



Tomas Bata University in Zlín
Faculty of Multimedia Communications

Doctoral Thesis

**Pleasure-Seeking in Cinema: Exploring Sex Scene
Portrayals and the Relationship with Culture in
Ghanaian Films**

**Rozkoš v ghanském filmu: Zobrazení sexuálních scén a jejich
kulturních kontextů v ghanských filmech**

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DEDICATION

To Rita my love, Eselali and his siblings. To the memory of my parents and sister – Pius, Beatrice (*Lietsa*) and Worlasi (*Monica*) – all of blessed memory.

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ABSTRACT

Film as a dynamic audio-visual artefact is arguably the most powerful medium which has the capability of influencing worldviews. People are said to be able to travel to places through film because films largely reflect the ideals and culture of a people. Cultural values define a people and are presented or sold to others through films. Films create and convey meaning to the film audience in many forms using multiple modes. One of such ways is how several modes are combined to convey meaning of sex. Sex or sexual intercourse is a very sensitive phenomenon which evokes emotions yet has received less scholarship. Also, sex is a subject that is not openly discussed in the Ghana society. Research on how sex scenes are portrayed in Ghanaian films non-existent, even though sex is an essential part of human existence. The study sought to explore how sex scenes are conveyed in Ghanaian films and their relationship with Ghanaian cultural values. The author weaves through strongly held beliefs and practices of the Ghanaian society to strike a workable balance for mutual progress by making apparent, the struggle that confronts Ghanaian film directors in respect of upholding the puritan Ghanaian cultural values and ability to convey meanings of sexual intercourse in films. The Mixed Methodology Research was employed while adapting multimodality theory as a lens. Qualitative/Quantitative evaluation was done on seven Ghanaian films with sex/erotic contents. A system network was adapted for database development and ELAN semi-automatic annotation tool was used for annotation, after which a contextual analysis was done to put the evaluation into context. The results from the qualitative evaluation revealed that camera techniques through shots such as Close Up, Medium Close Up, transitions – fades and dissolves as well as camera perspectives – pan, tilt and zooms were combined with costume and sound to portray sex in Ghanaian films. The analysis also revealed that female characters' seeming nakedness/nudity formed the centre of attraction to the camera. The results also revealed a relationship between sex scene portrayals and Ghanaian cultural values, where Ghanaian culture exerts influence on how sex scenes are portrayed. Using partial least square and structural equation modelling (PLS-SEM), 202 valid responses were gathered from respondents (Ghanaian film audiences) with the help of a structured researcher-designed questionnaire. The results revealed that majority (55.2%) of Ghanaian film audiences do not like sex scenes in films. However, 36% of respondents preferred sex scenes in foreign films. Additionally, even though the respondents agreed that sex scenes in Ghanaian films influence people to engage in sexual activities as well as boost people's desire to engage in dating, they completely rejected the idea of sex scenes in Ghanaian films influencing nudity in the Ghanaian society. Study implications vis-à-vis limitations and areas for further study have been discussed.

ABSTRAKT

Film je jako dynamický audiovizuální artefakt pravděpodobně nejsilnějším médiem současnosti. Dokáže významně ovlivnit světonázor svého diváka, protože zprostředkuje cizí zkušenost. Odráží kulturní ideály a doplňuje tak do určité míry fyzické setkání s odlišnou kulturou. Jelikož je současnou ghanskou společností téma sexu tabuizováno, považoval autor této práce za zajímavé sledovat, jakým způsobem je v ghanském filmu sex zobrazován. Přestože jde o podstatnou součást lidské existence, výzkumy na toto téma zatím neexistují. Cílem studie bylo tedy prozkoumat, jakým způsobem se zobrazení sexuálních scén váže ke ghanským kulturním hodnotám. Autor se snaží zviditelnit situaci, které ghanští filmoví režiséři čelí v souvislosti s dodržováním celospolečenského statu quo v souladu s místními kulturními hodnotami. Smíšený metodologický výzkum byl použit za adaptace teorie multimodality jako výchozí perspektivy. Kvalitativně-kvantitativní evaluace byla provedena na sedmi ghanských filmech se sexuálním či erotickým obsahem. Pro vytvoření databáze byla adaptována systémová síť, anotace vznikla za pomoci poloautomatického anotačního nástroje ELAN. Poté byla provedena ještě kontextuální analýza. Výsledky kvalitativního hodnocení ukázaly, že volba kamerových technik a způsob záběrování (velikosti záběrů, způsob jejich řazení a vzájemné interakce), podobně jako volba kostýmů či osvětlení velmi reguluje způsob, jímž jsou v ghanských filmech sexuální scény zobrazovány. Analýza odhalila, že zdánlivá nahota/obnaženost ženských postav tvoří centrum zájmu kamery. Výsledky rovněž odhalily vztah mezi zobrazováním sexuálních scén a ghanskými kulturními hodnotami, kdy ghanská kultura ovlivňuje způsob zobrazování sexuálních scén. Pomocí metody částečných nejmenších čtverců a modelování strukturálních rovnic (PLS-SEM) bylo od respondentů (ghanských filmových diváků) získáno 202 platných odpovědí pomocí strukturovaného dotazníku navrženého výzkumníkem. Výsledky ukázaly, že většina (55,2%) ghanských filmových diváků nemá sexuální scény ve filmech ráda. Přednost sexuálním scénám v zahraničních filmech dává 36% respondentů. I když respondenti souhlasili, že sexuální scény v ghanských filmech motivují k sexuálním aktivitám a zvyšují touhu po nich, zcela odmítli tezi, že by sexuální scény v ghanských filmech měly další vliv na přítomnost nahoty ve veřejném prostoru. Důsledky a limity studie jakož i směry případného dalšího bádání byly načrtnuty.

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LIST OF ABBREVIATIONS

BSFF	Black Star Film Festival
CU	Close Up
ECU	Extreme Close Up
ES	Establishing Shot
FIPAG	Film Producers Association of Ghana
GMA	Ghana Movie Awards
GNA	Ghana News Agency
GFIC	Ghana Film Industry Corporation
M	Medium shot
MCU	Medium Close Up
MMR	Mixed Method Research
PLS-SEM	Partial Least Square - Structural Equation Modelling
VHS	Video Home System
WAPL	West African Pictures Limited
YMCA	Young Men's Christian Association

1. INTRODUCTION

1.1 Background of the study

Film, although one of the youngest art forms, has been recognised all over the world as a powerful tool (Bordwell & Thompson, 2013), which is used to achieve many objectives such as changing audiences' perceptions on a topic, reflecting a society's beliefs and practices at a point in history, introducing controversial issues, and re-enacting a society's history among others. According to Annila (2014), films have strong connections with the culture of the society in which they are produced. The following quotation by Casetti (1998) cited in Bateman and Schmidt (2013:10) speaks to one of the main reasons for undertaking this study:

I wanted to understand the ways in which a film pre-arranges its reception and pre-figures its spectator.

The above statement resonates with one of the motivations of the author to undertake this study. The author has, for the better part of his young life wondered how dynamic audio-visual multimodal communication is done, and the effect(s) the mode of transmission of meaning have on audiences. Conveying meaning in such a complex form has always fascinated the author, and so when he finally had to settle on an area for a doctoral study, the decision was not too difficult to make. The next issue was to decide on which area of the dynamic audio-visual multimodal communication he would consider. Or what is he considering as audio-visual communication, and why? The author recalls receiving a couple of negative comments about his decision and interest to explore how sex is conveyed in Ghanaian films to the audience. He was confronted with questions such as, "out of many issues in Africa, you only chose to investigate sex scenes?". Upon observations and some readings, the author realised that scholarship was lacking in the area of sex or romance/erotic portrayals in Ghanaian films. The quest to find out why led him to decide on studying how sex scenes in Ghanaian video films are conveyed to the audiences, and finding any relationship, if there is, with the Ghanaian cultural values. Sexual intercourse, henceforth sex, is an issue that not many openly discuss, although an essential aspect of human existence, as Silver (2014) opines that a lot of people shy away from discussing issues relating to sex, because it appears sex is sensitive, therefore discussing it brings about embarrassments. This notwithstanding, "sex is something which is difficult to ignore in our lives because it is everywhere in our culture; it is reflected in magazine and television (TV) advertising, fashion, music, TV series and movies" (Silver, 2014:1). Silver continues to state that having sex is an extremely intimate act which could make a partner feel vulnerable and uneasy; hence movies among others could be avenues of education. Harris and Scott (2002) opine that no matter the form,

sex, even explicit sex, sells well, even though people might shy away from this truth. They (Harris & Scott) further identified three main forms of effects of exposure to sexual content as arousal, attitudinal changes and behavioural effects. On arousal, Harris and Scott expatiate that there is no link between the degree of arousal and the degree of how explicit a content is, since people are often more aroused by less sexually explicit content than more sexually explicit content. To this end, they argued that when sex scenes in films are censored, viewers may be more aroused since they may “fill in their own script” (Harris & Scott, 2002:311).

Moving on with the discussion regarding sex in films, is the value system(s) of a society (in this case, the Ghanaian society). Many may have issues with sex in Ghanaian films because of the attitudes and values these films may be communicating to the viewers. Gerbner et al., cited in Harris and Scott (2002) aver that when viewers are repeatedly exposed to sex contents with a consistent set of messages about sex, these viewers are likely to imbibe a worldview that is reflective of what is portrayed in the media.

Films are said to reflect a society’s ideals by directing people’s way of thinking about issues and guiding actions and inactions of individuals as well as a group of people (Annala, 2014; Kress & Van Leeuwen, 2006; Craig, Greene, & Douglas, 2005). Films aid people to travel to places they may not have physically been before through the representations and portrayals. Personally, the author’s interest in pursuing this study stemmed from his curiosity about the ability of the audio-visual medium – film, to influence people’s ways of thinking about topical issues such as sex and sexual intercourse portrayals, as espoused earlier. Furthermore, the recent comments made by leading individuals in the film industry in Ghana about the seeming normalisation of explicit/semi-explicit and suggestive sex vis-à-vis the rampant nature of sex scenes in Ghanaian films (which hitherto did not exist or was mild) propelled the author’s interest in subjecting the discourse of sex scene portrayals in Ghanaian films to scholarship. Andrew (1985) believes in the capabilities of cinema to mirror the culture of societies albeit mostly done with some form of alterations through the agency of cinema. Nanbigne (2011: 94) puts it nicely in the following:

Cinema has the capacity to hold a mirror to society not only as a means of revelation, but more importantly as a means of social and cultural diagnosis of the challenges that confront people on a daily basis.

Film directors use different tropes to explore several themes. Violence, democracy, culture, patriotism and sex are some of the themes pursued by film directors in films. There is extant literature on some of the themes such as

violence and culture (see Bushman, Jamieson, Weitz, & Romer, 2013; Craig et al., 2005), while others such as sex acts and romance in films have received less empirical attention, especially in developing countries like Ghana. The issue of sex in the media and especially sex in films is a growing concern. Globally, studies have tried to link media exposure to behaviour in society. Escobar-Chaves et al. (2005) assert that people engage in sexual activities at early stages with multiple partners due to their early exposure to sex scenes in the media.

This goes to buttress the point that people learn a lot of things from and through different media and one powerful, if not the most powerful is the dynamic audio-visual medium - film. For instance, in his article, Derné (1999) found that Indian films do not only portray violence against women but make such portrayals attractive to male viewers by making heroes out of the actors who through force and aggression, win their partners in the films. Further, Derné opines that cinema is employed in conveying such messages because discussion of sex in mainstream media is prohibited and regarded a taboo. Sex, although an important issue which is worth discussing, seems to attract less attention in most jurisdictions including scholarship. For instance, Halwani (2018) posited that, in the history of Western philosophy, only minimal attention has been given to the discourse of sex. He further stated that, even the little attention Plato gave to sex sought to belittle it, while Aristotle scarcely referred to the phenomenon - sex. Discussions around sex received and continue to receive expressions of strong disapproval from Christians (followers of Jesus Christ) and other religious sects (Halwani, 2018), although Aquinas reduced such discussions to conjugal and procreative acts. Shrage (2016) stated that philosophers and feminists are worried about the increasing nature of markets for sexually explicit as well as sexual services across the globe. Other scholars have delved into other aspects of sex – pornography and its harmful effects on women (Davidson, 2010); sex, gender and sexuality (Youdell, 2005); media and sexualisation (Ward, 2016); exposure of adolescents to sexually explicit material on the Internet (Peter & Valkenburg, 2006). Writing further about sex, Halwani (2018:2) stated:

Sex raises fascinating issues. Rooted in our biology, pervaded by our intentionality, and (normally) directed at other human beings, sexual desire is complex and not confined to specific mating seasons. Its pleasures are powerful and have ruined many lives. Men and women seem to exhibit, desire, and experience sex differently...

If sex arouses such vital interests and attains a prominent echelon in society (a means of procreation), it behoves all humanity, particularly, academics with interests in dynamic audio-visual artefacts such as films, to reflect on how

portrayals of such an important act is conveyed and the communication vis-à-vis the effects or roles such portrayals exert on the targets – film audiences. With the foregoing, it is imperative for scholars to focus attention on issues regarding sex, especially in the media and particularly in films.

Sex in films has been a topical discourse worldwide for some time now. The introduction of sex; suggestive or explicit, in films, although it may not be a new phenomenon in some jurisdictions, has recently been very topical in the Ghanaian media. Recently, discussions on and about how sex scenes are portrayed in Ghanaian films are rife, especially in the mainstream media. There have been mixed reactions regarding how sex scenes are portrayed in films, which some have attributed to a lot of factors including the infiltration of foreign cultural values. Culture is defined from different perspectives (Karahanna et al., 2005), and it plays an important role in how film scripts are written, how films are directed and acted within societies. Adjei (2014:67) opined that film is a “cultural activity as well as an identity-maker”.

Also, there have been several reports in the Ghanaian mainstream media concerning how sex scenes in Ghanaian films are not portrayed professionally; some have complained about how sex scenes have become the order of the day in Ghanaian films, thereby giving a feeling of “normalisation” of sex in Ghanaian films (Liberto, 2009:22). Again, some opinion leaders in Ghana have expressed disgust about the portrayal of sex scenes in Ghanaian films, necessitating a call by a section of Ghanaians on responsible authority to ban films replete with sex scenes (GhanaWeb, 2010). Taking the discussion a notch higher, a renowned Ghanaian actress and film producer Akorfa Edjeani, in an interview she granted to Joy News (a leading private news channel in Ghana), opines that sex scenes in Ghanaian films are not done well, and that these scenes must be “tastefully done” in order to convey relevance to viewers (JoyNews, 2017). In another vein, a deputy minister of communication of the Republic of Ghana, speaking at the launch of the Black Star Film Festival (BSFF) in Accra, asked filmmakers “to produce movies that depict the Ghanaian culture as well as educate the younger generation of Ghanaian rich history” (Sakib, 2016:9) (see GNA, 2016). Sharply contrasting this admonishing message, is a leading official of the Film Producers Association of Ghana (FIPAG) who has advised film producers in Ghana to begin producing pornographic movies in Ghana, because to him, it is one of the ways of reviving the almost defunct film industry in Ghana (Sakib, 2016a). The issue of sex scenes not being ‘tastefully’ done needs to be scientifically studied by analysing the portrayal of sex scenes in Ghanaian films.

