

**HISTORICAL STUDY OF PHOTOGRAPHY AND FIRMMAKING IN  
NIGERIA**

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## CERTIFICATION

This is to certify that this research was carried out by **OSAGHAE OSARUGUE NATHANIEL** with **Mat No ART1801031** of the Department of History and International Studies, Faculty of Arts, University of Benin, Benin City.

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**Date**

## **DEDICATION**

I gratefully dedicate this project work to Almighty God who made every impossibility possible for me throughout my academic programme.

## ACKNOWLEDGEMENTS

It is with a full heart of mine to thank the Almighty God, MY Abba Father who calls me by my name. He saw me through this programme and by His Grace. I am mostly humbled.

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## **CHAPTER ONE**

### **BACKGROUND TO THE STUDY**

#### **Introduction**

The history of photography in Nigeria can be traced back to the late 19th century when photography was introduced to the country during the colonial period. It played a significant role in documenting and capturing various aspects of Nigerian life, including culture, history, and social changes. Christian missionaries, who were as much committed to a civilizing mission as an evangelising one, in the spread of photography too. This specific context gave the coastal populations the opportunity to enter into close contact with Western culture (in Europe and North America where the elite went to train in the Twenties).<sup>1</sup>

As photography gained popularity, local Nigerian photographers and studios emerged, catering to both the European and Nigerian clientele. These studios provided services such as portrait photography, documenting important events, and producing postcards<sup>2</sup>. Nigerian photographers played a vital role in documenting the diverse cultural heritage of the country. They captured traditional

ceremonies, rituals, dances, and costumes, preserving them for future generations<sup>3</sup>.

With Nigeria gaining independence in 1960, photography became a powerful tool for documenting and shaping the nation's identity. Nigerian photographers began to portray the country's social, political, and economic changes, reflecting the aspirations and struggles of the Nigerian people<sup>3</sup>. In recent years, Nigerian photography has experienced a vibrant and dynamic scene. Many talented photographers have emerged, showcasing their works in galleries, exhibitions, and online platforms. They explore various themes, including identity, globalization, urbanization, and social issues<sup>4</sup>.

The history of filmmaking in Nigeria, often referred to as Nollywood, is a vibrant and evolving one. Nigerian cinema traces its origins to the late 19th century with the introduction of motion pictures by traveling exhibitors<sup>5</sup>. These early screenings featured short films from Europe and the United States. The Nigerian film industry gained momentum in the 1960s with the production of indigenous films that reflected the country's cultural heritage and societal issues<sup>6</sup>. The establishment of the first film studio, the Western Nigeria Television Service (WNTV) in Ibadan, also contributed to the growth of Nigerian cinema<sup>7</sup>.

Nollywood, the term used to describe the Nigerian film industry, emerged in the

early 1990s<sup>8</sup>. It gained popularity through the production of low-budget home videos, which were affordable and accessible to a wide audience <sup>9</sup>. From the late 1990s onwards, Nollywood experienced exponential growth, becoming the second-largest film industry in the world by the number of annual film productions<sup>10</sup>. Nigerian films began receiving international recognition, and Nollywood actors and filmmakers gained prominence on the global stage <sup>11</sup>.

Despite its success, the Nigerian film industry faces several challenges, including issues of piracy, distribution, and funding<sup>12</sup>. However, Nollywood continues to evolve, with filmmakers exploring new genres, storytelling techniques, and production values to meet the demands of both local and international audiences<sup>13</sup>.

### **Aims and Objectives**

The aim of this work is to study the emergence and growth of photography and filmmaking in Nigeria

The objectives are:

1. To examine the origin of photography and filmmaking in Nigeria
2. To examine the growth of the industry

3. To examine the challenges faced in photography and filmmaking in Nigeria

4. To find possible solutions to the challenges faced

### **Scope of study**

The history of photography and filmmaking in Nigeria is a broad one that can be approached from various perspectives hence we would explore the rise of the industry, the challenges and solutions.

### **Methodology**

#### **Secondary sources.**

This will involve the collection of materials from secondary sources such as books, journals, articles, internet sources, conferences proceedings, published and unpublished articles.

### **Literature Review**

Érika Nimis' article "Nigeria: the photographic giant" provides an interesting overview of the Nigerian photography scene, highlighting the work of several prominent photographers and exploring the ways in which photography has been used to document and shape Nigerian culture and history. The article provides a

detailed analysis of the work of photographers such as J.D. Okhai Ojeikere, Samuel Fosso, and George Osodi, examining the themes and techniques that are common in their work. Additionally, the author explores the role of photography in shaping Nigerian identity and culture, discussing the ways in which photographers have used their work to challenge stereotypes and promote a more nuanced understanding of Nigerian life. Overall, Nimis' article provides a valuable introduction to the rich history and vibrant present of Nigerian photography, and is a must-read for anyone interested in the intersection of art, culture, and history in Africa.

"The African Photographer as Cultural Hero: Popular Narratives in Yoruba and Nigerian Photography" by Moyo Okediji. This book is an exploration of the cultural significance of photography in Yoruba and Nigerian society. The author examines the works of several prominent photographers, including J.D. Okhai Ojeikere, Rotimi Fani-Kayode, and Seydou Keita, and analyzes the ways in which their images reflect and shape cultural identities. The book also explores the social and political contexts in which these photographers worked, and the roles that their images played in shaping popular narratives.

"Nigerian Photography and Postmodernism: Exploring the Relationship" by

Anthony Akinwale Osunde. This book explores the relationship between Nigerian photography and postmodernism. The author examines the ways in which Nigerian photographers have adopted and adapted postmodern techniques, such as fragmentation, appropriation, and deconstruction, in their work. The book also explores the social and political contexts in which these photographers worked, and the ways in which their images challenge dominant narratives of Nigerian history and culture.

"Photography in Nigeria: An Assessment of Its Historical Development" by Michael O. Onuora. This book provides an overview of the history of photography in Nigeria, from its introduction in the 19th century to the present day. The author examines the social, cultural, and political contexts in which Nigerian photography developed, and explores the ways in which it has been influenced by and has influenced other forms of visual art. The book also includes a discussion of the major themes and issues addressed by Nigerian photographers, and an analysis of the ways in which they have used photography to challenge dominant narratives and promote social change.

