ORIGINAL ARTICLE

Film as a Tool for Addressing Social Issues: A Comparative Analysis of the Films *Precious* by Lee Daniels and *Dry* by Stephanie Linus Okereke

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Abstract

Film as an audio-visual means of communication carries a powerful potential of reaching a wider audience with a common understanding of the message. This is because the pictorial component in film empowers the human mind to think deeply and differently. Compared to other mediums of communication, the film has the psycho-motive power to deliver a message at a speed of light as a result of the images accompanying the story. Therefore, this paper examines film as a tool for addressing social issues in society with close reference to the films: 'Precious' by Lee Daniels and 'Dry' by Stephanie Linus Okereke. Content analysis was used in this paper as the research approach, thereby subjecting the selected films to a critical content-based analysis to arrive at the findings of the study. The study, therefore, found that Film has the potential of addressing social issues and also provoking social change. The audio-visual means of communication embedded in films avails the medium of a powerful potential of reaching a wider audience with a common understanding of the message. The study concludes that film can be used for advocacy and promotion of our culture because it serves as a mirror of society.

Key Words: Film, Psycho-Motive, Society, Communication Audio-Visuals

Introduction

Film possesses the potential to discuss issues embedded in the reality of man's society. This is because, from its beginning, film was considered a realist medium because its mechanical reproduction by a photochemical process appears to "catch reality on the wing".

Also, the film combines three powerful elements, namely image, story, and sound to give context and meaning to the story being told. Film tells us stories about themes of everyday experiences like love, hope, death, good, evil, violence, and peace. Therefore, film is attractive to people of different age groups, because it tells stories with which we could associate. Largely, it also tells our personal stories, that of the community and the world we are living in. In the words of Browne (1997, p.10), cinemas '… reproduce images that represent the world in which we live … capture life and 'freeze' it for posterity. Narratives have a very important social and cultural function and also provide an important link between theology and film. Film takes viewers on a journey, where the narrative is the 'engine' that drives it (Browne, 1997, 16).

Therefore, film is a means of creative expression. It performs the functions of mass media and is a means of mass communication such as information, education, entertainment, and transmission of culture. Films are widely popular and their audio-visual nature provides them a pervasive power for social influence. This means they have the potential to play an important role as a medium of entertainment, information, and education and as a catalyst for social change.

Consequently, it is important to understand what society means. A society according to the new world encyclopaedias is a grouping of individuals, which is characterized by common interests and may have distinctive culture and institutions. An organized group of people associated together for religious, benevolent, cultural, scientific, political, patriotic, or other purposes may also be considered a society.

Film is a reflection of society, both present, and past. The film and its innovations sometimes have to catch up with society but sometimes it leads society too. Films are stories; films are people who come out with ideas about something they want to say, something they want to tell someone. Films are forms of communication and that communication, the stories, come from society not just where society

is at present and what it is doing now but where society has been. Film has the ability to touch the hearts and minds of viewers, and if used responsibly it can carry the message of awareness and change to a global audience. Film affects perceptions and beliefs concerning the world and its inhabitants. Occasionally, a filmmaker lifts the veil from a hidden plight. It might be about injustice to a minority, or the courageous story of change brought about by a single individual, but either way, it raises awareness of the issue at hand.

Thus, directors attempt to project social themes in a creative way, and many movies have stroked this process of evolution and have been appreciated for their efforts. Cinema is unique in a way that it is an accessible medium, and it cuts across the strata of society. Adopting the relevant themes can help the transformation of our society. A film can be used as an instrument to help people get rid of obscurantism and also to guide them along the right path. It can help in downplaying widespread ignorance in our society. Not only this, much needed social reforms can be introduced with the help of well-researched , produced, and circulated films. Film and film-making exercise a great influence on the mind of people. It has a great educative value that can help in reducing the level of ignorance in any given society.

FILM AND SOCIETY

Any discussion on films and their impact on society confronts a vital question 'does cinema have any impact on society?' There are two schools of thought on this issue-one line of thinking believes that films can never affect or reform the society or the events taking place within it, but the other believes that the medium does have a direct or indirect impact on social streams, even though it may not be immediately perceptible. A good film does more than entertain or fill seats at the cinema. It has the power to change hearts and minds-and sometimes society more widely. This second school of thought is where the bone of contention of this work lies.

