THE NEED FOR RESEARCH IN THEATRE AND FILM AS CHANGE AGENTS IN A DYNAMIC WORLD

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Abstract

The world of the 21st century is remarkably different from those of previous centuries. It is more so as a result of the changes in communication, style of living and the horrendous unleashing of violence against humanity by pockets of dissidents around the world. In Nigeria for instance, the clamour for change in every facet of her national life including restructuring of the entire country has never been more pronounced than it is now. People are exposed to all kinds of inhuman treatment from the most unlikely sources including the government of the day whose stinginess with the truth has become legendary. In all these cases the need to make life a little bit whole and liveable becomes imperative. Theatre and film are regarded as entertainment industries charged with giving pleasure, reducing stress and prolonging life no matter how small. This makes it necessary that research be conducted to determine how both media can be made to yield the best in them in the service of humanity in a changing world, with emphasis on Nollywood, the Nigerian video film industry. This is the focus of this paper. It uses the analytical research method to actualize this. Conclusion was drawn based on the findings and recommendations made on that basis.

Keywords: Change, Theatre, Film, Communication, Research.

Introduction

Theatre, film, motion picture, movie and cinema are words often used interchangeably to denote the same thing. Notwithstanding the various shades of difference in their meaning, they all function in and serve virtually the same purpose of entertainment and show business. However, theatre as a concept stands out from film or motion picture and aligns closely to cinema in both use and function. But the concern of this paper is neither to trace their etymology, nor attempt their semantic differences. The focus is rather to attempt a discussion of their role as entertainment media which bring pleasure, joy and happiness to humanity, with special focus on Nollywood, the Nigerian video film industry, and live theatre practice. It is particularly concerned on how these media should be made to yield their hidden treasures and unleash love, happiness and joy and put smiles, a rare commodity in these times of recession, back on the faces of people.

Film and theatre are mass media in their specific ways but the film is more mass medium than theatre. However, the presence of mixed media in the entertainment world makes both concepts serve similar objectives. Both have effects on their audience and as such there is need
to find out what these effects are. There is also need to determine how best they can be used to appeal to the various categories of audience they serve as well as discover to which purpose the audience put these media, why they patronize them, who does what and with what objective? These are issues that call for research. By their nature, theatre and film have the capacity to disrupt the smooth functioning of the society. Also, the Nigerian film industry has been accused of all manners of unprofessional practices as well as poor technical quality, weak and overstretched storyline, materialistic and fetish thematic preoccupations, among others. What obtains in Nollywood to a lesser or larger extent applies to the Ghanaian movie industry, too. There is therefore need to address the issues raised above and this can only be done by identifying the types of research suitable for resolving issues related to the theatre and film. This is why this paper is undertaken in order to show the importance of research and the type of research suitable for theatre and film as mass entertainment and mass serving media. This has become necessary given the type of films and their content which the Nigerian viewing public are forced to watch. It will also reflect briefly on the functions of the Censors Board as the regulatory body that should champion the call for research as it affects the various aspects of both theatre and film. On its part, live theatre practice in the country is largely sustained by University theatres because commercial theatre has suffered a relapse for several reasons among which are the economic downturn and insecurity in the country.

Definition of Terms

As noted above, there is urgent need for embarking on research in theatre and film. This is because the average Nigerian of today is just beginning to recognize the entertainment industry as a serious business that helps to make life more interesting and liveable. Before now and to some extent even now, many Nigerian parents vehemently opposed their children studying Theatre Arts in the universities. This is because they see artists and those in related professions as never-do-wells. Also, some people tend to relate the lifestyle of the artist to his economy or believe him to be a person not to be taken seriously. Research is the only way to help the artist understand his duty to society as well as the society’s responsibility to the artist. So, what then is research? It is generally regarded as an investigation deliberately engaged in for the purpose of making new discoveries, upholding or debunking certain claims in the light of fresh knowledge, providing answers to difficult questions, questioning certain beliefs and traditions in the hope of finding out why things are the way they are or why they should change, among other reasons. In other words, research is a curiosity driven experience because it makes one to be always striving to get answers to disturbing questions for the purpose of improving the lot of humanity. It is an investigation deliberately and consciously undertaken to unearth hidden knowledge. Tejumaiye traces the etymology of research to the French word ‘reserche’ which he says means to ‘investigate thoroughly’. According to him, ‘research is a systematic way of investigating phenomenon. It is a series of organized activities aimed at investigating a problem.’ (Tejumaiye 2003:1-2). From his submissions one notices that research is procedural, objective, systematic, consistent and scientific in solving a problem. Problem solving is an essential aspect of research. Indeed, research is problem-solving oriented.
On the other hand, Anyanwu (2017:4) says that ‘research in its simplest term is regarded as a thorough investigation designed to discover, confirm, prove, or disprove the veracity of things in the light of new discoveries. Research, however, has many definitions depending on the field of study or the aim for which it is embarked.’ He then extracts a few definitions of research from the joint work of Fawole, Egbokhare, Itiola, Odejide and Olayinka (2005:2), who give the following definitions of research:

