

CREW PARTITIONING: ITS EFFECT(S) ON FEMALE DIRECTING IN YORÙBÁ VIDEO FILM MAKING

*Olúkáyòodé R. ADÉSòUYÌ

Abstract

Yorùbá video film industry is dominated mostly by men. This, perhaps, might not be unconnected with the fact that the history of Yorùbá film, which dated back to Alárinjò popular theatre, started with, and to a large extent by, men or that women in the literary universe were relegated. Crew partitioning in Yorùbá video film production seems to be a further proof or, put in another way, a giant, but unproductive attempt at solidifying this age long (deliberate or otherwise) subjugation of women in the industry; hence, directing is the crew in focus. This study critically assessed crew partitioning in Yorùbá video film productions in connection with female directing. It also looked, critically, the conceptions of scholars on women generally and their contributions to knowledge production. This is with the view to showing the sustainability or otherwise of female directing in the contemporary Yorùbá video film industry in relation to knowledge production. The method of conceptual clarification and rational argumentation were employed to analyze basic issues in the paper. A long time conscious attention and listening to adverts, monitoring captions both at the beginning and end of every Yorùbá video film watched and careful attention to the jacket trying to look critically at the crew were equally employed. The study found out that there was crew partitioning in video film productions and the Yorùbá case is not an exception. In addition, this crew partitioning is gender-sensitive. It also found out that directing, especially, has been tagged male crew activity. The paper argued and concluded that crew should not be gender sensitive; hence, directing should not be gendered, that is, it should not be male dominated crew.

Keywords: Crew, Directing, Gender discrimination, Female subjugation, Yorùbá theatre.

Introduction

Yorùbá filmmakers comprise actors, crew members (who either feature as cast and crew members or as crew members alone), marketers, among others. These Yorùbá filmmakers produce their films in Yorùbá language, although the setting (location) of the film may not necessarily be Yorùbáland. The only distinguishing factor that confers the adjective Yorùbá+ is the fact that the language spoken is Yorùbá. It is equally not the case that only Yorùbá culture and tradition are showcased; sometimes, it

could be the culture of other lands. In this regard, this paper shall explore the history of theatre in Yorùbáland.

Crew comprises workers that determine the success or otherwise of a film production. But, as it shall be shown, the crew has been greatly partitioned. The partitioning favours a particular gender, such that important crew is taken by men. The focus of this study shall be female and directing.

It shall try to do a survey of how women have been treated in the scholarship and how they have been marginalized, especially in directing both within the context of Yorùbá filmmaking industry and elsewhere. Also, this article shall examine the possible arguments that may be brought as reasons for not allowing female directors in Yorùbá film industry. It shall equally be argued that the arguments are not tenable. The paper shall conclude by maintaining the position that the female counterparts should be encouraged or allowed to partake in directing and that directing should not be gendered.

An Overview of Yorùbá Video Filmmaking

Theatre is believed to be an agent of change. It is an expressive act that contributes to the structural adjustment of the society (Bamidele 34). It is equally described by Bakary Traoré as %man's expression of his feelings, emotions and experiences; it is a creation by man and such forms part of his culture+(Traoré 1). Milly Barranger sees theatre %as a way of seeing men and women in actionō , for human beings are both theatre's subject and its means of expression+(3).

Given the above, theatre is both social and popular creative work. It is a factor that %constitutes the consciousness of social groups and act as means of education+(Traoré 13). For this reason, it will be agreed that it can be termed representational, for it mirrors the society. It is equally to contribute to the developmental projects of such society. As described by Foluke Ogunleye, it is a powerful instrument in a society where it is recognized as such. It has its teleological function for which it is staged. It may be to settle conflicts, preach morals, give an insight into an issue or sensitize the audience on the need to do some things (9).

%Good theatre then, apart from the obvious function of entertaining, should aim at improving the audience's state of knowledge and change the people's behaviour for the better+(Ogunleye 9). Drama is better appreciated when there is a mutual cooperation between the body and mind. If one is mentally/emotionally stable but physically not sound or worse still, physically sound but mentally/emotionally unstable, a good dramatic output may not be possible. Adedeji aptly says thus:

As a discipline, the theatre is a composite whose resources include the use of the mind, body and voice in expression that communicate with the audience (Quoted in Ogunleye 2).

