film *Funmilayo Ransome-Kuti*. Her expertise in stagecraft, combined with a strong foundation in Nigerian history and culture, allowed her to handle both directorial and art direction (as seen in Plate 27 and Plate 5 respectively) roles with precision. By managing both roles, Austen-Peters was able to ensure that costume and set designs authentically reflected Nigerian heritage, adding depth and cultural resonance to the film. This dual control over the film's aesthetic enabled her to weave cultural authenticity into the storytelling in a way that feels organic, enriching the audience's experience. Austen-Peters' background in theatre, where meticulous attention to visual detail is essential, informed her approach to art direction, allowing her to seamlessly blend narrative with cultural symbolism. Her involvement in multiple roles added a layer of artistic cohesion that would have been challenging to achieve with separate individuals handling these responsibilities, showcasing how her technical skills in visual design directly influenced her strategy in maximizing multi-role benefits.

In case study 6, Kemi Adetiba's multi-role play in *King of Boys: The Return of the King* leverages her expertise in both screenwriting and directorial (Plate 26) vision to maintain thematic continuity and explore complex character arcs. Adetiba's career, which began with notable success in music video direction, sharpened her ability to create visually striking narratives and her sense of pacing and rhythm in storytelling. Her experience with visual composition and her eye for detail equipped her to manage both the screenplay and direction of *King of Boys*, a film project that required seamless transitions from the film format to a streaming series. The nuanced exploration of gender and power themes in *King of Boys* reflects Adetiba's strategic integration of her screenwriting and directorial skills, allowing her to develop complex character dynamics without sacrificing visual quality. Her dual roles enabled her to maintain a consistent vision across multiple episodes, a feat that benefited from her proficiency in pacing and continuity developed in her prior work with music videos and films. This cohesive approach to thematic exploration, combined with her technical expertise, maximized the benefits of her role interplay, resulting in a production marked by strong narrative continuity and impactful visual storytelling.

The diverse skill sets and experiences of these filmmakers demonstrate how Nollywood's multi-role play framework allows for innovation in resource-limited environments. By drawing on their backgrounds and expertise, Nollywood filmmakers have been able to adopt strategies that not only mitigate the challenges of role overload but also enhance the quality of their productions.

4.3 Discussion of Findings

The analysis of the selected case studies portrays the practices of multiple role-playing in Nollywood film productions. This assessment reveals both the strengths and complexities of such approaches. The critical assessment of Nollywood filmmakers who assume multiple roles in their productions reveals both the creative strengths and challenges associated with this approach. Filmmakers often take on roles like directing, producing, acting, and writing simultaneously, a practice shaped by diverse educational backgrounds and varying levels of formal training. This multi-role practice, while granting creative control, can also strain production quality, narrative depth, and technical consistency, as seen in several Nollywood case studies.

Odunlade Adekola's experience with *Lakatabu* film production exemplifies the risks associated with a heavy reliance on practical experience gained through the Yoruba film apprenticeship system. Adekola's background in Business Administration and his lack of formal film training left gaps in his directorial and technical skills. As the director, producer, lead actor, and co-writer, Adekola faced difficulties in maintaining narrative cohesion, and his directorial influence on choice of circular camera shots initially intended to convey the protagonist's turmoil, eventually hindered the film's effectiveness. The repetitive visual techniques and narrative inconsistencies highlight the potential pitfalls of assuming multiple critical roles without formal training or sufficient collaborative support. Adekola's case suggests that while apprenticeship provides valuable foundational knowledge, it may not fully equip filmmakers with the technical finesse required for advanced storytelling and visual precision.

In contrast, Funke Akindele's approach in *Battle on Buka Street* illustrates how collaboration can mitigate the challenges of multi-role filmmaking. Akindele, who co-directed the film and also served as the lead actor and producer, leveraged her background in Mass Communication to engage her audience effectively. Her decision to collaborate with an associate director enabled

her to maintain strong character arcs and narrative coherence without compromising her performance. Akindele's reliance on collaboration helped balance the comedic and dramatic elements of the film, preserving both narrative depth and audience appeal. This case underscores how strategic partnerships can help prevent creative burnout, ensure tonal consistency, and support filmmakers in maintaining a high standard of storytelling even in multi-role settings.

Similarly, Ibrahim Yekini's work on *Kesari* highlights the limitations of solo responsibility in a highly ambitious project. Yekini, who took on the roles of lead actor, producer, co-director, and writer, encountered structural challenges in the storyline, which blended themes of myth, crime, and betrayal. The lack of collaborative input impacted the depth of secondary characters, resulting in fragmented world-building and technical inconsistencies. This case study reveals the need for objective coordination, as Yekini's extensive involvement in both the creative and technical domains led to imbalances between the protagonist's development and the supporting cast. Without the specialized skills or resources that collaboration can provide, Yekini's project struggled to meet international technical standards, demonstrating that single-handed control in filmmaking can hinder narrative coherence and production quality.

