

AESTHETIC DIMENSIONAL APPROACHES AND CREATIVITY IN NOLLYWOOD FILM INDUSTRY: EVALUATING PREPRODUCTION, PRODUCTION AND POST-PRODUCTION PROCESSES

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Abstract

Creativity, among other variables, has a lot of ripple effects on the Nigerian film industry thereby posing a serious threat to aesthetic sustainability and development in the industry. There is no doubt that some movie producers in Nigeria have attained some degrees of professionalism with the use of camera works, sound effects, costume and make-up as elements of film aesthetics in the Nollywood film industry. However, most of the moviemakers in Nollywood try to depict the realities of peoples' political, economic, situations, cultures, philosophy, and social values in their films without adhering to film aesthetics dimensions. These peripheral approaches to creativity have not generated the needed result in Nollywood. As such, how these filmmakers handle tools, actors and the technicality in the industry has become a pertinent issue worthy of evaluation. The aforementioned problems have persistently hampered the growth of professionalism in the industry. Through the adoption of qualitative research method and utilizing Honing Creativity theory, the researcher evaluated processes of preproduction, production and postproduction and aesthetics dimensions in Nollywood using available literature and some film aesthetics indices as postulated by film critics and Nollywood scholars. The researcher discovered that issues bothering on quality, standard and professionalism as well as politics of aesthetics as they affect Nigerian film industry elicit intellectual discourse and could be enhanced if the preproduction, production and post productions are handled effectively.

Keywords: Nollywood, Aesthetics, Preproduction, Production and Post-Production

Introduction

Nollywood is a name attributed to Nigerian Film Industry, it is modelled in the direction of Hollywood and Bollywood, American and Indian film industries respectively. Today in Nigeria or other parts of the world no one can talk about Nigerian film industry without mentioning Nollywood which came into the limelight in 1992 with the production of *Living in Bondage* (1992). Nollywood has become a household name that consists of the artists and professionals in

the Nigerian film industry such as the directors, producers, set designers, costumier, actors, technicians, marketers and other service providers in the industry. As such, irrespective of the format adopted in producing any film in Nigeria, it is a Nollywood film. Jonathan Haynes opines that Nollywood “Was invented by a foreigner-it first appeared in an article by Matt Steinglass in the New York Times in 2002...I’m sure if one studied the usage of the term “Nollywood” it would turn out that it is overwhelmingly Nigerians who use the word (1).” Consequently, as the American film industry is referred to as “Hollywood” and the Indian film industry referred to as “Bollywood”, such applies to “Nollywood” and the Nigerian film industry. Thus this research will interchangeable make use of “Nollywood and Nigerian film industry to refer to the same phenomenon.

Every research work is geared towards identifying certain problems to proffer solutions to those problems, as such, this research aims at a critical evaluation of preproduction, production and postproduction in Nollywood using movie aesthetics as a paradigm shift to boost creativity and promote the quality of films produced in the Nigerian film industry. Film Critics have argued that the quality of film lies in artistic endeavours inherent in the production. Profoundly; these artistic endeavours must be fashioned by aesthetic dimensional approaches found in the use of camera works, light, optical illusion, costume design, set design, make-up, editing, sound effects, soundtrack and so on. Therefore, it is the objectivity of this study to find measures through which aesthetics elements of film production could be enhanced effectively in the Nollywood industry. On the other hand, Aesthetics is the concept of what is beautiful, adorable and possession of certain standard as it concerns the work of Arts and sciences. This study will treat aesthetics as one of the basic elements in film production. L.I Stolovich defines aesthetics as “the methodological basis for the sciences of various art forms” he further states that “It is aesthetics that determines the criteria of artistic value which alone make it possible to discover the beauties and shortcomings of art and literature” (231). Hence, from the above definition, aesthetics becomes the main yardsticks in measuring the quality of films done in the Nollywood film industry. One can therefore deduce that aesthetics is that aspect of artistic embellishment involved in creative works to make them look beautiful and appreciated by the audience, critics and the people.