1.2 Problem statement

Films are composite multimodal audio-visual artefacts which make meanings through diverse ways of expressions as well as semiotic modes. These may come in the form of music, dynamic images and sound, camera techniques and editing skills, costume, lighting and a host of others. Scenes in films are usually deliberately planned, scripted and executed to convey meaning to the audience. One of such meanings carried by films to audiences is how sexual intercourse (for the purpose of this study, sex) is portrayed. Also, contextually, characters/actors involved in the execution of such scenes are well arranged to convey meaning. Films are artefacts, and objects in films are intentionally arranged to convey meaning. Although the issue of sex scene portrayal in Ghanaian films has been topical, particularly, in the Ghanaian media, it is striking to note that it has only received media attention and less scholarship, thereby creating paucity in research regarding how sex scenes are portrayed in Ghanaian films and its relationship to Ghanaian cultural values. Since the Ghanaian is an active participant regarding the viewing of films (Meyer, 2003), it is imperative to subject all aspects of film production and spectatorship (including portrayal of sex) in Ghana to empirical study. I believe that there must be a scientific study into how sex scenes are conveyed in Ghanaian films to the audience.

Again, the issue of male and female (gender, used in this study advisedly to mean male and female) representation and presentation or portrayal in different areas of society has attained enormous recognition and attention globally. For instance, in a study to examine female representation in the film industry, Lauzen (2019) found that, in 2019 female protagonists in top grossing films saw a rise from 31% to 40% and females made up the greater percentage of characters. However, the author (Lauzen) further found that regarding speaking (verbal interaction or roles), there was a decline in the percentage of female speaking roles. Drummond and Wildfeuer (2019) explored the multimodal annotation of gender construction and representation in American Television (TV) series through the consideration of various modes in the construction of meaning. Going forward, Anderson and Imperia (2016) in a longitudinal study (over a six year period) of photograph in annual reports of airline organisations found that females were presented in implemental, subservient and less-serious roles in sharp contrast to how their male counterparts (see Long et al., 2010; Corbett, 2001; Kuiper et al., 1998). Even though the focus of the current study is not on static artefacts such as photographs, it is relevant because the current study considers how male and female characters are portrayed. Also, the basic unit of analysis is the shot, and this is common to both still photographs and films.

Although largely, open discussion of sexual intercourse as well as issues related to sex have long not been encouraged in the Ghanaian society, procreation which mostly forms the fulcrum of the existence of society has not ceased. This is evident in the recent national census results released by the Ghana Statistical Service (GSS) which revealed that Ghana's population has been growing and currently stands at 30.8 million (Ghana Statistical Service, 2021). Arguably, procreation comes through sexual intercourse. Even though Ghanaian cultural values discourage open discussion of sexual intercourse and issues related to sex, no study has been conducted to find out if Ghanaians like sex and by extension sex portrayal in films. In view of this, the current study would conduct a survey to examine the role of sex scenes in films to the Ghanaian film audience. Moving on, hypotheses would be developed and tested through a survey in order to find out the roles of sex scenes in films to the Ghanaian film audience.

Moving on, scholars have conducted studies into media and its effect on audience. For instance, Smith (2012) addressed teen sex abuse and desire in films, where she outlined three primary messages about teen girl's sexual desire. Other scholars have explored sex in the media and its effects on adolescents and concluded that sex in the media affects sexual behaviour (Stevens et al., 2017; Ybarra, Strasburger & Mitchell, 2014; Strasburger, 2005; Onyango, 2014). However, none of these studies addresses how sex scene is portrayed in Ghanaian films. Furthermore, Kim et al. (2007) opined that in spite of the widespread knowledge of how pervasive sex and sexual contents flood the media, not much research has addressed it.

In order to address the gaps raised above, the author intends to conduct a multimodal analysis of how sex scenes are portrayed in Ghanaian films to examine the relationship therein, if any, to Ghanaian cultural values.

Multimodal analysis, according to O'Halloran, Tan, Smith, and Podlasov (2011) includes the analysis of communication in all its forms, particularly concerned with texts which contain the interaction and integration of two or more semiotic resources (gesture, sound, image etc) or modes of communication in order to achieve the communicative functions of the text. The author of the present study argues that if sex scenes in films have influence on viewers and relates in a way to the ideals of societies, then it is worth exploring how these sex scenes are composed and delivered to the viewer.

The current study is necessitated by the paucity in scientific inquiry into sex scene portrayals in African films and, in Ghanaian films as well as the notion of 'normalisation' of sex in Ghanaian films and its relationship with/to the

Ghanaian cultural values; bearing in mind that what viewers are repeatedly exposed to may become the worldview.

1.3 Objectives of the study

The primary objective of the study is to explore and describe how sex scenes in Ghanaian films are conveyed in order to examine the relationship between Ghanaian cultural values and the portrayal of sex scenes in Ghanaian films.

The secondary objectives are:

1. To analyse how sex scenes are portrayed in Ghanaian films;
2. To examine how male and female characters are presented in sex scenes in Ghanaian films and the relationship with Ghanaian culture; and
3. To examine the role sex scenes in Ghanaian films play in the lives of Ghanaian film audiences.

1.4 Research questions

To be able to adequately probe the portrayal of sex scenes in Ghanaian films and their relationship with Ghanaian cultural values, the following pertinent research questions have been formulated to guide the study:

1. How are sex scenes portrayed in Ghanaian films?
 - i. How are male and female characters presented in sex scenes in Ghanaian films?
2. In Ghanaian films, is there any relationship between sex scene portrayals and Ghanaian cultural values?
3. To the Ghanaian film audience, what role do sex scenes in Ghanaian films play?

1.5 Definition of terms

For the avoidance of doubt regarding terminologies and expressions used in this thesis, the following definitions contextually apply:

COSTUME – All clothing (fabrics) used by characters in a film including fabrics used by the film director to achieve an effect. A costume could reveal a lot about a character in a film. A costume could also tell the time of scenes in films.

MISE-EN-SCENE – refers to all elements under the control of the film director, which he/she manipulates for a purpose –props, setting, costume, lighting and the acting.

GHANAIAN – refers to an individual or a product emanating from Ghana. In this wise, films produced/directed/written/acted by an individual or individuals

who are natives of Ghana. Also, films made in Ghana by natives of Ghana would be referred to as Ghanaian in this study.

FILM – This refers to any dynamic audio-visual artefact or asset of moving images produced within a society for the purpose of conveying meaning to the viewer/audience in the form of stories.

MULTIMODALITY – This can be thought of as a process involving the description of communicative situations based on varied forms (could be traditional or new ways) of meaning-making and meaning conveyance for efficient communication to take place.

SEMIOTICS – The general study of the life of signs and their meaning-making capabilities in a society.

1.6 Research hypotheses development

The following hypotheses were formulated for research question three (RQ3):

H1: Watching sex scenes in films would have a positive relationship with the attainment of one's culture as a form of pleasure-seeking.

H2: Sex scenes in films would positively influence the desire for a sexual affair.

H3: Sex scenes in films would positively influence people to engage in nude activities.

H4: Sex scenes in films would have a positive relationship with one's desire for sexual dating.

1.7 Justification of the study

Considering that there has not been any scientific multimodal inquiry into how sex scenes are portrayed in Ghanaian films and their relationship with the Ghanaian cultural values, this study is justified. Further, the author aims to contextually explore and describe how different modes that appear in the framing of sex scenes – actors, lighting, setting, costume are arranged to convey messages/meanings of sex (explicit or suggestive) to the viewer in order to establish a new line of thinking regarding how sex scenes are conveyed in Ghanaian films and its relationship with Ghanaian cultural values. All the above constitute and contribute to the multimodal exploration of sex portrayals in Ghanaian films. This is also the first system network for annotating sex portrayals in Ghanaian films hence; a reference point for other scholars who would like to explore the dynamic audio-visual medium particularly, in a developing country like Ghana. It would also be a form of consciousness to film stakeholders in Ghana regarding messages conveyed overtly or covertly to film audiences regarding sex scenes. Again, the study is justified because it is a pioneering study of multimodal analysis of the portrayal of sex scenes in

dynamic audio-visual multimodal communication and its relationship with cultural values in a developing country like Ghana which employs the mixed methodology approach. According to Thompson and Bordwell (2013) films are works of art and any work of art presents cues that can elicit people's involvement.

1.8 Delimitation of the study

The study explores the portrayal of sex (sexual intercourse) and its relationship with Ghanaian cultural values regarding sex in Ghanaian films with inherent antecedents of presentation of male and female (gender, used advisedly). Owing to this, films produced and directed in Ghana and by far by Ghanaian film producers as well as directors constitute the object of the study. Also, the selected films were Ghanaian films which contain erotic (sex) scenes whose language of production was English, hence; Ghanaian films produced in other languages aside from English language did not fall within the scope of the study. Again, the study surveyed Ghanaian film audiences' views on the role of sex scenes in Ghanaian films. As such, respondents who constitute Ghanaian film audiences were selected to respond to a researcher designed questionnaire. In view of this, this study does not consider films produced in other countries as well as films produced in local Ghanaian languages or any other language aside from English language. Again, Ghanaian films which do not contain erotic scenes do not fall within the scope. Consequently, exploring how sex scenes are conveyed in Ghanaian films to the viewer vis-à-vis how male and female characters are presented in the erotic scenes and the role sex scenes play in Ghanaian films with an overarching theme of the relationship with Ghanaian cultural values regarding sex sufficiently provide the needed information for the attainment of the set objectives by the author.

1.9 Theoretical lens of the research

The main framework for the study is Multimodal Theory (Multimodality). Reading scholarly meanings into visual communications is a difficult task, even though information used to be communicated in visual forms since prehistoric times. Bateman (2008) introduced a detailed model for the analysis of static multimodal documents, where his focus was on the mutually constraining influences of genre and multimodality. Even though this framework was inspired by linguistics, the attention largely drifted from language to non-verbal artefacts (Bateman, 2013b). Bateman further stated that this framework sets the pace to empirically explore distinct semiotic modes that are more across-the-board, which were hitherto not explored, and this brought about the notion of multimodal modes which are not static. This, Bateman captured vividly in the following quote:

The approach to static documents considered was originally deployed in order to clarify the notion of genre in the multimodal context... We had noted that designing multimodal page-based artifacts within a model relying on communication goals or intentions still appeared to leave far too many 'design decisions' open (Bateman, 2013:50).

Largely, the theoretical framework in this study is hinged on Bateman, Wildfeuer & Hiippala's (2017) multimodality, which outlines various conditions for attainment of communicative situations in multimodality.

Materiality

Materiality plays an essential role in the understanding and interpretation of multimodal artefacts. Clear-cut materials construct certain meanings. Materiality distinguishes things that are close to actual physical events or objects in the world from things that are acts of interpretation beyond the physical. For instance, typical properties of sound could be identified on the level of acoustics - frequencies, amplitudes or wavelengths measured as longitudinal waves. However, sound may not be just sound of the hearing of tones/tunes, but also may provide information on space, direction, hardness/softness or distance, which constructs meanings based on these parameters and could be interpreted based on regularities on our roads. More complex forms are sound designs and music. Sound presents a lot of challenges for multimodality (Bateman et al. 2017). Similarly, a distinction between physical properties and perceptual qualities carried by a medium also apply to visual phenomena for which there is a distinction between vision and visuality. While vision deals with the effects of light to the eye, visuality deals with all meaning processes, which possess many qualities relevant for the description of multimodality. Images and other visual representations operate in terms of other visual associations which enables us to recognise similarities in extreme speed as well as flexibility; hence, visuality deals with compositionality, visual associations, visual propositions and resemblance. Bateman et al. (2017) opine that not all kinds of communicative situations could be supported by all materialities. This leads the authors to the issue of what is termed a communicative situation.

Communicative situations

Bateman et al. (2017) state that we must view communicative situations as having something to do with signs, and this is captured in the following:

And signs, considered most generally, are simply entities

(again, construed as broadly as possible) that lead an interpreter from one thing (the thing that is being interpreted as a sign) to another (the interpretation) by virtue of some properties exhibited by, or attributed to, the mediating sign itself (Bateman et al. 2017:78).

First, the theory talks about material regularities, which must be satisfied or attained as a quintessential prerequisite to the attainment of communicative situations. Materiality such as sound, vision and visuality produces acts of interpretation. The postulation is that merely having some traces on an object, say a pebble does not automatically qualify the object as a “sign”. According to Bateman, Wildfeuer, and Hiippala (2017), these traces may be welcomed as “signs” by semioticians because semiotics deals with the study of any kind of sign. However, these traces may only be best described as symptoms of other processes, activities as well as states of affairs. Moving on, multimodality goes beyond just observing the “signs” to “meanings” (Bateman, Wildfeuer, & Hiippala, 2017:48). Therefore, although the traces talked about above seem interesting, these may best be described as an explanation to a situation, but not “meaning” making, for the multimodal analyst. So, in effect this multimodal analysis framework does not consider what can be referred to as “natural” signs such as the pebble situation because such are not communicative due to the reason that such situations were or have not been designed and produced for an interpreter to deduce anything through an interaction with the pebble, since the techniques and mechanisms developed by this framework cannot be usefully applicable. This is referred to by the framework as an analytic decision. Communicative situations take into consideration the sign makers – the producers of or contributors to a multimodal artefact or performance; the sign consumers - receivers and interpreters of an artefact; and materiality or material regularities which is also referred to as the canvas – in or on which the sign makers work.

Canvas

A canvas is a technical term for anything that may carry meaning. According Bateman et al. (2017:86) a canvas can be referred to as:

anything where we can inscribe material regularities that may then be perceived and taken up in interpretation, regardless of whether actual, virtual (digital), simply produced, performed physically in time, or the result of a complex technological process. This places minimal demands on the materialities of their adopted sign vehicles—almost anything that can carry some material regularities that suggest intentionality and order might serve. There are,

however, many more interesting kinds of materiality that can be employed as we shall see as we proceed.

The author of the present study prefers to refer to it as a substrate. It may be argued that it amounts to an issue of semantics. There are a number of canvases/substrates from which different meanings could be made. The authors, further state that canvases could be simple, and could be complex and enunciated in sub-canvases of various kinds. Canvases produced by the world and face-to-face conversational participants could be considered one of the most complex forms (Bateman et al. 2017). They further summarised the forms a canvas could take as:

Canvases may vary in terms of their spatial dimensionality (2D, 3D) and whether they allow those communicating to be 'in' them, as embodied performers, or are distanced, as in playing a computer game. Or, performance is not supported, and asymmetric roles lead more to viewers and audience, as in a play or a film. They may even be static (as in a painting) or unfolding in time (Bateman et al. 2017:101).

Canvases are classified according to the material properties involved. Bateman et al (2017) opine that dynamic or static (re-)presentations may be accompanied by materialities. For instance, portrayals which change independently with time as a result of a reader or a viewer's action are considered dynamic. However, if the change is ruled out, then it is considered static. There are flat and two-dimensional (2D) canvases, and there are canvases which have depth by extension and are three-dimensional (3D). There should not however, be any confusion about the fact that a flat screen displaying a natural landscape remains two-dimensional because the properties being referred to here have to do with the material and not what is displayed within the material. Other properties have to do with the transient nature of some canvases in the sense that some texts produced may vary in respect of transience properties in that, marks made may vanish straightaway such as spoken language, while others may range from intermediate transience to transience that leave 'permanent' marks such as marks made on paper as well as indentations made on clay tables and marks engraved in glass. All the above are referred to as dimensions because they are able to freely interact, and these dimensions are not as complex as those which are classified according to the efforts readers may exert in the creation of the artefact they (readers) are engrossed in. Therefore, there are situations where the reader, consumer or player exerts meaningful efforts at arriving at what interpretation is being done. This situation has been well explored by what is known as cybertext studies.

In summary, Bateman et al. (2017) opine that, for a communicative situation to be arrived at, the following conditions are essential:

1. Some specific range of material regularities, considered as conveying semiotic activity must be known;
2. The knowledge (in 1) must have a shared knowledge among a community of users; and
3. There must be a scheme that deduces interpretations from the identified material regularities, and this must also be a shared one.