Historians of drama/theatre have had reason to trace the emergence Yorùbá filmmaking to the old Òyóò Empire. The circumstance that led to it was what could not be accurately, adequately and justifiably accounted for by these scholars. The reason for the inability to do this is not farfetched; it is the problem of documentation. All accounts that have been given are all speculative. A popularly accepted version of this is that given by Yemi Ogunbiyi and Joel Adedeji and Hyginus Ekwuazi. According to their similarly but differently, given accounts, there was an incident that necessitated the Egúngún (masquerade) players. For Adedeji and Ekwuazi, An Aláàfin (the traditional ruler of Òyóò) [Ògbólú] was to return from exile with his relations. The Òyóòmèsi were trying to resist his coming back. A way to do this was to send some masked beings to carry out the assignment as instructed. Aláàfin Ògbólú was more powerful and wiser than his 'enemies'. He captured them and they subsequently became performers and entertainers in Aláàfin's courtyard.

This historical account may be defective or inadequate. While it may be a tenable account for emergence of drama in Yorùbá world, it would not be for that of Egúngún. For drama, scholars strongly believe that religion serves as raw data for drama, especially in the African continent. As noted by Bakary Traoré, %every religion produces drama/and every cult voluntarily and spontaneously takes dramatic and theatrical form+ (14). This Traoré's point can be expatiated by pointing to different religious and folk cultural display in Nigeria. Instances are Ìyèrèrè Ifá (chants of the Babaláwo [diviners]), Ìjálá (chants of the [Oòd?] hunters) etc. From these, performers %have their appointed repositories+ (Traoré 13). Legends of heroes are recited and heroic narratives are kept alive. This proves the essentiality of religious beliefs in the life of [black] Africa, and theatre inclusive, for it finds its main subject in folklore, which is an aggregate of myths, legends, traditions, etc. This, in a way, has been buttressed by John Mbiti's assertion that Africans are religious (1). It could be that there was the possibility of its emergence being traced to these and/or any other.

However, the historical account will not go well with the origin of Egúngún for the cult is associated with belief in ancestral spirit. As further given by Adedeji and Ekwuazi, Òyóò Empire crumbled, and these performers had to make ends meet; hence, they started dancing round the town, and came the concept Alárinjò (those who danced while they walked). It was the Alárinjò that gradually transformed into the popular Yorùbá Travelling Theatre. It must be noted that Egúngún is a male cult, at least, in many parts of Yorùbá nation where it had existed. This serves as the basis for subjugating women in the Alárinjò phenomenon; for the Alárinjò Theatre and the much later Yorùbá Travelling Theatre were male dominated groups (Ogunleye 45).

Yorùbá Travelling Theatre came with its merits and demerits. In a way, it had a social recognition as folks in other places had the opportunity to see for themselves and be entertained as against being grounded in a particular location. However, it faced the challenge of security and safety of

lives and other valuable things. Given this and many others, but not mentioned here, a viable alternative means of entertaining the audience had to be devised. This would enable them gain more popularity. Motion picture arose to respond to these challenges.

Motion picture was reportedly first screened in August 1903 in Nigeria. Herbert Macaulay, in association with the Balboa Film Company of Spain, introduced the new medium to an audience in Glover Memorial Hall, Lagos (Ebewo 46-57). Celluloid filmmakers were in vogue, as technology advanced filmmaking also followed suit. The first post-independence film production company, according to Ebewo, was Latola Film which was founded in 1962, and 10 years later, precisely in 1972, Calpeny Nigeria Limited followed (46).

So, as summarily explained by Ogunleye, the evolution of Yorùbá video film started with Egúngún in the old Oyo Empire and to Alárinjò to popular Yorùbá Travelling Theatre to celluloid filmmakers and to video filmmakers (49).

It must be pointed out that this brief historical account has not favoured the female gender. In the universe of theatre/drama/filmmakers, the female gender is taken/regarded as the 'other', or simply put 'second class citizen'. Ogunleye has equally raised this saying that it was not as if the females were not present, but were either under the thumb of men or not seen at all (46). This is described as a great disappointment. The disappointment is cogently expressed by Ebewo. According to him, 'the video film industry has disappointed many just like the Nigerian theatre before it' (Ebewo 49). This disappointment is in terms of suppressing the female counterparts in aspects of directing, therefore, making the public believe that only the male counterparts have the will and skill for directing. It must also be noted that Nigerian video film is a consequence of the country's socio-economic problem. Its evolution is as a result of 'Nigerian economic recession which rendered celluloid filmmaking to recede beyond the financial reach of the Nigerian filmmakers' (Ogunleye 53).