Jade Osiberu's role in *Gangs of Lagos*, however, presents a successful model for multi-role management, where her involvement as director, producer, and co-writer resulted in a cohesive socio-political narrative. Osiberu's formal education in engineering and her continued training through workshops and self-study allowed her to integrate thematic resonance with technical aesthetics, achieving authenticity in the portrayal of Lagos's underworld. Her holistic control over production allowed for a streamlined and unified directorial approach that set new standards in Nollywood for multi-role filmmakers. Osiberu's case highlights how a filmmaker's educational background, even if not strictly in film, can influence their ability to handle multiple

roles effectively by focusing on thematic integration and technical excellence. Toyin Abraham's experience with *Ijakumo* shows both the creative potential and the challenges of extensive role-taking. As producer, writer, lead actor, and location manager, Abraham brought a strong vision to the emotionally charged narrative but encountered difficulties in maintaining plot continuity and scene coherence. Her limited formal training in technical filmmaking skills led to pacing issues and underdeveloped subplots in *Ijakumo*, illustrating that while hands-on experience provides valuable insights, extensive role assumptions may impair the objective assessment of a film's pacing and character development. This case study *Ijakumo* points to the critical need for collaborative support in ensuring narrative fluidity and avoiding creative strain, especially when filmmakers take on multiple responsibilities across creative, technical, and logistical domains.

The impact of formal training becomes particularly evident in Kemi Adetiba and Kunle Afolayan's works. Adetiba's extensive background, including film studies at the New York Film Academy, is reflected in her meticulous narrative and technical approach to *King of Boys: The Return of the King*. Her comprehensive involvement as director, writer, and producer allowed her to tightly control the film's creative direction, ensuring character continuity and thematic depth. Similarly, Afolayan's formal film education equipped him with both technical knowledge and storytelling sophistication, enabling him to balance roles as director and producer in *Ijobon*. Both Adetiba and Afolayan's cases suggest that formal film training can provide a structured foundation for handling multiple roles, facilitating smoother narrative progression and visual cohesion.

The analysis of the selected Nollywood filmmakers' multi-role practices reveals a complex balance between creative autonomy and technical quality. While practical experience is invaluable, the limitations of relying solely on apprenticeship are evident in technical

inconsistencies and narrative strain in single-handed productions. Formal professional training in arts of filmmaking when combined with collaborative models, appears to offer the most promising approach, equipping filmmakers to effectively manage creative responsibilities while enhancing technical and narrative standards.

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Chapter Five

Conclusion

5.1 Summary of Findings

This study assesses the multiple role-play model within Nollywood film production, where individuals frequently take on several key roles such as directing, art direction, location manager, acting, writing, and producing due to the industry's unique economic and structural constraints. While this multiple role approach affords filmmakers greater creative control and helps manage budget limitations, it also presents significant challenges. The overlapping of roles can lead to difficulties in maintaining both artistic cohesion and technical consistency, as the demands of fulfilling multiple responsibilities often strain narrative clarity and production quality.

The critical analysis of the selected Nollywood film production in this study reveals that while culturally and economically practical, multiple role-play may lead to fragmented storytelling and uneven technical standards when key roles lack dedicated focus. However, collaborative efforts within the industry illustrate that sharing creative responsibilities can help balance technical and narrative elements, producing films that are well-integrated and impactful. Findings suggest that

Nollywood's multiple role-play model, though advantageous in fostering creative freedom, would benefit from strategic collaborations to manage the pressures of multitasking. Such partnerships offer a pathway to enhance production quality and elevate the depth of Nollywood's creative output.

5.2 Conclusion

This research concludes that the multiple role-play framework in Nollywood is both a distinctive advantage and a complex challenge. While the practice enables rapid production and creative autonomy, it sometimes hampers technical consistency and narrative complexity. The analysis of eight (8) selected case studies of Nollywood films confirms that role overlap, while culturally aligned with Nollywood's historical roots, demands careful collaboration and adaptive management to achieve high-quality productions.

The study recommends that future research should investigate the impact of formal film training combined with practical experience on the technical and narrative quality of Nollywood productions.

Nollywood filmmakers could also benefit from a structured approach to role specialization, emphasizing the importance of training and collaborative practices to bridge the gap between cultural authenticity and international production standards. While the traditional apprenticeship system and practical experience have their merits, the absence of formal film education often manifests in technical limitations and narrative sophistication. Those with formal film training

generally demonstrate a stronger command of advanced filmmaking techniques, though this doesn't guarantee perfect productions. This suggests that perhaps the ideal approach might be a combination of formal education and practical experience, supplemented by continuous learning and adaptation to evolving industry standards. Nollywood's distinctive structure can therefore serve as a sustainable model for emerging film industries that seek to balance economic limitations with creative diversity.