Radical indeterminacy

According to Bateman et al. (2017:49) “the radicality of the extent of our lack of knowledge is often underestimated, yet this is crucial for picking out just what has to be in a communicative situation for it to be a communicative situation...” Going back to the pebble phenomenon, the relevant “sign” involved may not yet be known since, it may just be a cross; it could also just be the colour or shape of the pebble in question, or the shape of the beach it was found and a host of other reasons. It may as well just be pointing to a real sign.

Bateman et al. (2017) categorise canvases into four: mutable ergodic; immutable ergodic; micro-ergodic; and linear canvases. Figure 1 displays a summary of these kinds of canvases.

The term *ergodic* was introduced by Aarseth (1997) which combines the Greek word ‘*ergon*’ which means ‘work’ and *hodos* meaning ‘*path*’. Therefore, in ergodic literature, a reader selects or makes the path he/she would follow and it is this activity that ‘creates’ the text he/she experiences. Aarseth notes that in ergodic literature:

nontrivial effort is required by the reader to traverse the text. If ergodic literature is to make sense as a concept, there must also be nonergodic literature, where the effort to traverse the text is trivial, with no extraneous responsibilities placed on the reader except (for example) eye movement and the periodic or arbitrary turning of pages (Aarseth, 1997:1)

The current study deviates from Aarseth’s concept, which envisaged linear verbal text. According to Bateman, et al (2017), categorise ergodic materials according to the work a recipient/user is expected to do in constructing the text. An artefact is categorised as micro-ergodic when individual elements have to be related to each other in order to derive meaning, as experienced in panels of a comic page or editing techniques in films. When there has to be some form of exploration of textual notes in an interactive environment, yet the environment does not change such a canvas is referred to as immutable ergodic as seen in hypertext or dynamic infographics or museum exhibits whose spatial arrangement must be recognised and followed by visitors. The last canvas which

is more complex is known as the mutable ergodic, such as video games or cybertext where a user/viewer may change the content of the artefact or how the artefact is organised.

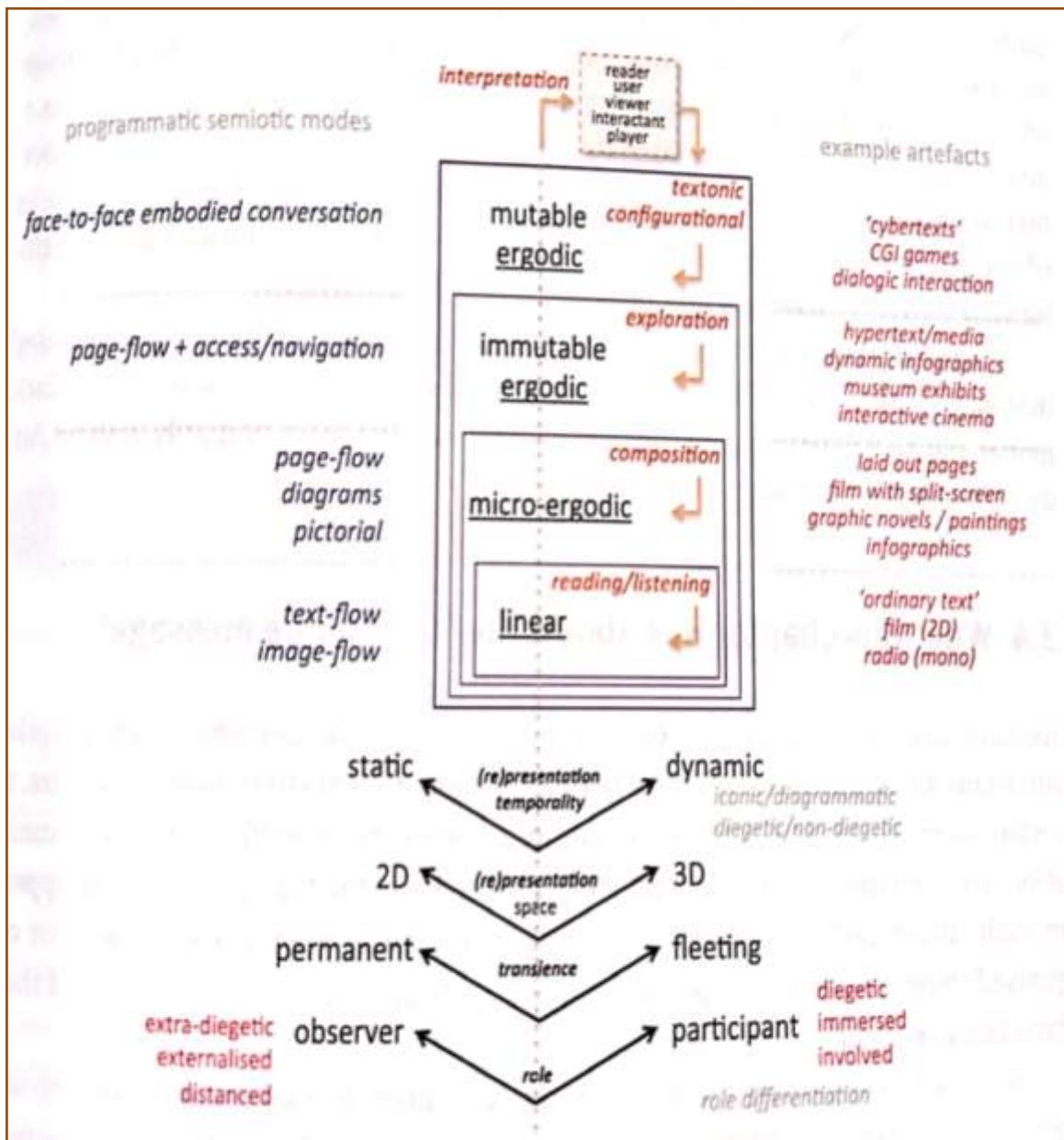


Fig. 1. 1 A simplest systematics of communicative media according to the affordances of their involved canvases. Source: Bateman et al. (2017:109)

Description of canvas for the study

Based on figure 1 above, the canvases used for the current study would be described as linear. This is because they are classified as traditional films which are asymmetric, dynamic, two dimensional (2D), permanent and micro-ergodic. A viewer or audience can only observe (watch) but is unable to alter the visual

arrangement. In effect, according to the three main conditions to be satisfied in order to meet the classification as a communicative situation (Bateman et al. 2017), films are a well-thought through artefacts which seek to convey a message or messages to the audience, as such, items are carefully/deliberately arranged to achieve this purpose unlike in the case of the pebble. In films, the sign makers (could be a group of representations exhibiting diversified roles such as script writers, film directors, photographers, cinematographers and a host of people who put everything together to make a film) are present; sign consumers can also be identified or at least sign consumers could be anticipated who exhibit diversified receptive roles such as film audience; the canvas in/on which the sign makers rely to convey a message (Bateman et al. 2017: 111).

2. STATE-OF-THE-ART AND RELATED LITERATURE

This section starts with a review of literature on the history of cinema in Ghana, or what is now known as Ghanaian film (Ghallywood); culture and cultural values as well as sex scene portrayals in films. This is necessary as a preceding step to the main literature review as many of the key arguments and absences are made apparent here. Henceforth, the review takes up local literature regarding sex scenes in Ghanaian films, identifying gap(s) which fundamentally necessitate this study.

2.1 Introduction

All over the world, the culture of a people distinguishes one group partly or completely from other groups in human societies. Ruangnapakul and Abdul Hamid (2017) say that a society's cultural values and norms can be altered through films. Anthropology as a field of study deals with the subject in its entirety by examining humans and their features vis-à-vis their connections with their surroundings. Idang (2018) posit that culture is understood to comprise the aggregate of attributes as well as characters such as language(s) spoken, art forms, beliefs, kinds of music and ways of dressing, which differentiates a group of people from others. The coining and definition of culture is attributed to Tylor (1920) who perceives culture as a complex whole which encapsulates knowledge, belief, art, morals, law, customs as well as any other capabilities and habits an individual gain for belonging to a society. Values are beliefs that are agreed upon by a group of people regarding what constitutes wrong and right as well as what is considered as important. These values are reflected in how a lot of things are done within a group including what is considered acceptable in art forms produced within that group. One of such art forms is film. Considerably, some studies have been conducted on the subject especially, on culture, albeit with separate focus, addressing aspects of Ghanaian culture such as clothing, dancing, music and others (see Danso et al. 2019). Books authored by Africans as well as Europeans with some considerable focus on African culture and film, academic journal publications related to Ghanaian culture and film and other credible materials serve as sources of reference for this literature review. The section is divided into sub-headings in order to bring clarity to the literature review. First, the author reviewed available literature on the history of cinema in Ghana, and then proceeded to review prior studies on some Ghanaian cultural values.

2.2 History of cinema in Ghana

Although establishing a single history on Ghanaian film is an arduous task, as Nanbigne (2011) opined, the author pieces available literature from reliable sources on the account(s) of the historical development of cinema in Ghana. For the purpose of this study, the author would use film, movie and video films interchangeably. Many scholars have written about film history from different perspectives. For instance, Allen & Gomery (1985) approached film history from four perspectives – aesthetic film history; technological film history; economic film history; and social film history. As a point of departure, and in order not to digress from the purpose of this study, the author would not delve too deep into film history in general. The concentration here is to highlight notable and important aspects of Ghana's film history.

Quist-Haynes (2019) reported that the first president of Ghana; Dr. Kwame Nkrumah realising the influencing potential of film, nationalised the production, exhibition and distribution of film in order to afford Africans (Ghanaians) a form of control and access to the medium –film. This vision led to the acquisition of the West African Pictures Limited (WAPL) - A company responsible for exhibition and distribution of film). The West African Pictures Limited later metamorphosed into the Ghana Film Industry Corporation (GFIC) in the 1960s (Garritano, 2008). Nanbigne (2011) supports this by stating that the cinema of Ghana emerged fundamentally as a result of a certain political need of creating a national and by extension, a Pan-African consciousness among Africans. Nanbigne further opined that Ghanaian cinema was largely diffused with a strong social advocacy role, even though this approach renders it economically not viable. This brought a kind of difference in the production values in comparison to that of the West. He further states that most early Ghanaian films toed a particular pattern of traditional storytelling, usually a rhythm that reflected the cultural background of the filmmaker. Dadson (1998) cited in Nanbigne (2011), in recounting the history of early cinema in the Gold Coast (now Ghana), stated that the initial contact of the people of Ghana to any form of cinema dates back to 1910, through a Bassel Mission (which belonged to the German peasant missionary church) trader George Geppert, who projected slides to the Young Men's Christian Association (YMCA) at a suburb of Accra called Christianborg (see Tamakloe, 2013). This was in a form of Bible lesson, and it was arguably, the first-time images were projected to the local people. This effort was later adopted by the Baptist and Catholic missionaries in using cinema as a medium for evangelism, although Nanbigne attributes this to part of a grand colonial programme in which the colonialists were acquainting with the locals. I will not delve into issues of ideology, since that may not do so well for the focus of my study. Nanbigne (2011) backed this assertion by stating that many lessons in citizenship, taxation and hygiene were taught through documentary and fiction films (see Roberts, 1987).

Garritano (2008; 21) stated that the success of William Akuffo's feature film *Zinabu* (1987) "dramatically altered the cultural landscape of Ghana" regarding local video production. This feature film made by a Ghanaian and featured Ghanaians in local settings became an instant success, thereby encouraging many other non-professional locals to venture into film production. Before the production of *Zinabu*, the Ghanaian film market was flooded by films from United States, India and China. Garritano (2008) recounted Ghana's film history between 1980s and 1990s. Garritano reported that the founding principles of GFIC were to among other things promote culture and amend the skewed perspectives presented by the Western world. According Sakyi-Addo (1996) cited in Garritano (2008; 23) GFIC was established to "protect the consciousness of the Ghanaian from the onslaught of foreign values and manifestation of obscenity, violence and vulgarity". The quest by Dr. Kwame Nkrumah to integrate film into the culture of Ghana birthed an enviable and sophisticated production centre. He set up the film school with the purpose to feed the national television station when it was launched in 1965. However, Diawara (1992) cited in Tamakloe (2013) reported that Ghana could not craft any concrete cultural policy that inculcated film. Even the cultural policy which was done in 1974 captured film skimpily.

In 1966, Dr. Kwame Nkrumah's government was overthrown in a coup. This occasioned a vacuum regarding the management of the Ghana Film Industry Company because all succeeding governments paid little or no attention to GFIC. It is reported that for a decade GFIC could not produce a single feature film due to lack of financial support from successive governments. However, GFIC continued to produce documentary films, since it attracted government funding due to the political content. According to Mbaye (1999) cited in Tamakloe (2013), some films produced by GFIC include "*No Tears for Ananse*" (1968), "*I Told You So*" (1970), "*You Hide Me*" (1971), "*Do Your Own Thing*" (1971), "*They Call it Love*" (1972), "*Struggle for Zimbabwe*" (1974), "*Angela Davies*" (1976). All these films were concentrated on social life. The vacuum created by the incapability of GFIC to produce feature films was quickly realised by some independent film producers and directors like Kwaw Ansah and King Ampaw who began to produce Video Home System (VHS) which eventually led to the birth of the video film in Ghana. The film "*Dede*" became the first video film produced by GFIC. However, many other video films were produced afterwards. GFIC was later diversified in the 1990s (Garritano, 2008). Video centres began spreading across the nation in the 1980s, mostly projecting foreign content on large screens in a theatre-like form. Many Ghanaians were not happy with this development because it is believed that this action paved the way for infiltration of uncensored foreign content. This led to a proposal for the creation of a centralised body to rigidly censor

importation and distribution of foreign video films. The Ghanaian film industry saw a boom in the 2000s because individual investors appeared on the scene and pumped significant funds into production and distribution. During these times, Ghanaian films were arguably competing well with films from Nigeria, particularly, for patronage. Hitherto, the Ghanaian film market had been dominated by productions from Nigeria, although there were a few Ghana – Nigeria collaborations. However, it appeared clearly that the Nigerian home videos had dominated the Ghanaian space. In a similar fashion, Bollywood and other Western telenovelas had made serious inroads in the Ghanaian media space to the detriment of the few Ghanaian productions. Piracy was also a serious challenge to the Ghanaian film distributors. The author would not go into these aspects since, it is not the focus of the current study.

2.3 Ghanaian cultural values

Ghana is a country located in West Africa, and bordered to the north, east, west and south by Burkina Faso, Togo, Côte d'Ivoire and the Gulf of Guinea respectively. Ghana is known for many great things including its rich cultural heritage (Benadla & Yahiaoui, 2016). What can be referred to as Ghanaian culture embraces long-standing communication, linking the past to present as well as traditional to modern. According to Gocking, Salm and Falola (2002) Ghanaian culture radiates dynamism and manifests duality in the way rich cultural institutions and customs are blended, while continuously adapting to political, economic and social pinches of today's world. Ghana cannot be denied its prominent place in African history when it comes to culture. According to Gyekye (1996), culture is akin to a fabric that binds people and societies together. Currently, Ghana has sixteen regions and over two hundred and fifty districts. There are variations in culture across the regions in Ghana. However, these variations are harmonised by a lot of traits common to the various cultures. This makes the country multicultural with diverse ethnicity. Gocking, Salm and Falola (2002) reported that ethnic divisions in Ghana may be almost one hundred, and are qualified by differences in linguistics and culture.