However ,the arguments for film are one that is based on the potential of the medium in a pluralistic political setup and on a theory that films are capable of addressing social issues in society. Suffice to note that people tend to patronize film because it arouses in them a sense of belonging, a common spirit of being, and a common aspiration. However, it is worthwhile to state that not all films are capable of promoting nationhood, although some films can be made for such purpose and others can be made to serve the purpose and message of the filmmaker.

According to Ayakoroma (2011), "With the advancement in media technology and the consequent emergence of global communities, the video film format has become, for every country, a veritable tool for marketing its national agenda to its people and the rest of the world". This stems from the fact that it is so easy to reach the privacy of individuals in nations, a feat that was thought impossible previously. Aside from the fact that a film is a veritable tool for marketing the national agenda as asserted above, it is necessary to explore other functions of film in society and this broadens the scope of the use of film especially as it relates to the welfare and wellbeing of the individuals in the society.

From the foregoing ,it is clear and distinctive that film has a relationship with society. Looking at what Marshal McLuhan said about media and society, it is right to say that film as a medium of communication in media serves as a giant mirror that is capable of reflecting the values and ideals of a given society. It is also agreeable that, based on the content of a film, it is born out of the experience of man in society; film captures the realities of man and reflects them to him. As a result of this, we can see the possibility of using film as machinery for addressing issues of social concerns.

According to Okome (1995), filmmaking in Nigeria is a nebulous phenomenon. Production is artisans and the output is very sporadic. Not a single aspect of the industry is fully defined. The industry itself is hanging in limbo. Ekwuazi (1991) believes that "to make a film in Nigeria is to take an uncharted path, the Nigerian producer, like his French new wave counterpart, make a film in the manner in which one mounts a hold-up". These statements account for the problems that beset film

production as an industry and as an art .This has a great influence if looking at the film as a tool for addressing social issues is fundamental, because the purpose has deviated from art to commerce. However, it is pertinent to note that Nollywood (Nigerian film industry)has more than two decades of existence :The industry has gone through some generic and developmental trends .This can be seen in some level of professionalism and technological input in films like *Ije* (2010) by Chineze Anyaeze, *The Figurine* (2009) by Kunle Afolayan, and *Lion Heart* (2019) by Genevieve Nnaji, and many others . There is no doubt that this ability to create our own images and capture our own stories has given us a voice and the power to change perceptions of ourselves, our surroundings, and our culture both locally and internationally.

Tunisian filmmaker and critic Fetid Boughedir (1990) notes that films made through a heroic art of the will of an individual have the virtues of auteur films; they are based on the unique ,creative and passionate vision of an artist, rather than on commercial calculations determined by a committee of bankers and studio executives. Films that will never make money, that are not really expected ever to make money are free from commercial pressures and are therefore free to express the potential of cinema for artistic expressions and for addressing social issues.

Significantly, films are exponents of the social, political, economic, cultural, and technological development of any producing country. This is coterminous with the view of Ekwuazi (1991) "what movies offer society, the manner in which it is offered and its content are inextricably bound up with the condition of industrialization". With the foregoing, we would add the economic, social, philosophical, political, cultural, and artistic developments. According to Opubor and Nwuneli (1995), a film can rise above language limitations and social barriers because "through the powers of visual images, its use of music and sound effects, a film will succeed in conveying the same messages to the audience if heterogeneous background". This explains why Rotha (1975) observes that good films are dangerous .He captures the powerful nature of film thus: "they are dangerous because of their instantaneous impact on the minds and emotions of the world citizenry. Educationalists have proved that the visual image makes a deeper impression than the verbal or aural image". It is an accepted fact that a film's visual impression gives a deeper and better understanding of the subject matter discussed . What one hears might be easily forgotten but what one sees with the eyes cannot be easily forgotten and this illustrates the powerful potential of film in our society.

Also, looking at Ekwuazi (1991), the ultimate function of any film and the auteur's need to accommodate the exigencies of politics determine what aspect of truth/reality to be mediated, and how. This is because, with the mélange of foreign films, the thinking then was that the bastardization of the African culture could only be checked if our filmmakers produced films that would promote our lives. This is because, with the potential of film, the articulation and projection of the dominant beliefs and values of Africa or a given society are enabled . In the Hollywood convention, the American dream is projected in such a way that America is seen as the ideal country regardless of the sovereignty or integrity of other countries. Most Hollywood war/action films portray America as a dedicated country, ready to sacrifice everything to save just one of its own citizens. However, regardless of the role of film in society ,films can be perceived from a perspective that they can instigate awareness among members of the society and beyond on the issues faced by them.