5.3 Recommendations

The research will not at this point fail to recommend that future scholars should follow the pace set by this study to:

1. encourage Nollywood Filmmakers to acquire formal professional training in filmmaking arts combined with practical industry experience in the technical and narrative quality of Nollywood productions.
2. encourage filmmakers to specialize in specific roles. Specialized skills will help improve technical precision and enable creative professionals to focus on refining their expertise in areas like directing, producing, screenwriting, production design, cinematography, sound design, and film editing among others.
3. establish artistic and technical consultants to assist filmmakers in managing multiple roles in order to effectively maintain artistic quality while preventing creative burnout.
4. promote partnerships with global industries to facilitate knowledge exchange. Collaborations with international experts can enhance Nollywood's technical standards and increase its appeal to global audiences.

5.4 Contribution to Knowledge

This study contributes to the understanding of multiple role-play within film production in Nollywood, bringing to the fore the advantages and challenges of this model in a rapidly growing film industry. By analyzing its impact on artistic cohesion and technical quality, the research introduces new perspectives on balancing creative control with production demands, exploring collaborative models among filmmakers with diverse backgrounds could offer insights into strategies for enhancing film coherence and production efficiency in multi-role settings.

The findings contribute to theoretical discussions on specialization and auteurship, demonstrating that Nollywood's flexible multiple role-play model rooted in cultural practices can coexist with professionalization to support global competitiveness. The study's insights can inform strategies for other emerging film industries where budget constraints necessitate multitasking in film production.

5.5 Suggested Areas for Research

The research identifies several areas for further exploration, which may help to address remaining questions and provide additional guidance for Nollywood's professional growth:

1. Comparative Analysis of Multiple Role Play in Global Film Industries: Investigate how other film industries handle multiple roles in film production, comparing their strategies and challenges with Nollywood's approach.

2. Conduct studies on how Nollywood's practice of multiple role-play in film production affects audience perceptions of quality and engagement with Nigerian films.
3. Investigate the impact of international collaborations on production particularly in co-productions with countries that have established film industries.
4. Role Specialization: Track how role specialization over time may influence Nollywood's global market and its production quality, measuring changes in audience reach.

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Funmilayo Ransom Kuti. Dir. Bolanle Austen-Peters. Nigeria. 2024.

Appendix

Film end credit Screenshots of Filmmaker playing multiple roles in the Selected Nollywood Film Production

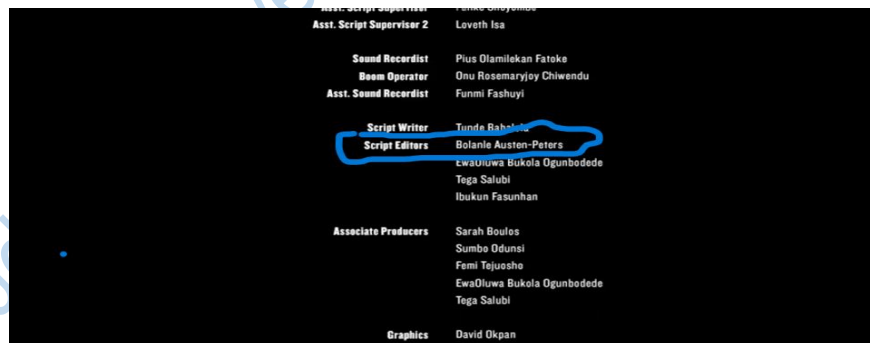


Plate 1: Screenshot of Bolanle Austen-Peters as one of the Script Editors of *Funmilayo Ransome Kuti*



Plate 2: Screenshots of Funke Akindele as the Costume Designer of *Battle on Buka Street*



Plate 3: Screenshot of Bolanle Austen-Peters as one of the Costume Designer of *Funmilayo Ransome Kuti*



Plate 4: Screenshot of Kunle Afolayan as the Art Director of *Ijogbon*

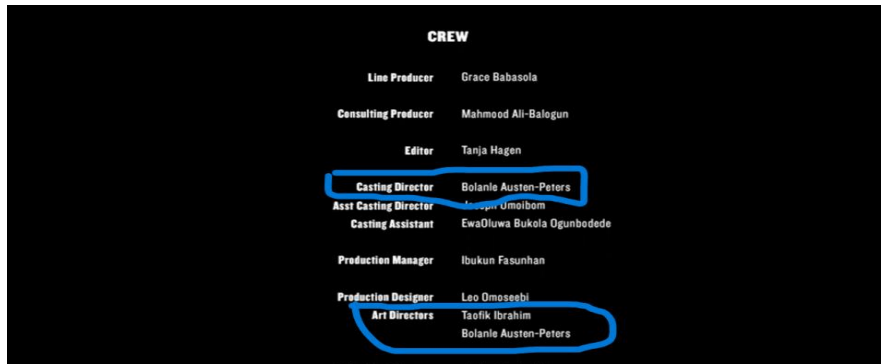


Plate 5: Screenshot of Bolanle Austen-Peters as one of the Art Directors of *Funmilay*