Theoretical Framework

Film and other theatrical media have been the major vehicle for propagating ideas, education, enlightenment, entertainment, social values, norms and

beliefs to the world film audiences in general and the Nigerian movie audiences in particular. Owing to the above mien, expressing an idea through films has received a giant boost in recent years with the invention of communication gadgets such as television, online streaming, YouTube, Netflix, internet, digital visual disc, satellite, among others. With the use of the aforementioned media platforms, information and communicative ideas are passed rapidly. Nollywood no doubt utilizes some of the above-mentioned devices but to what extent is the creative input and output? E. Emenyonu believes that "In the case of Nigeria, the non-tapping into creative works is because the origin of Nollywood is from the market and not from the literary, dramatic world" ... (x). This postulation goes a long way to suggest that for the Nollywood to excel, there is an urgent need to alter the current trend in an industry where everyone is a movie producer and a movie director without any formal training in the art of film making. Buttressing the above point, Shehu Brenda opines that "A filmmaker (in Nigeria) is simply one who professes to be one" (57). It is not as if some of these filmmakers are not making effort to take their trade to the next level. However, Chukwumah and Amalaha's argument about the tools for measuring success in Nollywood film industry, state that: "The tools should be able to take care of technical and aesthetic shortcoming, poor sound quality, misrepresentations of cultural practices and in the long run, help the audience to make their choice where possible" (81). Film as a means of communication is a creative endeavour that should be fashioned most possibly in order not to mislead the audience.

The transformation of film contents from being a mere entertainment apparatus to a catalyst in nation-building also goes hand in hand with the influence and impact film can create in any given society and that brings us to creativity theory on which the theoretical framework of this study will be based on. According to Linda Naiman "creativity is the act of turning new and imaginative ideas into reality. It involves two processes: thinking, then producing. Innovation is the production or implementation of an idea" (1) as such, adapting theory (s) to suit the practice of the Nollywood Film Industry which one may say is no longer an illusion of reality needs a tripod stool of creativity, precepts and propositions to achieve aesthetics sustainability in the industry. This study is therefore anchored on Gabora's Honing theory of creativity which buttresses that:

When faced with a creatively demanding task, there is an interaction between the conception of the task and the worldview. The conception of the task changes through interaction with the worldview and the worldview changes through interaction with the task. This interaction

is reiterated until the task is complete at which point not only the task conceived of differently, but the worldview is subtle or drastically transformed (2)

Working in line with the above framework, the researcher zeros in on the services well-planned preproduction, production and postproduction processes can provide to enhance movie aesthetics in the Nigerian film industry.

Aesthetics Dimensional Approaches and Creativity as Mechanisms for Growth in Nollywood Industry.

It has been observed in this study that aesthetic is the concept of what is beautiful, adorable and of a certain standard as it concerns any work of arts. However, film aesthetic is more complex and varied but exists only together with other abilities of the individual to create it. Speaking further on the complexity of aesthetic, N.I. Kiyashchenko avers that:

Aesthetic creativity can be defined as the complex of perspective, intellectual, character logical and aesthetic qualities which make up the personality and which allow it to manifest itself in every form of human activity as an aesthetically creative personality (83).

In this regard, film art needs to discover and embody the beautiful and ideal as this gingers the artists to search, foresee, and create towards perfection. Kiyashchenko, N.I. believes that Marxist aesthetics depends on an understanding of the object of Art, according to him: "The aims of art are elevated, the aspiration for man's beauty and perfection of social relations, these aims are directly linked to the revolutionary transformation of society" (232). The above assertion posits that understanding the true meaning of aesthetics, human beings who intend to change a certain trend in a system must first and foremost look at the aims of the system, thus achieving aesthetics in movies done in Nigeria will go a long way in defining a standard, quality and technical-know-how by which these movies are judged. Since works of arts are geared towards providing solutions to people's problems or raising awareness about a particular event, the recreation of aesthetics in them becomes imperative. The field of aesthetic has enjoyed a rebirth in recent years, and today it is becoming more embracing or at least better engaged with current notions of beautiful and sublime. As such, Roy Siebor, has this to say

The primary subject matter of aesthetics is the complex cultural institution in which works of arts are embedded, including artistic creation, performance, appreciation, interpretation, criticism, judgment and various roles the arts play in people's life and society (128).

