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Society: A Festschrift in Honour of
Professor Aliyu Mohammed
at Sixty-Five

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Lighting Utilization in Three Nigerian Home Videos

Sunday Enessi Ododo
and
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Abstract

Lighting is a vital part of the key ingredients needed to bring to life the dream of the writer and the producer of a film. When creatively used along with the other elements of film production, a feeling of reality is often established. This indeed is an important index of the modern film industry. In the Nigerian film industry, however, the technical handling of lighting, to a large extent, presents obvious ineffective approaches. It is for this reasons that this essay discusses the quality of utilization and effectiveness of lighting in three Nigerian Home videos as an evaluative process of the technical efficiency of the Home video industry in Nigeria. The descriptive and analytical research methods are deployed in the technical examination of the four Nigerian Home Videos. The essay, amongst others discovers that the technical efficiency of the Nigerian Home Video industry is suspect, with grossly under equipped resource base, and that the industry is still saturated with non-professionals, especially in the area of lighting. Suggestions and recommendations are proffered for the improvement of film lighting in the Nigerian Home Video industry.

Introduction

Although the Nigerian film industry has a local production history is located within the 1960s, the defining moments for the industry were the release of *Living in Bondage* (1992) by Kenneth Nnebue and *Osuofia in London* (2003) as among the first Nigerian films to reach international fame.

The Nigerian video film industry popularly known as *Nollywood*, (a term derived from Hollywood in the same manner as *Bollywood*), has asserted itself as a major creative and commercial force in the world film map. The rise in digital cinema and the use of digital video technology account for the tremendous increase in the volume of films produced in this industry. Coming from a background of overbearing dominance of foreign films and television programmes, experimenting with low budgeting in film production was initially inevitable in order to test the waters first before taking a full plunge into it. The waters have been tested; the industry is growing at a rate faster than anticipated and a viable industry has emerged. As such, the current imposing character and status of the industry also calls for huge budgeting as standards can no longer be compromised. Besides, the video film technology and infrastructure hitherto considered "cheap and affordable have succumbed to market forces and inflationary trends. Thus the cost of the average cost of a standard video-film production is rising beyond the reach of many producers" (Nwadiwe, 2004:287). Unfortunately, many producers in the Nigerian Home Video industry still prefer to cut corners for profit maximization at the expense of good audiovisual quality in output. Part of the resultant effects of this attitude is the poor technical quality of most of the films especially in lighting, which is the major concern of this essay.

This essay therefore examines the technical proficiency of three Nigerian home videos mainly from the parameter of lighting and its effects as a binding agent in the analysis and the interpretation of the audio-visual elements inherent in them. These videos are *Keep My Will*, *Mirror of Beauty* and *Asunder* which have distinct features in terms of technical quality. The films are the primary source material for our discourse in this essay. They are interrogated using the descriptive and analytical research tools in order to evaluate the technical proficiency of the Nigerian Home Video industry.

Lighting and Performance

Light has been part of performance in the theatre right from the "building of the two amphitheatres in 340 BC and 370 BC with the calculation to take full advantage of the sun" Oni (2004:21). The invention of electricity and its introduction to the theatre brought about a more realistic effect. "The use of light in Nigerian theatre started perhaps with Ogunde's pioneering efforts in 1944 with the use of locally assembled and fabricated lighting

equipment; mobile lighting setups..." (Ododo, 2006:21). Musa (2007:47-48) adds that light in whatever form (sun, moon, stars, day time and created one through instrument) has in itself the complete symbol of visibility. He further notes that as an aesthetic contrast to darkness, light illuminates and radiates all human expression.

In a production, be it theatre or video, therefore, the importance of lighting cannot be overemphasized. Musa further recalls Parker and Wolf, that the two most important factors in a production are the actors and light. For a production to be effective, he stresses that the director must have a firm technical knowledge about lighting, lanterns and lighting equipment. He concludes by saying that the good understanding of lighting adds to the overall success of a production.