Ransome Kuti



Plate 6: Screenshot of Toyin Abraham as the Creative Director of *Ijakumo*



Plate 7: Screenshot of Kemi Adetiba as one of the Casting Directors of *King of Boys*



Plate 8: Screenshot of Kunle Afolayan as the Casting Director of *Ijogbon*

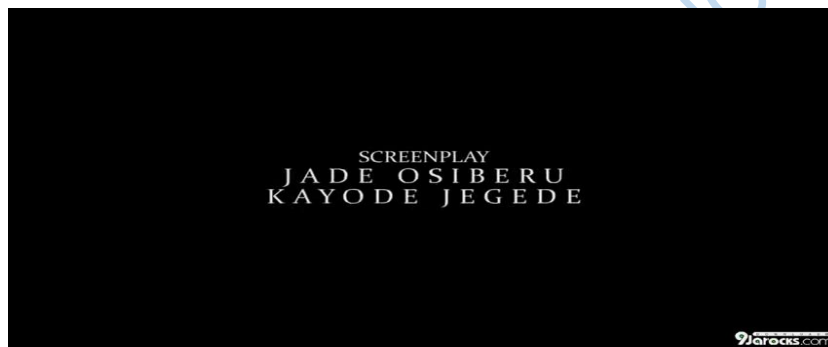


Plate 9: Screenshot of Jade Osiberu as one of the Screenwriters of *Gang of Lagos*

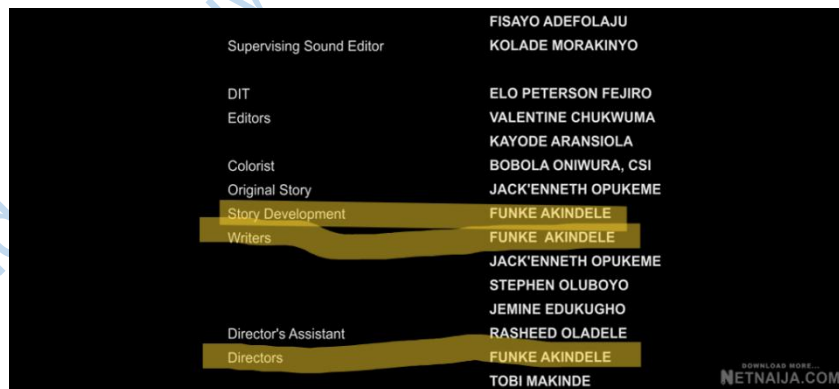


Plate 10: Screenshot of Funke Akindele as the Writer and Story Developer of *Battle on Buka Street*