"Obiora Udechukwu: Line, Image, Text" edited by Chika Okeke-Agulu. This book is a comprehensive survey of the work of Obiora Udechukwu, one of

Nigeria's most important artists. The book includes essays by leading scholars and critics, as well as a selection of Udechukwu's drawings, paintings, and prints. The author explores the themes and techniques that have characterized Udechukwu's work over the course of his career, and situates his art within the broader context of Nigerian and African art. The book also includes a biographical sketch of the artist, and a bibliography of his writings and exhibitions.

"Nigerian Video Films: The Handbook of African American Literature" by Onookome Okome. This book is a comprehensive study of the Nigerian film industry, also known as Nollywood. It provides an in-depth look at the history, development, and cultural significance of Nigerian video films. The author analyzes the themes, narrative structures, and production techniques used in these films, and explores the ways in which they reflect and shape Nigerian society.

"Nollywood: The Creation of Nigerian Film Genres" by Jonathan Haynes. This book provides a comprehensive history of Nollywood, the Nigerian film industry, from its inception in the 1990s to the present day. The author explores the social, cultural, and political contexts in which Nollywood emerged, and examines the ways in which it has been shaped by and has shaped Nigerian society. The book also analyzes the major themes and genres that characterize Nollywood films,

including romance, comedy, and action, and explores the ways in which these genres have evolved over time.

"African Cinema: Politics & Culture" by Manthia Diawara. This book is a comprehensive study of African cinema, covering the history of the medium on the continent, its relation to politics and culture, and its place in the global film industry. The author explores the themes and techniques that have characterized African cinema over the course of its history, and situates it within the broader context of African and global cultural production. The book also includes a detailed analysis of the major filmmakers and films of the African continent, and examines the ways in which they have addressed issues such as colonialism, nationalism, and postcolonial identity.

"An Introduction to Nollywood" by Ivie O. Daramola. This book is a concise and accessible introduction to Nollywood, the Nigerian film industry. The author provides a brief history of Nollywood, and examines the ways in which it has been shaped by and has shaped Nigerian society. The book also analyzes the major themes and genres that characterize Nollywood films, including romance, comedy, and action, and explores the ways in which these genres have evolved over time.

"Home Video and the Nigerian Public" by Uche Onuzulike. This article is a study of the impact of home video on Nigerian society. The author examines the ways in which home video has transformed Nigerian popular culture, and has become a major force in shaping public opinion and discourse. The article also analyzes the major themes and genres that characterize Nigerian home videos, and explores the ways in which they have addressed issues such as corruption, gender, and social inequality.

"Measuring the Cultural and Creative Industries in Nine Arab Countries: Definitions, Data and Methodologies" by the UNESCO Institute for Statistics. This report is a comprehensive study of the cultural and creative industries in nine Arab countries, including Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria, Tunisia, and Yemen. The report provides detailed definitions of cultural and creative industries, and explores the ways in which they contribute to economic growth and development. The report also analyzes the major challenges and opportunities facing the cultural and creative industries in the Arab world, and provides recommendations for policymakers and stakeholders.

"Questioning African Cinema: Conversations with Filmmakers" by Nwachukwu Frank Ukadike. This book is a collection of interviews with some of the most

prominent African filmmakers of the 20th century. The author engages in dialogues with these filmmakers, exploring their creative processes, their motivations and inspirations, and their perspectives on the African film industry. The book also analyzes the major themes and techniques that have characterized African cinema over the course of its history, and situates it within the broader context of African and global cultural production.

"Prospects and Challenges of Nollywood as a Tool for Cultural Diplomacy in Nigeria" by Nureni Olawale Adebayo and Adenike O. Adejumo. This article explores the potential of Nollywood, the Nigerian film industry, to serve as a tool for cultural diplomacy. The authors examine the ways in which Nollywood has become a major cultural export for Nigeria, and has helped to promote Nigerian culture and values around the world. The article also analyzes the major challenges facing Nollywood as it seeks to expand its reach and influence, and explores the ways in which policymakers and stakeholders can support the industry's growth.

"Mapping the Future of Nigerian Cinema" by Uchenna Onuzulike. This chapter is part of the book "Nigerian Film Industry: Opportunities and Challenges for Economic Growth," edited by Aliyu Hayatu Sani and Okechukwu Innocent Ugwu.

The chapter examines the current state of the Nigerian film industry, and explores the ways in which it can continue to grow and develop in the future. The author analyzes the major challenges facing the industry, such as piracy and lack of funding, and provides recommendations for policymakers and stakeholders. The chapter also explores the potential for Nigerian cinema to become a major cultural and economic force both within Nigeria and around the world.

## **Chapterization**

Chapter one: Introduction

Chapter two: Growth of photography and filmmaking industry in Nigeria

Chapter three: Challenges of photography and filmmaking industry

Chapter four: Historical study of photography and filmmaking in Nigeria: The way forward

Chapter five: Conclusion

## Endnotes

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## CHAPTER TWO

### GROWTH OF PHOTOGRAPHY AND FILMMAKING IN NIGERIA

#### Introduction

Photography is an art that involves capturing and creating images through the use of a camera. It is the manipulation of light and the use of various photographic techniques to produce images that can be used for a different purposes, including artistic expression, documentation, and communication. Photography offers endless possibilities for creativity and self-expression.

Photography was born in 1826 when Nicéphore Niépce captured the first-ever photograph with a camera, but the process required at several hours or several days of exposure, and the earliest results were crude. Niépce's partner, Louis Daguerre developed the daguerreotype process, which needed only minutes of exposure. It produced clear, detailed results. In 1839, the daguerreotype was introduced to the world, same year which is considered the birth year of practical photography. Since then, photography has become easier and more versatile with new materials and technologies.