Broadly, five main classifications regarding cultural divisions can be made in Ghana – the Guan, the Mole-Dagbani/Gonja, the Akan, the Ewe and the Ga-Adangbe (Gyekye, 1996). However, these cultures share some common values. In Ghana, cultural values can be expressed in many ways, and some of these are subsequently discussed. Sadly, however, these values are not well documented, hence passed down orally from generation to generation through folklores, plays, proverbs, songs and other mediums (Ayiku, 1998). It is important to discuss the Ghanaian cultural values because these values to a large extent dictate how discourses around several issues such as sex and sexual intercourse are handled.

Religious values: Gyekye (1996) described religion as the consciousness that a person or people have of the reality of a supreme being, who wields ultimate power, and accorded the creator and maintainer of the universe. Traditional African religion, and for the purpose of this study, Ghanaian traditional religion (this is because these values are common to most African countries, particularly, West African countries) recognises the inadequacies and limitations of the human being, hence; the need for reliance on a supreme being (Sarfo, 2015). Awolalu (1976) referred to traditional Ghanaian religion as the indigenous religion of the Ghanaian people, which, has no written literature, yet strongly present with the people through myths, songs, folktales, dances, proverbs and a host of others. Before the European missionaries invaded Africa to introduce other forms of religion such as Christianity, Ghanaians already had their religious values (Gyekye, 1996). Gyekye further stated that the Ghanaian religious values play a significant role in moulding persons within a society by dictating moral lives through the provision of sanctions for societal obligations as well as responsibilities of individuals within a community. In effect, religion plays a pivotal role in the life of the Ghanaian, since it dictates what is socially right and what is not, including issues concerning sex. It is thought of that a typical Ghanaian believes in the communal as well as individualistic cultural values, which co-exist, albeit precariously. Ghanaian moral values are a set of social rules and norms that guide the conduct of persons in a given society. For the purpose of this study, the author concentrates on aspect(s) regarding sex and discussion of sex-related issues. The traditional Ghanaian religious values frown on exposure of sensitive parts of the human body, especially, that of the female body. This leads us to the traditional Ghanaian moral values regarding culture.

Moral values: Morality is one strong cultural value of the Ghanaian, just as every society holds ideas about what is right and what is wrong. Anderson (2013) opines that morality can be construed descriptively or normatively, and according to Gert (2012) cited in Anderson (2013) morality is descriptively construed when reference is made to a society's code of conduct in relation to religion, law or etiquette as well as essential attitudes exhibited by individuals within a society. These are socially accepted norms and rules that largely regulate the actions and inactions of members of the Ghanaian community, although these may not be explicitly written, and so, they remain mores. Individuals within societies/communities in Ghana are generally expected to exhibit certain traits and characteristics in order to be deemed to be true Ghanaians. Awolalu (1976) stated that a Ghanaian is thought to believe that if he/she who does what is morally not right, even if no one sees him/her, the God, who operates through the gods, and supervises societies on earth, sees everything and punishes accordingly. Acts such as exposure of one's sexual (sensitive) organs in public, or a female dressing provocatively in public or a

male wearing ear rings or any form of piercing are frowned upon and regarded as moral decadence (Appiah- Sekyere & Awuah- Nyamekye, 2012). Issues relating sex, romance are commonly not discussed openly. In many societies in Ghana, discussion of sex and sexual intercourse either openly or discretely is considered a taboo (Awoniyi, 2015; Sarfo, 2015). Females are required by the norms of society to dress decently (by not exposing any sensitive parts of the body, such as breasts, thighs, buttocks or stomach). This is reflected in how a lady is described in most Ghanaian languages.

Aesthetic values: Aesthetically, Ghanaian culture encourages and appreciates beauty in diverse forms. In view of this, females are encouraged to adorn or are usually adorned with ornaments which enhance and project their beauty. Such ornaments include beads, particularly, waist beads. Waist beads play vital roles in the enhancement of female beauty in the Ghanaian cultural setting and equally serve as a mode of attraction for the opposite sex (male). This would be captured in detail under costume.

2.4 Mise-en-scene in Films

There are many ways through which filmmakers influence film audience with their thoughts. One of such ways is the use of mise-en-scene. Generally, mise-en-scene refers to how events are staged for the camera to capture in a film frame. It further refers to how a group of elements work with other film elements for signification, dealing with aspects of film from realism to expressionism. Hodsdon (1992; 68) considers mise-en-scene as a “means of transforming the world into a spectacle given primarily to oneself”. Hill (2020:3) stated that mise-en-scene analysis is an analysis of composed elements in a film, especially, audio-visual elements such as “props and costumes, setting, lighting, camera angles, frames, special effects, choreography, music, colour values, depth, placement of characters”. He further stated that mise-en-scene analysis is about explaining the meanings behind identified elements of scenes in a film.

According to Lathrop and Sutton (2013), the French term mise-en-scene was borrowed from theatre, which means to place on stage, and in theatre, it has to do with all visual components displayed on a stage in a theatrical production. However, in film, the meaning of the term has been expanded to mean the control bestowed on a film director to determine what visual elements as well as auditory to appear in a film image. Sreekumar and Vidyapeetham (2015) refer to mise-en-scene as every component of a film that the camera presents as well as how the elements are ordered. Mise-en-scene is largely a film director’s control of image aesthetics for building a story, which speeds up how audience are engulfed in a work of art (Lee et al., 2017). To Gibbs (2017), mise-en-scene is a concept, not just a term, which is pivotal to the projection of an idea, and

comprehension of that idea(s) in a film. While Deldjoo, Garzotto, Elahi, and Cremonesi (2016) refer to lighting, colours, background and movements as examples of mise-en-scene, Lathrop and Sutton (2013) identify four elements that constitute mise-en-scene in films, and these are: Setting, which allows the director a total control over what is presented to the audience allowing the director room to display craft and creativity; Costume, also a very vital element of mise-en-scene is employed by a film director to suggest many things to the audience including the social status of characters through the enhancement of the narrative or story; Figure behaviour is employed by a film director to explore the narrative and assist in developing the theme of a film; and finally, lighting, which a film director can manipulate to communicate meanings about characters in a unique way such as adjusting the mood of scenes to the viewer. They conclude that these elements may be individually or collectively employed by a film director to contextualise scenes of a film. Since the moderation of these four elements of mise-en-scene (setting, costume, lighting and movement of figures) affords a film director to convey meanings to audiences, I deem it important to discuss them.

Setting: One very important element of mise-en-scene is setting. Everything available for the viewing of the audience, which communicates time and place with the exclusion of costume constitute setting (Lathrop & Sutton, 2013). Sreekumar and Vidyapeetham (2015) opined that a film's setting creates moods, helps in interpretation of visuals and provides an aesthetic attraction to the shots. Barsam and Monahan (2010) agree to the fact that setting plays an important role in conveying meaning to film audience. Erippudin (2017) viewed setting from three perspectives – geographical, historical and physical settings, when he analysed plot and setting of – the jungle book movie.

Costume: This is also referred to as clothing and accessories in film production. Clothes used in films are mostly deliberately selected to convey meanings to the viewer. This visual element is also very vital in conveying meaning in films to the audience. Most film directors, especially those who deem historical reality very important (Lathrop & Sutton, 2013), put in extra efforts to arrive at clothing and its accessories that best convey messages of historical relevance to audience, by digging deep into clothing style(s) that best depict eras being portrayed in order to communicate authenticity. According to Akinbileje (2014), the culture of a people is reflected in their art, and cloth and by extension dress serves as a mirror of a society. This means that by extension, film patrons can infer a society's culture from the kind(s) of clothing/costume used in films produced in that society. Contributing to the discourse on costume in films, (Laverty, 2011) stated that in filmmaking, costume design is one of the most misconstrued arts. To him, people may read a film overtly or by the underlying meanings (sub-textually) through costume. Even though he agrees that clothes

worn include in scope an entire genre, thus playing the traditional role of costume in film, he further stated that “communication through costume can be employed to break the fourth wall, even if this device remains largely the preserve of avant-garde or anti-plot” (Lavery, 2011;4). He further opined that costume in film is a form of discourse, which goes beyond just putting clothes on actors/actresses to perform roles. Nance (2008) opined that some fashion designers take a lot of inspiration from costumes displayed in popular films. This goes to expand the discussion that films exert enormous influence across the divide, and costume is one of the modes on which film rides to achieve this. This idea is further expanded by Annila (2014:6), as stated in the following quote:

A film is an audio-visual communication and a film costume is a part of it. Film costume communicates to a spectator principally visually. I see a film costume as a semiotic image not just of film, but also of certain cultural context. It conveys symbols and meanings.

In view of the above quotation highlighting the importance of film costume, the author proceeds to delve into issues regarding beads, particularly, waist beads and what their adornment connote as well as the messages they carry.

Waist beads: Beads in general have a rich history in most parts of Africa. Gordon (2019) posit that women adorn their waists with beads made from glass, crystals or seeds for a number of reasons such as a constant weight check (in this instance, waist weight check), virtue indicator, representation of feminine aesthetic qualities as well as a way of expressing a woman’s appreciation of beauty through selecting and combining different colours of beads in most African cultures. Further, Gordon (2019) states that women in Africa have long adorned themselves with different kinds of waist beads as a representation of femininity and prosperity (see Wong-Shing, 2019). Tadalú (2020) opines that the generation of waist beads adornment could be traced to Africa as women wear these beads as a form of symbolism for fertility, protection and spirituality. Tadalú (2020) outlines aesthetics, weight management, sensuality and intimacy – where African women put on waist beads as a way of seducing their lovers, heritage and posture – where African women derive pride in adorning their waists with waist beads as a way of spiritually connecting them to their roots - as some of the main reasons why African women adorn their waists with waist beads. According to BeadChest (2021) aside from the aesthetics qualities, waist beads serve as a form of communication for the expression of ideas, symbolisms and messages through a careful selection of assorted colours of the beads. They further state that waist beads in the Ghanaian context, particularly in certain indigenous rites of passage such as the Dipo of the people of Krobo in Ghana

and they represent a myriad of things such as a girl attaining maturity (see Graham, 2021; Sackey, 1985).

Lighting: According to Grodal (2005), one of the strongest ways by which film directors achieve effects in films is through the right utilisation of lighting. Lighting is used in creating several impacts in films. The importance of lighting in conveying effects in films have been captured by Ascher and Pincus (2018:72):

If you can shoot with available light (whether it's daylight or artificial) or a minimal amount of movie lights, you'll be able to work faster, more efficiently, and more freely. Low-light sensitivity can make a huge difference if you need to shoot outdoors in the evening or on the street at night. Anytime you're filming real people going about their lives, it's far preferable to not have to light them. There are many times you'll want to add lights for artistic reasons (more on this below), but if your camera can get enough basic exposure without a lot of added lighting, your shoot will be easier and you'll have the option of capturing the natural feel of the locations where you shoot.

The above explains vividly the important role lighting plays in achieving moods and special effects in film.

2.5 Music in film

One aspect of film which continues to gather a gamut of literature is music in film or film music (Sylvanus & Eze-Emaeyak, 2018; Robbins, 2015; Provenzano, 2007; Burnand & Sarnaker, 1999). According to Richter and Singer (2017), one of the most potent sources of emotions in film is achieved through music. They reported that music has been with and in film since the inception of film, even during the era of silent film, where music played a major role of "masking the extraneous noise" (p. 250). According to Palmer (1980), cited in Richter and Singer (2017), music was employed to exemplify and explicate actions in films, aside from masking the extraneous noise. Burnand and Sarnaker (1999) explored how music in narrative film could serve as a code to articulate people's national identity. They opined that film music, aside from determining geographical location and ethnic and racial characterisations could indicate time or place or scenes or entire films.

The effects of film music cannot be overemphasised. For instance, in an experiment to examine the effect of film music on the narrative persuasion, Costabile and Terman (2013:323) found that "participants reported greater

transportation into the film and greater agreement with film-relevant beliefs when soundtrack was presented but only when music was congruent with the film's affective tone". Robbins (2015) opined that through film music, the viewer emotionally and psychically engages with a film, by extending affiliating identifications within the film. Similarly, Provenzano (2007) averred that film music serves as a powerful lens through which the musicology field is explored.

2.6 Sex in film

Generally, sexual images in the media continue to attract scholarship albeit scantily. Researchers have conducted series of studies on various aspects of sex in media from different geographical locations with varied findings (Löfgren-Mårtenson & Månsson, 2010; Eyal & Kunkel, 2008; Manning, 2006; Bridges, Bergner, & Hesson-McInnis, 2003; Sapolsky & Tabarlet, 1991; Greenberg & D'Alessio, 1985; Baran, 1976). Particularly, sex in film is an aspect which is not a new discourse, has attracted scholarship; yet continues to be studied by scholars globally. According to Baran (1976) sex in the media attracted scholarship from when the media started portraying male and female interactions. Baran (1976:61) further stated that films which portray sexual desire, sexual passion as well as films which promote "sexual experimentation" mostly evoke delinquent behaviours among people. He linked this to Bandura's social learning theory. Again, Baran (1976) opined that privacy norms prevent film directors from portraying explicit sexual exchanges. In a study to explore the role of sexual images in movie previews on perceptions audiences anticipate as well as enjoyment they derive, Oliver, Kalyanaraman, Mahood, and Ramasubramanian (2007) found that portrayals of sexual images in movie previews indirectly enhance audience enjoyment through heightened suspense. They conclude that film marketers could employ sexual images in attracting movie viewers, especially, young audience. Their study also revealed that sexual images in movie previews motivate movie viewers to look for the actual motion picture because they expect to see more sexual images. Zhang, Miller, and Harrison (2008) examined the relationship between young people's exposure to sexual music videos and their desire to engage in real sex and found a relationship between exposure to more sexually explicit music videos and permissive attitudes towards premarital sex. Ward (2003) is of the view that appealing sexual images on screen offer a legion of sexual as well as romantic examples to viewers. In a study to test the effects that exposure to sexual television (TV) content has on young adults, Eyal and Kunkel (2008) found that exposure to sexual intercourse on TV impacted on how young adults perceive sexual intercourse in real life. Greenberg and D'Alessio (1985) found that a lot of soap operas represented sex in very complex ways than prior studies found.

2.7 Role of sex in film

The phenomenon of what role or roles sex scenes play in films has not received much scholarship. Arguably, this phenomenon has not received much scholarship attention, particularly in developing countries like Ghana. In India, Derné (1999) found that because it is a taboo to discuss issues of sex in mainstream media, people learn about sex from how it is portrayed in films, hence; what is practiced especially by men in India is largely copied from what they are exposed to in films. In tackling the phenomenon of portrayal of sex in the media, and how representations could influence the perception and understanding of sexual experiences, Séguin et al. (2018:348) opined that “representations of male and female orgasm in mainstream pornography may serve to perpetuate unrealistic beliefs and expectations in relation to female orgasm and male sexual performance”. Lavie-Ajayi and Joffe (2009) conducted a study on British women’s perspectives on social representations of orgasm in film and found that women view orgasm as a central pointer of sexual pleasure for which the absence of this pleasure is linked to shame. Relatedly, in exploring gender variations in young adult heterosexual men and women’s experiences and beliefs about the occurrence or otherwise of orgasm during sexual interactions, Salisbury and Fisher (2014) found that lack of occurrence of female orgasm during sexual interactions is due to the negative impact the expression would exert on male partners (see Ward & Rivadeneyra, 1999). It is obvious from the literature that although aspects of the phenomenon of sex portrayal in media particularly, film has received some scholarly attention, there is paucity in scholarship regarding how sex is portrayed in Ghanaian films.

2.8 Multimodality in film

According to Bateman, et al (2017), multimodality is a way of characterising communicative situations which rely on combinations of different forms of communicative to be effective. The call for multimodal readings of art forms and for the purpose of this study, video films is not new. This is captured by Han (2015:2):

There is little doubt that language is the most important, but never the only, means by which we communicate and create meaning; other resources for representing meaning include images and architecture.