Women in the Scholarship

Women have not been scholarly favoured; in fact, they have been relegated in the area of knowledge production. This is premised on the assumption that women are, as it shall be shown, mentally weak.

In western world, except for some, say from the 30s, women have not been heard in circle of some scholarships. Even if they are heard, the ratio of women to men is like 1:1000. The questions that quickly come to mind are 'Does it mean that women were not in existence?'+If they were, did they not have the mental capacity to reason? One of the answers given to these has been that women are aided by emotion and not by reason, and whoever that is controlled by emotion would lack the ability to reason. In reaction, women have refuted this claiming that they actually can reason.

Even if their reasoning is overridden and controlled by emotion, it is to attest to the fact that being emotional is natural.

This same characteristic of dominion by male gender is not peculiar to the Africa alone in terms of knowledge production. According to Oyekan Owomoyela,

The African experience vis-à-vis Europe and the West is in some respects analogous to women's experience vis-à-vis the male-dominated literary power structure. The woman was for a long time excluded from the literary canon because by virtue of controlling the presses men determined what was printed (usually works by men) and thus the constitution of the canon. They also established the norms of behaviour and the acceptable shapes of reality from the man's point of view. (93)

Yorùbá nation, like some other African nations, is patriarchal. In a patriarchal society, values of men are placed over and above that of women. It is equally believed that men are better in many ways than women including scholarship. The reasons adduced to this are one, the belief that females are weak physically and mentally; and two, traditional social practices which have been found difficult to change. This is perfectly reflected in their contribution to knowledge production, especially in filmmaking, my concern here.

One of the ways to explain this is through gender difference, which is premised on two perspectives. They are natural and social conditionings (Makinde 280-288). Naturally, there are opposites of things; in other words, there are polar conceptual phenomena, which are, among others, noticeable and obvious. Instances are boy and girl; husband and wife; father and mother; man and woman; and most importantly male and female. The natural explanation of division into opposites accounts for the difference in humanity, and most importantly, gender. It is this as well that serves as the premise upon which conflict of gender is based. It can be claimed, according to Makinde, that conflict of gender is natural (280). 'Conflict' in this perspective cannot be altered or changed. In this sense, it can be interpreted to mean 'difference', 'contrast', and 'existence of distinguishable determining factors' (Makinde 280).

On the other hand, gender conflict is socially conditioned. Since it is social, it implies that it is contextual, relative, and subjective. It varies from culture to culture, society to society. In other words, it is spacio-temporally and psychologically conditioned. 'Conflict', in this sense, is, therefore, interpreted to mean 'fight', 'struggle', 'opposition', 'disagreement' (280). While the former is necessary for obvious reasons, although not mentioned here, the latter is seen as not.

According to Makinde, gender conflict arises as a result of human ego, selfishness and lack of appreciable understanding of the natural (biological) make up of human beings. While conflict of gender is a necessity, gender conflict is unwarranted. The necessity of the former can be

proven given its advantage to the humanity. Makinde has maintained that it is what keeps humanity going. Gender conflict is a way of emphasizing the fact that mentally, there is a difference.

Pythagoras' position is clearly against this. His position underrates the feminine world. Pythagoras does not see anything good about the female gender; he demonstrates this via his table of form with good and bad columns. The good column has light, unity, limited, even, male, while the bad column has darkness, disunity, unlimited, odd, female. He argues that this other side that has male is the better.

A very devastating view is that of Arthur Schopenhauer, with arguments and comments that are not tolerable and favourable to the female gender (297-305). His arguments and comments are what one may consider to be relegated descriptive analogy/attack. He premises his description of women on the natural formation of human beings. According to him, a woman is not meant to undergo great labour, whether of the mind or the body. This buttresses the general notion of people that 'women are weaker vessels'. However, the notion seems to be talking about the physical aspect of women but not the mental aspect. Schopenhauer here does not restrict the quality of 'weak' to the physical alone; it also describes the mental aspect of their lives.

The above description is still mild compared with this other one. Here, he says they are childish, frivolous and short sighted. According to him, they are big children all their life+ (Schopenhauer 299). What he means here is that women relegate themselves to the level of children. He says that nature makes them weaker and the same nature makes them get to the age of reason very fast; at 18 they are there. They, nevertheless, loses the capacity to reason very fast. For men, although slower but nobler and more perfect, say at 27.