- Research is an endeavour to study or obtain knowledge through the use of systematic approach with the intent of clarification.
- Research is a curiosity-driven activity that has the purpose of discovery and advancement of knowledge (Basic Research).
- Research is a systematic investigation designed to develop or contribute to general knowledge.
- Research is a form of inquiry that involves seeking of evidence to increase knowledge. It involves a systematic process for recognizing a need for information, acquiring and validating that information and deriving conclusions from it, (Anyanwu 2017: 4-5).

Now, that we have seen what research is all about, we shall shift our attention to other variables such as theatre. The word ‘theatre’ is at once simple and complex. Simple because we can say that it is a building where various performances and events are held. But that would not capture its essence. So, we must turn to the practitioners, scholars and professionals in the field in order to get its full meaning. To that effect, we turn to Rodger W. Claire, who having observed that the theatre had suffered many humiliations from its progenies, television and film, has nevertheless continued to be relevant. He notes that the theatre has a uniqueness which the other media do not enjoy. As he says, “at its best, theater truly is an art form that affords its practitioners and audiences alike a deep understanding of what it means to be alive. Simultaneously highly disciplined yet intuitively human, theater is a living, breathing creature with the power to unnerve and inspire,” (Claire, 1999: 162).

Wilson tells us that “theater is an activity that we use to describe how we live...theater permeates many elements of the world around us. It is found in daily life, in politics, in judicial proceedings, and in all forms of entertainment,” (1-2). Wilson goes on to say that “theater is art, and as such it mirrors or reflects life. It does not try to encompass the whole of life at once; rather, it selects and focuses on a part of the total picture. Selectivity, (emphasis included) therefore, is a key principle of theater, as of all art; through selectivity, art can achieve a clarity, an order, and a beauty rarely found in life,” (Wilson, 1999: 3). Having said that the selectivity process in art ensures the elimination of certain elements while retaining others, Wilson posits that theatre unlike literature and the visual arts which capture something at a moment in time and freezes it, is an event. He points out some objects of the theatre such as costumes, props, scenery, a script, and says though they are part of the theatrical experience, none of them constitutes the art. He then quotes Bernard Beckerman who attempts to explain the difference as follows:
Theater is nothing if not spontaneous. It occurs. It happens. The novel can be put away, taken up, reread. Not theater. It keeps slipping between one’s fingers. Stopping, it stops being theater. Its permanent features, facets of activity, such as scenery, script, stage, people, are no more theater than the two poles of a generator are electricity. Theater is what goes on between the parts. (Wilson, 1999: 7).

The foregoing makes it clear that theatre is more complex than meets the eye. Indeed, the concept of the theatre can be viewed from several perspectives: as an art form, as an experience, as event, as a process, as a physical structure, as an academic discipline, etc. We shall examine the concept from the aspects of its being an event and as an academic discipline. We will now shift our attention to film. Mukhtar (2016 :230), sees film from the perspective of its functionality when he says, “film has the most universal appeal and impact on people, it is the strongest and one of the most powerful and viable media for fostering cultural awareness, it can also be used as a tool to promote positive social transformation in national development by educating, entertaining and informing people.” In other words, film serves several purposes in the life of a people some of which have been identified above.

Film, also referred to as motion picture, movie, cinema, like theatre is sometimes confused with its alter ego: the television. Indeed, it has been noted that the central difference between them is basically in their viewing context. Whereas film is viewed out of doors, among relative strangers, television is viewed at home among family members and friends, (Ekwuazi 1991). Excluding this basic difference, the two media are quite similar in several ways. However, the little difference which exists between them is quite substantial in many respects, not least being in their production and marketing/distribution processes. Indeed, the difference between the silver/large screen of the cinema and the small screen of the television diminishes almost on a daily basis. Before, there used to be some reservations on the part of movie actors acting for television and or theatre/live stage; but now such sentiments are disregarded. It is even a prerequisite in some cases that movie actors have theatre experience as this helps them to adapt to the challenges of film acting.