As cited in Bateman et al (2017), Arens and Hovy (1990) posit that some early attempts have been made in the provision of systematic overviews as well as to define the communicative possibilities of modalities which resulted from the need to characterise the necessary conditions in respect of which appropriate form to present information to a computer user.

2.9 Film and semiotics

History of the study of signs (semiotics) dates back to the times of Plato through to Aristotle including works by Christian Metz and Roland Barthes. However, development of semiotics and linguistics in those times (1960s to 1970s) were not enough to semiotically analyse audio-visual artefacts such as film. Semiotics was formerly defined by Saussure (1959) and cited by Bateman and Schmidt (2013:28) as “the general study of the life of signs within society”. Scholars have contributed to knowledge albeit scantily regarding the semiotics analysis of dynamic audio-visuals such as film. For instance, Pauzan (2018) explored the signs as well as the iconic, indexical and symbolic meanings signs convey to audiences in John Wick 1 film and found that there were nine kinds of signs exhibited in the film. Similarly, Willis (2008), employing semiotics, examined girlhood and by extension female sexuality in the film Juno and argued that the representations of female sexuality in the film reflects how society conceives adolescent female sexuality particularly regarding Western culture in the early part of the 21st century. Chattah (2006), although studied semiotics in film, his focus was on the development of an approach to analysing film music semiotically (See Agawu, 1991). Relatedly, Bateman (2013a) explored the Hallidayan systemic-functional semiotics in the analysis of dynamic audio-visual artifacts such as narrative films. Bateman’s line of articulation is related to early explorations of semiotics in moving images, which turned out to be not too robust apparently due to the limitations of development of semiotics for a complex medium such as film (See Scalia, 2012). Other scholars have also explored other aspects of film semiotics. For instance, Shahid et al. (2015) explored the semiotics Bollywood film poster title designs (See Jehamat et al., 2020). Clearly, not much has been done in respect of semiotics and film, particularly, sex and sexual intercourse in Ghanaian films.

3. METHODOLOGY

The study adopted the Mixed Methodology Research (MMR) approach. According to Creswell (2014) combining or mixing different methods in a single study may be traced to Campbell and Fiske's utilisation of more than one method in studying the validity of psychological traits in the year 1959. Campbell and Fiske advocated the use of what they called the "multi method matrix" in examining multiple data gathering approaches in a single study. The mixed methodology research (MMR), according to Creswell and Creswell (2013) is an approach in which data is collected and analysed through the use of both qualitative and quantitative methods in a single study to be able to comprehensively understand a phenomenon. They further state that combining qualitative and quantitative methods allow for a better apprehension of a phenomenon. Matthews and Ross (2010) assert that employing the mixed method provides triangulation which assures validity/credibility of data which Burke Johnson and Christensen (2013) refer to as inside-outside validity (See Cohen, Manion & Morrison, 2018: Leavy, 2017). Again, they (Matthews & Ross, 2010) opine that when there is/are questions which need to be answered by collecting data using more than a single approach, it is advisable to employ the mixed methodology. It gives the researcher room to be innovative and to work more within a researcher-designed framework. Furthermore, Leavy (2017:164) asserts that Mixed Methods designs appreciate quantitative and qualitative approaches to scientific study. Methodologically, The MMR approaches combine deductive and inductive designs in gathering quantitative and qualitative data. Also, MMR helps in incorporating the both data in some way. She further states that when a researcher seeks to describe, explain, or evaluate a phenomenon, and desires to study complex problems, the MMR approach is appropriate.

From the foregoing, the study employed the mixed methodology approach due to the triangulation – qualitatively evaluating the content of Ghanaian films and gathering data from over 200 Ghanaian film audiences for quantitative analysis, the mixed method approach is suitable for this study.

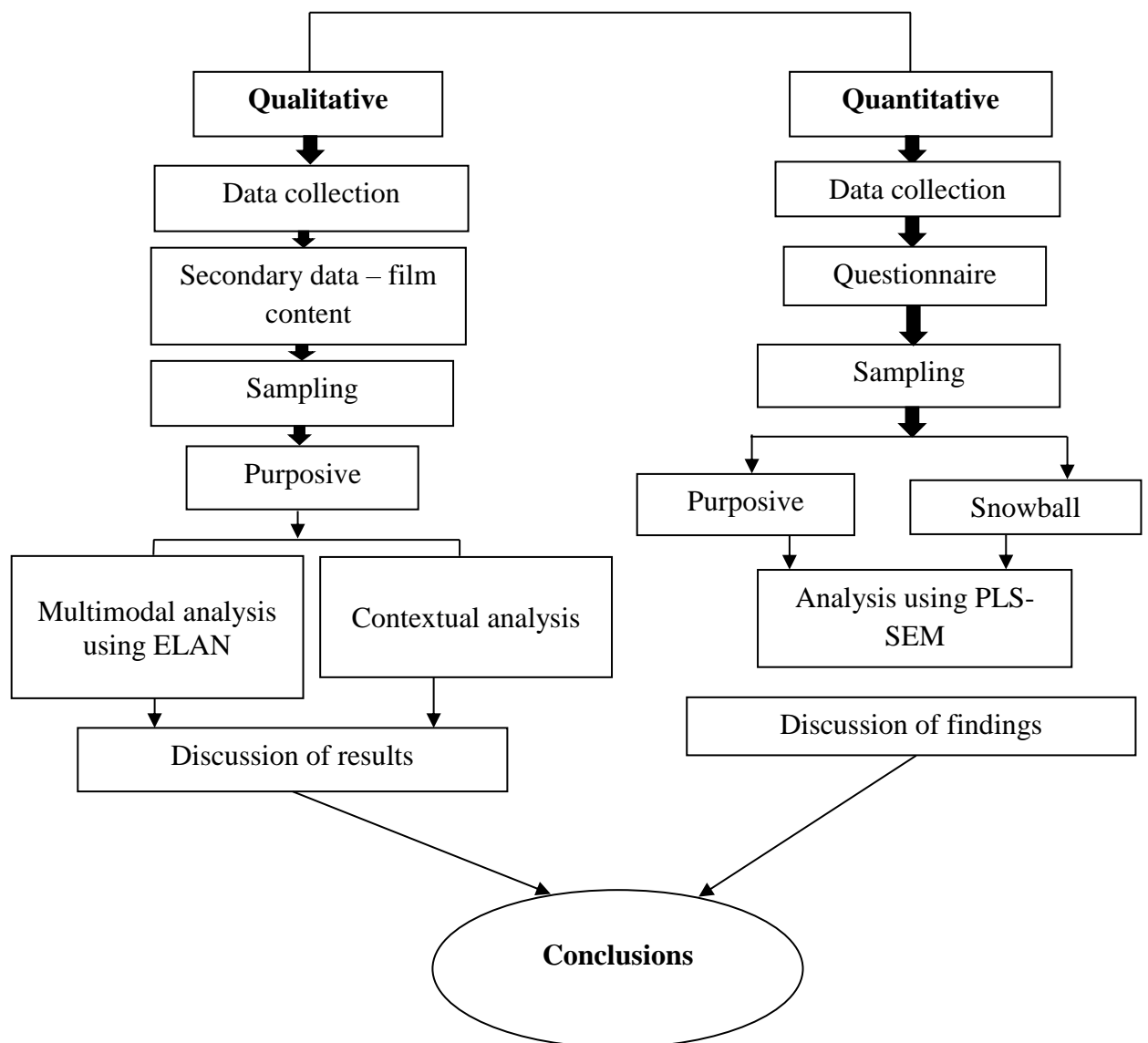


Fig. 2. 1 Summary of research design for the study. Source: Author’s own.

3.1 Qualitative research methods/designs

First, the multimodal (multimodality) method was employed in analysing the sex scenes of the video films to answer research question one (RQ1) and (RQ1i), where the author developed a system network for annotating the sex scenes with the help of ELAN 5.9 semi-automatic annotation tool.

ELAN annotation scheme: For research question one (RQ 1) - How are sex scenes portrayed in Ghanaian films?, the following framework was used. ELAN 5.9 software was used for annotation of the selected sex scenes. The Max Planck

Institute for Psycholinguistics developed the ELAN annotation tool (see Wittenburg et al, 2006; <https://archive.mpi.nl/tla/elan>) which is semi-automatic. The tool makes it possible for the setting up of annotation templates for application to varied media files.

The author adapted the system network provided in Fig. 2 into a developed ELAN database with tiers for annotation of various units and aspects. Technical aspects such as camera techniques - perspective; distance; and movement were annotated for each shot selected for analysis. Likewise, occurrences of participants have been annotated for each shot chosen for the analysis. This makes the *shot* tier the one and only main description level on which other tiers for camera work and how characters were described became dependent. For the purpose of this study, naked/nude refers to partly or wholly showing sensitive parts of the human body, which would normally have been covered by clothes. This categorization may differ from the norm of nudeness or nakedness.

The multimodal analysis of the films, which answered research question one (RQ1) was done based on the following system network (framework):

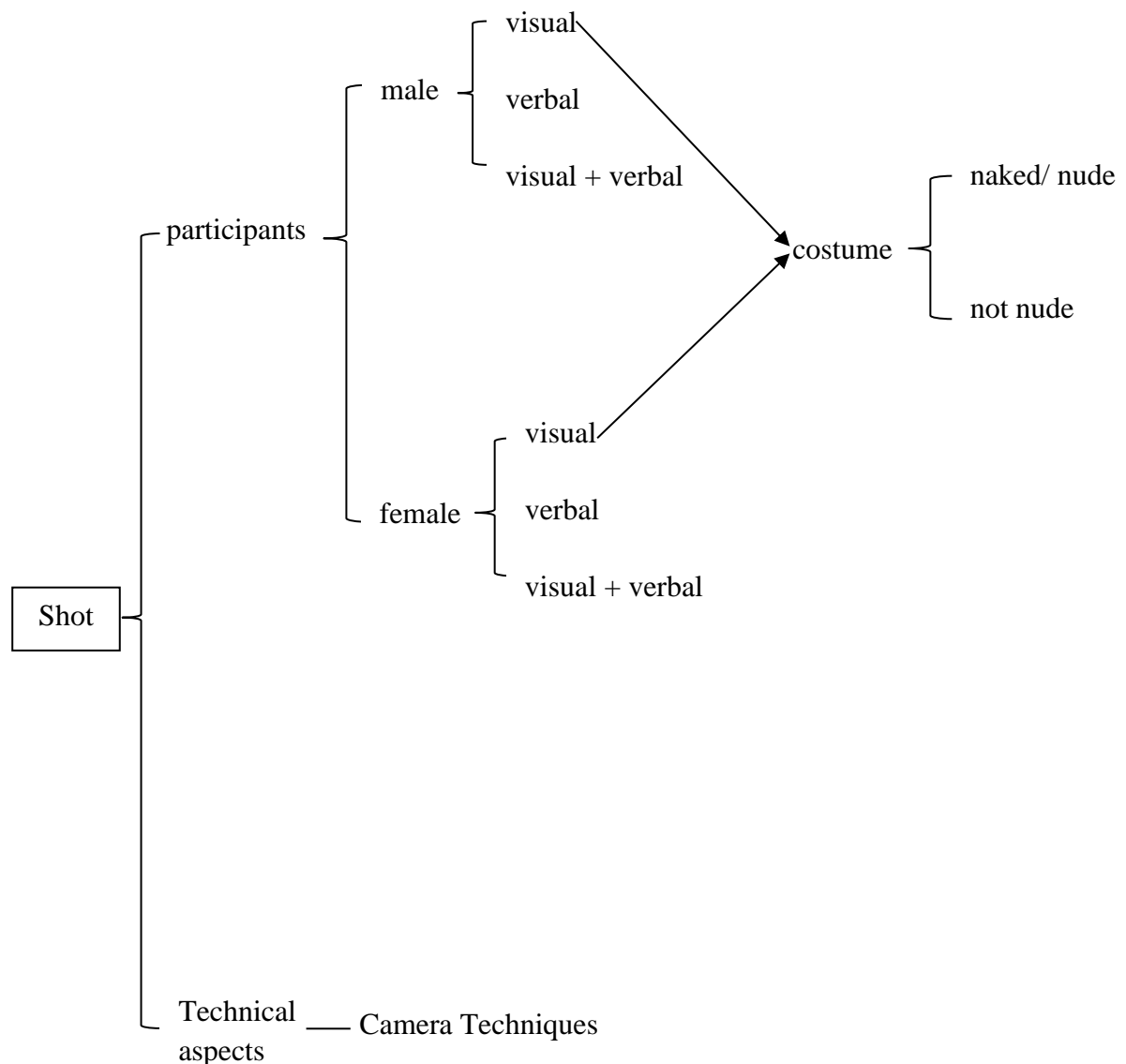


Fig. 3. 1 System network for exploring how sex is portrayed in Ghanaian films. Source: Author's adaptation from Drummond and Wildfeuer (2020) system network for annotating gender differences in TV series.

According to Drummond and Wildfeuer (2019), the square brackets used in figure 3 above represent mutually exclusive, 'either/or'-choices, such as the decision whether a particular participant is a male or a female character. Round brackets, in contrast, stand for 'and'-choices and connect systems which are available simultaneously.

As evident in the above figure (Fig 3), the basic analytical unit of the scheme is the 'shot'. Within 'shot' as an analytical unit, the system network then makes available choices between 'participants' such as 'male and female' (which

includes whether they are visually or verbally (audibly) presented) and ‘technical aspects’, such as ‘camera techniques’ (which includes camera distance, movement, and perspective). Apart from the type of character interaction, that is, visual, verbal, or visual and verbal interaction, the ‘interaction participants’ and the ‘initiator of interaction’ are also included. The participants of the interactions are described on a rather general level only, that is, whether they are male or female characters.

Secondly, contextual analysis approach was employed for the analysis of the relationship of the sex scenes to the story.

Data selection: Seven Ghanaian films (N=7), each film having at least a sex scene, were selected for multimodal and contextual analyses. The author watched many of the Ghanaian films and sampled those with sex scenes, until data saturation was reached. This was achieved by watching a number of Ghanaian films produced between 2009 and 2020 (this is because the main award scheme which recognizes Ghanaian films - Ghana Movie Awards, held its first edition in 2010 and had nominations from the previous year, 2009) – selection of some, which was based on recommendations from some Ghanaian film industry players. The author then examined the surroundings and the objects around the sex scenes that are being explored – the surroundings of the sex scenes (whether indoor or outdoor - the colours used, costume of characters, kind of furnishing shown, connection object/music etc.). Seven Ghanaian films were selected for the study.

Data and Corpus: How sex is portrayed in sex scenes in Ghanaian films (most of which are available on YouTube https://www.youtube.com/watch?v=ifuxSkmeaVI&ab_channel=GhSteam, https://www.youtube.com/watch?v=Gbx2-2egXMU&ab_channel=TURNINGPOINTTV) was the main focus of this study, hence; each sex scene of the Ghanaian films selected has both a male and a female character. For the purpose of easy annotation of the selected sex scenes on ELAN, the author used Adobe Premier Pro software to cut off all other scenes that were considered irrelevant for the analysis. This was done for the files to become lighter and easy to annotate.