The above descriptions have both epistemological and ethical implications. The epistemological implications are that since they are quick to know but easily loses the rational capacity, it means that they cannot get to where actually to differentiate between appearance and reality. This reminds us of Plato's analogies of the cave and the line in *The Republic*. When one learns to know something, the first thing he/she knows is appearance/images, which is the stage of eikasia. He/she then moves to the second stage, which is called pistis. The second stage is the stage of opinion, and from that he/she has a clearer picture. There is the third stage called dianoia, which is the stage of reasoning. This stage is both scientific and mathematical. The last stage is noçsis. This is the stage where only those who understand the nature or form of knowledge get to. It, therefore, means that if one goes by Schopenhauer's description, women only get to the second stage, but that they do not get to the third and fourth stages. Going by Schopenhauer's description of women, they seem to lack the ability to reason beyond their present stage. According to him, women do not see anything but what is quite close to them, cleaving to the present moment, taking appearance for reality, and preferring trifles to matters of first

importance;+(Schopenhauer 299) whereas, man by virtue of his reasoning faculty does not %live in the present only, like the brute, but looks about himself and considers the past and future+(Schopenhauer 299).

It is obvious that Schopenhauer does not describe women in terms of their physical compositions; he rather does in terms of their mental capacity. The overall implication of this is that they cannot be allowed to be an administrative head, for an administrative head thinks and reflects about the future. Women in his view can be %described as intellectually short-sightedō . Her field of vision is narrow and does not reach to what is remote+(Schopenhauer 300).

Another description that is similar and disastrous is Otto Weininger's. His is brief but killing. He says:

A woman cannot grasp that one must act from principle; as she has no continuity. She does not experience the necessity for logical support of her mental processesō She may be regarded as %logically insane+ (310)

Germaine Greer agrees with this fact says:

It is true that women often refuse to argue logically. In many cases, they simply do not know how to, and men dazzle them with a little pompous sophistry. In some cases, they are intimidated and upset before rationalization begins. (310)

In a sense, what these scholars are indirectly saying is that women, by virtue of their mental composition, cannot contribute to knowledge production.

As far as I am concerned, I disagree with these anti-women. I want to aptly point out that inferiority does not necessarily follow from difference. We do not need to search for examples; we have seen cases where women have been made heads, and they have performed creditably well than their male counterpart.

Crew Analysis and its Partitioning

Crew is from the French word creüe meaning %increase+or %recruit+. Crew, according to Longman Dictionary of Contemporary English, is defined as a group of people working together with special skills (435). These special skills could be a project work. It is also defined as a group of friends, who spend much time together or who are associated with one another. Considering these two dictionary meanings of crew, one will discover that they are related. The relatedness is the fact that in a way, there must be a mutual relationship, at least, at the apparent level. Getting a crew will also involve recruitment of members. The more the recruitment exercise, the more the number of members got.

Crew can as well be explained in terms of holism. Holism is a philosophical view that says that a whole has priority over its parts. In philosophy of language, it states that the meaning of an individual word or sentence can only be understood in terms of its relations to a larger body. In other words, the network of relationship is all that is viable (Blackburn 170). In relation to crew, it implies that it is true that each member is individually necessary, but members of the crew are jointly sufficient; that is, the success or failure of the project embarked upon depends on the members of the crew. It is in this sense that crew could be likened with squad or team. It is true that the success or otherwise of a project depends on the ability of crew to choose their administrative head. For instance, the success or failure of a football team is usually ascribed to the players, but most times the coach. Given this instance, for every crew, there must be the head, where the head is said to be the Director.

There are many/different members of crew in filmmaking. According to Garford Gordon, not all of them would show notable responsibility or capacity for doing the job assigned to them (531). Recruiting members is not a problem, but its accomplishment is not as easy as one would ordinarily have thought. It involves omission, commission, subtraction and addition. Sometimes, new recruits are suggested by members (Gordon 531). As soon as they are signed in, their trainings begin. After the trainings and retraining, failure to act accordingly [leads] to being dropped+ (Gordon 531). Given the above analysis, each member of crew should/would monitor what is assigned to him/her. This will make their production, especially drama, very successful.

Partition, derived from the French word *partire*, ~~to~~ divide+, means a structure that divides a space or division of something into parts. Therefore, partitioning is dividing something into parts. Crew partitioning, then, is dividing members of crew into parts. This division may be entirely denied by scholars, or if not denied, may be said to be not deliberate or intentional. I want to emphasize here that whether deliberate or otherwise, intentional or otherwise, a close look at crew members in filmmaking indicates that there is partitioning, especially in Yorùbá video filmmaking.