Asked to talk about the different media required from the actor regarding his work, casting director, Anthony Barnao, says, “For the stage, it’s craft, while television has an incredible need for likeability. Film demands faces that you can’t stop looking at. These are faces that can’t hide the inner life,” (Kondazian, 1999: 11). On his part, Billy Da Mota, another casting director in the same book says, “I look for actors who have a lot of training and lots of theatre experience,” (Kondazian, : 88). What the foregoing means is that theatre training prepares the young actor/actress for an acting job in both film and television as well. The same applies to other disciplines within the theatre. Need we add that even radio is not left out as voice training is essential in all the media-film, theatre/stage, television and radio?

Now, having dispensed with these issues of definition, we can go on to address the central concern of this topic which is the need for research in theatre and film as agents of change.
The Need for Research in Theatre and Film as Agents of Change

Theatre and film, together with radio and television are the quintessential components of and constituents of what is known generally as the entertainment industry or the show business industry. Their stock in trade is entertainment and ‘infortainment’. They provide glamour, excitement, lift emotions and cheer the down trodden. And they do this more often than not through that most ancient of pastimes: story-telling. And the story, irrespective of the characters, whether they are animate or inanimate, is concerned with man and how he makes meaning of his universe. It is therefore, inevitable that the story tellers must always be preoccupied with the best ways to spice up their story in order to appeal to the audience of listeners and viewers, who represent the various classes of humanity. This is not a mean task. The world we live in does not permit void nor does it encourage stagnation; it is fast flowing like river Ethiope and so wants to go with the tide of the latest trends. Above all, human needs are ever changing and because life is in constant motion, tastes and goals also change. This is why research is inevitable in order to know what appeals to people at any point of their existence. Thus, as new ideas evolve, as new inventions are made, new ways to tell the story of these new ideas and inventions are also created. It is a revolving this as life itself revolves around man and stories. This is why Achebe’s analogy of man and story always makes meaning each time it is mentioned. According to him, “the Universal creative rondo revolves on people and stories. People create stories, create people,” (cited in Anyanwu, 2017: 59).

Comedy is a strong genre of drama and a veritable weapon of change in the hands of a theatre practitioner. In a country like ours at the present time where economic recession has added to the suffering of the people, comedy becomes a vital weapon to help the people not only find meaning to a helpless situation but also relieves them of emotional and psychological stress that would otherwise lead to suicide. This is why comedy is thriving in Nigeria. It creates an avenue for the people to not only laugh at their own situations but also make fun of their oppressors as a payback since that is the only way to get at them. This means that the exponents of and stand up comedians must necessarily embark on research to unearth aspects, manners and behaviours, actions and utterances of their victims in order to subject them to ridicule. One recalls the many bouts of satire to which Dame Patience Jonathan, the wife of President Good-luck Jonathan, a former Nigerian president, received when her husband was in office. Those satiric bouts were not only directed at her but also at her husband as retaliation for whatever grudges the people bore him and his regime. The same is true of former president Olusegun Obasanjo, easily the number one president of Nigeria that had the most fun poked at him in and out of office. Beyond the shores of Nigeria, Presidents Robert Mugabe of Zimbabwe and Trump of America, receive satiric jibes because of who they are and what they do. All these help the audience to rid itself of excess emotion. Research will help them to be factual, realistic and credible in their imitation and portrayal of such characters. Stand up comedians tend to employ a lot of exaggeration, distortion and bitter humour in their bid to correct the societal ills that engage their attention.

To put the argument this way, the societal function of the artist is to awaken man to the ethical and religious (humanistic) values of life. Any attempt to present the mirror-image
of life is to offer us mere illusions and conundrums. Between the intention to reform and to revolutionize it is the obligation of the artist to change every facet of man’s life. (Bamidele, 2000: 33).

The artist, the comic or stand up comedian, in the present case, must endeavour through research to understand the societal impulse at the time and employ his art meaningfully. He must know the temperament of the regime in order to know or predict the likely consequence of his jokes. Some regimes like the military are not properly disposed to jokes. The same applies to some religious sects. It is through research that the artist would know the societal response to his brand of humour and know how to guide against unpleasant outcomes there from. Citing Herbert Read on the need for the artist to make men understand nature, society and life, Bamidele, already quoted says:

Artists must have sympathetic interest in human beings and not just use art for their own psychic self-cure, they must have direct contact with public opinion and not just indulge in fancy dreams. Artist should improve human thought. Artist should contribute to the survival of society in times of crisis. This is not just a personal task but it is also a social task. (38).