Therefore, the aesthetics qualities of a movie could be traced in the following indices: (i) mechanism (ii) illusion (iii) sound and (iv) structure etc. These film elements mentioned above are some of the basic movie aesthetics which this study will be looking into. The **mechanism** here can be seen as movie equipment such as a camera, the properties of lenses, and emulsions. One cannot talk about the quality of a good film without acknowledging the technological aspects of its making, thus Edward Sparshott opines that "more than any other art; the film is technological determined" (31). Cinematography he believes cannot make progress without laboriously invented and precisely constructed equipment. The technologies of movie-making must be applied accordingly. These machines must be put into proper usage to get the best of them to show the beauty of the art in general and that of film in particular. The ability of the movie camera to bring before the audience whatever it captures at a particular point in time and not selective images as may be determined by the film editor gives the audience a clear sense of judgment of the action he is seeing. In appraising the wonderful works of machines in the movie-making process, especially as it related to using it to represent the natural behaviour of people living in a given society. The moviemakers should aim at achieving believability and reality of events with the use of machines (camera). The quality of the camera's performance in the movie-making process is a real aesthetic perspective that needs to be looked into. Siegfried Kracauer asserts that "All achievements were eclipsed, however, by the invention of photography. For the camera, especially, the motion picture camera was unique in its ability to represent nature (1). The aesthetic dimensions of movie-making will not be complete if one neglects the mechanisms inherent in the process. Mechanism serves as one of the film basic aesthetics that must be handled appropriately and professionally with the effective use of a camera in projecting photographic images in Nollywood Films.

The **illusion** of movies makes the art form go beyond extraordinary events, tasks the audience imagination and questions his ability to understand what meaning the projected images read. In the Nollywood Film Industry, creating this illusion is nothing to write about, as a small child can read the beginning of a story to the end and this beginning kills the needed suspense in every movie story. Movie with this aesthetic element tends to create suspense and carry the audience along as the story unfolds before him. Lot-man Jurij quoting

Pusdovkin defines the formula of aesthetic experience with the words, "I shed tears over an imaginary event" (63). From the above precision, we are shown the dual conditions of the viewer's relationship to the artistic event or test, "He shed tears", which means, he believes in the genuineness of the imaginary event which means again that there are elements of truth, believability and actuality of the projected image. Kracuer further states in his summation that "if the idea of art is to create an illusion of reality, the motion picture made it possible to achieve this ideal in an unprecedented way" (1).

Another aesthetics element that is of great importance to Nollywood film industry is **sound**; the era of salient films has passed. Today moving images are accompanied with adequate sound for better comprehension of the messages being passed across and that in a more suitable perspective qualifies film to be an audio-visual channel of information dissemination. "Sound and human speeches should be used by the director, not as a literal accomplishment but to amplify and enrich the visual image on the screen" (Pusdovkin, 59). If film producers and directors should neglect this aspect of movie aesthetics, they may end-up, churning out quasi-products and the audience may not follow the intended messages hence unorganized sound is noise and noise is a poison to the listening ears and watching eyes. Sound as one of the film aesthetics establishes the mood of the characters, determines the tempo of events in a movie and prepares audience attention for the next scene or action to unfold as such if not carried out appropriately will debilitate the overall production. Seeing some Nigerian filmmakers as lagging behind in terms of producing quality sound in their films, Femi Aloba posits that:

Sound problems are common in Nigerian films whether its distortion caused by audio input level set too high, or ambient sound like passing traffic drawing out dialogue, running your audio through a mixer can quickly solve many of your sound problem (186).