Auteur theory holds that a director's personal creative vision, as if he/she were the primary "Auteur", meaning author. From the earliest silent films to contemporary times motion pictures have crossed over and both entertained and educated the viewing audience. Films use allegory through symbolic representation to convey a meaning other than the literal. Filmmakers are one of the social conduits reflecting and commenting on society and the times . Motion pictures can highlight social issues from economic and environmental justice,

women's health and violence against women, worker rights, homelessness, discrimination, and poverty to all forms of human rights abuses. Well-made films can raise awareness and be a start to addressing local and global issues. They can educate about cultures ,and give a border political , religious, or social context. They can dispel long - held misconceptions as well as be a catalyst for social change. Most of all if they can entertain and engage they can cross the chasm between feature films and social drama/social problem films.

Since the dawn of film in the early twentieth century, many social issues have been addressed from abortion, labour issues, voting rights, domestic violence, mistreatment of minorities ,and others . American director D W Griffith ,and his pioneering and controversial 1915 film ,*The birth of a nation* , and the subsequent 1916 film *Intolerance* are the most well-known films that made social commentary at that time. Birth of a nation turned out to be a controversial film because of its depiction of slavery and the Ku Klux Klan. The film was considered sexist and reinforced representations of African -Americans .It generated so much criticism and controversy that Griffith followed it with intolerance which showed the dangers of racism and prejudice. However, it too was deemed racist with tones of anti-Semitic and anti-Arab representations. Birth of a nation generated so much criticism that an entire movement, race cinema, evolved to counter the negative stereotyping of African-Americans.

The key early black American independent filmmaker was the Illinois-born Oscar Micheaux, who founded the Micheaux Film and Book Company of Sioux City in Chicago. The extraordinary film *Within Our Gates* (1920) was an impassioned response to D W .Griffith's racist epic *The Birth of a Nation* (1915). Within Our Gates (1920) Micheaux went on to produce and direct a host of innovative silent and ,later ,talkies ,on his own terms .He was in the minority in that he owned his own production company (most were owned by white entrepreneurs who used unionized white technicians), but there were nevertheless a number of black directors, producers, and screenwriters operating in this era. Other important figures included actor-director Spencer Williams (whose jaw-dropping 1941 film The Blood of Jesus is one of the great 'race' movies about religion) and William Alexander, who became a great producer, these films drew significant audiences and to date, many African American films are geared toward the portrayal of social issues in the African-American society.

In Europe, Italian neo-realism set the stage of films that addressed the difficult social conditions brought about by World War II in the 1940s. Films like *the Bicycle Thief* and *Umberto D* reflected the lives of ordinary people in extraordinary circumstances facing poverty and anxiety . There were similar movements in Germany , with the rise of new German cinema .France followed the Italians in the late 1950s and 1960s with 'The new Wave 'which not only addressed cinematic form but also addressed the social and political issues of the time with films like 400 blows .

In India, the Indian new wave, also known as Art or parallel cinema set the stage for films that made social commentary .Satyanit Ray and Shaun Benegal are two of the many famous directors that helped set the stage for the new wave .Many of these films won major prizes at the film festivals at Cannes ,Venice and Berlin including Bimal Roy's Two Acres of land (1953) and Rays Apu Trilogy consisting of Pather Panchali (1955). Film movements know no boundaries and the baton of neo-realism and socially conscious films have been passed onto many a nation over time .One of the most striking examples is that of socially conservative and religious Iran. Although the new wave of cinema in Iran started in the 1960s, it was Abbas Kiarostami who in the 1970s gave Persian cinema visibility on the world cinematic stage with the Taste of Cherry and the wind will carry us . Other directors such as Majid Majidi ,Tahmineh Milani ,and Jafar Panahi have taken Iranian cinema to new heights ,including awards at manor festivals .