Research empowers and emboldens the filmmaker to talk authoritatively and convincingly about whatever attracts his fancy. It makes him plausible and acceptable because he has the facts and can substantiate his claims because his story is authentic and believable.

Both theatre and film by their nature are multi disciplinary because they have different and interrelated subject areas: costume/make up, acting, scripting, set construction, lighting design, directing, special effects, props, etc. each of which can stand alone but must necessarily come together in performance/shooting. All these aspects of the theatre and film can be researched into singly and collectively to determine how best they can be utilized for the ultimate pleasure and entertainment of the viewer/audience. Each of them is unique and when any is missing in a production, there is a vacuum, which creates a telling effect on the production. Research enables the film maker/theatre producer to engage each subject area meaningfully to reinforce the subject matter or theme of the film or theatre production. Acting is one central denominator that stands out among the other similarities in the two professions which requires close attention. This is because acting in both professions is worlds apart and requires clear distinct methods of training. This is what the researcher can help to emphasize in order to bring out the best in the talents involved. Again, the technical requirements are also not very similar. For the theatre, the special effects have to be such that can be accommodated within the enclosed environment of signification while for the film the stunts have wider and freer temporal and spatial operating leverage.

There is equally what is known as audience research, also called market research. The audience can be considered as the raison d’être for both theatre and film. Indeed, without the consumer the producer would be wasting his efforts hence the saying that the consumer is king or that the customer is always right. It is because the producer must produce to the taste of the
audience/viewer or risk being without patronage which is as good as not being in the business. The audience is quite complex, coming from and with all manners of emotional, psychological, sociological, intellectual economical and political backgrounds. Again, the audience is prone to be unpredictable as what pleases them is not easy to determine. In order to unearth what may probably appeal to and attract his attention and motivate him/her to act, research becomes inevitable. Some scholars see the audience as a social construct; a potential and overlapping group of consumers who may or may not exist in reality. It is existent in accordance with the way it is perceived and conceived by media producers who define audience in line with their desires. As Grossberg and his colleagues have said while discussing the audience:

*The concept of the audience is a social construction, a concept that can mean and be made to do many different things. Yes, there are real people out there watching a television program, or reading a newspaper, or buying an album, who can be said to be in the audience for a particular media product. However, the idea of an audience is never merely an innocent description of the sum total of individuals. The fact of the matter is that the audience does not exist out there in reality apart from the way in which it is defined by different groups for different purposes. How the concept is constructed determines how it can function and how the relationship between the media and their audiences can be described, measured, and evaluated.* (Grossberg, Wartella, Whitney & Wise, 2006: 222-223).

Whatever the nature of the audience, and whether it exists in actuality or not, the fact remains that the audience for television and film is large, heterogeneous and can be described, measured and evaluated. And this is where research comes in: to do the description, measurement and evaluation. The audience for the theatre, that is the living stage, on the other hand, is much smaller in comparison with those of television and film. But the size does not remove its diversity. The live theatre audience is quite unique from those of television and film because they are present with the performers in a face to face encounter. They are physically present in the flesh and their presence helps to energize the actors. In the live stage, “the audience has enormous effect on actors and actresses. They are buoyed up by a responsive audience and discouraged by an unresponsive one. Sometimes, if an audience is not reacting, they might try harder than ever to make contact,” (Wilson & Goldfarb, 2005: 24).

It is the responsibility of research to find out why these things are like that. Why do people go to the theatre in the first place? What kind of people are they who patronize the theatre? Among other such questions. The answers would necessarily lead to improved packaging of the media product, be it live stage, television or film. It is also through research that we get to know the various types of audience, such as active, potential, passive and or eavesdropping.

Because the audience is large, heterogeneous, embracing distinct demographic and psychographic variables, research is needed not only to know who the audiences are but also to find out how best to serve and satisfy them. Their various needs are perhaps why the audience is often seen in the form of a market which must be appropriated and controlled. This is why research guides media practitioners, theatre and film inclusive, on how best to appeal to the
audience in order to serve it better. To this end some models have been evolved which are designed to capture the market depending on the type of product one is offering. One of the most commonly used models is the AIDA model which stands for Attention, Interest, Desire and Action. This model stipulates that you first attract/gain/arrest the attention of the prospective customer, then arouse his interest, heighten his desire and cajole or persuade him/her to take action, which in this case is making a purchase or asking for the service.