Sound posits a serious problem in Nigerian films today, and the blame may be shifted to some of our movie producers who use "talents" and not professionals in the film production process. This act negates the use of sound as one of the major movie aesthetics that should be given attention. Observing some of the films produced in the Nigerian film industry critically, one may carefully notice that some of the movie pictures move faster than the spoken words thereby creating a gulf between the images and spoken words, this has been observed by Isa Abuja as a serious problem in Nollywood films. He maintains that "the sound must start and come up to speed and will be driven in synchronization with pictures" (196). Supporting the above suppositions, Uchechukwu Ajiwe

and Samuel Okoronkwo assert that “The Nigerian video films tend to develop good stories, but poor treatment of the filmic sound could be traced to poor manipulation of technical effects and application of aesthetics in sound design” (57). Sound as an aesthetic apparatus in filmmaking would enhance Nollywood films if mastered and applied effectively.

Enlivening Nigerian films through film aesthetics will not be complete if the film structure is not discussed here as one of the basic elements of movie aesthetics. Film structure can be seen in the style or the way through which the story is structured or narrated in terms of contents and text. **Narrative** as one of the important movie aesthetics talks more about how the events are presented in the movie. This can be further analyzed in terms of the plot telling whether the story is some documentaries, features films, musical, opera or abstract films. Plot as a soul of the film aesthetics narrates how the events of the movie unfold and this art if done properly, glue audiences to their seats depending largely on the format of the narrative the movie director choose to adopt in telling the story. For a film critic to analyse a movie properly, he needs to understand the narrative pattern used in the movie. Timothy Corrigan believes that some pertinent questions are necessary for proper analysis of the film. He opines that:

Always ask yourself how the narrative of the film you are watching is constructed. Is it a movie with a storyline? If not, why not? Is the story told chronologically, or does the plot rearrange events in an unusual temporary order? Is there a reason for the particular plot structure? What in the story is left out in the actual plot construction? Are there reasons for including some material and omitting other materials? (37).

Film narrative goes a long way in giving understanding to the concept and arrangement of the events that occur in a particular film. Without adequate arrangement of these events, the audience will not comprehend the action of the film when it began to unfold, since the movie narrative must be done with absolute prudence, the suspense of the film should not be neglected by always presenting a chronological plot which most often does not pose a serious question to the audience and this is what we see in some films produced in the Nollywood film industry. For instance, seeing the opening sequence, the audience already knows how the film is going to end. A well-constructed film narrative makes the viewer to be more interested and ask such questions as; why should this particular omen happen to this particular character? if this character dies who will continue the story? These questions will make the audience wait patiently, watch and see if the character succeeds or fails at the end of the film. A well-constructed movie narrative tells the kind of movie one

is watching. The story if structured in terms of musicals with at least an illusion of parallel narrative form will give a clear and better understanding of the storyline. If it is documentaries, it would have fictional aspects while features film may be factual. A film producer together with the director he hired must put all this into consideration if they must produce a quality film with a coherent structure. Siegfried Kracuer opines that:

It is the normal narrative form that the customary description of the articulation of film is derived. Aesthetically, a film consists of shots organized into scenes which are themselves articulated into sequences. This structure corresponds, very roughly, to an analysis of activity into movement (shots) actions; (scene) and episodes (sequence) (339).

This hierarchical order exists in a well-made film. In the light of the above assertion, film making involves rigorous work and as an audio-visual means of communication, a lot needs to be done to appreciate the aforementioned film aesthetics and this should be done using professionals in the business of filmmaking who will carry out the task adequately and not higgledy-piggledy as often the case when using laypersons. To create suspense in a movie, the film narrative can be structured in such a way that the actions of the movie starts from the last clip of the movie and the technique of flashback utilized to tell the rest of the story or even start from the middle, moves forward and backwards spontaneously. Narrative in the film serves as one of the major artistic aesthetics used to capture audience interest and prepare his mind for the next line of action to come or the event yet to unfold. This could also be achieved through the establishment shot which may involve different scenes presented at the beginning of the film to give meaning to the storyline. Movie narrative is carried out by the characters in the movie because the narration of the story revolves around them and the characters embody the actions of the film.