Ododo (2006) observes that lighting is added to basically illuminate the studio and the performer. It is also designed "to provide an attractive, atmospheric, persuasive picture with an appropriate ambience from all camera view point" (Millerson, 1989:219). He adds that lighting is introduced to enhance the visual appeal of programmes being presented. He gives the example of how the adjustment of the intensity of light in a television production can create mood, tone, texture and form. The uses of various lights to get theatrical results, the investment and experiments that have been made by various artists are endeavours in improving movie lighting.

Nda (2007:86) in his own contribution states that the image on our screen consists of light. The manipulation of light, he stresses, is therefore very important. He divides light into inner and outer light. The outer light, he says, has to do with space which is the aspect of light that exposes us to the appearance of an object. Lighting he adds can give emphasis to some pictorial areas while others are in the dark. Light he agrees establishes time. For the inner function, he says that light helps to establish mood, heightens dramatic impact and helps the viewer to predict what next is about to happen. Lighting he says brings out the essential effects in a production.

Nwadike (2006:81-93) agrees with the other scholars, that light has been an integral part of the theatre right from the onset, because light forms the basic senses of man. He posits that light is a fundamental consideration in performance because the general effectiveness of light provides illumination for the performers and the audience for aesthetic and special visual effects.

Fitt and Thornley (1998:21-22) tell us that the application of light in a film tends generally to be from the floor upwards. This they say is because of the rehearsed shooting technique of the film industry. The film is generally produced shot by shot, not necessarily in an editing room. In movie production, they add, it is better to have moveable lighting system to facilitate quick movement from one position to another rather than having it fixed. They note that in filming, dimmers are not relied upon to balance the light; lighting intensity is adjusted by spotting flooding luminaries and necessary filters can be used to achieve technical balance. They further inform that tungsten was used for many years for film as the main source of lighting and carbon when higher power was needed. For a more robust approach, Adeyemi (2006:122) argues that:

a sound knowledge of the basic lighting principle, fundamentals of electricity, colour theory, lighting equipment types and control systems, lighting effects and interrelationship between lighting and other production elements are essential because in recent time many student graduates move into the wider society to practice without creating the expected lighting impact in productions.

The danger it portends to the feature of the theatre can be imagined. The effect is already manifesting in the scarcity of experienced theatre technologists and professional lighting designers in commercial theatre and the Home Video industry in Nigeria.

Home Video Lighting Utility and Approaches

Right from the day of creation, God "made the sun a shining glory and moon to be a light (of beauty) and measured out stages for it" (*Quran*- chapter 10 v5). Light has been an integral aspect of man's life. The sun and the sky combined to make the natural light.

The direct sun gives hard light with sharp and defined shadows with depth while the covering sky over the sun gives the soft diffused light without any obvious shadow. These natural lights have been used for drama and verse for thousands of years. However, when entertainment moved indoors the effectiveness of natural light became limited, hence, the invention of artificial light.

As the thirst in the entertainment industry grew:

Like an unfolding flower, lighting design in the theatre developed gradually, through layers of painful but gainful parturition, into sophisticated artistic patterns (Ododo, 2006: 21).

In modern TV stations, theatre, and video film productions, light has become more defined to fit into the system. In Home Video production, light is used for both close-up illumination for details and general illumination because light behaves in different ways in relation to the object it illuminates. Hence, the need to use soft light in whose rays emerge from a large source area going to the subject in a straight line from varieties of angles and hard light in which the rays go from a straight line from source to the subject. This proper distinction depends on the distance to the subject, source and the object.

Lighting Techniques

Modern day films and television industry lighting system emerged from the olden films, when all materials were shot in black and white. Those old pictures lack depth because they were made without the use of artificial light.

In the production of films there is the need for high level light so that there will be a distinction between minor changes and very high contrast. Lighting in Home Video is used in piecemeal because films are shot for one camera position at any point in time. Therefore lighting has to be adjusted for each camera position. This allows the use of one camera, and not too many lights.

It is necessary to use luminaries in a large area production; when the beam overlaps it produces a much more natural effect. The use of close-up shots occasions the need for much better lighting on the artists and parts of the setting because close-up dwell on an area for quite considerable periods of time; it necessitates a greater attention to details.

In a Home Video production lighting technique, back light enhances the outlook of the scene and helps to determine where the shadows are projected.