Table 1. 1 Corpus of Ghanaian films with sex scenes used in this thesis

No.	Title of home video film	Year	Director
1	4Play	2017	Frank Rajah Arase
2	A Northern affair	2014	Laila Djansi
3	A sting in a tale	2009	Shirley Frimpong-Manso
4	Devil in the detail	2014	Shirley Frimpong-Manso
5	Hot fork	2014	Socrates Safo
6	Love or something like that	2014	Shirley Frimpong-Manso
7	The devil between my legs	2017	Samuel Ofori

Annotation and analysis

The author provides the analyses from the annotation framework – examination of how sex scene is portrayed in Ghanaian films as well as how male and female characters are represented in sex scenes in Ghanaian films. The author would establish how annotating the extracts from the selected films (data corpus) assists in discovering how sex scenes are conveyed to the film audience and how male and female characters are represented in Ghanaian films. The extracts have been presented according to the arrangement of the scenes. This means that, since there is more than a sex scene in most of the selected films with different characters involved, each sex scene would be presented as an extract in the synopses. First, the author presents synopsis of the film and focuses on the sex scene extracts afterwards. One sex scene from the seven selected Ghanaian films were annotated on ELAN semi-automatic annotation tool to answer research question one and its sub-question (RQ 1 and 1i). After annotation of each selected sex scene, the result (file) was exported to Microsoft Office Word document for interpretation and discussion. In all, seven (7) sex scenes were annotated on ELAN.

3.2 Survey research design

For the survey aspect of the study which is supplementary, a researcher-designed questionnaire was administered electronically to 202 Ghanaian film audiences. However, 201 responses were retrieved for the analysis. The author

employed a combination of non-probability sampling techniques – purposive and snowball sampling methods to collect data from respondents. For the purposive sampling method, the author contacted some of the respondents he knew are avid Ghanaian film audiences to respond to the questionnaire. The author also recruited ten friends to contact some Ghanaian film audiences they knew, to respond to the questionnaire. All respondents contacted were asked to confirm if they had seen Ghanaian films with erotic/sex contents before they were made to respond to the questionnaire. For the snowball technique, respondents recommended other prospective respondents to respond to the questionnaire. Most of the recommended respondents also recommended other respondents who were avid Ghanaian film audiences. So, the chain continued until the author received 202 responses for the study. Respondents were given much time (from two days to a week) to complete and submit the questionnaire. Data collection spanned four months, from January to April, 2021. Data collected was analysed using the PLS-SEM (partial least square and structural equation modelling) technique to test the thesis' hypotheses.

4. RESULTS

4.1 ELAN annotation results

The results of the ELAN annotation have been summarised first, in a table (Table 2) and further presented in Column chart and Bar chart respectively. This was done to answer research question one (RQ 1) and research question one I (RQ1i). First, the author describes his observation of how sex scenes are presented/portrayed in Ghanaian films, then presents the summary of how male and female characters are portrayed in sex scenes in Ghanaian films in a summary table, a column chart and a bar chart (see Table 2; Fig. 4 and Fig. 5 respectively below).

From the content of the films annotated, the results reveal that camera techniques were mostly used in combination with other semiotic modes to convey meaning in portraying sex scenes in Ghanaian films. Of the seven sex scenes annotated to explore how sex scenes are portrayed in Ghanaian films, the camera techniques used include Close Up shots (CU), Medium Close Up shots (MCU), Medium shots (M), Extreme Close Up shots (ECU). Others include whit pan, pan, slow pan, static camera, fade in and fade out, tilt camera and cross dissolve. Out of the many shots, the usable shots were sixty-eight (68) close up shots (CU), thirty-nine (39) medium close up shots, twenty-eight (28) extreme close up shots and twenty-two (22) medium shots as evidenced in the annotation results in (Appendix F). Also, most of the shots did not reveal the entire environment of the sex scenes. There was not much romance before the sex acts, neither was any character presented completely nude (nude here in the sense of a character's whole body presented nude). The only close complete nudity was exposing the waist beads of a female character. Out of the seven sex scenes annotated, there was only one outdoor scene. Also, in most of the sex scenes annotated, only one had a local Ghanaian music playing as background sound. Again, the sex scenes showed the images of the characters involved although none of their vital parts in respect of sexual organs were completely shown. Except for one of the sex scenes among the seven annotated, lighting was poor – it could be deliberately done for a purpose. This rendered the characters in the scene mostly in silhouette. All background sounds were non-diegetic. The background music was mostly of foreign origin for most of the scenes annotated. Costume for both characters and the set or surroundings were usual.

Table 2. 1 Summary of ELAN annotation for male and female character presentation in sex scenes in Ghanaian films

Title of film	Captured alone		Shots		Naked/nude shots		Verbal	
	Mal	Fem	Mal	Fem	Mal	Fem	Mal	Fem
4PLAY	-	14	13	23	11	22	7	16
A Northern Affair	7	-	30	23	10	7	-	-
A Sting in A Tale	-	3	4	5	-	3	6	-
Devil in the Detail	-	8	9	18	-	-	2	11
Hot Fork	9	8	30	33	-	7	-	19
Love or Something Like That	-	2	12	14	-	-	-	-
The Devil between my Legs	-	2	20	22	14	21	-	6
Total	16	37	118	136	35	60	15	52

Source: Author's retrieved quantitative data from ELAN annotation

Table 2 above displays the results from annotation of seven (7) sex scenes from seven Ghanaian films in respect of how male and female characters are presented/portrayed in sex scenes in Ghanaian films. For moments during the sex scenes where camera focused on characters alone, the camera focused on female characters for a total of thirty-seven (37) times compared to sixteen (16) for male characters. In respect of total number of shots in the seven sex scenes annotated, there were a total of one hundred and eighteen (118) shots for male characters against one hundred and thirty-six (136) shots for female characters. For naked/nude shots, there were a total of sixty (60) nude/naked shots on female characters and thirty-five (35) nude/naked shots on male characters. While there was a total of fifteen (15) shots on male characters during verbal interactions, there were a total of fifty-two (52) on female characters.

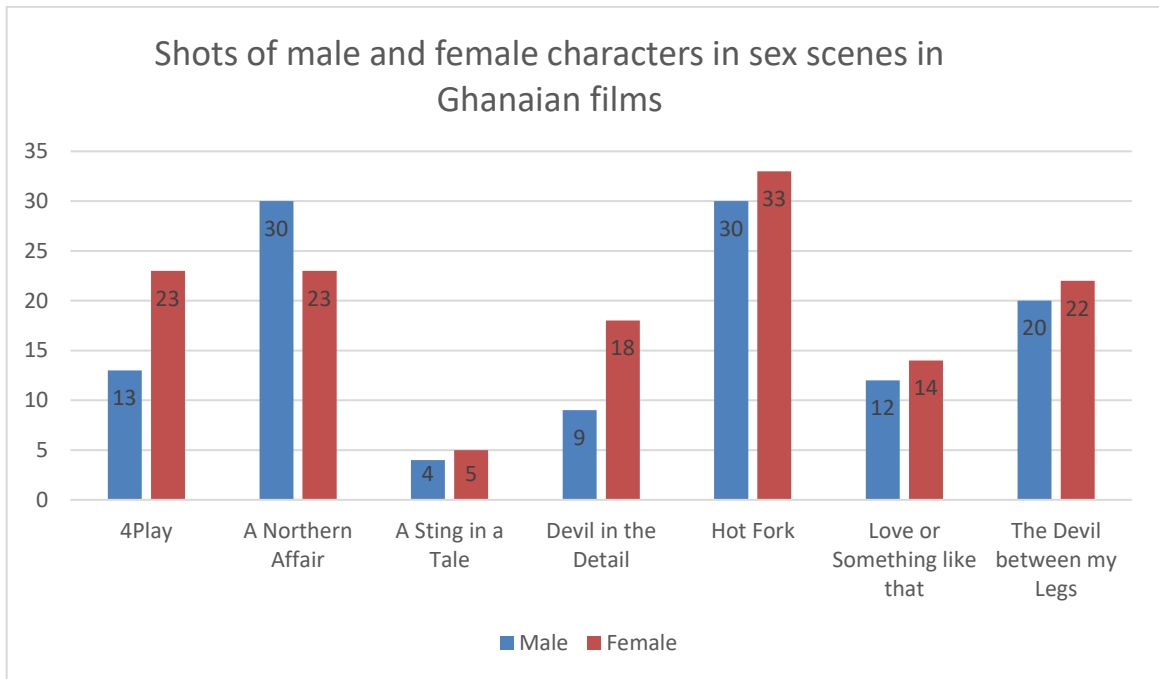


Fig. 4. 1: Shots of male and female characters in sex scenes in Ghanaian films

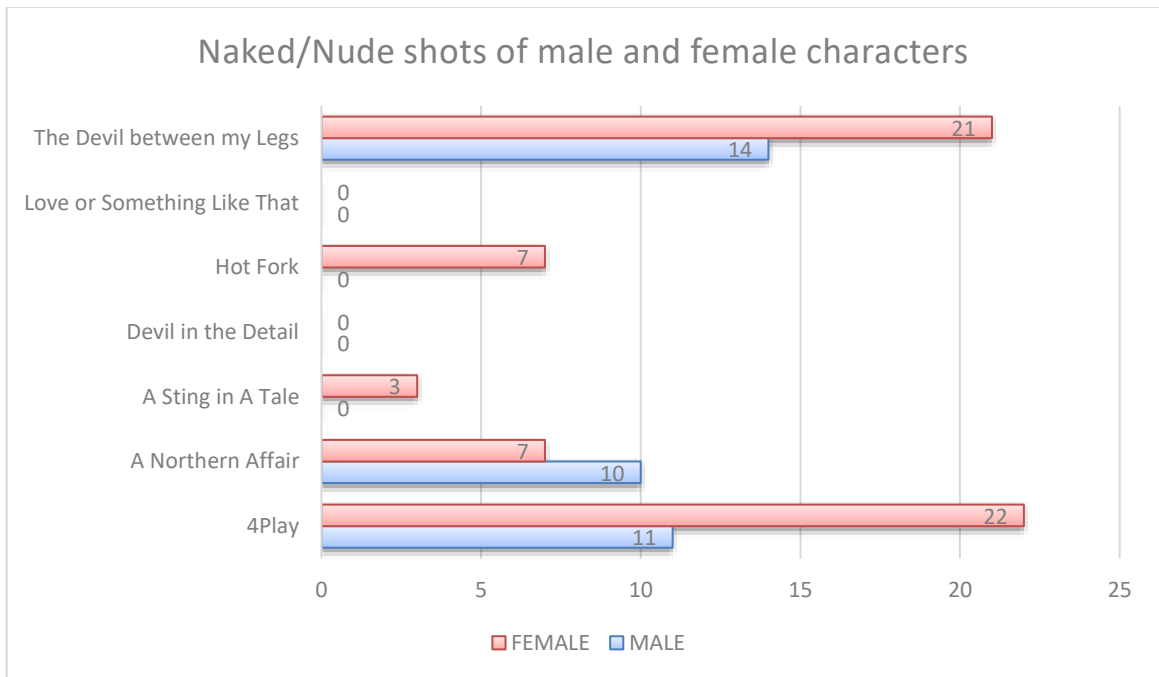


Fig. 5: 1 Naked/Nude shots of male and female characters

4.1.1 Contextual analysis results

Table 3. 1 Summary of sex scenes in “4Play” film

Title of film	Order of sex scene	Actors involved
4Play	1	Kojo and Nivera
	2	Kojo and Nivera
	3	Kojo and Nivera
	4	Alvin and Diana
	5	Rex and Nivera

Synopsis of 4Play film

Starring John Dumelo as Rex, Jackie Appiah as Jezel, Majid Michel as Alvin, Yvonne Okoro as Ruby, Roselyn Ngissah as Angie, Juliet Ibrahim as Nivera, and Omar Sherif Captan as Jayke; introducing Helen Asante as Diana, Jese Sarpong as Kojo, the film basically revolves around four female friends who find themselves entangled in relationships. Three of these friends – Jezel, Angie and Ruby are married to Rex, Alvin and Jayke respectively, while Nivera is in a kind of amorous relationship with Kojo. Nivera is about twice the age of Kojo (a teenager). Angie seems to be married to a man who disrespects her and mocks her physical appearance as well as cheats indiscriminately on her even with Angie’s cousin, Diana and Angie’s friend Ruby. Jezel appears to be enjoying a perfect marriage not knowing her husband Rex cheats on her with Nivera. For the purpose of this thesis, my focus will be on the sex scenes. In all, there are five sex scenes in the film, 4Play. The film was directed by Frank Rajah Arase and produced by Abdul Salam Mumuni. The film begins with a narrator’s voice, which introduces the main characters and goes ahead to categorise their relationships - Rex and Jezel being the good; Alvin and Angie being the bad; Kojo and Nivera being the ugly; and Jayke and Ruby as the dirty. The film has five sex scenes as displayed in Table two Table 2 above.

Sex scene one in 4Play film: Camera fades out from the beach scene and fades in to a scene with a close up (CU) shot on Nivera’s head, lying on her back with her mouth wide open as if gasping for breath (see figure 4). The narrator’s voice is heard from the background. Nivera’s head moves to and fro (left to right) on a white pillow and bed sheet. Camera moves to capture Kojo’s face and moves back to Nivera. This time with her heard raised, Nivera yells “yeah, faster, faster!”. Camera keeps moving between Nivera’s face and Kojo’s, with

Nivera's legs stretched on Kojo's shoulders. Kojo responds "yeah". Nivera yells even more "ooh! Faster, you lazy bitch!". Part of Nivera's breasts are shown (figure 5), probably giving an indication or impression that Nivera is naked. Then there is a slow motion. Nivera shouts "ooh! Ooh! Ooh! Camera focuses (medium close up MCU) on Kojo rubbing his left hand on Nivera's stretched legs with his facial expressing amusement (figure 6). There are visible sweats on Kojo's left cheek. Anytime the camera moved on Kojo, we see part of a silver coloured window in the rear and part of the wall painted in cream colour, probably to indicate that it is a room or an indoor. There is also an orange coloured cloth on the bed. The scene ends with camera focusing on Nivera's face (with her eyes looking dazed).



Fig. 6. 1 Close Up shot on Nivera during sex scene one in 4Play film



Fig. 7. 1 Nivera's facial expression with part of her breast visible in scene one



Fig. 8. 1 Kojo rubbing his left hand on Nivera's legs in sex scene one

Sex scene two in 4Play film: A car appears on the compound of a house with a background non-diegetic sound. Nivera gets out of the car shouting “what was that? What was that? What nonsense, what rubbish, what was that, what the hell was that!?” She moves toward the side of Kojo as Kojo alights from the car. Camera focuses on Kojo's back, showing his hanging trousers, which exposes his under garment. There is an exchange of words between Kojo and Nivera for a while. There is an establishing shot to indicate that they are in an open space but enclosed by walls. They both move into a room after Nivera asked Kojo to prove his maturity to her in bed. First shot (CU) on the busts (figure 7) of Nivera and Kojo (with Kojo's back facing the camera and Nivera's smiling face facing the camera). The camera pans from right to left. Next, we see Nivera's body from head to her waist probably, indicating that she is naked (figure 8). Kojo's head is partly shown. There is a slow motion of Nivera's up and down movement. This movement is repeated several times. Camera shows Kojo's face beaming with smiles (figure 9). There is a non-diegetic background sound. The camera moves to show a window curtain and a silver-coloured door/window. There are visible sweats on Kojo's face. The scene ends.