In many Yorùbá video films, and of course, some other video films, there is usually a long list of members of crew. These members would be those that have participated in the production of such movie. The list always contains numerous members. Of these crew, there are usually producer, director, executive producer, dialogue director, story writer (story), screenplay, production manager, editor, graphics, continuity, DOP, make-up artist, sound, welfare/catering location driver, location manager etc. The members have been deliberately or not deliberately divided in line with male-female relationship. They have assumed that some works can be assigned to both sexes. However, some must necessarily be assigned to men, while some must necessarily be assigned to women. The role of the story writer/producer depends on who writes and/or owns the capital necessary for such film project. Therefore, it could be a man or woman. But it has been

noticed that catering/welfare is always assigned to female; location driver is always to male, make-up artist is most times to a female. But the role of a director is usually given to man.

The questions that come to mind are %s it the case that men are the only ones that can direct a film project? Why is it that there are virtually no women in the line of directing?+Given these observations, one can then say that crew partitioning is seen as gender discrimination, subjugation and oppression/suppression, especially the position of director, which is a necessity in any film production. This can make one reasonably conclude that, as far as directing is concerned, women in Yorùbá filmmaking industry are at a disadvantage.

Women and Directing in the Yorùbá Video Filmmaking

Directing has been variously defined by scholars. One of the definitions of directing is the one given by Alexander Dean and Lawrence Carra. For them, it means

The presentation of a play on the stage for an audience, interpreted in both terms of dramatic action and dramatic terms and in terms of the emotional and intellectual concepts of an author's script. (Dean and Carra 24)

Francis Hodge describes play directing as

A highly sensitive craft involving intensive play analysis, exceptional skills in communication, and approaches to the making of styleõ stimulation and arrangement of the doing of others, a very complicated process requiring many exceptional skills of its own. (1)

August Staub has a similar view, in his own view, he sees directing %s the most extensive and demanding of the theatre arts+ (Staub 6). This view of his is based on the fact that play directing seems to be one of the most intellectually and creatively challenging arts of the theatre. This expatiation of directing shows that it is an important aspect of any drama, play or filmmaking. In a sense, the activity or role of directing can be said to be the fulcrum of any play, theatre, drama or filmmaking. This also signifies that whoever that will be a director must have some characteristics that could make him/her be a perfect director.

Who, then, is a director? A director is %be controlling artist responsible for unifying the production elements including text, music, scenery, costumes, properties, sound and visuals+ (Barranger 213). Edwin Wilson and Alvin Goldfarb see the director as;

The person most closely associated with the performers in preparing a productionõ , he or she not only guides the performers but coordinates the entire productionõ the director is responsible for the overall style, pace and visual appearance of the production. The entire process requires skill at organization as well as aesthetic sensibility - qualities the director must have in abundance. (Wilson and Goldfarb112)

For Foluke Ogunleye, a director is described as the head of the organization. The director is both the creative head as well as the administrative head+(Ogunleye 39).

A director must have the technical know-how. This is a contemporary technological challenge. The duty of a director is complex. Abiodun Olayiwola describes a director that can fit into the contemporary filmmaking thus:

The complete film director must, therefore, have two techniques at his fingertips the technique of the film construction and the technique of acting. He must know how to make pieces of film behave, and how to make actors behave. (Olayiwola 59-60)

He, however, observes that most of Nigerian directors are deficient in both respects. They do not know about the workings of a video camera and, therefore, must depend wholly on ill-trained cameramen for lighting and composition+(Olayiwola 60).

In a sense, this study disagrees with the observation of Olayiwola that most of Nigerian directors do not know about the workings of the camera. That the cameramen who work for/with them are ill-trained is equally false. This observation may only be accepted if he can justify his claim beyond reasonable doubt that the cameramen are ill-trained. Nevertheless, the director is duty-bound to perform some obligations. This director could be a man or woman.

Directing, as a role, has not been considered as non-gendered. As far as the theatre universe is concerned, directing is seen as entirely male activity. This idea is similar to the view of Mbye Cham and Anne Mungai (98). According to them, people see directing as an all-male crew, even within African, despite the reasonable growing number of women in filmmaking (Cham and Mungi 93). They opine that perhaps, it may be due to the fact that people see no necessary connection between female and filmmaking, for filmmaking is associated with men (Cham and Mungi 95).