To light a scene in the production of a Home Movie, there are basic

rules that can define the quality of light. Bad lighting is the outcome of incorrect choice of colours and light source. The balance between modelling lights and fill lights has to be loosely controlled or may give problems with contrast and exposure, as well as creating "grainy" or noisy pictures. High colours can give a very overpowering result due to the size of the scene image. Extremely steep lighting from above will give distorted features on the face and more serious if the lighting is from beneath. The use of light for definition is good for scene within scene to avoid a flat result.

Basic Home Video Lighting Approval

McCandless (1958:13) cited in Oni (2006:75) says that "light affects the appearance of all the elements of the stage and by this power becomes a determining element in the composition of a stage picture". Generally, most lighting falls into two basic categories: general lighting for broad area treatment, which is modified where necessary to suit shots during rehearsal; and specific lighting, carefully adjusted to suit particular placed shots.

At this point, it is good to know that luminaries work in the divisional space; they can move in two directions in the horizontal place and be adjusted vertically. Additionally, in the production of a good Home Video we are not only concerned with directions of light, but also with its texture, colour and intensity.

Light and Camera

The camera plays a very important role in the lighting of Home movie production. Camera can change the effect of light if repositioned or re-angled. Camera angles can change the original plane revising the lighting treatment to upset earlier shots.

The general character of light varies from hard light that casts strong shadows and reveals texture and modelling, to soft light that diffuses, producing shadowless illumination, and generally suppressing texture and modelling. Effective lighting is a blend of both kinds.

The directions of light sources one uses, their relative intensities (balance) and the character of their illumination (hard/soft) determine what the subject and the scene look like through the use of the camera.

When using more than one camera in a production each subject should

have a key light, the main luminant that creates its modelling, reveals its shape and texture, and establishes the direction.

To assist a camera, a fill light (filler) is added opposite the key; a diffused light is provided to illuminate shadows and reduce contrast. To further support camera shooting, a backlight behind the subject outlines it with light, helping to add depth and solidity.

In using camera during shooting, a basic lighting setup uses three light sources (key-fill-back) arranged in a triangular layout. Camera and set lights can be used selectively to reveal and model the setting and create an appropriate atmospheric illusion. So, lighting movement is designed to suit subject movement and camera angles. Successful lighting planning can only come from imaginative, anticipatory and systematic planning. All lighting must be positioned fairly accurately in accordance with the camera to give the correct effect that the lighting designer desires.

Types of Luminaries

The list of luminaries is endless and not one of the names describes the use of the luminaries and each manufacturer gives a different name for a similar type. In this research basic types are explained, which are as follows:

Fresnel: This has a Fresnel lens and a circular reflector which moves the reflector together for focus. It is used to provide soft edge key light used as the main illumination on the artist or subject film.

Plano-Convex: This is similar to the Fresnel in performance. When used for films, it gives a soft edge to the beam and does not produce spill light.

Profile or Ellipsoidal: This has condenser lenses to improve light output. This is used as a work horse for film producers.

Follow spur: This has the effect of dimming the lighting without changing colours temperature or shape of the spot. It maintains focus when changing distance.

Flood Light: It produces all uncontrollable wide angle of illumination. It is used for large area.

Soft Light: This allows shadows to bleed away without a defined edge.

Focusing Reflector Light: It has light with focused beam. Safety glass or mesh is usually used to catch the quartz from shattering.

Beam Light: It has a high output from a small source light and can function in low voltage lamp.

Sealed Beam: It has high light output, small size, low cost and light weight.

Cyclorama/Backing Light

All these lighting technical resources and procedures cohere to fulfil a purpose in theatrical production; a set and lighting designer often harnesses these relevant technical facilities in expressing their designs. These aesthetic media provide them with an ample opportunity to make significant statements, which informs Ododo's (1996:118) position that "for a play that transcends domestic frontier in terms of plot and artistic vision, sophisticated lighting effects become somewhat inevitable". This background submission on the general philosophy of lighting and infrastructures therefore sets the tone for us to look at the application and effectiveness of lighting in the following four Nigerian home movies, *Keep My Will*, *Mirror of Beauty* and *Asunder*:

Keep My Will

Synopsis

This film has a modern day city setting. The film is about Chief Dike Egwubike who travelled and news was heard that the plane he was in crashed without any survivors. Assumed dead, the family was torn apart in the struggle of who gets what in the large empire of wealth he had left behind. This leads to his two daughters (Vivian and Susan) with their mothers going to court over how the assets should be shared. Chief Chike Egwubike appears as a survivor in the crash and came back to his disappointment to see that the family he had worked so hard to build in one unity, shattered over the sharing of his wealth. It is a two part film, produced by Chukwuka Emelionwu, directed by Ikechukwu Onyeka in 2007.