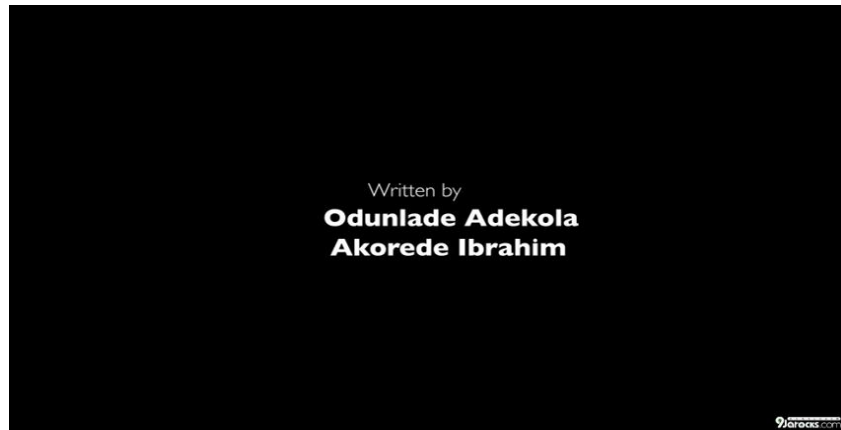


Plate 11: Screenshot of Odunlade Adekola as the Script Writer of *Lakatabu*

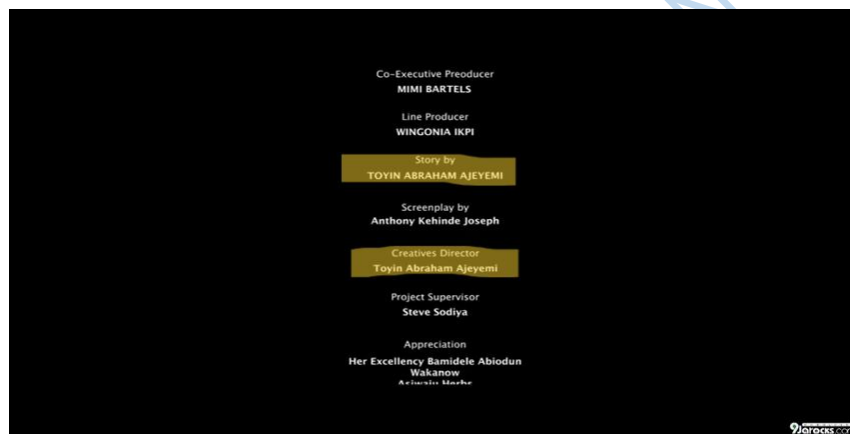


Plate 12: Screenshot of Toyin Abraham as the Script Writer of *Ijakumo*

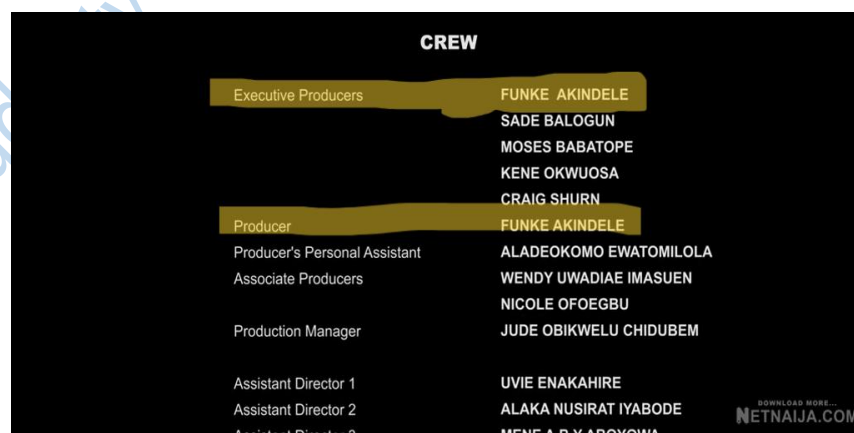


Plate 13: Screenshot of Funke Akindele as the Producer and Executive Producer of *Battle on Buka Street*

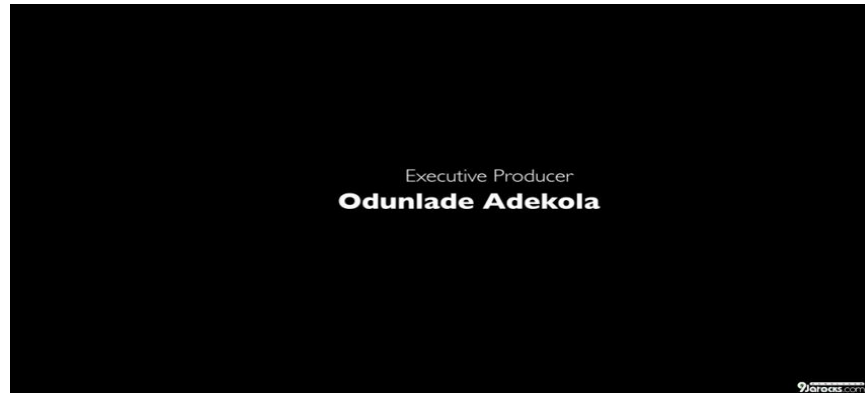


Plate 14: Screenshot of Odunlade Adekola as the Executive Producer of *Lakatabu*



Plate 15: Screenshot of Yekini Bakare as the Producer of *Kesari*



Plate 16: Screenshot of Toyin Abraham as the Producer of *Ijakumo*



Plate 17: Screenshot of Toyin Abraham as one of the Executive Producers of *Ijakumo*



Plate 18: Screenshot of Jade Osiberu as one of the Producers of *Gangs of Lagos*



Plate 19: Screenshot of Kemi Adetiba as the Executive Producer of *King of Boys*



Plate 20: Screenshot of Kunle Afolayan as the Producer of *Ijobon*



Plate 21: Screenshot of Bolanle Austen-Peters as the Producer of *Funmilayo Ransome Kuti*



Plate 22: Screenshot of Funke Akindele as one of the Directors of *Battle on Buka Street*