The landscape of films that address social

change is dynamic and there are many innovations and interesting inflection p points that have happened . Filmmaker Michael Moore redefined the documentary .Not only have his films about violence Bowling for Columbine. Healthcare sicko or the financial crisis capitalism: A love story made headlines but they do so in an entertaining way Jeff Skoll , the first president of auction giant eBay , started participant Media .Participant has produced a string of feature films and documentaries that not only entertain but as the participant's mission statement says, tell compelling, entertaining stories that also create awareness of real issues that shape our lives ' Participants 'the production company behind Al Gore s an inconvenient Truth. This social drama film has brought world-wide attention to the problem of climate change. Other film s address issues or build awareness of problems from Darfur (Darfur wave) to providing insights into the global oil industry with a political thriller Syriana. Participant not only produces the films but works with other organizations and finds ways to get audiences involved. This is the potential power of social change through film. Social commentary is not limited to documentaries and features .

Looking at the Nigerian context, the film Living in Bondage' (1992) by Kenneth Nnebue was the first film to give local productions a break that gave birth to Nollywood. Nollywood movies, as they are called today, fed their audience with a steady dose of violence. Quite marked was its dramatization of human ritual killings which transport poor characters to states of untold riches. Living in Bondage' not surprisingly was the first to dramatize how Andy, the key character, used his wife for money making rituals and thereby became rich .

Film, whether narrative, documentary, social drama or animation can be used to address social issues. Film is a means of socialization, i.e. the process and experience that help the individual to become sensitive to the expectation of other members of the society ,their values and culture . The cinema can be used to heal the psychological wounds created by slavery and colonialism and to provide moral freedom.

For one to play a responsible role in the community development one must be well informed to select appropriate courses of action and this is the essence of using film as a tool for addressing social issues .Schramm (1964) film as a means of education could play a great role in the development of the nation .Film could be used to contribute to the feeling of nationhood ,as a voice of national planning ,to help teach necessary skills ,to extend the effective market ,to help people look to the future and prepare people to play their role as a nation among nations 'We want to agree with the voice of Schramm (1964) about the usefulness of film in nation building and togetherness in a nation . However ,it is a fact that film does not stop at that only ;it has the full potential of presenting the realities of society and helping the members of the society understand themselves .Film can be used either as a national stimulant or tranquilizer .

From the views of different scholars and what they have said about media and the globalization of the world ,we can see that every work of art is directly or indirectly influenced by the society .No work of art exists on its own since the artist himself is influenced by the society and the work of others . These works are used in implementing social change .This is achieved by the artist provoking or triggering the consciousness of the people. The objective of this consciousness makes them to improve their standard of living or quality of living, in other words, to bring about development and rapid growth.

Plot Overview of *PRECIOUS*

Precious ,is a 2009 American drama film, directed and co-produced by Lee Daniels. The script was written by Geoffrey S. Fletcher, adapted from the 1996 novel *Push* by Sapphire. The film stars Gabourey Sidibe, Mo'Nique, Paula Patton, and Mariah Carey.

In 1987, 16-year-old Precious (Gabourey Sidibe) lives in the Harlem neighborhood of New

York City with her unemployed mother Mary (Mo'Nique), who has long subjected her to physical, verbal, and sexual abuse. Precious has also been sexually abused by her now-absent father, Carl (Rodney "Bear" Jackson), resulting in two pregnancies. The family resides in a Section 8 tenement and survives on welfare. Her first child , daughter Mongo (short for Mongoloid), has Down syndrome and is being cared for by Precious' grandmother, though Mary forces the family to pretend that Mongo lives with her and Precious so she can receive extra money from the government. When Precious' second pregnancy is discovered, her high-school principal arranges for her to attend an alternative school, inspired by her new teacher, Blu Rain (Paula Patton) .Precious finally learns to read and write .She meets sporadically with a new social worker Ms. Weiss (Mariah Carey), who learns about the rape in the household when Precious reveals who fathered her children. Mary soon returns to inform Precious of her father's death from AIDS. Precious later learns that she is HIV-positive, though Abdul is not. Feeling dejected, she steals her case file from Ms. Weiss's office. Ms. Weiss confronts Mary about her and Carl's abuse of Precious, going back to when Precious was 3 years old. Mary tearfully confesses that she's always hated Precious for "stealing her man" by "letting him" abuse her, and for eventually "making him leave". Precious tells Mary that she finally sees her for what she is, and tells her mother that she will never see her or the children again, leaving with Mongo and Abdul. Mary begs Ms. Weiss to retrieve her daughter ,but Ms .Weiss silently rejects her and walks away .Precious plans to complete a GED test to receive a high-school diploma equivalent. She walks out into the city with both children in tow, ready to start a new life and have a brighter future .