In between getting the prospect’s interest and arousing his desire, Ekwuazi (2007: 7), while illustrating the advertising copywriter’s pyramid places “credibility” before action. What Ekwuazi makes us to understand is that after getting the potential customer/audience’s attention and arousing his interest, you must also win his credibility. This can be done by using any of the following or a combination of two or more from there:

- Use of statistics
- Use of comparisons
- Demonstration: of the superiority of one brand over the other/s
- Drama: use of stock characters who thereby acquire testimonial value.

Testimonials/Endorsement by an expert/authority or celebrity, (Ekwuazi, 11). The theatre researcher has to be knowledgeable in all these ways and how they can be deployed to get people to come and see a play, buy a film or go to the cinema. In the current digitalized world and with the availability of social media, theatre publicity has become a bit easier. The researcher must engage the social media and all they entail, their audio/visual benefits, graphics, audio/sound qualities, illustrative/demonstrative abilities etc. to get and or win patronage. The ability of the researcher in the theatre would not only help in the packaging of his play and or film, from idea to screen, that is, from preproduction through postproduction, it would inevitably impact on patronage through the use of the various marketing/publicity strategies mentioned above.

The need to spice up the theatrical menu with humour cannot be downplayed. In the present era of hardship and bitterness occasioned by hunger caused by corrupt governance/leadership, people are seeking avenues to make themselves happy. It is more so in Nigeria where the citizen is his own government since he provides everything for himself, including sustaining the corrupt government with his tax payment. This is why stand up comics are doing so well. They research and draw their materials from the Nigerian ocean of ridicule where the most ludicrous and unbelievable events such as a snake swallowing the sum of Thirty-six million Naira (₦36,000,000.00), from a vault and rats chasing the President out of his office and using millions of Naira to clear a forest, are daily occurrences. Yet, this is a nation that has been deceiving her citizens about operating a purportedly cashless society!

The creativity that goes into making a film or doing a play from ideation to screen and distribution, is a ready source of challenge for the researcher to also creatively find ways to ensure that his money comes back to him and with profit. More importantly, theatre and film are more prone to practical orientation than theoretical/academic engagements. The researcher should find ways of deemphasizing paper qualification in the admission process as well as in
grading/assessment of those who are admitted to study theatre and film devoid of the theoretical qualifications. Part of the problem in our tertiary institutions is the emphasis on paper qualification which seems not to favour talent. And theatre/film is more talent, more creative and more practical than theory. Agreed, a graduate of theatre/film studies should be expected to know how to express himself/herself and many of them are really good speakers. But they do have problems in putting down on paper, their creativity. It thus behoves the researcher to find ways out of this quagmire. Theatre/film is a collaborative medium that requires both the academic and the gifted mind to operate in the ratio of who has what and who contributes what. It does not need equal intelligence quotient in all practitioners. The truth in the Igbo proverb or theory of the knife that is sharp but has no handle and the one that has handle but is blunt should apply when it comes to the concerns of the performing/theatre/creative/film/arts. The reason for this is quite obvious as many talented students have been ruined and lost their zilch as a consequence of their inability to cope with the academic drudgery of getting a degree. Indeed, the researcher in the theatre particularly, should suggest ways of emphasizing the practical aspect of admitting students to study theatre arts in tertiary institutions in Nigeria. The use of auditions and other tests cannot be over-emphasised especially as these institutions serve as ready resources for future practitioners in Nollywood. It would not be beneficial for the industry if these talented youngsters are denied opportunities because of their poor academic/theoretical standing. Again, there should be less emphasis on the acquisition of degrees but focus should be directed at providing certificate courses such as diploma in any of the areas where theory is not very necessary like technical theatre-lighting, set construction, costume/makeup, acting, choreography, dance, music, etc.

The researcher in film and theatre must also look into other aspects of the two disciplines, covering both the professional and academic areas and finding ways to synergize both for a union that will yield aesthetic, academic and functional fulfilment. This is important because many a time, there ensue misunderstandings between the professionals and their academic counterparts. And this is not good for the industry. Research will help proffer ways of getting the two factions to work together. The importance of this understanding and union cannot be overemphasized as it would enable each to draw from the best from one another. For instance, the academia can help by providing training and consultancy services to the professionals who in turn would occasionally also through workshops update the academia on what obtains in the field. In this way, the synergy would be beneficial to all concerned.