Filmmaking is the process of creating a motion picture. It is a collaborative art form that involves the talents of many different people, including writers,

directors, actors, cinematographers, editors, and sound designers. The filmmaking process typically begins with the development of a story, which is then turned into a screenplay. The screenplay is then used to cast the actors and crew, and to plan the film's production. Once the film is in production, the director works with the crew to shoot the film's footage. The footage is then edited together to create the final film.

### **Photography and filmmaking in global perspective**

Photography has become a global phenomenon that has impacted the world in countless ways. From its early days as a scientific curiosity to its current status as a ubiquitous form of visual communication, photography has a major role in modeling our understanding of the world around us. With the rise of social media and the rapid increase of digital cameras, photography has now become more accessible than ever, allowing people from all corners of the globe to capture and share their experiences with others. As a result, photography has become a powerful tool for cultural exchange, as well as a means of documenting and preserving the world's diverse cultures and traditions.

Filmmaking is a global art form, with filmmakers from all over the world creating films that reflect their unique cultures and perspectives. There are many different approaches to filmmaking, and each country or region has its own distinct film industry with its own set of traditions and conventions.

Hollywood, Bollywood and Nollywood are three of the biggest and most influential film industries in the world. Hollywood is the home of the American film industry, Bollywood is the informal term for the Hindi-language film industry in India, while Nollywood is the informal term for the Nigerian film industry. These three industries produce a wide variety of films that appeal to audiences all over the world.

Hollywood films are known for their high production values, big budgets, and star-studded casts. They often feature stories that are familiar to Western audiences, such as action-adventure films, romantic comedies, and superhero movies.

Nollywood is the second-largest film industry in the world by number of films produced annually. Nollywood films are known for their low budgets, but they are also known for their creativity and energy.

Bollywood films, on the other hand, are known for their vibrant colors, catchy music, and elaborate dance sequences. They often feature stories that are more rooted in Indian culture, such as family dramas, historical epics, and musicals.

In recent years, there has been a growing trend of collaboration between filmmakers from Hollywood, Bollywood and Nollywood. This trend is being driven by a number of factors, including the increasing popularity of Indian and Nigerian cinema in the West, the growing financial power of the Indian and Nigerian film industry, and the desire of filmmakers from both industries to reach a wider audience.

### **Rise of photography and filmmaking in Nigeria.**

The rise of photography in Nigeria has been a significant cultural and artistic development. The first professional studios opened in Lagos as early as 1880, run by Sierra Leoneans, Liberians, or « Brazilians » (freed slaves or their descendants). Amongst them were H.S. Freeman, Emmanuel Rockson, Alfred Mamattah, or George S.A. da Costa. These photographers were real professionals, capable of carrying out all kinds of commissions (portraits, reports, adverts, architectural photos, etc.) <sup>1</sup>.

Photography has a long and rich history in Nigeria. The first photographs of the country were taken in the early 1850s by European explorers and traders. These early photographs were primarily of landscapes and people, and they provide a valuable glimpse into the country's pre-colonial history.

In the late 19th century, photography began to take root in Nigeria as a commercial enterprise. Nigerian photographers began to open studios in major cities, and they produced photographs for a variety of purposes, including portraits, weddings, and events.

The early 20th century saw a significant growth in the popularity of photography in Nigeria. This was due in part to the increasing availability of cameras and film, as well as the growing demand for photographic services. Nigerian photographers began to experiment with new techniques and styles, and they produced some of the most iconic images of the country. Photography provided a valuable record of Nigerian life in the 20th century.<sup>2</sup>

One of the most important figures in the development of photography in Nigeria was J. A. Aina. Aina was a Yoruba photographer who opened his studio in Lagos in 1905. He was a master of portraiture, and his photographs are renowned

for their beauty and realism. Aina's work helped to popularize photography among Nigerians, and he is considered to be one of the pioneers of Nigerian photography.

Nigerian photography has been characterized by a long and rich history of experimentation and innovation. From the early days of the medium, Nigerian photographers have been exploring the possibilities of photography to represent the country's diverse cultures and identities.<sup>3</sup>

The rise of photography in Nigeria has had a profound impact on the country's culture and society. Photography has been used to document important events, to promote social change, and to create a sense of national identity. Today, photography is an integral part of Nigerian life, and it continues to play an important role in shaping the country's future.

In recent years, there has been a growing interest in the intersection of photography and postmodernism in Nigeria. Postmodernism is a philosophical movement that emerged in the late 20th century, and it challenges the traditional notions of truth, reality, and representation. Nigerian photographers have embraced postmodernism in a variety of ways. Some photographers have used

postmodern techniques to deconstruct traditional images of Nigeria. Others have used postmodernism to explore the relationship between photography and power. Still others have used postmodernism to create new and innovative forms of photographic expression.

The work of Nigerian photographers such as J. A. Aina, Rotimi Fani-Kayode, and Toyin Ojih Odutola has been praised for its innovative use of postmodern techniques. These photographers have helped to redefine the possibilities of photography in Nigeria, and they have paved the way for a new generation of Nigerian photographers.

The rise of filmmaking in Nigeria however, can be traced back to the 1990s, when the introduction of video technology made it possible for filmmakers to produce and distribute films more cheaply and easily. This led to a boom in the Nigerian film industry, which is now known as Nollywood. The rise of Nollywood is one of the most significant cultural phenomena of the late 20th century.<sup>4</sup>

Nollywood is a "hybrid" cinema that combines elements of traditional African storytelling with Western film techniques. He also notes that Nollywood films are often used to explore social and political issues<sup>5</sup>

There are a number of factors that contributed to the rise of Nollywood. One factor was the increasing availability of video technology. The introduction of video technology in the early 1990s was a major turning point for the Nigerian film industry. It made it possible for filmmakers to produce films more cheaply and easily, which led to a boom in production.<sup>6</sup> This allowed filmmakers to produce films quickly and cheaply, which was important in a country where the majority of the population had limited disposable income.

Another factor that contributed to the rise of Nollywood was the growing demand for locally produced films in Nigeria. The growth of the Nigerian middle class in the 1990s created a new market for locally produced films. These films appealed to a wide audience because they depicted the lives and experiences of ordinary Nigerians.<sup>7</sup> This led to an increase in the demand for films that reflected the lives and experiences of ordinary Nigerians.