Fig. 9. 1 CU shot on Nivera and Kojo in sex scene two of 4Play film



Fig. 10. 1 Back view of Nivera indicating her nakedness in sex scene two in 4Play film



Fig. 11. 1 Kojo's face beaming with smiles in sex scene two in 4Play film

Sex scene three in 4Play film: Camera focuses (Medium shot – MS) on Kojo and Nivera. Nivera is lying (face down) on the bed almost naked. Part of her left breast is visible (figure 10). There is what looks like a white towel covering her buttocks. Kojo appears to be kissing Nivera’s legs, with his right hand on Nivera’s buttocks. Only part of Kojo’s body is visible. Camera pans from right to left and focuses first, on Kojo’s hand (fingers) on Nivera’s buttocks and then moves to his head (CU) to establish that he is kissing Nivera’s waist (figure 11). The room is well lit. Camera does a medium close up (MCU) to show Kojo’s full body. Kojo is not completely naked. He is wearing a black boxer shot with a white stripe. This shot also reveals Nivera’s legs. Part of the wooden bed is shown in the rear view (a blend of yellow and brown). The pillows as well as the bed sheet appear to be in white colour. Nivera’s face is shown in an extreme close up (ECU) with her eyes closed and part of her hair covering her chin. She then opens her eyes. Camera pans a number of times to reveal sweats on Kojo’s forehead. The scene ends.



Fig. 12. 1 Nivera’s nude body on the bed (face down) in sex scene three in 4Play film



Fig. 13. 1 Kojo kissing Nivera’s waist in scene three in 4Play film

Sex scene four in 4Play film: Camera pans from a wall-mount light (which is switched on), right to left, to another wall-mount light (also switched on), then to a set of room furniture, showing part of a bed and a footwear on the floor (side of the bed). There is a non-diegetic background sound and someone's voice (sounds like a female moaning). Camera then pans from left to right revealing a human image on a bed, leaning on the head side of the bed on a pillow, and with the feet almost fully covered with a white duvet - MS (figure 12). The two wall-mount lights are visible with part of a framed art piece hanging on the wall between the two wall-mount lights. Camera focuses on human image on the bed (profile) to reveal it is Diana (Angie's cousin). She appears to be holding something between her thighs under the duvet. She is wearing a white apparel (which appears to be a night gown). Camera zooms in on Diana's left thigh, then does an extreme close up (CU) on her face (figure 13). Her tongue is shown with her eyes closed, probably to indicate that she is enjoying something. She moves her head to and fro while 'biting' her tongue and raises her chin. What is under the duvet and between Diana's thighs is revealed, it is Alvin's head which was buried between Diana's thighs (figure 14). Background music (non-diegetic) continues to play. Scene ends.



Fig. 14. 1 Diana leans on the head of bed in sex scene four in 4Play film



Fig. 15. 1 Shots showing Diana's thigh and facial expression in sex scene three in 4Play film



Fig. 16. 1 Alvin's head is revealed between Diana's thighs in sex scene four in 4Play film

Sex scene five in 4Play film: Scene begins with an extreme close up shot on Nivera's face (in a slow motion) with her eyes almost closed and her mouth open (figure 15). Camera pans from her face (left) to Rex's face (right). Camera pans in a slow motion to and fro Nivera and Rex's faces to display emotions expressed through their faces. Series of fade-ins and fade-outs. One of Nivera's legs rests on Rex's shoulder. Rex is in white and brown striped shirt. Camera moves between Rex and Nivera's several times in slow motions. Non-diegetic background sound keeps playing. Rex's waist is shown moving back and forth, probably indicating that he is having sexual intercourse with Nivera because camera shows Nivera's waist with her legs raised. First there is a close up shot on Rex's waist level to show that he was naked and then a long medium shot which reveals that the scene was taking place outdoor (figure 16). Angie walks in on them and when Rex realises this, he turned with a surprise look as well as sweat on his face (figure 17). Camera zooms in on Nivera to show that she was wearing a white top and red skirt (figure 18). Scene ends.



Fig. 17. 1 Extreme CU on Nivera's face and CU on Rex. Both have mouths open with Nivera's leg on Rex's shoulder in sex scene five in 4Play film



Fig. 18. 1 CU and long shot on Nivera and Rex in sex scene five in 4Play film



Fig. 19. 1 Long shot and CU shot showing location of sex scene and Rex's surprise look in sex scene five in 4Play film.



Fig. 20. 1 CU shot showing Nivera's costume in sex scene five in 4Play film








camera	shot	image track	dialogue/sound track
camera closes in on female character bust	1		Diegetic & non-diegetic sounds. Female character talks
Shot on male character bust and legs of female character	2		
Shot on female character bust	3		
Shot on female character bust	4		
Shot on female character bust with breast partly visible	5		
Shot on male character bust with female character legs	6		Diegetic & non-diegetic sounds. Male character talks – responds to female character
Shot on male character bust with female character legs	7		

Fig. 21. 1 Sequence of shots depicting sexual intercourse in scene one of 4Play film

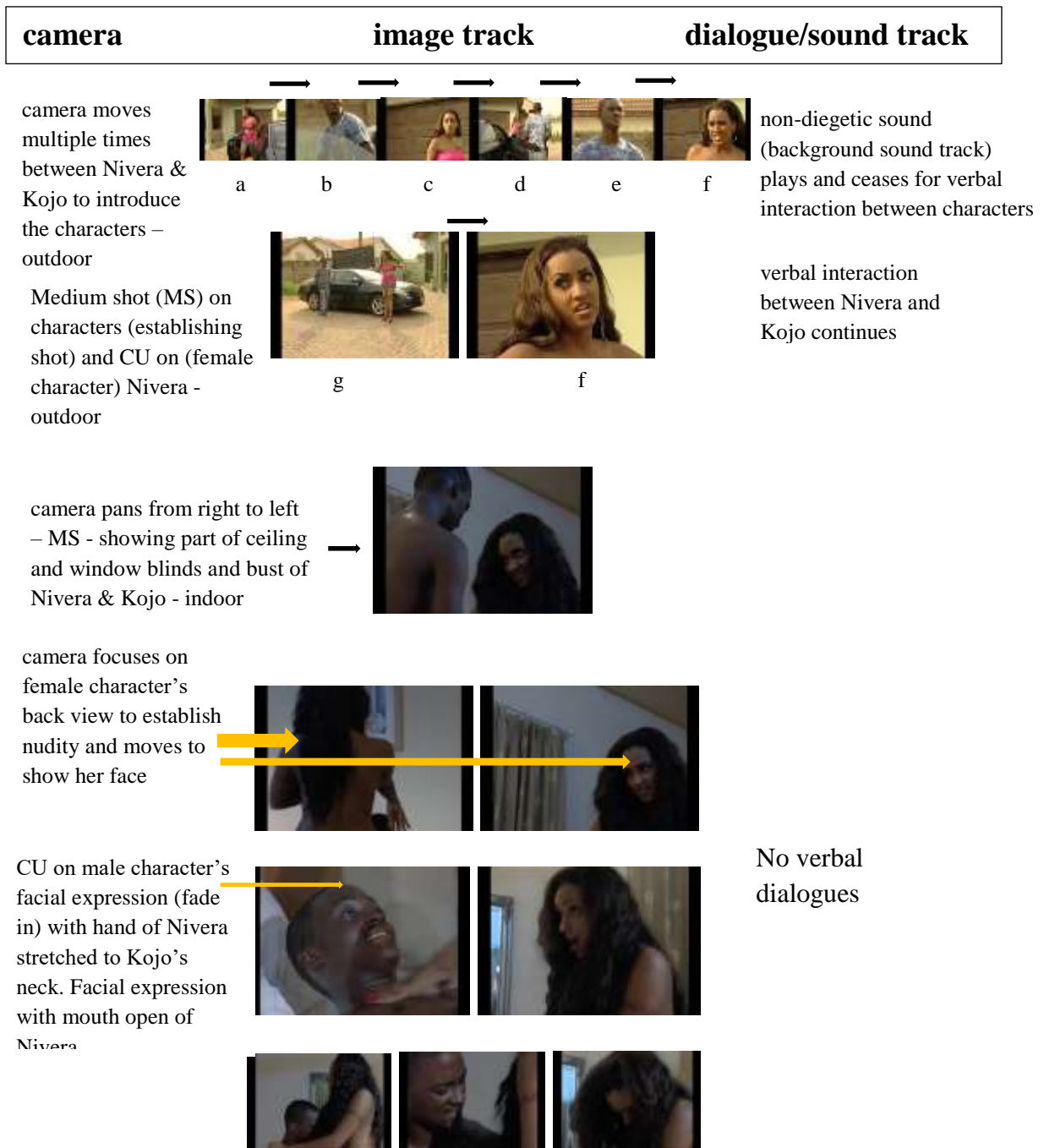


Fig. 22. 1 Image sequence from 4Play film depicting sex scene in an indoor location preceded by outdoor interactions

Table 4. 1 Summary of sex scenes in “A Northern Affair” film

Title of file	Order of sex scene	Actors involved
A Northern Affair	1	Manuel and Esaba
	2	Manuel and Esaba

Synopsis

The story is hinged on the worldview of women’s place in society, particularly, in a patriarchal society like Ghana on one hand and on another, the romantic relationship between a nurse (Esaba Jomo) and a medical doctor (Manuel Quagraine) whose paths crossed in a cottage clinic in a remote fishing village in Ghana. The film also deals with domestic violence issues between nurse Esaba and her husband (The focus of this thesis would not allow the author to go into that). The romantic relationship between Esaba and Manuel did not begin on a smooth pedal (just as is usually witnessed in most instances, particularly in films). Nurse Esaba was recruited to replace another nurse, who apparently, was supposed to join Dr Manuel in his remote clinic. Manuel could not receive update (due to poor telecommunication reception in the village) on the replacement before nurse Esaba was dispatched to meet him. Manuel was therefore surprised and disappointed to meet a lady nurse (Esaba) instead of a male. Manuel’s unpleasant, stereotypical remarks about Esaba did not deter the resilient nurse from going for what she felt was good for her. Esaba’s resolve to take up the task of going to serve in a remote clinic might be influenced by her husband’s abusive behaviour. She was therefore ready to move on, and Manuel could perfectly fit in, even though her divorce procedure was not yet through. Manuel and Esaba finally got along well romantically eventually. Esaba gets her divorce granted amidst scuffles with her abusive husband. There are two sex scenes in the film, and each sex scene would be described in the following extracts followed by pictorial analysis.

Sex scene one in “A Northern Affair” film: Esaba is seen in front of her dressing mirror, apparently having got out of the bathroom. She was combing her hair. Her dress is a see-through one (understandably, right from the shower). She hears a sound/noise and enquires who it was only to realise it was Manuel who was trying to place a mosquito repelling coil in Esaba’s window. Esaba is startled upon seeing Manuel, probably because of her dressing. However, the look on Manuel’s face reveals an expression of desire (figure 23). These were all a form of prelude to the actual sex scene. Manuel and Esaba return from an outreach in the village and had one of their usual arguments. We are introduced to them kissing passionately (figure 24), with a non-diegetic background sound. Camera focuses on what looks like the skies and pans in a room revealing

Manuel and Esaba on a bed (figure 25). The bed shot is probably meant to indicate that the kissing actually led to sexual intercourse on the bed. The scene ends by a knock on the door.



Fig. 23. 1 Manuel chances on semi-nude Esaba who just returned from the bathroom

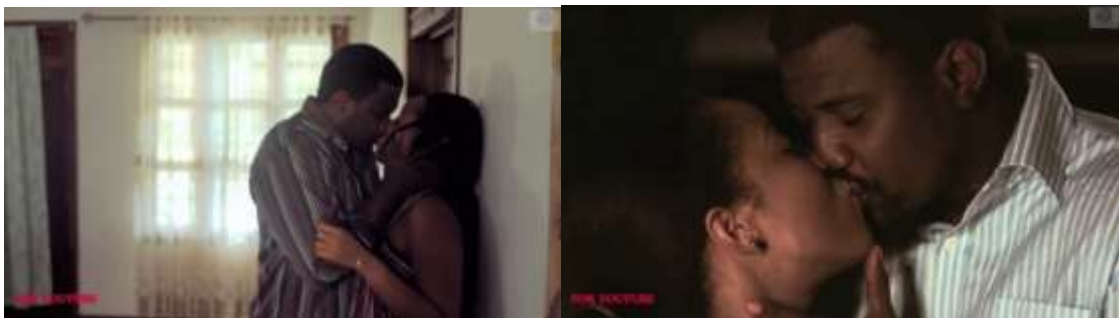


Fig. 24. 1 Manuel kissing Esaba passionately

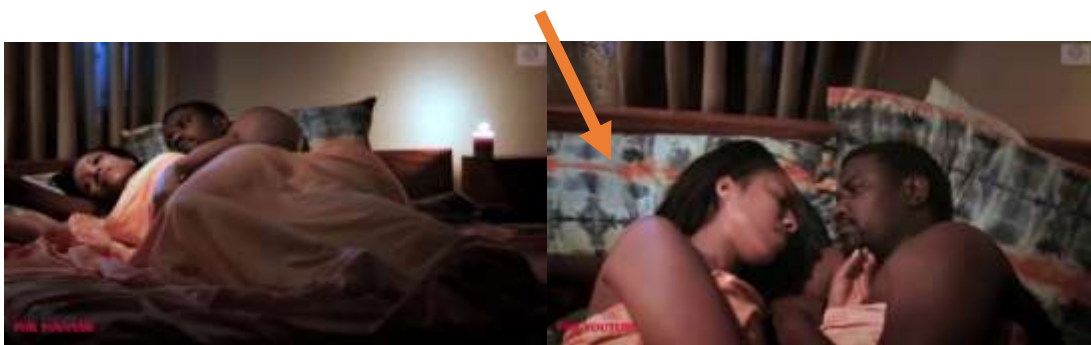


Fig. 25. 1 Manuel and Esaba on the bed

Sex scene two in A Northern Affair film: This is an outdoor scene between Manuel and Esaba. The scene begins with a shot of the night skies and smoothly reveals Manuel and Esaba standing and facing each other in a romantic posture (figure 26). Manuel helps Esaba to undress (figure 27). A non-diegetic sound (foreign music) begins to play. Esaba also assists Manuel to take off his shirt as seen in (Figure 28) after which we see Manuel lying on his back while Esaba

bends to kiss Manuel (figure 29). The shot reveals that Esaba is not completely naked because she has her brazier on. The non-diegetic music continues to play. Manuel moves on top of Esaba while they continue kissing. Camera focuses on the facial expression of Esaba (figure 30). Camera pans to reveal Manuel and Esaba tightly holding and squeezing the cloth (bed sheet) on which they lay (figure 31). The camera focuses on Manuel's repeated horizontal movement and finally fades the images of Manuel and Esaba into the skies, in a silhouette shot (Figure 32). The scene ends with a shot of the skies and the continuous play of the non-diegetic music in the background.



Fig. 26. 1 Manuel and Esaba in a romantic posture with the skies



Fig. 27. 1 Manuel undresses Esaba



Fig. 28. 1 Esaba helps Manuel to undress



Fig. 29. 1 Esaba bends to kiss Manuel who lies on his back bare-chested.