Kelly Hankin's position is not different from the view above. Hankins tries to compare and contrast the growing number of female in the political realm of U.S. politics, especially in the senate to that of female directors in filmmaking industry. He sharply puts it thus:

even the U.S Senate is More Progressive than Hollywood.
Female Senators are 14%, Female Film Directors 4%. (60)

This is to show that it is a universal phenomenon; and this is a common case in almost every filmmaking industry around the world. There is a statistic to even prove more this fact. According to one statistic, women made up of only 5 percent of the directors for the 250 to grossing films in 2004+(Hankin 60).

The case of women filmmakers in the Yorùbá film industry is not different. The age long marginalization of women in directing is very obvious. One cannot say whether or not it is deliberate. What is discovered is that men are dictators in the Yorùbá filmmaking industry. Ukadike claims that ~~the~~ subjectivity of female is defined by men rather than women+(102). Even act of directing by the female directors, if there are, are interpreted as directing men. This, to them, is a problem, especially in African settings where the idea of ~~the~~almighty men+ prevails (Cham and Mungi 98), when it should have been interpreted as directing a film and not directing men. Given the above, one can conclude that there is the problem of hierarchical dichotomy. This problem can be linked with culture, African Indigenous Religions, the alien, but now household religions of Islam and Christianity. These created hierarchical division in the society and has transcended into the filmmaking community that favoured, and still favours, men at the expense of women (Ukadike 107). To prove this, this researcher has taken time to watch and monitor about 1,000 films produced between 2009 and 2012 by both male and female filmmakers. Of these movies only about 3 of them were directed by women filmmakers. The women were not major directors but co-directors. This means that the percentage of female directors between 2009 and 2012 was about 0.3%, while that of male directors was about 99.7%. This is even worse compared to Kelly Hankin's research result, which puts the U.S female directors at about 5%.

Yorùbá women filmmakers like their counterparts in other film culture ~~are~~ facing the challenge of regaining for women the power of self definition and self presentation+(Ukadike 102). This may be a consequence of the fact that they have now realized that ~~the~~women cultural representation is pivotal to the shaping and redefining of feminism,+ (Hankin 60) where shaping and redefining of feminism is within the context of filmmaking. This is becoming obvious. It is, however, only apparent in script writing and producing films, but obviously not in directing. For there to be emerging Yorùbá female directors, they must be the ones, borrowing the idea of the duo of Maureen Blackwood and Martina Arttille who define the areas of importance in their chosen profession (203).

Looking at the analysis above, that is, marginalization, subjugation, subjectivity, etc , of Yorùbá female filmmakers in directing, it could be hinged on at least three arguments. One of such is natural argument. The argument is that men are naturally different from women and by implication the superiority-inferiority saga is dictated by nature. I want to assume that the members of Yorùbá film industry are acting on the description of Schopenhauer, since the works of director require substantive and adequate health condition both psychological and physiological health conditions; for he opines that ~~the~~ current of her life should be more gentle, peaceful and trivial than man'sō +(Schopenhauer 299). However, this argument may not be tenable because there have been cases of women that are stronger in many respects than men.

Another one will be coming from the perspective of social conditioning. Since the Yorùbá hold proverbs in high esteem, they may be premising the reason for the marginalization of women in directing on this Yorùbá adage that says *Ìlú tí obìrìn bá tí kẹ́ atótó arére, bí ilú náà kò bá sòòò'ra, igi arère ló máa padà hù níbèò* (wherever woman is made the spokesperson of a town, if care is not taken, such a town may cease to exist no more). In any filmmaking, the director plays the role of a spokesperson. They may fear that they want a good production output. Yemi Adegunju has demonstrated this in his film titled *Lágídígba*. Despite the storyline and the casts which are centred on women generally, the film was directed by male directors Bambo Adebajo and Yemi Remi. The argument may not be tenable as well. In a way, it portrays the women as being violent. It also tends to prove that women cannot handle any sensitive position and at the same time not patient. It is true that women are not patient and are violent. This is natural and it is equally applicable to men. So, one cannot judge on this basis.

The third argument is religious argument. The popular religions practised in Nigeria, mentioned above, put men at the helm of affairs. Therefore, this should be applicable to film industry. This argument is not a welcome one as well. Filmmaking is not the same thing as religious exercise; implying that directing is not synonymous with the position of a religious leader. Therefore, this cannot be used as yardstick. In all, one can reasonably say that the arguments are centred on privation.