Lighting Utility in *Keep My Will*

In the first part of the film when Chief Egwubike invites his family for a meeting in his sitting room, we see the effective use of good lighting system. There is a good use of centralized soft light which brings out good, gentle and clear pictures of all the characters in the scene without any shadow but a good blend of all the character, (see Fig.1).

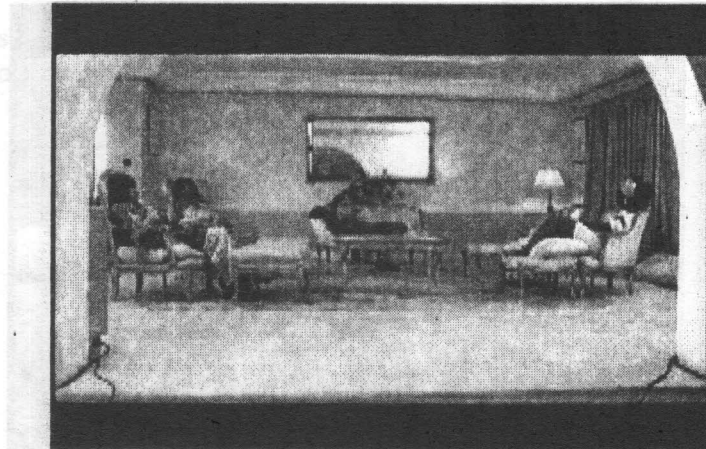


Fig. 1: Chief Egwubike's Family at the Sitting Room

The scenes such as where Vivian and her boyfriend are in her office discussing about the court case; where Vivian and her father are in the room discussing about the share of assets of the company; where the wives and the children go to meet the lawyers about their will; Susan and Vivian engage in a discussion waiting for their father, (see fig. 12). Where Chief Dike and his lawyer friend meet, even though it is in a spacious room, there is an effective use of light on the characters and the background was also effectively visible with good blend of lighting system. These scenes show a classic example of modern use of lighting effects in interior lighting, (see fig. 2).

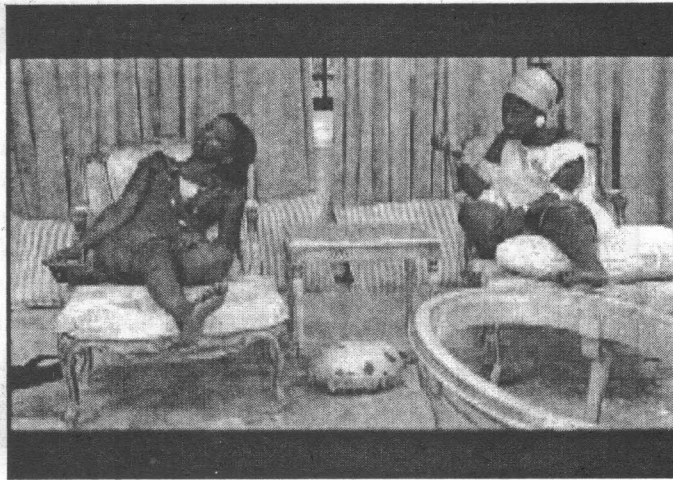


Fig. 2: Susan and Vivian

The scene where Susan and her boyfriend are in Vivian's office and he invites her for a lunch, though there is proper use of central light which brings the characters out with a soft blend but it would have been better if more light was thrown on the faces of the characters (Susan and her boyfriend) when they are on close-up shots to bring out their facial features well. The scene immediately after, where they are in a restaurant, though in a room, the lighting application brings out their faces, which is more effective than the previous scene.