Plot Overview of *DRY*

Dry is a 2014 Nigerian film written and directed by Stephanie Linus, produced by Jane Lawalata and Stephanie Linus and starring Stephanie Linus, Liz Benson, William McNamara, Darwin Shaw and Paul Sambo.

The film narrates the story of a thirteen-year-old girl, Halima (Zubaida Ibrahim Fagge), whose poor uneducated parents marry her off to Sani (Tijjani Faraga), a 60-year-old man, who constantly rapes her. Halima gets pregnant and suffers Vesico Vaginal Fistula (VVF) after child delivery; she's consequently abandoned by her husband and discriminated against in society. Zara (Stephanie Linus), a medical doctor living in Wales who also suffered a horrific childhood meets Halima on her trip to Nigeria after a long time; she tries to help her get through her situation and also save other young women under such circumstances.

COMPARATIVE DISCOURSE ON THE FILM *PRECIOUS* AND *DRY*

Any film that sets out or seeks to address social issues almost always strives to give a voice to the voiceless in society. They also set out to question existing authorities/cultural practices that are found lagging in some way.

To begin with, *Dry*'s theme focuses on conditions and underage marriage among young women, narrating the story of a thirteen-year-old girl, Halima, whose poor uneducated parents marry her off to Sani, a 60-year-old man, who constantly rapes her. Halima gets pregnant and suffers Vesico Vaginal Fistula (VVF) after child delivery; she's consequently abandoned by her husband and discriminated against in society. Zara, a medical doctor who also suffered a horrific childhood meets Halima; she tries to help her get through her situation and also save other young women under such circumstances.

The film 'Dry' inspired by a true story not only calls attention to underage marriages but also brings about awareness of vesicovaginal fistula – a female medical condition that causes involuntary urination and other complications. It's estimated that millions of women suffer in silence with fistula when it's preventable and treatable. Disenfranchised women are prone to such ailments when they give birth without professional equipment and supervision.

Through the film 'Dry', an awareness and an issue was raised/created about robbing girls of their childhood as the character Halima laments: ' *I want*

my childhood back, I want to be a girl again, play in my father's compound with the other children….' After being subjected to hardship by the community, little Halima painfully expresses her desires which her parents paid no attention to. It is similar to the experience of Precious in the film. 'Precious' through the use of the narrative technique tells the audience *"I wish I had a skinned boyfriend with nice hair, I want to be in the cover of a magazine…."* The audience/viewers only get to know Precious' inner thoughts, dreams and aspirations through the narration and for Precious too, she has been robbed of her childhood from age three being subjected to rape by her father.

For the space of nearly two hours, executive producers Oprah Winfrey and Tyler Perry are asking cinema goers to enter Precious' dark world and witness inconceivable acts. They know they are, on some level, abusing those who watch so much so that it's worth asking, does director Lee Daniels go too far when he shows Precious' father raping her? Do we see too much when her mother assaults her? Are we dragged too deeply into her pit of pain and despair? But the idea of confronting America with this particular sort of gruelling tale supersedes that for Winfrey and Perry. "It is so raw," Oprah has said. "It will suck the air out of the room at the end of the film, and that's a good thing."

Clareece Jones is 16. Sweet 16. People call her Precious. And she is. But no one believes it. She can't read. She barely talks. She's in junior high still—an oversized presence in the back row, a spectator in the heart of bedlam. At home, it's worse. Far worse. Her father rapes her. Precious has given birth to one of his sons, and she's pregnant with another. Her mother calls her fat, calls her stupid. She beats Precious, tells her she wishes she'd had an abortion, calls her "ugly black grease to be wiped away. "Sometimes," Precious admits, "I wish I was dead." And then, one day, she sees a glimmer of an unfamiliar sensation she feels, when she enters a new school, a new classroom filled with misfits on a quest for their GEDs. What goes through her mind when she picks up a piece of chalk and writes on the blackboard? When she speaks in class, her voice soft and jumbled with nerves and underuse? When her teacher talks with her as if she actually cared? How do you feel? her teacher asks. What do you feel? "Here," Precious says. "It makes me feel here." For a girl who typically longs to be anywhere but here, that word has another meaning 'hope'.