Nollywood has had a significant impact on Nigerian culture and society. Nollywood films have had a significant impact on Nigerian culture and society. They have helped to promote Nigerian culture and values around the world, and they have also helped to raise awareness of important social issues.<sup>8</sup>

In addition, Nollywood has created jobs and opportunities for millions of Nigerians. It has also helped to boost the Nigerian economy.

Nollywood is still a relatively young industry, but it has the potential to become a major player in the global film industry. Its films are already being shown in theaters and on television all over the world.<sup>9</sup>

In the future, Nollywood is likely to continue to grow and evolve. It is likely to become more professionalized, and it is likely to produce films that are more technically sophisticated.

### **Photography and fashion and style in Nigeria**

#### **Beauty Pageants:**

Photography has been a part of Nigerian culture for over a century, and it has played an important role in beauty pageantry. The first known photographs of beauty pageants in Nigeria were taken in the early 1900s, and since then, photography has been used to document these events and to capture the beauty of the contestants.

Photography has helped to shape the way that beauty pageants are perceived in Nigeria. In the past, beauty pageants were often seen as Western imports, but photography has helped to make them more relevant to Nigerian culture. By

capturing the beauty of Nigerian women in their traditional attire, photography has helped to promote a more positive image of Nigerian beauty.

Today, photography is an essential part of beauty pageants in Nigeria. The contestants are often photographed in their traditional attire, in their evening gowns, and in swimsuits. These photographs are used to promote the pageant, to attract sponsors, and to help the contestants win the crown.

In addition to documenting beauty pageants, photography is also used to create artistic images of beauty. Nigerian photographers have used their skills to capture the beauty of Nigerian women in a variety of ways. They have photographed women in their everyday lives, in their traditional attire, and in modern settings. These photographs have helped to showcase the beauty of Nigerian women and to promote a more positive image of Nigerian culture.

### **Memorialization of ceremonial events in Nigeria:**

Photography has played an important role in the memorialization of ceremonial events in Nigeria. For centuries, events have served as important ways for communities to come together and celebrate their culture and traditions. Photography has allowed these events to be preserved for posterity, and to be shared with a wider audience.

In the early years, photography was used primarily for documentation purposes. It was used to record important events, such as the coronation of a new king or the arrival of a foreign dignitary.<sup>10</sup>

One of the earliest examples of photography being used to memorialize a ceremonial event in Nigeria is the photograph of the coronation of Oba Akenzua II of Benin City in 1933 which was taken by Chief Solomon Osagie Alonge, the first official photographer for the royal court of Benin City. The photograph captures the moment when Oba Akenzua II was crowned king, and it is a valuable historical document.

In the years since, photography has been used to document a wide range of ceremonial events in Nigeria, including weddings, funerals, traditional festivals, and religious ceremonies. These photographs provide a visual record of these events, and they help to preserve the memories of those who participated in them.

The use of photography to memorialize ceremonial events in Nigeria is a valuable tradition that continues to this day. These photographs provide a visual record of Nigeria's rich culture and history, and they help to ensure that these traditions are

passed on to future generations.

Photographers document events by taking photographs of the participants, the setting, and the activities that take place. These photographs are used to create a visual record of the event that are often shared with others.

It was also used to document the natural world and the cultures of different ethnic groups.<sup>11</sup>

Photographers can also use their work to educate the public about Nigerian culture and history. They can do this by giving talks and presentations, or by publishing their photographs in books and magazines.

### **Landmark in the Nigerian filmmaking industry.**

There are several movies and television shows that have been out over the years which are considered legendary and has helped in the development of the Nigerian film industry.

Some of them include:

1. Living in bondage
2. Tales by moonlight
3. The village headmaster

**Living in bondage:**

Living in Bondage is a landmark film in the Nigerian movie industry. It was a groundbreaking film that had a major impact on the development of Nigerian cinema.

The plot of the original "Living in Bondage" revolves around a young man named Andy Okeke, who is struggling to make ends meet. He becomes infatuated with the lavish lifestyle of his wealthy friend, Paul, who seems to have everything Andy desires. Paul's opulent lifestyle is, however, a result of his involvement in a secret cult that requires him to perform heinous acts to maintain his wealth and success.

Desperate to escape his financial hardships, Andy is lured into joining the cult by Paul's promises of wealth and power. He is introduced to a sinister spiritual world that demands blood sacrifices and allegiance to dark forces. Andy becomes entrapped in a cycle of greed, deceit, and moral corruption as he seeks to rise in

the ranks of the cult.

As the story unfolds, Andy's conscience begins to torment him as he witnesses the horrifying consequences of his actions. He realizes that his newfound success comes at an unimaginable cost, and he must confront the terrifying forces that he has become entangled with. The film culminates in a dramatic and suspenseful showdown as Andy confronts the cult's leader and must find a way to break free from the bondage of his choices.

The film serves as a cautionary tale about the dangers of greed and the pursuit of material wealth at any cost. It explores themes of morality, supernatural forces, and the consequences of one's actions. "Living in Bondage" is a gripping and intense thriller that delves into the darker aspects of human nature and the choices that can lead to both success and downfall.

The film's success helped to make Nigerian films more accessible to a wider audience, to raise the profile of Nigerian cinema, and to inspire other Nigerian filmmakers. Living in Bondage is a classic Nigerian film that continues to be enjoyed by audiences around the world.

## **Tales by moonlight**

Tales by Moonlight is a Nigerian children's television series that aired on the Nigerian Television Authority (NTA) from 1984 to 1996. The show was created by Nkem Oselloka-Orakwue, who also served as the narrator.

Each episode of Tales by Moonlight featured a traditional African folktale, which was narrated by Auntie, a wise woman who would gather a group of children under a tree to listen to her stories. The stories were often moral tales that taught children about the importance of honesty, hard work, and respect for elders.

Tales by Moonlight was a popular show with children all over Nigeria. It was praised for its educational value and for its ability to entertain and enlighten children. The show also helped to preserve and promote traditional African culture.