Nevertheless, in recent times, the Yorùbá filmmaking industry has witnessed female directing, although, they appeared as co-directors in some of the movies. Instances are Ronke Ojo's *Ede Mi*; Ronke Ojo was a co-director of the film, which was majorly directed by Abiodun Olanrewaju (Abbey Lanre) (Ojo Disc B 30: 11.45-34). Saheed Balogun's *Oba Asa* (VCD) partly directed by Foluke Daramola-Sobowale and Lizzy Anjorin's *Wura* (Gold) directed by Daramola-Sobowale as well.

Conclusion

This study has explored the downgrading position of women in filmmaking generally and especially directing. The condition is not peculiar to a particular race, nation or continent; instead it has almost become a universal phenomenon. It must be pointed out that if this continues, it may have a bad implication on filmmaking. An attempt to continue with deliberate (or non-deliberate) neglect of women in filmmaking industry will only amount to growth without development in the industry. Neither male nor female is not unconditionally viable, as one cannot do without the other+ (Makinde 281). This is Makinde's notion of complementary thesis. The thesis makes the world [of filmmakers] go round, interesting and worth living+(281).

Women in Yorùbá filmmaking industry should be allowed or encouraged to play some key roles like director, and not the conventional welfare, make up etc that have been allocated/reserved to/for them. Women in Yorùbá film industry needs to be self presented. This demand for self-

representation requires diversification of the production process+ (Ukadike 104). This is to ensure that women would not become %foreigners+ in their %own land+, just as Wilson points out that %someone who does not share the specifics of a culture remains an outsider+(A25). Yorùbá filmmaking has its own culture and tradition; this must be shared by members of the community. In other words, directing, as an aspect of the culture, must be shared by both men and women that are members of the community.

It may, however, be argued that women do not necessarily have to be made directors. This may be premised on the assumption that they have more to do at home than staying for days at locations as directors. This is not going to be a tenable argument, for if it holds, then, these implications hold. One, it implies that women are not necessarily needed in the production of knowledge, from the perspective of filmmaking. Two, if at all, women are allowed, then, it would be those that are either not married, divorced or not any of these but obviously not under the control of any man. Also, films have been produced by women, where such women have been made the %star+ of such movie. It is not the case that these women leave locations to do these domestic assignments. As producers, of films, they always monitor their works. In as much as they monitor their works from the beginning to the end, it means they can have time for directing as well.

It must equally be noted that everybody is with potentiality that can be activated to become actuality. Activating one's potentiality to become actuality is a responsibility of teachers. T. V. Reed has opined that for the teachers, %classroom is an avenue to get more female directors+(xviii). By teachers here, I mean masters of various caucuses or drama groups, tutors at drama/theatre institutes, teachers at the University levels. Recognized and celebrated directors should encourage younger ones, especially the female counterparts.

In my own opinion, the experience of the female cast, I guess, can only be directed adequately by female directors. For instance, if there is a scene where an actress is to demonstrate how she feels menstrual cycle and/or pain, or during child labour and the director in charge is a male; how does the male director explain or correct the scene? How does he know when she, actually, has acted accordingly?

Therefore, this study opines that we have only experienced situations and conditions where men are superiorly good in directing. We equally need to allow the women practise this to see how competent they are. If there are shortcomings or lapses, then, amendments can be suggested. Who knows, they may even be better directors. As rightly noted by Makinde:

While superiority of males over females can be shown on the physical aspect of their natures, that of mental superiority of males over females is either difficult to prove conclusively or is only imaginary (288)

In summation, this study submits that atomic individualism of sex and gender is not apparently possible in drama, and film industry. A particular gender or sex cannot and should not dominate, especially directing. What is, however, agitated for is women's visibility in directing and not supremacy. Therefore, directing should not be gendered, that is, it should not be dominated by the male crew.

Works Cited

Adedeji, Joel and Ekwuazi, Hyginus. *Nigerian Theatre: Dynamics of a Movement*. Ibadan: Caltop Publishers, 1998.

Bamidele, L. O. *Literature and Sociology*. Ibadan: Stirling-Horden Publishers (Nig.) Ltd., 2000.

Barranger, Milly S. *Theatre: A Way of Seeing*, 5th Edition. California: Wadsworth, 2002.