And yet she lives, she perseveres through resignation and delusion. As her father rapes her, she imagines herself on a Hollywood red carpet, where she walks confidently, flashbulbs popping. When neighbourhood thugs push her to the concrete, she drifts to a stage, where she's joined in dance by a handsome beau. They are the coping mechanisms of a tortured mind. Precious is saved as her story concludes, but what Oprah is hinting at is this: Her story illuminates a far greater tragedy than her own. It is the awful fact that her story is not unique. Precious forcefully at times brutally reminds us of these hard realities. And in that sense, this is a film that deeply convicts even as it unfolds the horror (and hope) of one desperate young woman.
The directors from the two films used their main characters to unravel all the issues the films seemed to address. Although Precious portrays an extreme form of abuse and psychological derailments, Halima's case is a subtle one compared to what Precious experiences. However, the director of 'Dry' did not successfully carry her character through a process of self-realization like that of Precious did to the character but for 'Dry', the death of her main character brought about a life changing experience for girls in the country as Doctor Zara fights for the inclusion of girlchild in the country's constitution. While Precious's self-realization sends a message of hope as the concluding part of the film states for precious girls everywhere.

It is sad that dreams and ambitions of young girls are basically nullified on day one depending on where they were born. The question becomes how do we combat underage marriages? Actually, what's underage? Clearly it varies from country to country and that's part of the problem. What's obvious is that stale traditions are cyclical and causes poverty to be inherited from generation to generation. Halima and many other women in the film 'Dry' according to the matron are poor and cannot afford to pay for treatment which is the reason why doctors

were resigning. This inherited poverty is the reason why women continue to give birth at home as the local midwife says '*every woman supposed to born for house…"* this was said as a reply to the suggestion that Halima be taken to the hospital. The poverty depicted in 'Precious' is the reason why she steals chicken from an eatery on her way to school. These films were created around a social issue with an essence that relates to the value of women, women from different societies. The films prove that when social issues are raised, they are to a large extent globally relatable issues.

According to the director Stephanie Linus Okereke in an interview with Glendora Meikle a program manager at the International Reporting Project, She learnt about early child marriage in the north and fistula from a friend during her university days and she carried out series of researches trying to figure out what she can do to help. By implication, this director heard about an issue and did not jump into creating just another Nigerian film but took her time to research about the issue which according to her made her to discover that fistula is not just a Nigerian issue but it is happening in other African countries like Sierra Leone.

This kind of discovery by Linus is similar to what Sapphire the writer of the novel *Push* had to say about the film 'Precious' as she consented to changing to novel's name to 'Precious' and agreed to put it up as a film. She says "I encountered this. I had a student who told me that she had had children by her father." She encountered girls like Precious while teaching overweight girls who didn't fit into the confines of our society's beauty paradigm, girls who were essentially "locked out" of the broader culture.

Now the question here is: is it until writers and directors have personal encounters with societal issues before they make film's that address issues of social concerns? Maybe this is owing to the saying that "experience is the best teacher" and writers are inspired to write by different reasons and happenings but the key word for me is "research." Linus learnt about an issue and until she was able to gain an in-depth knowledge of the issue before she put it up for public views and Sapphire's first hand encounter with her students and neighbours in Harlem urged her to tell the story of several women in the black community. Thus, for a film that seeks to address social issues, research is paramount and it helps to gain better insight on the issues at hand.

These two films from two different societies share similar themes and tell bitter stories, stories that have their core in human existence and the social environment. Their themes have proven to be universal/global in the sense that the happenings occur in many countries not just Nigeria and America. These films go a long way in proving to the world entirely that film can be used to address social issues by creating awareness and raising consciousness among members of the society, advocating for a voice to be given to women, presenting the ills in our culture that needs to be reviewed and largely provoking social change.

Conclusion

In conclusion, it is important to note the efficacy of film as a tool for addressing social issues, especially in societies faced with different challenges. This means that beyond entertainment, films can serve diverse purposes ranging from addressing social issues to creating awareness to promoting cultures and advocacy. With the audio-visual elements of the film, this can be seen as a powerful means or medium of communicating messages to members of the society, and as such, this medium (film) can serve as a mirror to the society reflecting images of reality through which awareness and consciousness can be raised/achieved. A film is a tool that is capable of addressing issues that are of social concern and beyond. A film can also be used as a tool for advocacy of which its sole aim is to effect social change.

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