Tales by Moonlight was a landmark show in Nigerian television history. It was one of the first children's shows on Nigerian television, and it helped to set the standard for future children's programming. The show also helped to popularize traditional African folktales, which are an important part of Nigerian culture.

Here are some of the things that made Tales by Moonlight a classic Nigerian

children's television show:

\* Educational value: The stories on Tales by Moonlight were often moral tales that taught children about the importance of honesty, hard work, and respect for elders. This made the show educational and informative, while still being entertaining.

\* Cultural preservation: Tales by Moonlight helped to preserve and promote traditional African culture by featuring stories that were passed down from generation to generation. This was important for children to learn about their cultural heritage.

\* Entertaining: Tales by Moonlight was a fun and engaging show that children of all ages could enjoy. The stories were exciting and suspenseful, and the characters were relatable and likeable.

\* Well-produced: Tales by Moonlight was a well-produced show with high production values. The sets were realistic and the costumes were authentic. This helped to create a believable and immersive experience for the viewer.

Tales by Moonlight is a classic Nigerian children's television show that is still enjoyed by audiences today. The show helped to preserve and promote traditional

African culture, which is an important part of Nigerian heritage.

### **The Village Headmaster**

"The Village Headmaster" is a classic Nigerian television drama series that originally aired from 1968 to 1988. Created by Chief Segun Olusola, the show is considered one of the pioneering and iconic programs in Nigerian television history.

Set in the fictional village of Otta, the series revolves around the comical yet thought-provoking interactions and experiences of the villagers. The central character is the village headmaster, Chief Bassey Okon, portrayed by Ted Mukoro. Chief Okon serves as the moral compass and mediator of the village, addressing various issues and conflicts that arise within the community.

The show is known for its blend of humor, drama, and social commentary. It effectively used its characters and storylines to address important social and cultural issues of the time, making it both entertaining and educational. The villagers' interactions often provided insights into Nigerian society, politics, and values, allowing viewers to reflect on their own lives and communities.

"The Village Headmaster" featured a diverse ensemble cast of talented actors who

brought the characters to life. The show's unique blend of humor, satire, and heartfelt moments endeared it to audiences across Nigeria and beyond. Its memorable catchphrases and relatable scenarios contributed to its enduring popularity.

The series also played a role in promoting the Nigerian Pidgin English language, as it was used extensively in the show's dialogue. This helped the show connect with a wide audience, transcending language barriers and reaching viewers from various linguistic backgrounds.

Even though "The Village Headmaster" ended its run in 1988, its impact and legacy continue to be felt in Nigerian television and popular culture. It remains a cherished piece of Nigeria's entertainment history and a testament to the power of television in both entertaining and educating audiences.

## **Conclusion**

Photography is a powerful tool that can be used to memorialize ceremonial events in Nigeria. By capturing these events on film, photographers can help to preserve Nigeria's rich culture and history for future generations.

Nollywood can be used as a tool for cultural diplomacy. They point out that Nollywood films have been shown in festivals and cinemas around the world, and they have helped to introduce Nigerian culture to a wider audience.<sup>12</sup>

Nigerian filmmaking has come a long way in a short period of time. From its humble beginnings in the 1990s, Nollywood has grown to become the world's second-largest film industry, producing an estimated 50 films per week. The industry is also a major source of employment and revenue for Nigeria, generating an estimated \$590 million annually.

Nollywood has the potential to become a major economic force.<sup>13</sup>

There are several factors that have contributed to the growth of Nollywood. One is the country's large population, which provides a large potential audience for films. Another is the availability of affordable video technology, which has made it easier for filmmakers to produce films.

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## CHAPTER THREE

### THE PROBLEMS OF PHOTOGRAPHY AND FILMMAKING INDUSTRY IN NIGERIA

#### **Introduction:**

From the earliest days of photography and filmmaking, the art form has played a crucial role in revealing the many facets of Nigeria's culture and people. The history of photography and filmmaking in the country is complex and diverse, ranging from documentation of traditional life to modern photojournalism. It is a story of creativity, perseverance, and transformation. In recent years, photography and filmmaking has become an increasingly important part of Nigeria's culture and society. In the face of the many challenges facing photography and filmmaking in Nigeria, the art form continues to thrive and evolve. Nigerian photographers and filmmakers have found creative ways to express themselves and document their country's history, culture, and daily life.

Despite its growth, the art form faces numerous challenges and problems that hinder their growth and development.

**Lack of interest in the job:**

The lack of interest in photography by youths in Nigeria is a growing problem. This is despite the country's rich history and tradition of photography. There is a perception by people that photography is not a viable career option, what leads to this is the lack of a clear definition of what constitutes "Nigerian photography"<sup>1</sup>. Many of the youths want to get rich quick hence they rather go into fraud and other get rich quick schemes. This has led to shortage of young professional photographers. Filmmaking on the other hand experiences similar setback. The lack of interest in filmmaking is a significant challenge facing the Nigerian film industry. This issue hinders the growth and development of the industry, and it is crucial to address it. The lack of interest in filmmaking in Nigeria is a complex issue with a variety of contributing factors.<sup>2</sup>

One of the main reasons for this lack of interest is the perception of filmmaking as a risky and unstable career path. Many young people and their parents believe that the film industry does not provide a stable income or job security. This mindset leads them to choose more traditional career paths that they believe will guarantee a steady income and stability. The lack of financial support and investment in the industry also contributes to this problem.

One example of the lack of interest in photography in Nigeria is the low number of professional photographers in the country. According to a 2019 survey, there are only about 10,000 professional photographers and filmmakers in Nigeria, which is a small number for a country of over 200 million people, the lack of interest has led to shortage of professional photographers and filmmakers in the country.

**Inadequate access to gears:**

The problem of lack of access to photography gears in Nigeria has long haunted many photographers and those aspiring to go into the field, the high cost of photographic equipment has prevented many talented photographers in Nigeria from realizing their full potential.<sup>3</sup>

The high cost of photographic equipment has been a major factor in the slow development of photography in Nigeria.<sup>4</sup>

The high cost of these equipments however are a result of the following:

1. The high import duties on photographic equipment.
2. The weak Nigerian currency, which makes it more expensive to import goods.