The scene where Frank, Chief Dike's lawyer announces to the family that Chief Dike's name was among the dead in the flight manifest, he stands against the natural light of the sun in the background and this does not allow a proper clear view of his face. However, this could have been improved upon to appear well with the use of camera internal lighting adjustments to strike a balance with the natural light for a proper clear view.

The scene where Chief Dike and his second wife are in her room in the night opens with light coming from behind his wife on the bed as if there is a bedside lamp with a casting shadow from that direction on her and Chief Dike; but when there is a close up shot on both of them we see a sharp contrast of shadows coming from the opposite sides without any lighting from the initial angle of light to step down the shadows. This makes them look more like

actions set in the daytime. A tone down of the light from the two directions would have given a better picture of time and locale, (see fig.3).



Fig. 3: Chief Dike and (Esther) his second wife

This is however put into better use in the scene where Chief Dike and his sister are in her room. This scene has a good use of central lighting system with another soft light to give emphasis to Chief Dike and his sister's faces when there is a close-up shot and still maintains the serene night mood in the room (see fig. 4):



Fig. 4: Chief Dike and his sister

The scene where Vivian and her father sit together and talk about the shares in the sitting room, there is a good use of light on set to blend with the background light to get a good result on the set and characters.

The scene with Vivian and her boyfriend in her office discussing the shares of the family business, the boyfriend places his eye sunshade glasses on his head which refracts badly to distort the background lighting of the movie. All the lighting personnel and technical crew with the cameraman are visibly reflected on his sunshade

The scene where Dike's sister comes to beg the first wife for money opens with a long shot that cast a double shadow reflection of the sister and the first wife (Christy) directly behind them. This is improved greatly with close-up shots of the same scene. The following scene opens with sharp light on Dikes' sister and the second wife (Esther), which almost blurs Esther who sits closer to the light. This leaves heavy shadows on all the women's movements on set, including the house girl who passes at the background. The same heavy reflection of light is also apparent on Dike's sister sunglasses.

The scene where Vivian and her boyfriend are in her office discussing about the court case and her performance, we see a good deployment of central lighting system that brings them out without any defect.

As Asomba (2000:x) rightly notes, "dramatic visibility is made possible

by stage lighting, which, besides its fundamental role of ensuring visibility, ties together all other elements of the production". The general lighting in this film, comes with good result, the general picture output and lighting comes out perfectly, even though there are little flaws here and there. One of such instances of these minor flaws is seen where Chief Dike and his second wife, Esther, are in her bedroom, with Chief Dike's image casting a very strong sharp contrast of shadow. As a night scene in a bedroom, gentle interior lighting would have been most appropriate.



Fig. 5: Judge

In the second part of the film, in the opening scene in the court room, one strong directional light is used without a supporting back light to eliminate the shadow behind the judge, (see fig. 5). As the judge speaks, the cast shadow gives the impression of a double head speaking.

Mirror of Beauty

Mirror of Beauty is a film directed by Okey Okoh and produced by Okey Okoh and Andrien Gbinigie in 2007 in two parts. It is in English language but based on an Ibo background and setting.

Synopsis

Due to the death of Prince Afamefuna, the heir apparent to the King of Amamze, the royal family is thrown into mourning. Consequently, it becomes imperative for Ugegbe, the Princess to choose a husband so as to save the situation in order to make her parents happy.

Ugegbe turns down various suitors including Obiozo, the son of Chief Akune, a close assistant of the King. This angers the father who will go to any length to make sure that Ugegbe does not marry any other person except his son. This resolve leads to the setting up of Ejike, the only son of a wretched widow, to be punished by the King because of the existing love between him and the Princess.

The wickedness of Chief Akune is exposed and he is banished from the village; Ejike and Ugegbe are finally married.

Lighting Utility in *Mirror of Beauty*

In the inner chamber of the King's palace where the King of Amanze, his wife, Princess Ugegbe and the young Prince converge as a family, we see the use of light of different colours to bring about a calm atmosphere, (see fig.6). When the close up of the little Prince is shown in response to an answer from his father, we see the cast of a strong blue light that brings out love and affection to the question the King asks him.