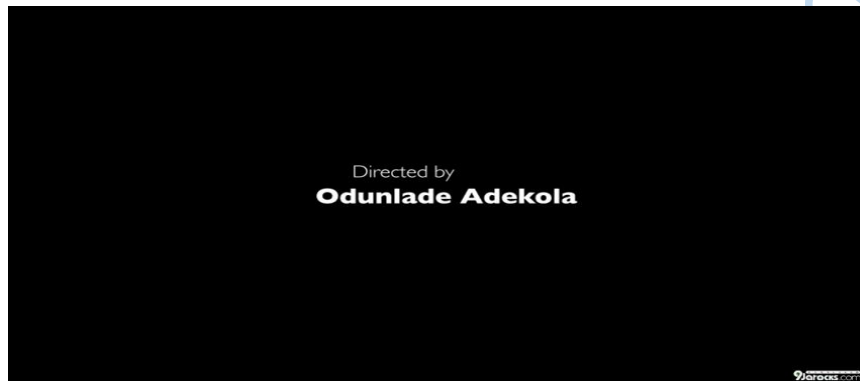


Plate 23: Screenshot of Odunlade Adekola as the Director of *Lakatabu*

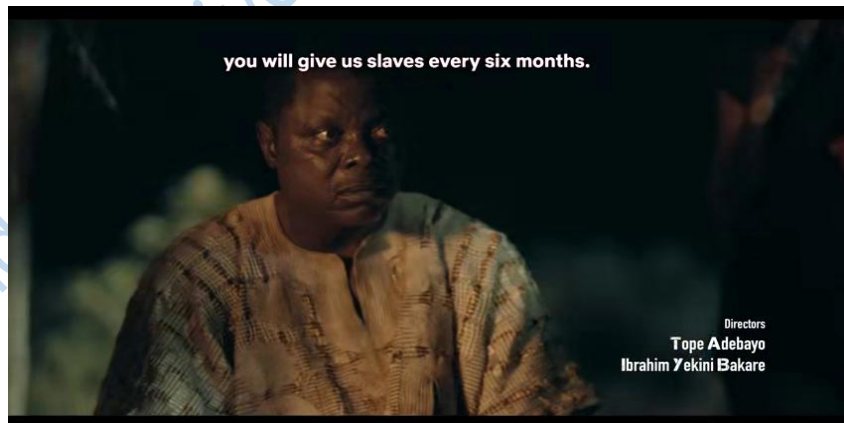


Plate 24: Screenshot of Ibrahim Yekini as one of the Directors of *Kesari*



Plate 25: Screenshot of Jade Osiberu as the Director of *Gangs of Lagos*



Plate 26: Screenshot of Kemi Adetiba as the Director of *King of Boys*

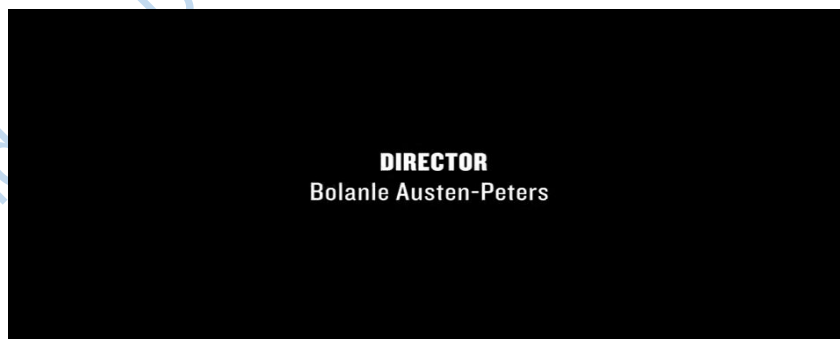


Plate 27: Screenshot of Bolanle Austen-Peters as the Director of *Funmilayo Ransome Kuti*



Plate 28: Screenshot of Kunle Afolayan as the Director Of *Ijogbon*

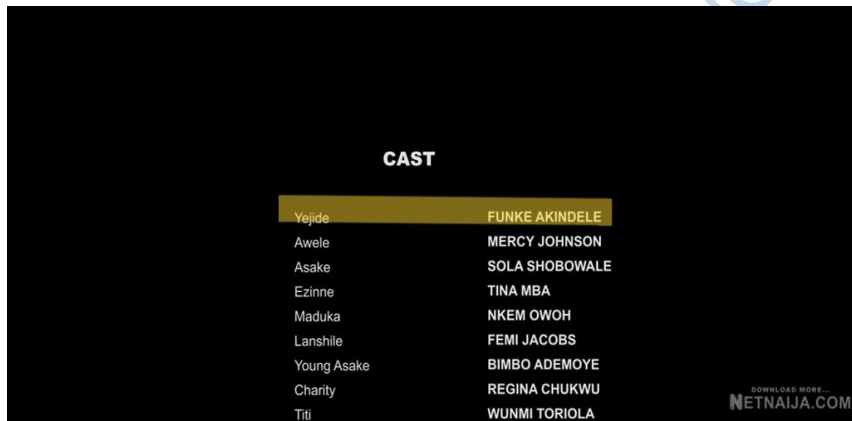


Plate 29: Screenshot of Funke Akindele as the Lead Actor in *Battle on Buka Street*