Theatre and Film Scholars: Evaluating Preproduction, Production and Post-Production Processes

Film making is the most collaborative of arts that brings together remarkable people who among other things form a team of professionals to create the best motion picture they are capable of making. Regardless of their differences, the success of film production depends to a large degree on choosing the right set of professionals, and equipment for the job and getting the best performance from these professionals and the equipment. The questions one may likely ask is 'where should a filmmaker gathered such professionals to enhance film aesthetic embellishments in Nollywood? and the likely answer would be

“theatre and film studies” because Theatre and Film studies as an academic discipline in some Nigerian Universities is the closest discipline that can discuss the rudiments of film making in detail than any other discipline being studied in Nigerian Universities. The Hollywood we hear of this day no doubt developed from the Broadway Theatre in the United States of America, so before the discovery of film medium, Theatre was. Theatre Arts professionals having passed through the rigorous task of stage productions which is almost a similar task in film making process would start his approach of bringing aesthetics and practice in film production from the **pre-production** stage of filmmaking. Preproduction is the preparation period, a time mapped out to organize all the artistic and non-artistic elements of movie production. This period is very crucial in movie production; hence, the success of the end products depends greatly on it. The first element to be considered is the script, this is one of the major elements to look out for when planning a production. It is the basic raw material in film production and a starting point in the filmmaking process. Adesanya Afolabi opines that “the writer prepares a script from an idea or story; adapts existing literary material” (78). Since a script is the number one thing to consider when planning a film production, planning is also very crucial for the producers and directors who use the planning stage to give a detailed account of the script for budgeting and preparing a production schedule and equally give an account of day-to-day production activities to other members of the production team (cast and crew). This script in no distant time becomes a pawn in the hands of the film director and production designers who will go out to research the subject matters and themes they wish to explore from the script. American film writer, Janine Pouroy believes that there is a need to carry out good research on the film script, she says that “such journey begins with well-considered scripts” (19). This research includes finding out if the script has multiple themes, storylines, and subject matter. The philosophies of the targeted audience are equally important, then the possibilities of realizing the script visually should also be considered. According to Mfundu Vundla cited in Adesanya Afolabi’s, *The Reel World* about the visual aspect of the film “you have to think visually, keep scenes short and keep the action going” (62). Providing a good script is not all that the Nigerian filmmakers need in the preproduction process, the next line of action is auditioning where actors and actress are tried out to see who fits in a particular role. After the auditioning, follows casting, this is another area of preproduction that needs keen attention in the Nigerian film industry. Clint Eastwood pronounces that “Casting is one of the most important aspects in making a film. A film can live or die on it (8). The above opinion tells us that for the wonderful portrayal of actors in making a movie production come out lively, the appropriate casting must be done and

active roles assigned to actors who can give life to the script and make it a living material. Perhaps, Lawrence Kasdan opinion made it clear when he says in an interview that: "When I go to the movie and I see someone I like, I make a point of finding out about them. As a director you want to find really great people and put them in good part" (9). It is obvious that the most important skill a director needs is the proper sense of the script and how to make a good movie out of it, good casting will no doubt help him actualize this feat. In the order of sequence in the preproduction process, the production meeting is the next, it comes after the casting. In the production meeting, the cast and crew are being intimated on the rudiments of the film production process. All the technicians and film technologists come together to discuss the production plans and suitable roles assigned to those who are qualified in a particular aspect of film production. Set design must be given to a trained set designer, costuming must be assigned to a trained costumier, light design given to a qualified light technician, the same thing is applicable to sound, camera and so on. Some Nigerian filmmakers have neglected all these protocols and the art of movie-making has become "a one man's show". There is an urgent need for a division of labour in the industry where every personnel are entitled to work on a specific area of film production just as you have in the Theatre Arts structure. U.S.A Galadima posits that:

In Nigeria, when we talk of production design, we usually refer to set, costumes, and art designs. For this reason, most of the art directors have turned themselves into production designers. This is fallacy and ignorance. (134).