Fig. 6: The King of Amanze and his Family

In this scene, the use of various colours of light from various angles get a gentle blend on all the cast and to suggest a gentle atmosphere. This scene is obviously in the night or in the dark despite the proper harmonization of the various lights, the environment is successfully controlled for the understanding of the viewers.

Another part where there is effective application of light in the foreground, is the scene where the King, Queen, Princess and the Prince meet to discuss the departure of the Prince to stay with his maternal grandmother. Though in the night, light is effectively used on the actors to suggest depth and space at the background to show that they were not in a confined environment, but an open space in the night. There is also the strong use of blue light to establish a calm atmosphere and follow up light to cast long shadows with the characters coming out clear and strong, (see fig.7). In this scene, although there are contrasting shadows when there is a close up shot on the characters, the psychological state of each of the character on the matter at hand is clearly signposted. This effect is made possible by the use of various lanterns around the characters to radiate light and cast shadows.

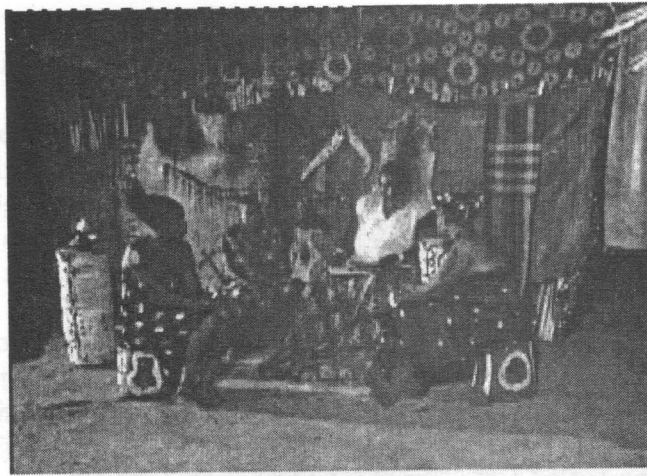


Fig. 7: The king's family meet to send the young to his grand mother

It is very important to note that in this film the use of internal camera lighting adjustment and the natural light blending to achieve a successful harmony has been effectively used in such scene like when Ejike brought medicine from his friend Obiozo for his mother to take when the Princess was discussing with one of her servants about Obiozo's advances to her; when the Princess and her servants came to visit Ejike's mother's house. These scenes take place in the daytime but under roof cover; we see the camera adjustment to blend with the shade to bring a very balanced light on the cast (see fig.8).



Fig. 8: Princess Ugegbe and her Maid

The ban scene where Obiozo overhears three of his servants talking about the relationship between his friend Ejike and Princess Ugegbe provides another good example of effective application of light. The servants, even though inside the ban with a dim atmosphere, are given natural depth and prominence by background lighting. The servants sitting directly at the direction of the light for instance, are emphasised with a good blend of sharp background light and cool shade light.

Natural light and darkness are also used to emphasize Ejike when he returns from hunting and his mother tells him that the King wants to see him. The camera was used under the cover of the building shade and leaves Ejike under the emphasis of natural sunlight, (see fig.9).

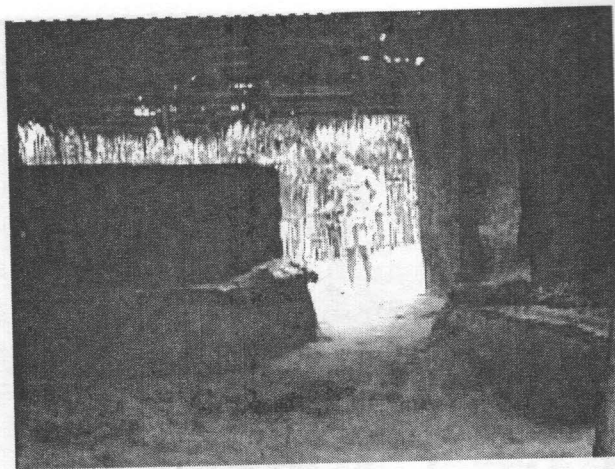


Fig. 9: Ejike Returning from Hunting

In the scene where the Princess alone sits on her inner room bed about to sleep, cries over the false allegation against Ejike and the consequent punishment he suffers, we see the use of mellow tone of light in silhouette to suggest the laid-back mood of the Princess. Even though we see that the figure in the scene is the Princess (Ugegbe), only limited part of her body is shown until she lies close to the traditional oil and wool lamp near her. Similar perfect lighting is achieved to reflect her mood in the same room when she wakes up from her sleep and her mother is introduced into the scene. Lighting is still controlled to maintain the same mood with a slight hue of light falling from above only on her mother's head.