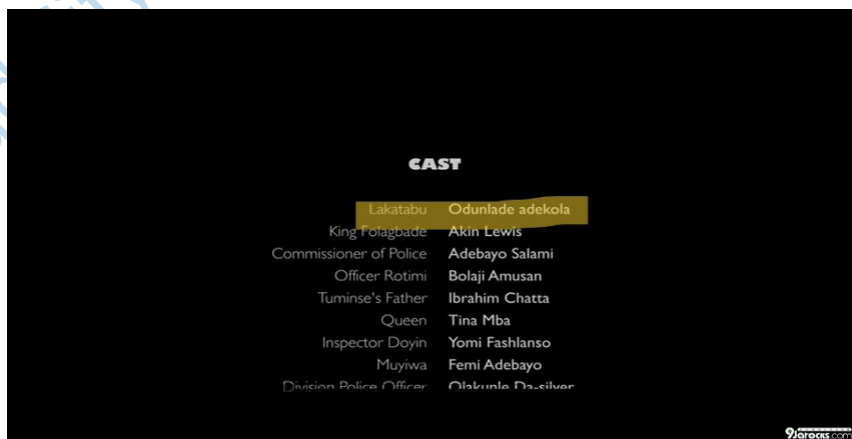


Plate 30: Screenshot of Odunlade Adekola as the Lead Actor in *Lakatabu*

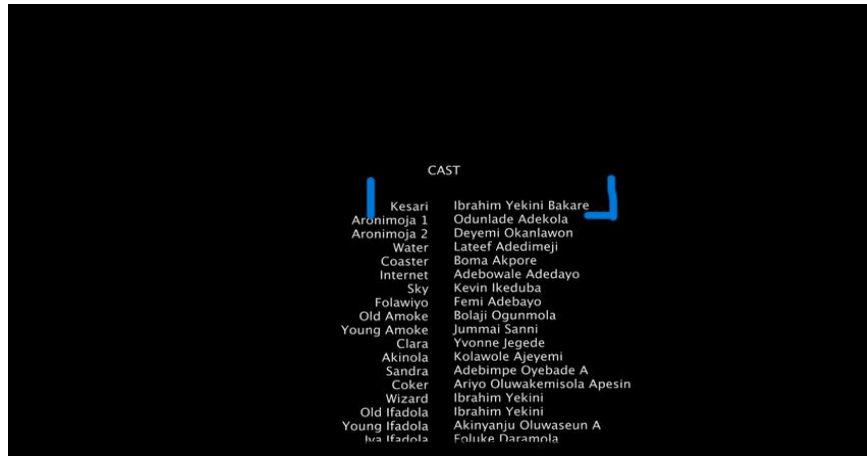


Plate 31: Screenshot of Ibrahim Yekini as the Lead Actor in *Kesari*



Plate 32: Screenshot of Toyin Abraham as the Lead Actor in *Ijakumo*



Plate 33: A scene showing Odunlade Adekola as the lead actor in *Lakatabu*



Plate 34: Ibrahim Yekini as the Protagonist of *Kesari*



Plate 35: A scene showing Funke Akindele as Yejide in *Battle on Buka Street*

Bio-data

A. Personal Data

- Full Name:** AKISANMI, Oluwasijibomi Akinyinka.
Address: Oni and Sons, Ring Road, Ibadan.
E-mail Address: olushijiakisanmi@gmail.com
Phone Number: 08137327473
- Date of Birth:** 8th September, 1992
Place of Birth: Ogun State
- Nationality:** Nigerian

4. **No. of Children & their ages:** None
5. **Name and Address of Next of Kin:** Mr. Oladayo Akisanmi
20, Imala-titun, Oke arankanga, Elega, Abeokuta.
6. **Name and Address of Spouse:** Single

B. Educational Institutions Attended with Dates and Qualification:

i. Primary Education:

St Peter's Claver, Oke-Efon, Abeokuta, Ogun State. 1997 – 2003

ii. Secondary Education:

Baptist Boys' High School, Oke-Saje Abeokuta, Ogun State. 2003 – 2009

iii. Higher Education Institutions:

- a. Federal College of Education, Abeokuta, Ogun State. 2013 – 2016
Qualification Obtained – Nigeria Certificate in Education (NCE), Theatre Arts and English
- b. Lead City University, Ibadan, Oyo State 2017 – 2020
Qualification Obtained – B.A. Performing Arts and Culture (First Class Honors)
- c. Lead City University, Ibadan, Oyo State
Master of Arts in Performing Arts and Film Studies 2022 – 2024

C. Awards and Certifications:

- i. Gospel Filmmakers' festival (GOFEST) best short film (short film category) 2017
- ii. Internet and Computing Core Certification, New Horizons. 2019.
- iii. Certificate in EC-Council Customer Relationship Management. 2020.
- iv. Best graduating Student in Directing Performing Arts and Film Studies department, Lead City University, Ibadan 2020.
- v. Certificate of Completion Sound Design/Arts Business and Entrepreneurship 2022

- vi. Certificate of participation International Multidisciplinary Conference 2023

D. Work Experience

- i. **Performing Arts, Music and Film Studies, Lead City University, Ibadan, Oyo State.**
Status: Graduate Assistant - 2023 – Till date
- ii. **Theatre Arts programme, Bowen University, Iwo, Osun State**
Status: National Youth Service Corps – 2021 – 2022
- iii. **Federal College of Education Staff Secondary School, Abeokuta. Ogun State.**
Status: Teaching Practice 2016

E. Membership of Professional Body:

- i. Institute of Personality Development and Customer Relationship Management
- ii. Member, Association of Nigerian Authors Ogun State Chapter.
- iii. Member, The Society of Nigeria Theatre Artists (SONTA)

F. Publications:

- Nil

1. Thesis/Dissertation

- “The Relevance of Research in Theatrical Production: Director in Perspective”. NCE. Theatre Arts and English Thesis, Department of Theatre Arts, Federal College of Education, Abeokuta, 2016. Supervisor – Mr. Olayinka. S. Amoo
- “Comparative Analysis of Directorial Techniques and Styles in the works of Clarence Peters and T.G Omori”. B. A. Performing Arts Thesis, Department of Performing Arts and Culture, Lead City University, Ibadan, 2020. Supervisor – Mr. Olajide Monsuru

2. Books/Monographs:

- Nil

(a) **Authored Books:** Nil

(b) **Edited Books:** Nil

(c) **Contribution to Books:** Nil

3. Published Refereed Conference Proceedings: Nil

4. Papers Accepted for Publication:

- “Film as Therapy: An Option of Filmmaking in the 21st Century”, paper presented at International Multidisciplinary Conference on Rethinking Language and Literature as Problem-solving Tools in the 21st Century, Lead City University, Ibadan. 22nd -23rd March, 2023.

5. Creative Work:

- Directed Sunnie Ododo’s *Hard Choice*, Lead City University, Ibadan 2023 Convocation Play.
- Directed “The Secret” a feature film produced by Gospel Faith Mission, Fountain of Life Assembly & Christ Lovers Commission 2016.
- One Missed Call (a short film), premiered at Gospel Film Festival, Ibadan, 2017.
- Contact (a short film), 2018.
- Associate Director “Sinful Sin” a short film produced by Scripture on Screen. 2018.
- Assistant Director, “Bicycle Wahala” Lead City University 2019 Convocation Play.
- I am Sane (a play text, unpublished) 2020.

G. Notable Scholarly or Professional Accomplishments:

- Nil

H. Major Conferences/Workshops Attended

- “Rethinking Language and Literature as Problem-solving Tools in the 21st Century” International Multidisciplinary Conference, Lead City University, Ibadan. 22nd -23rd March, 2023.
- “Re-Engineering University Graduates For Relevance in Industry” 1st Faculty of Arts Public Lecture, Lead City University, Ibadan. 16th May, 2023
- “The Humanities and Trends in The Industrial Revolutions” 1st Faculty of Arts International Conference, Lead City University, Ibadan. 19th – 21st June, 2023

I. Extra-curricular Activities

Reading

Creative writing

Teaching

Sports (football, athletics), indoor games (table tennis)

J. Others; Skills and Endorsements:

Creative content creator, Acting coach, computer literacy, skilled in handling administrative tasks, teamwork, problem solving, high value on integrity, trustworthiness, honesty and diligence to the discharge of assigned duties and responsibilities.

K. Names and Addresses of Referees

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ii Dr. Stanley, OHENHEN

Provost, College of Liberal Studies,

Bowen University,

Iwo, Osun State.

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M. Date & Signature

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The University Compliance Certification

This is to certify that this thesis by Oluwasijibomi Akinyinka AKISANMI with Matric No LCU/PG/ in the Department of Performing Arts, Music and Film Studies, Faculty of Arts, Lead City University, Ibadan, is in FULL compliance with the approved university format and style.

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Signature

Date