3. The lack of competition in the photography market, which allows retailers to charge high prices.

The inadequate access to photography gears has a number of negative consequences for the development of the photography industry in Nigeria. It prevents talented photographers from realizing their full potential, limits the creativity of photographers, and makes it difficult for photographers to make a living from their work. Filmmakers in Nigeria face lack of gears and equipments, this has really stunted the growth of filmmaking in Nigeria. The lack of access to filmmaking gears has a number of negative consequences for the Nigerian film industry. First, it limits the creativity of filmmakers. When filmmakers do not have the right gears, they are unable to produce high-quality films. Second, it makes it difficult for filmmakers to compete with filmmakers from other countries. Films made in Nigeria often look amateurish compared to films made in other countries with better access to filmmaking gears. Filmmaking is a capital-intensive industry, and it can be difficult to raise the funds necessary to produce a film. This is especially true in Nigeria, where the film industry is still relatively young and underdeveloped.<sup>5</sup> Third, it discourages young people from pursuing careers in filmmaking. When young people see how difficult it is to

make films in Nigeria, they are less likely to want to get involved in the industry.

One of the biggest challenges for photographers and filmmakers in Nigeria is the high cost and limited availability of equipment. Due to the high cost of importing cameras, lenses, and other gear, many photographers are unable to afford the equipment they need to do their work. This can lead to a lack of professional-quality images and videos, which can limit the reach and impact of Nigerian photographers and filmmakers. Additionally, the limited availability of equipment can make it difficult to get the necessary tools for even basic projects.

One example of the problem of inadequate access to photography equipment is the lack of affordable studio lighting in Nigeria. Many photographers and filmmaker struggle to find or afford professional studio lights, which limits their ability to create high-quality photos. This is especially challenging for photographers who want to take portraits or create images that require controlled lighting. As a result, many photographers are forced to use natural light, which can be less reliable and less versatile.

### **Invention of smartphones and social media:**

The advent of smartphones have made people “become overnight photographers”

as they no longer require the services of professional photographers and this has seriously slowed down the photography industry, alongside the invention of smartphones, there are social medias that now have filters which undermines the ability of photo editors. These apps are now being overused and they have greatly hindered lots of creativity.

One example is the proliferation of low-quality smartphone images and videos which has devalued professional photography, making it harder for photographers and filmmakers to earn a living.

### **Limited training centers**

Inadequate photography training centers are a problem in Nigeria because they limit the opportunities for people to learn the skills they need to become professional photographers. This can lead to low-quality photography, limited opportunities for professional development, and a negative impact on the perception of photography as a profession.

There are a number of reasons why there are inadequate photography training centers in Nigeria. One reason is the lack of government support. The government does not provide much funding for photography training, which makes it difficult

for training centers to operate. Another reason is the high cost of training. The few training centers that exist are often expensive, which makes it difficult for people to afford them. Additionally, there is a lack of qualified trainers in Nigeria. Many of the trainers who are available are not up-to-date on the latest photography techniques and technologies.

The lack of adequate photography training centers has a number of negative consequences. First, it leads to low-quality photography. When people do not have the opportunity to learn the proper techniques, they are more likely to take blurry photos, use incorrect camera settings, or choose the wrong lenses. This can lead to disappointment for clients and art buyers.

Second, the lack of training centers limits opportunities for professional development. Once photographers have learned the basics of photography, they need to continue learning and developing their skills in order to stay competitive. However, without access to training centers, it can be difficult for photographers to find the opportunities they need to improve their skills.

Third, the lack of training centers has a negative impact on the perception of photography as a profession. There is a perception by people that photography is

not a viable career option, what leads to this is the lack of a clear definition of what constitutes "Nigerian photography"<sup>6</sup>. Many people still view photography as a hobby rather than a serious career, and this is partly due to the fact that there are so few professional photographers who have received formal training. If more people had access to training, it would help to raise the profile of photography as a profession and make it more attractive to young people.

Nigeria lacks the necessary infrastructure to support a thriving film industry. This includes things like film schools, production facilities, and distribution channels.<sup>7</sup> hence the industry is full of amateur filmmakers who did not have the opportunity to get professional guide. The lack of film schools and other training facilities makes it difficult for people to acquire the skills and knowledge they need to make films.<sup>8</sup>

### **Piracy**

The Nigerian filmmaking industry, also known as Nollywood, is one of the most prolific in the world. However, it is also facing a major challenge: piracy.

It is estimated that up to 70% of Nollywood films are pirated each year<sup>9</sup>. This means that filmmakers are losing a significant amount of revenue, which can

make it difficult for them to produce high-quality films<sup>10</sup>.

There are a number of reasons why piracy is so rampant in Nollywood. One reason is that the industry is highly decentralized, with many small-scale producers and distributors<sup>11</sup>. This makes it difficult to track and control pirated copies of films.

An example of piracy is the illegal distribution of Nollywood films on the internet or pirated DVDs. Piracy is a major problem for Nollywood, costing the industry millions of dollars each year. This not only makes it difficult for filmmakers to make a living, but also limits the global reach of Nigerian films.

### **Inadequate power supply**

Power supply is a major problem for photography and filmmaking in Nigeria. The country has a chronic electricity shortage, with frequent blackouts and brownouts. This can be a major inconvenience for photographers and filmmakers, who need reliable power to operate their equipment.

One of the biggest challenges is charging batteries. Most cameras and video cameras use rechargeable batteries, which need to be plugged in to charge. When the power goes out, photographers and filmmakers have to rely on generators or

portable power banks. This can be expensive and inconvenient, and it can also be difficult to find generators or power banks that are powerful enough to charge all of the equipment.

Another challenge is using studio lights. Studio lights are essential for many types of photography and filmmaking, but they require a lot of power. When the power goes out, photographers and filmmakers have to find alternative ways to light their scenes, such as using natural light or battery-powered lights. This can be difficult and time-consuming, and it can also affect the quality of the final product.