In other words, one man should not hijack the whole process of making a film; instead, he should strive in helping other film personnel in achieving a unified whole. Galadima goes further to define production design as; "A process that explains and transfer the script into a visual message that will provide continuity, visual and structural rhythms (134). Production designers should be given more attention and necessary support to aid their creative ingenuity, especially in the Nigerian film industry. In preparing to produce a film, one important aspect that must not be pushed aside is rehearsals. There are different types of rehearsals, according to Eddie Ugbomah: "Different kinds of rehearsals are needed for a good film. The cast is made to go through the script and learn their lines. Then there is the blocking. There are costume rehearsals" (129). In this regards, for a good film to be made, all aspects of the production must be rehearsed thoroughly. During rehearsals, amendments, corrections and suggestions are made and effected in the script. Rehearsals also provide a conducive atmosphere for other technical crew to know the best way to

approach their work. During rehearsal, the Production Manager and the Location manager are getting ready, preparing and sorting out workable localities for the shooting, so also is the props man, costumier and so on. Laszlo Kovacs has this to write:

The importance of a good rehearsal is not just that you see the physical blocking and staging, but that you see where the emotional peaks are in the scenes. You feel what the scene is about, so you know what you have to support (n.p).

Nigerian filmmakers need to incorporate adequate rehearsals during the preproduction period, hence making a film that will stand the taste of time starts at this stage.

Production time in a film making chain is the moment when the movie director and his crew go down to business and infuse in the script all the necessary ingredients that spice up a script to become a film. For the shooting to commence properly, the director and his technical crew must have gone through the shooting script which gives an account of what format the film shots will take. Brendan Shehu speaking on the need to have a good shooting script writes "After all information has been collected and found to be accurate, a shooting script is prepared (77). The shooting script is the description of different shots, outlining the format in which the script would be shot. In a shooting script, a detailed breakdown of the production process is prepared. This includes the listing of locations, enumerating shoots, and casting as well as the stipulated time for the film shooting. The next line of action that follows is the shooting of the film proper. Adesanya once more posits that "The director stage the action based on the approved script and his artistic technical interpretation, the cinematograph, the action, and the sound mixer, records(s) the dialogue (and music)." (78). The film/movie production process is where one is expected to see the visual acuity of the director, if he is observant enough he may adopt some changes that may occur in the shooting process. In the film production process, the following experts work hand in hand with the director to achieve a unified whole. They are, the producer, production manager, production designers, sound Engineer, light designer, Artistic director, makeup Artist, location manager, costumier, script supervisor, continuity, production assistant, technical Director, Cast, Cameramen, Director of photographs, gaffer, technical advisers and continuity recorder. All these personnel mentioned above are working toward achieving one goal, which is the production of a movie that will hit the box office, thrill the audience and make a landmark in the film festival and market. Although the above-mentioned personnel are

working in a different unit of the production, they should aim at standards of the film as one entity. According to David Chasman Genius recognizes genius, talent recognizes talent, but mediocrity knows nothing higher than itself (8). The inability of one out of these personnel to deliver his art as required may mar the entire film production process. The art of film making in Nigeria cannot achieve the desired goal of producing quality film if the moviemakers are ignorant of the fact that enhancement and fusion of film aesthetics in their production are the bedrocks of quality films.

Post-production could be seen as a hotchpotch of other activities undertaken in preproduction, production and post-production. It is the process of assembling all the rushes produced during the production for examination and merging different frames with sound by the movie editor. Adesanya further writes thus:

The exposed rolls of negative film (i.e. camera original) along with the camera report are sent to the lab for development and recorded dialogue along with sound report are sent to sound studio (of the lab) for transfer onto magnetic film (61).