Lighting effect of translucent lightening was used to establish the spell cast on the King by his trusted Chiefs and friend, Chief Akune, (see fig.10). The spell influenced his mood and unduly harsh reaction to his daughter and Ejike's failed attempt to elope. Lighting effect was also used to remove the spell from him at the closing scene to enable him come back to his normal senses.

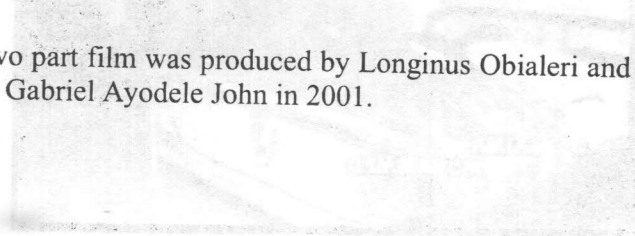


Fig. 10: Spell being cast on the King of Amanze

To a very large extent, the application of light in this film is very effective and of very high standard. Even though the lighting resources used are sparse, the Director of Photography, Lanre Oluwole, brings to bear on the film his creative ingenuity. By this achievement, he falls within the category of the lighting designers with the ability "to utilize limited lighting facilities to achieve great artistic result" (Ododo, 2006:32).

Asunder

This two part film was produced by Longinus Obialeri and directed by Obi Okoli and Gabriel Ayodele John in 2001.



Synopsis

This film is about vengeance and retribution. Azuka avenges the death of her daughter, Ngozi, who Obinna impregnated and abandoned to die as she tries to abort the pregnancy. She goes all out to turn Obinna's family against him and causes his early death. Nemesis however catches up with her on Obinna burial and she confesses before dying at the burial ceremony.

Use of Lighting and Lighting Effects

This film opens with a scene that leaves the audience wondering whether the actors are on set with search lights on them. Here, a man is supposed to be woken up by his spouse in the morning. However, because of the poor lighting one does not know whether the locale is exterior or interior as there is no wall on one side of the locale, with the sun rays casting shadows of all the objects in the room on the wall. The poor audio quality of this scene is further made more disturbing by several moving shadows at the background and conflicting images. Shadows and characters crisscross each other fighting for space and distracting attention, (see fig.11).

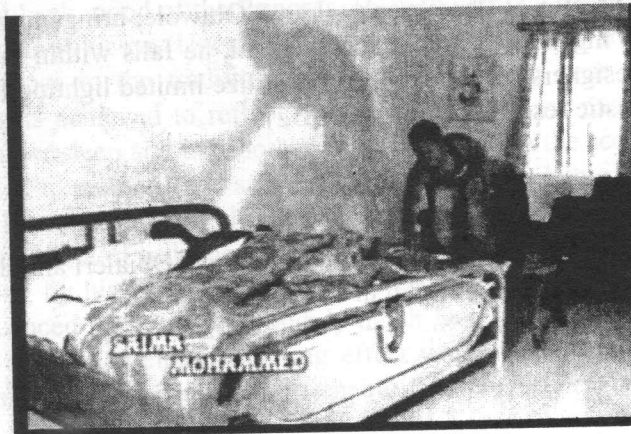


Fig. 11: A lady waking up her spouse

The second scene of the film where Obi, his mother and his wife are eating in a dining room, just like the opening scene, has very poor lighting. Every object in the room casts shadows and all the movements are represented

by distracting shadows, (see fig.12).



Fig. 12: Obinna, his wife and mother at the dining table

Even though, there is fair attempt at effective lighting in few scenes, like when Obinna's brother asks for money for school, the reflection of green light from the background gives the room the cool night effect, (see fig.13).