The power supply problem also makes it difficult to edit and post-produce photos and videos. Most editing software requires a lot of processing power, which can be difficult to achieve on a laptop or desktop computer with a weak battery. Photographers and filmmakers often have to rent studio space with powerful computers in order to edit their work.

The power supply problem is a major obstacle for the development of photography and filmmaking in Nigeria. It makes it difficult for photographers and filmmakers to operate their equipment, produce high-quality work, and

compete with their counterparts in other countries.

One example is the difficulties that photographers and filmmakers face due to frequent power outages. Because of the unreliable power supply in Nigeria, many photographers and filmmakers have to rely on expensive and often unreliable generators to power their equipment. This not only increases the cost of production, but also limits the amount of time that they can spend on each shoot. It can also lead to missed opportunities, as equipment may not be able to be powered when needed.

## **Conclusion**

Despite these challenges, the photography and filmmaking industry in Nigeria are growing rapidly. There is a growing demand for photography and filmmaking services, and a new generation of talented photographers and filmmakers are emerging. With the right support, the photography and filmmaking industry in Nigeria has the potential to thrive.

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## **CHAPTER FOUR**

### **PHOTOGRAPHY AND FILMMAKING IN NIGERIA: THE WAY**

#### **FORWARD.**

##### **Introduction**

Despite the challenges faced in Nigeria by photographers and filmmakers, there are a number of solutions that can be implemented to improve the photography and filmmaking industry in Nigeria. By addressing the challenges and implementing solutions, Nigeria can create a thriving and sustainable photography and filmmaking industry that will benefit both the economy and the country's cultural landscape.

##### **Provision of Funding by the Government**

Nollywood is one of the most successful film industries in the world, but it faces a number of challenges, including lack of funding<sup>1</sup>. Provision of funds by the government is a crucial solution to the problem of photography and filmmaking in Nigeria. It can help to address many of the challenges that the industry faces, such as lack of access to training and resources, limited funding and investment, and poor infrastructure. The Nigerian government has a responsibility to support the arts, including photography and filmmaking. These

industries are important contributors to the economy and to Nigerian culture<sup>2</sup>.

This can be done through the provision of funding, training, and infrastructure. By investing in the industry, the government can help to create jobs, boost the economy, and promote Nigeria's cultural heritage<sup>3</sup>. The government can promote the Nigerian photography and filmmaking industry through marketing campaigns, social media, and other initiatives. the government has a role to play in creating an enabling environment for the industry to thrive<sup>4</sup>. The provision of funding for film festivals, exhibitions, and other events that promote Nigerian films and photographs can also go a long way in creating a thriving and sustainable sector that will benefit both the economy and the country's cultural landscape. Photography and filmmaking are powerful tools for storytelling and social change. The government should support these industries so that they can be used to tell the stories of Nigerians and to promote social change<sup>5</sup>.

### **Introduction of Anti-Piracy Bodies**

Photography and filmmaking in Nigeria are two rapidly growing industries with immense potential to contribute to the country's economy and cultural development. However, both industries are plagued by piracy, which undermines

their growth and sustainability. Piracy is a major threat to the Nigerian film industry. It deprives filmmakers of their rightful earnings and makes it difficult for them to invest in new projects, Piracy is a cancer that is eating away at the Nigerian film industry. It needs to be addressed urgently<sup>6</sup>. Piracy also undermines the quality of Nigerian films, as pirated copies are often poorly produced and distributed<sup>7</sup>.

One way to address the problem of piracy is to introduce bodies that are specifically tasked with fighting it. These bodies could be established at the national, state, and local levels and could work in collaboration with the private sector to develop and implement anti-piracy strategies.

There are a number of different models for anti-piracy bodies. One model is to establish a dedicated anti-piracy unit within the police or other law enforcement agency. This unit would be responsible for investigating and prosecuting cases of piracy. Another model is to establish an independent anti-piracy organization. This organization could be funded by the government, the private sector, or a combination of both.

Whichever model is chosen, it is important that anti-piracy bodies have the

necessary resources and expertise to be effective. They should also be given broad powers to investigate and prosecute cases of piracy. An anti-piracy body would help to promote Nigerian culture and identity by protecting the work of Nigerian filmmakers and photographers<sup>8</sup>

### **Provision of Training Centers**

The Nigerian photography and filmmaking industries have grown rapidly in recent years, but they still face a number of challenges, including a lack of trained professionals. Despite the richness of its photographic heritage, Nigeria still faces a number of challenges in this area. One of the most pressing is the lack of trained professionals. There are few photography schools in the country, and those that exist are often expensive and inaccessible to many aspiring photographers<sup>9</sup>

The lack of formal training is a major challenge for photographers and filmmakers in Nigeria. The government needs to invest in more training programs, and it should also work to make these programs more affordable and accessible<sup>10</sup>.

Provision of training centers can play an important role in addressing this challenge by providing aspiring photographers and filmmakers with the skills and knowledge they need to succeed, these include basic photography and filmmaking skills, more advanced courses on specific topics such as cinematography or

editing, and even short-term or long-term diploma programs.

The need for training in photography and filmmaking in Nigeria is urgent. The industry is growing rapidly, but there is a shortage of skilled professionals.

Nigeria has a vibrant and talented photography and filmmaking community, but it is important to invest in training so that they can reach their full potential<sup>11</sup>.

Training is essential for photographers and filmmakers in Nigeria. It can help them to develop the skills and knowledge they need to succeed in the industry, and it can also help to promote the development of the Nigerian photography and filmmaking industries<sup>12</sup>.

Training centers can play a vital role in addressing this challenge by providing aspiring photographers and filmmakers with the skills and knowledge they need to succeed<sup>13</sup>. Training centers offer a number of benefits to aspiring photographers and filmmakers. They provide structured and comprehensive learning programs, access to state-of-the-art equipment and facilities, and the opportunity to learn from experienced professionals. Training centers also help to build a community of photographers and filmmakers in Nigeria, which can provide support and networking opportunities<sup>14</sup>.