Blackburn, Simon. *The Oxford Dictionary of Philosophy*, 2nd Edition. Oxford: Oxford University Press, 2005.

Blackwood, Maureen and Martina Arttille. *Black Women and Representation*. Ed. Charlotte Brunson. *Film for Women*. London: BFI, 1986

Cham, Mbye and Anne Mungai. *African Women and Cinema: A Conversation with Mungai*. *Research in African Literature* 35. 3(1994): 93-104.

Dean, Alexander and Lawrence Carra. *Fundamentals of Play Directing*. New York: Rinehart and Winston, 1980.

Ebewo, Patrick J. *The Emerging Video Film Industry in Nigeria: Challenges and Prospects*. *Journal of Film and Video* 59. 3. (2007): 46-57

Gordon, Garford G. *The A-V Crew Thrives on Responsibility*. *The Clearing House* 28.9 (1954): 530-533.

Greer, Germaine. *Woman Power*. *Self and World: Readings in Philosophy*, 2nd Edition. Ed. James A. Ogilvy. New York: Harcourt Brace Jovanovich Publishers, 1981. 306-316

Hankin, Kelly. *And Introducing the Female Director: Documentaries about Women Filmmakers as Feminist Activism*. *NWSA Journal* 19.1(2007): 59-88

Hodge, Francis. *Play Directing: Analysis, Communication and Style*. New Jersey: Prentice-Hall, 1971.

Longman Dictionary of Contemporary English. Third Edition. Essex: Pearson Education Ltd, 2003.

Makinde, Moses A. *Gender Conflict and Conflict of Gender: African Philosophy: The Demise of a Controversy*. Ile-Ife: Obafemi Awolowo University Press Ltd., 2007. 280-288.

Mbiti, John S. *African Religions and Philosophy*. London: Heinemann Educational Books Ltd, 1969.

Ogunbiyi, Yemi. *Drama and Theatre in Nigeria: A Critical Source Book*. Lagos: Nigeria n Magazine, 1981.

Ogunleye, Foluke M. *Thespians and Cineastes as Engineers of the Nigerian Soul*. Inaugural Lecture Series. 246, 8th May, 2012, Ile-Ife: Obafemi Awolowo University Press, 2012.

Olayiwola, Abiodun. *From Celluloid to Video: The Tragedy of the Nigerian Film Industry*. *Journal of Film and Video* 59. 3 (2007): 58-61.

Owomoyela, Oyekan. *The African Difference: Discourses on Africanity and Relativity of Cultures*. Johannesburg: Witswatersrand University Press, 1996.

Reed, T. V. *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*. Minneapolis: University of Minnesota Press, 2005.

Schopenhauer, Arthur. *On Women: Self and World: Readings in Philosophy*, 2nd Edition. Ed. James A. Ogilvy. New York: Harcourt Brace Jovanovich Publishers, 1981. 297-305.

Staub, August W. *Creating Theatre: The Art of Theatrical Directing*. New York: Harper and Row, 1973.

Traoré, Bakary. *The Black African Theatre and its Social Functions*. Tran. Dapo Adelugba. Paris: Présence Africaine, 1959.

Ukadike, Frank N. *Reclaiming Images of Women in film from Africa and the Black Diaspora*. *Frontier: A Journal of Women Studies*, 15. 1 (1994): 102-122

Wilson, August. *Want a Black Director*. *New York Times*, 26 September, 1990.

Wilson, Edwin and Alvin Goldfarb. *Living Theatre: A History*. 4th Edition. New York: Mc-Graw-Hill, 2005.

Yemitan, O. and Ogundele, O. *Ojú Òsòúpá, Apá Kejì*. Ibadan: Oxford University Press, 1970.

Filmography

Adegunju, Yemi. *Lágídígba* (VHS). Lagos: Victory Home Entertainment, 2000.

Adekunle, Omolola and Kayode Olawale. *Yem?ja* (VCD). Lagos: Olasco Films (Nig.) Ltd, 2010.

Balogun, Faithia. *Sunmisola Otelemuye* (VCD). Lagos: Corporate Pictures, 2011.

Kelani, Tunde. *Thunderbolt (Mágùn)* (VCD). Adebayo Faleti (writ.), Lagos: Mainframe Film and Television Productions (Opomulero), 2000.

Ojo, Ronke. *Èdè Mi* (VCD). Lagos: Okiki Films and Music Productions, 2009.