A qualified and trained movie editor must edit pictures and the principal soundtrack. Adejunmobi believes that Nigeria films are yet to come up with quality sound when editing, he writes thus:

The sound quality in particular has been a major source of concern, especially when the films are viewed outside Nigeria. Noise in the background and background music drowns out speech in many films (115).

If the sound editor fails on his art of merging pictures with sound, a well-shot movie may turn out trash. Speaking on this aspect of post-production. In post-production, the production of quality sound as one of the movie aesthetics is of greater importance because when the audio aspect of the production fails to match with the visual aspect (images), most audiences are likely to get lost or lose interest in watching the movie. Elaborating on this audiovisual aspect; Paul Tison maintains that "Audio post-production is the bringing together of all sound, music, sound effects and voice into one package (59). So the application of sound must be complete, self-explanatory and should not posit noise interference as always the case in most Nigerian films. Since the movie editor assembles, coordinates and gather all the rushes (frames) for correct continuity, the movie director should supervise the editing. Adesanya citing George Roy

in his work "Human Technical and Financial Resources Management in Motion Picture Production", asserts that:

You discuss the film with them (editor) and tell them what it is you want from the scene, and then you let them go off and do the first cut on it themselves. They're liable to come up with aspects of the scene that you hadn't seen. Then, after they do their first cut, you work with them very closely in refining it (71).

The work of post-production should not be left for the movie editor alone. For a well-made movie to be done, it is ideal that movie producers conduct movie evaluation exercise. In the evaluation process, movie experts, critics, and other film producers are supposed to critic and evaluate the finished movie, bringing out its strengths and weaknesses to have a better product at the end. Onyero Mgbejume calls this process formative evaluation. He says that:

To achieve "maximum" efficiency and effectiveness in production, it is wrong to wait until the end of your production to assess it, you can achieve maximum efficiency and effectiveness only when you subject every major phase of your production to scrutiny (26).

In the actuality of the above opinion, one may never get to know much about his creative work, if other creative artists have not commented on such work. Through the evaluation process, the movie is undergoing series of tests, criticism and evaluation after which contributions, corrections and suggestions are taken to the film lab for the final editing and release. This process in some aspects or if not in all aspects are neglected in the Nigerian film industry. To have one's movie edited properly, the movie editor is advised to be visiting locations to see things for himself and have firsthand information. In respect to this, Ita Okon says that "The editor may be present on the set. He attends a daily screening of the previous day's shooting and discusses with the director the choice of takes and ideas for editing of the film" (231). During editing also, movie aesthetics can be enhanced in the movie, through the creation of special effects that will improve the understanding of the story. An American film writer David Chasman gives a summation of preproduction, production and post-production when he writes that "You get three chances to make a movie great. The first is when writing the script. The second is when shooting it. The third and the best chance is in the editing" (23)

Conclusion and Recommendations

The study thus far has looked at the aesthetics dimensional approaches that could help Nollywood filmmakers achieve a quality, standard and world-class production. It also evaluated the activities that should characterize preproduction, production and post-production processes and discovered that issues bothering on quality, standard and professionalism as well as politics of aesthetics as they affect Nigerian film industry are surmountable and could be enhanced if the preproduction, production and post productions processes are well handled. To achieve this, the honing theory of creativity factors in to establish that the processes involved in filmmaking revolve around creativity. The more creative the artists are, the more quality, aesthetic embellishments and standardization the end product would become. The aforementioned variables no doubt determine the overall impact of the films produced by the Nigerian film industry. The researcher, therefore, recommends that detailed attention is given to movie aesthetics in the production processes. The artists involved should also take preproduction, production and post-production periods seriously because if they fail in any of the above-mentioned approaches, the output may become another amateurish and quasi-production in the Nollywood film industry.

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