This work would have failed if nothing is said about the actor on stage and film. The actor is by nature, a complex being. His person elicits mixed emotions of admiration and rejection. He is sometimes difficult to place because he is a special being, a genius of sorts, who must be now, wild, now, loved, admired, hated; seen as unserious, unstable, physically and emotionally topsy-turvy. It then requires research to look into his psychological makeup, his physical fitness, his emotional stability and his behavioural patterns. The importance of this is without gainsaying as many of these people (actors) who bring laughter to people’s homes live miserable lives and die without happiness. Examples are too numerous to be bothered with.

Again, the Censors Board, whose duty it is to determine, certify and categorize movies for the viewer many a time seem to be derelict in their duty as many movies find their way into the
market without having passed through it. This is not healthy for the industry. There is need for the Board to know what movies are being released and for whom. This is not an easy task, but then, the Board should have “foot” soldiers whose duty would be to monitor the movie companies and know what they are doing at any point in time. This way, the incidence of the industry being an all-comers affair would be reduced. Needless to say, the movie companies should also through their Association help checkmate new entrants who probably are not registered with them. These will help to make the industry better and healthier.

Conclusion

Humanity by nature is insatiable. This insatiability naturally leads to restlessness which in turn, results into curiosity which is an essential factor in research. The nature of theatre arts makes it a pulley to all humanity as well as other disciplines. As Ukala (2016: 2), has noted:

“As a discipline, therefore, Theatre Arts engrails unto itself some of the contents and techniques of several other disciplines, such as English Language, Literature, including Oration, Mass Communication, History, Physics—especially in relation to light, colour and sound-- Architecture, Fine and Applied Arts, the Social Sciences, Engineering—especially electrical and electronic. The practice of Theatre Arts is, therefore, more effective when there is a combination of the technologies of Theatre Arts with those of other disciplines related to it. Similarly, research in Theatre Arts relies on four methodologies that are more or less relevant to those other disciplines. They are the historical, the sociological, the literary and the artistic methodologies. Each of these is complete in itself, but Theatre Arts research often demands a delicate combination of two or more of them.

From the above, one can see that theatre and film require research in every aspect of their study. They are humanistic as well as scientific, not excluding education and social sciences. Indeed, they cover all aspects of man and as such need investigation because man is a restless being and needs update as well as being updated in order to keep up with current trends. Being creative engagements and technologically driven most of the time, film and theatre are forever battling to meet up with modern trends. The researcher in film and theatre must also be up and doing, creative and have his pulse forever attuned to move according to the mood of the times. He must necessarily be familiar with research in those related disciplines which Ukala made reference to in the citation above. This will help him/her to know exactly how to grapple with the challenges of doing research in the theatre.

From the foregoing, the following recommendations are made that:

- Being specialized disciplines, theatre and film need research in every aspect of their constituency in order to ensure that no part is short changed.
- Research is important as it helps update the knowledge and creativity inherent in them.
Audiences come in different categories and types, so their needs and what appeals to them are equally different and varied and there is need to know what these are.

Practitioners and scholars in the field should endeavour to keep up with the pace of technological growth in the area in order to know how to serve their viewers better.

Theatre and film affect people positively and or, negatively based on the emotional strength of the viewer, it is therefore, necessary to use research to determine what factors/content that have the greatest impact on viewers.

The actor/actresses should regularly be researched in order to help him/her live a healthy life and share in the joy and happiness he/she gives to others.

Once these recommendations are adopted in part or in full, there is a very strong reason to believe that the content of the movies/plays would be richer, more satisfactory and have the tendency to give the greatest pleasure. Film particularly has become a major pastime in most homes universally. This explains why it is necessary to take the greatest pain, pay attention to the minutest detail and try as much as possible to be meticulous in packaging a film. Although, it may appear difficult to prove without doubt, the influence of film on young people especially, yet, every day we see such influence in modes of dressing, hairstyles, manners of speech, gait, etc. We do not need to go to the cinema to watch movies; they come to us willy-nilly in our bedrooms; they are in our handsets, laptops, cars; indeed, we are completely encircled by movies from our waking up to our going to bed. Thus, they must definitely have to be good for us to have some measure of relaxed mind otherwise some parents would have sleepless nights trying to determine the sanity level of their children based on their dressing alone.

References