The scene where Azuka, Ngozi's mother, sits by the graveside to swear for Obinna has the required use of light combination and adequately conveys the mood and time of the event.



Fig. 13: Obinna and his Brother

It is evident from the production output of this film that it was produced with very poor and limited lighting facilities and design concept. Even natural light is not well integrated to tell the story of the movie. The application of lighting technicalities in this film provides a perfect example of how not to apply lighting in film. It is obvious that there are no professional technicians to articulate a design direction for the production. The general poor lighting quality of this film signifies that "visibility goes beyond simple intensity, general illumination or brightness of light. What is important here is not necessarily the physics of lighting but the artistry" (Ododo, 1998: 19). It will therefore not be wrong to say that the film was produced only for hurried commercial gains without putting professional technicality into consideration, which in the end still proves counterproductive.

Conclusion

What comes out as a home video is a combination of painstaking joint efforts of various departments of film production. Whether a film comes out well or poorly, it is an index statement on the artistic ingenuity and the resource capacity of the producers. Ododo (2000:88) adds that "the art of performance is unarguably a collaborative one because of the vital input every sector of the production crew makes". It is against this background that this study assesses the technical efficiency of movie lighting, sound and make-up effects in the Nigerian home video industry. Apart from engaging in a random

survey of the Nigerian film landscape, four films are critically examined for the application and effectiveness of lighting, sound and make-up in them. In the process, the study amongst others makes the following findings:

1. The technical efficiency of the Nigerian Home Video industry is suspect with grossly under-equipped resource base, which requires urgent and ameliorative attention.
2. The industry is still saturated with non-professionals, especially in the area of lighting, sound effects and make-up. Movie lighting, sound and make-up effects are special areas which require careful handling for pleasant functional aesthetic results.
3. The Nigerian film industry stands to benefit a lot from traditional make-up resources if properly researched and harnessed.
4. There is over reliance on digital camera effects at the expense of creative exploration and generation of effects that are unique to specific film project demands
5. The Nigerian film industry has become a commercial viability as more and more individuals, financial organizations and government are investing in the industry to yield profit.
6. Attention has significantly shifted from foreign films to Nigerian films in terms of entertainment consumption; and other countries in Africa look up to Nigerian Movie industry as a source of inspiration.
7. The Nigerian movie industry has become a veritable avenue through which the Nigerian culture is exhibited and ultimately transmitted to the other parts of the world.

Suggestions and Recommendations

In order to combat the sorry state of movie lighting, sound and make-up in Nigeria, the following suggestions and recommendations are proposed:

- a) Any intending lighting, sound or make-up designer who wants to make headway in these technical areas in Nigerian Home Video productions must be creative and innovative. Musa (2007:110) submits that "creativity is an exercise in Navigation and a reflection of the inherent difference in man's inspiration and imagination".
- b) A special technical institute for the training of movie technical personnel should be set up by stakeholders to engender production high standards and professionalism.

- c) Cinematography like any other aspect of theatre practice and human endeavour is undergoing several transformations. This therefore is a special area of Home Video production calling for specialization, training and orientation which can either be acquired through serious apprenticeship or concentrated formal academic and professional training in accredited relevant institutions.
- d) Movie technical designs in lighting, sound and make-up effects should be conceived to tally with the production concept in order to interpret accurately the overriding meaning of a production without misleading the viewers.
- e) More budgetary allocation for technical aids/requirements should be increased in the interest of the overall aesthetics of a production, which only light can reveal, sound can impress and make-up can concretise.
- f) As a veritable foreign earning industry, the Nigerian Government should invest handsomely in technical facilities for the industry. This way, the industry would become more competitive with the leading countries in qualitative film production like the United States of America, India, United Kingdom, etc.

In conclusion, film practice in Nigeria is a growing enterprise that is moving with great excitement with visible transition to chart a successful future for a new Nigerian Movie industry that will earn respect world-wide. The growth and viability of this industry would depend largely on the technical quality of its output as modern film production is technologically (especially computer) inclined. It behoves on stake holders in the Nigerian film industry, therefore, have to improve themselves technically in order to correspondingly enhance the total quality of films produced.

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