Another benefit of training centers is that they provide students with the opportunity to learn from experienced professionals. Many training centers have instructors who are working photographers and filmmakers. This means that students can learn from people who have firsthand experience of the industry.

In addition to providing students with the skills and knowledge they need to succeed, training centers also help to build a community of photographers and filmmakers in Nigeria. This community can provide support and networking opportunities for aspiring professionals.

### **Provision of Constant Electricity**

The lack of electricity is one of the biggest challenges facing Nigerian photographers and filmmakers today<sup>15</sup>. Without electricity, it is difficult to charge batteries, power cameras and lighting, and edit footage<sup>16</sup>. This limits the types of shoots that they can undertake and the quality of their work and the types of shoots that Nigerian photographers and filmmakers can undertake<sup>17</sup>. The provision of electricity would allow photographers and filmmakers to work more efficiently and effectively, and to produce higher quality work. The provision of electricity would be a game-changer for Nigerian photography and filmmaking<sup>18</sup>.

It would also open up new possibilities for them to express their creativity. For example, with electricity, photographers would be able to use studio lighting to create more controlled and professional-looking images. They would also be able to use more sophisticated equipment, such as digital cameras and computers. This would allow them to produce more creative and innovative work. With electricity, filmmakers would be able to shoot more complex scenes and use more elaborate lighting and sound effects. They would also be able to edit their films more effectively.

The provision of electricity is a critical solution to the problem of Nigerian photography and filmmaking because Nollywood films are often shot in makeshift studios, with inadequate lighting and sound equipment. This is due in part to the high cost of renting professional studios, which is compounded by the erratic power supply<sup>19</sup>. Nollywood filmmakers often have to rely on generators to power their equipment, which can be expensive and unreliable<sup>20</sup>. The provision of reliable and affordable electricity would allow Nigerian photographers and filmmakers to produce higher quality work, while also reducing their costs. It would also make it possible for them to shoot in more remote locations, which would expand the range of stories that they can tell. The provision of electricity

would also have a positive impact on the Nigerian economy. Photography and filmmaking are growing industries in Nigeria, and they have the potential to create jobs and generate revenue.

## **Conclusion**

In conclusion, the provision of funding by the government, the introduction of anti-piracy bodies, the provision of training centers, and the provision of constant electricity are all essential for the growth and development of the creative industry.

Government funding can help to support the creation of new and innovative content, as well as the promotion of existing works. Anti-piracy bodies can help to protect the intellectual property rights of creators and ensure that they are compensated for their work. Training centers can provide creators with the skills and knowledge they need to succeed in the industry. And constant electricity is essential for creators to be able to produce and distribute their work. When all of these factors are in place, the creative industry can flourish. Creators are able to produce high-quality content, which is enjoyed by audiences around the world. This can lead to economic growth, job creation, and cultural enrichment.

In addition to the economic and social benefits, the creative industry also plays an

important role in promoting national identity and culture. It can help to showcase a country's unique heritage and values to the world.

Overall, the provision of funding by the government, the introduction of anti-piracy bodies, the provision of training centers, and the provision of constant electricity are all essential for the growth and development of the creative industry. By investing in these areas, governments can help to create a thriving creative sector that benefits everyone, by doing so, governments can ensure that the creative industry remains competitive and continues to contribute to the economic and social development of their countries.

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## **CHAPTER FIVE**

### **CONCLUSION**

This research explored the evolution and impact of photography and filmmaking in Nigeria, highlighting its significance as a cultural and economic force. The study delves into the origins of photography and filmmaking in Nigeria, tracing its roots back to the early 20th century and acknowledging its role as a powerful tool for documenting, preserving, and reflecting the nation's rich cultural heritage, historical milestones, societal values, and the dynamics of social change. It emphasizes how these visual mediums have contributed to Nigeria's global recognition in the entertainment industry, fostering a thriving creative sector and generating employment opportunities for its citizens.

This research meticulously examined the growth trajectory of the photography and filmmaking industry in Nigeria, shedding light on its expansion into diverse sub-sectors and its influence on shaping the nation's artistic landscape. It underscores the industry's contribution to preserving and showcasing Nigeria's cultural traditions, solidifying its global relevance.

The study focused on the challenges faced by the photography and

filmmaking industry in Nigeria such as Lack of interest in the job, Inadequate access to gears, Invention of smartphones and social media, Limited training centers, Piracy and Inadequate power supply, addressing the potential impediments to its continued growth and development. It acknowledges the resilience and determination of industry professionals who strive to overcome these obstacles, ensuring that Nigeria remains a prominent player on the global stage.

The study also interrogated the roadmap for the future of the photography and filmmaking industry in Nigeria, outlining strategic solutions such as provision of funding by the government, introduction of anti-piracy bodies, provision of training centers and provision of constant electricity, to unlock its full potential and sustain its global prominence. These recommendations encompass fostering a supportive ecosystem, enhancing access to funding and training, promoting innovation and collaboration, and strengthening intellectual property protection.

It is against this backdrop that this study maintained that despite the challenges the photography and filmmaking industry has experienced in Nigeria from inception till date, it has managed to remain very important in the economy of Nigeria. The photography and filmmaking industry has provided employment

opportunities for many individuals, both directly and indirectly. From actors and directors to camera operators, set designers, and makeup artists, numerous people are involved in the production process. This creates jobs and contributes to the overall economic development of the country. It has also helped the tourism sector by attracting tourists to the country. The industry plays a vital role in promoting tourism and attracting visitors to Nigeria. Films and photographs have the power to captivate audiences and showcase the beauty of our landscapes, landmarks, and natural wonders. The photography and filmmaking industry has also succeeded in giving Nigeria a lot of global relevance thereby giving the country a positive image. However, in order to sustain all of this and address the challenges faced by the industry, the study proposes encouraging and inspiring the youth to pursue careers in this field is crucial for its growth and sustainability, by providing access to training programs, workshops, and mentorship opportunities, so that a new generation of talented photographers and filmmakers who will continue to elevate the Nigerian film industry can be nurtured.

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