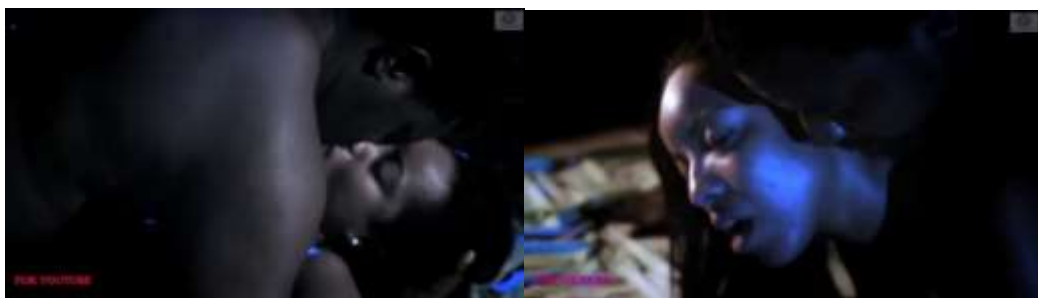


Fig. 30. 1 Manuel lays on Esaba while kissing and Esaba's facial expression



Fig. 31. 1 Manuel and Esaba squeezing the cloth on which they lay tightly



Fig. 32. 1 Manuel and Esaba in a silhouette shot

Table 5. 1 Summary of sex scenes in “A sting in a tale” film

Title of film	Order of sex scene	Actors involved
A sting in a tale	1	Kuuku and Frema

Synopsis

The film could be described or could fall into the category or genre of drama. It tells a story mainly of two unemployed graduates – Adjetey Anang as Kuuku and Majid Michel as Nii Aryee. Aside from his inability to land a job after graduating from school, Kuuku’s frustrations are heightened further by his fears of losing his love Frema (Lydia Forson), whose mother vehemently opposes their relationship because she does not see any meaningful future for her daughter. All efforts by Kuuku to rise up to the call and be able to provide a good experience for his love, Frema appear to be futile. Kuuku chances on a conversation by two janitors who were discussing how to become rich overnight through money rituals. Kuuku reveals what he heard to his bosom friend Nii Aryee, with whom he had struggled all the while to make it in life without success. Kuuku lands a well-paying job immediately after the mysterious death of his love, Frema. Kuuku becomes rich instantly. His new status however, brings along its own challenges and problems, as Nii Aryee begins to envy him and tries to probe the source of Kuuku’s sudden wealth. Frema’s ghost would also not rest until the mysteries surrounding her death are revealed. There is only one sex scene in the film involving Kuuku and Frema. This would be described in the extract on sex scene.

Sex scene in A Sting in A Tale film: There is an establishing shot of a house. Then camera moves to show a lady (Frema) in a room. Then camera moves to show a lady (Frema) in a room. Frema rushes to pick something by the bed. She

has a head gear on and a cloth wrapped around her body from her chest to her knee. Frema, after picking the item, drops her cloth only to be startled by the voice of Kuuku. She exclaims “Jesus!”. Frema quickly gets her cloth back on and tells Kuuku that he scared her. Kuuku asks Frema to drop and come to him. All this while, camera only shows Frema’s face and lower part of her body from her thighs. Camera now shows most parts of Frema in a cloth standing in the room. The two windows are visible. The rays from outside through the windows provide lighting for the room (figure 33). She grudgingly obliges Kuuku and goes to sit on the bed with him. They engage in a discussion about Kuuku’s job hunting efforts for that day. Apparently, these were a form of prelude to the main sex scene, which takes place in same room and same bed. Kuuku and Frema argue about an issue. Frema goes to sit on the bed and Kuuku follows to kneel before her, trying to calm her down. In trying to hold Frema’s hands, Kuuku also moves on to the bed and kisses Frema (figure 34). Camera makes a close up (UP) on Frema’s thighs to reveal what looks like liquid droplets (figure 35), probably suggesting droplets of semen to indicate that there has been a sexual intercourse between Kuuku and Frema. Camera pans from right to left, revealing Kuuku and Frema holding each other, while we hear Kuuku’s voice making promises to Frema of providing her with a good life. The scene ends on the note of promises from Kuuku to Frema about relocating abroad – to the United States of America to live the American dream.



Fig. 33. 1 Frema in head gear and cloth in the room



Fig. 34. 1 Frema and Kuuku trying to resolve an issue on the bed



Fig. 35. 1 Droplets visible on Frema’s thighs while lays on Kuuku

Table 6. 1 Summary of sex scenes in “Devil in the detail” film

Title of film	Order of sex scene	Actors involved
Devil in the detail	1	Ben and Helen
	2	Ben and Claudia
	3	Ben and Claudia

Synopsis

The story is about a very beautiful married couple whose marriage is almost shredded by suspicion of infidelity on both sides. Starring Adjetey Anang as Ben, Inse Ikpe-Etim as Helen, Ekow Smith Asante as Mawuli Gavor as Sam and Ama Ampofo as Claudia. The marriage between Ben and Helen appears to be awesome and everything seemed to be working so beautifully, until Helen begins to receive suspecting secret phone calls as well as keeping late in the office. Ben begins to suspect Helen. He then discusses his suspicion with his work colleague. Ben's suspicion was heightened when Helen received a suspicious gift of bouquet of flowers delivered to her at home. A twist to the story is that Claudia, Ben's secretary in the office keeps making advances at Ben. She enters Ben's office while Ben was discussing the issues of suspicion with his colleague. Ben suspects his wife to be cheating on him with Sam, the gentleman who was supposedly assisting Helen in planning a party. Having being convinced that Helen is cheating, Ben begins to give in to Claudia's sexual advances and starts cheating with Claudia. Helen also begins to suspect Ben of cheating, and she indirectly encourages it, apparently to satisfy her own conscience. The twists and turns continue. There are three identified sex scenes in all – a sexual intercourse between Ben and Helen (married couple); two sexual intercourses between Ben and Claudia. There was an indication of a fourth, but that was highly implied. In all, *devil in the detail* is a film which highlights adultery, infidelity spiced with forms of eroticism. The film opens with Ben and Helen having a nice time in bed. It is therefore baffling how infidelity sets in. The following extracts delve into the sex scenes.

Sex scene one in devil in the detail film: The scene begins with a hand with its fists holding and squeezing a bedspread, and with a moaning sound from a female in the background. The camera pans to reveal the face and it is Helen (Figure 36). Camera moves slowly to reveal Ben's face. Ben and Helen appear to have or to be enjoying what was going on. This is shown in a shot on their faces as seen in Figure 37 where the camera appears to also focus on the marriage rings on Helen's finger. Helen moves on top of Ben and attempts to kiss him only to be interrupted by the ringing tone from her mobile phone (figure 38). The scene ends as Helen stretches to pick up the phone.



Fig. 36. 1 Helen squeezing bedspread and moaning



Fig. 37. 1 Ben and Helen in a happy mood on the bed



Fig. 38. 1 Helen is interrupted by sound from her mobile phone as she tries to kiss Ben

Sex scene two in devil in the detail film: This scene is actually a recall moment by Ben. Ben stays up late in the office, obviously disappointed by a lot of things including his inability to reach his wife on phone. He is in the washroom and Claudia walks in. Ben was surprised to know Claudia was also still in the office. Ben approaches Claudia (who was ready and yearning for anything) and begins to kiss her passionately (figure 39). The scene is presented in black and white to depict a flashback. The remaining shots are presented through the glass door, may be for a special intended effect. Camera presents first, Claudia's back through the glass door and later her front with her palms seen against the glass door to depict that she turned her back for Ben to take her through her back (figure 40). The scene ends.



Fig. 39. 1 Ben and Claudia kissing in the office (flashback)



Fig. 40. 1 Claudia seen through the glass door

Sex scene three in devil in the detail film: This scene is situated in Ben's office. Ben goes back to the office after office hours and appears to be looking for a file containing some vital documents for his mission in the hotel. Claudia walks in holding a file, apparently, the one Ben was searching for. She sits directly opposite Ben, raises one leg and places it on the table and begins to fondle herself while moaning, probably to attract and invite Ben to the game. Claudia is adorned in white beaded necklace and ear ring to match. Ben on the other hand is in a polo shirt. Claudia asks Ben to watch her while she fondles herself (to get him out of her system) (Figure 41). The room is not well lit. However, there is a ray of light appearing from one of the windows. Camera closes up on Claudia's hand with her wrist watch visible, indicating that she was lying on Ben's office table in her clothes (figure 42). Her body moves horizontally several times, while we hear her moaning in the background. This scene also appears to be a flashback from Ben when he returned home to take his shower (figure 43).



Fig. 41. 1 Claudia walks in with a file in hand, sits and fondles herself amidst moaning



Fig. 42. 1 Claudia's hand and wrist watch as well as body movement on Ben's office table



Fig. 43. 1 Ben recalls his romantic moments with Claudia while he is in the shower

Table 7. 1 Summary of sex scenes in "Hot fork" film

Title of film	Order of sex scene	Actors involved
Hot fork	1	Duah and Adobea
	2	Nino and unknown

Synopsis

The plot of the film is not so clear. Two lady friends, Efua and Adobea visit a gentleman in his house (the gentleman called Duah). Duah happens to be Efua's boyfriend. Adobea is clearly jealous of Efua because she is fascinated by Duah's looks. So, two ladies, one who is secretly in love or secretly desires to have the other's boyfriend and does everything possible to have sexual relations with him. Efua finds out and hits the man with a pressing iron for cheating on her with her friend. She ends up in the grips of the law – the police. Another, almost unrelated issue is presented where a lady and a gentleman (the gentleman whose name is given as Nino) are seen engaged in sexual intercourse in a bath tub. A house boy who peeps (almost as a voyeur) through a window to witness the sexual intercourse in the bath tub expresses sexual desires and makes attempt at luring an orange vendor into his bedroom with the aim of having sexual intercourse with her. He screens a romantic film on his television set and deliberately leaves the orange vendor in the room in an attempt to get her in the mood for sex before he returns to the room. He however, did not succeed. As earlier stated, the plot is confusing. However, since the aim of the study is to analyse how sexual intercourse is portrayed in sex scenes in Ghanaian films, the author would move on to the extracts of the sex scenes for the analysis.

Sex scene one in Hot Fork film: Efua and her friend Adobea visit her (Efua's) boyfriend, Duah at home. Adobea and her friend moves to a clothing shop. Adobea's friend fancies a brown shirt used to adorn a mannequin. Continuity is lost here because both ladies appear in different costumes from the one they wore to Duah's home earlier. They were supposed to have moved to the clothing shop from Duah's place. She advises Efua to purchase the shirt for Duah. Adobea returns to Duah's home feigning dislocation on one of her knees and appears to be in severe pains. She requested to use Duah's bathroom. She returns from the bathroom naked while Duah is pressing his clothes in the living room. Adobea sits seductively in the couch and asks Duah to help massage her affected knee. She has a white towel on while exposing her thighs. Duah accepts the invitation to massage Adobea's knee (figure 44). Adobea makes moaning sounds whilst Duah massages her knee. The living room appears to be a usual average Ghanaian living room. Adobea kisses Duah and they both begin to be romantically involved. Camera does series of fade-ins and fade-outs. Adobea moves on top of Duah in the black couch. The white towel is covering part of her buttocks while camera shows her waist beads (figure 45). Immediately they begin to kiss passionately, a non-diegetic background music (Ghanaian hiplife music) begins playing. While, Adobea is presented almost naked, Duah has only his shirt off. Camera does a medium shot (MS) to reveal Adobea's clothes on the woollen carpet on the floor and the main door to the living room. The scene ends as Duah answers a phone call from Efua.



Fig. 44. 1 Adobea seduces Duah to have sex with her

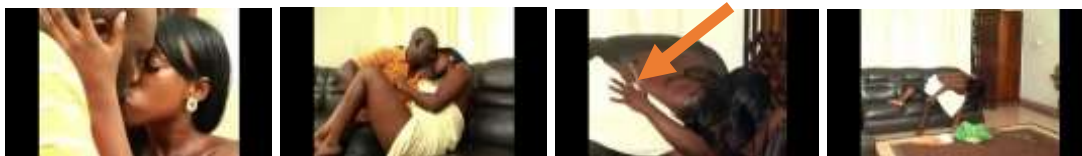


Fig. 45. 1 Adobea and Duah kiss and have sex with Adobea's waist beads visible

Sex scene two in *Hot Fork film*: This scene follows right after the first sex scene. The hiplife music continues to play. We see a man peeping into a room through a window. Camera moves to show the room in a medium close up shot (MCU) and reveals two people naked on a bed, with the lady on top of the man. She is winding her waist on the man while they kiss as well. From their waists to their feet are covered in what appears to be a white bed spread. Camera moves sharply to reveal a black brazier hanging loosely on a human foot on a bath tab, with bubbles of soap foam on parts of the brazier. Camera pans from right to left to reveal the heads of a man and a lady kissing in the bath and a pick clothe hanging on the edge of the bath tab. The lady's waist is partly shown and she appears to be wearing something that looks like waist beads (Figure 46). Scene ends.



Fig. 46. 1 Nino and a lady naked in bed and in the bathtub

Table 8. 1 Summary of sex scenes in “Love or something like that” film

Title of film	Order of sex scenes	Actors involved
Love or something like that	1	Alex and Kwarley

Synopsis

This film stars John Dumelo as Alex and Joycelyn Dumas as Kwarley. Kwarley, a surgeon is married to Alex who is a lawyer. Two professionals, newly married. Their union seems to be awesome until Kwarley had to attend to a patient at the hospital. A patient who happens to have had something romantic to do with Kwarley’s past, her ex-boyfriend, Henry whom she had not seen in a long time since they broke up. Kwarley realises that Henry was seriously sick. He has cancer and is HIV positive as well. Kwarley is confused because she had had unprotected sex with Henry. Kwarley realises that she had contracted HIV too. She was confused as to how to reveal this sad truth to her husband and still maintain her marriage. The focus of the film was to test relationships (marriage and ex-romantic friendship) hit by a deadly virus. Kwarley, being a professional handled the issue well by re-establishing friendship with Henry in order to help care for him, even though this affected her marriage greatly. This display of genuine care reveals that there is more to life than a virus – HIV.

Sex scene in love or something like that film: Kwarley and Alex enter a bedroom (in their wedding costumes). Kwarley lays on the bed with her back with broad smiles, while Alex lays on her and they start kissing. There is a pretty loud non-diegetic background sound. It is a medium close up (MCU) shot with the bedside lamp and part of a photo frame in view. Alex takes off Kwarley’s sandals (shoes). We see two chairs in the bedroom– orange in colour. Camera pans from left to right. Alex is in a singlet while Kwarley is in her brazier. Kwarley picks a pack of condom from the bedside drawer and hands it to Alex. Alex takes a copy of condom from the pack and gives it to Kwarley, who appears to wear it on Alex’s penis. Alex’s waist is seen swinging, and he holds and squeezes the bed spread (figure 47). Camera pans to reveal the drawer from where Kwarley picked the pack of condom.



Fig. 47. 1 Kwarley and Alex lay on the bed to have sex

Table 9. 1 Summary of sex scenes of “The devil between my legs” film

Title of film	Order of sex scene	Actors involved
The devil between my legs	1	Rony and Vero
	2	George and Vero

Synopsis

The film stars Van Vicker as Rony, Samuel Ofori as George, Tracy Boakye as Vero and Jessica Williams as Ama. Rony is the branch manager of an oil company. George is Rony’s colleague in the office, while Vero is Rony’s personal assistant/secretary. Vero and Rony’s wife, Ama are friends. Vero detects a shady deal Rony and his friends are involved in. She uses this information to blackmail Rony and gets Rony to have sex with her, even in the office. Vero lures George to bed, had sex with him and poisons his drink in the process. Unknowing to Vero, Ama knew about her sexual escapades with her husband and schemes a grand plan with Rony to eliminate Vero. Ama succeeds in killing Vero.

Sex scene one in the devil between my legs: Vero seduces Rony in his office by asking Rony to help fix her new necklace on her neck. She kisses Rony after Rony fixes the necklace. Vero loosens Rony’s belt while they kiss. In a medium (M) shot, the camera reveals Vero and Rony standing, the office desk/table (white), a black laptop on the table, flowers in a vase behind Rony’s seat, a large art piece (painting of an African woman), a small flower in front of the art piece, a wall mount light above the art piece, two apples in a plate and a flower in a small white vase on the desk and a window curtain (figure 48). Scene ends. Sexual intercourse between Rony and Vero was highly implied in this scene.

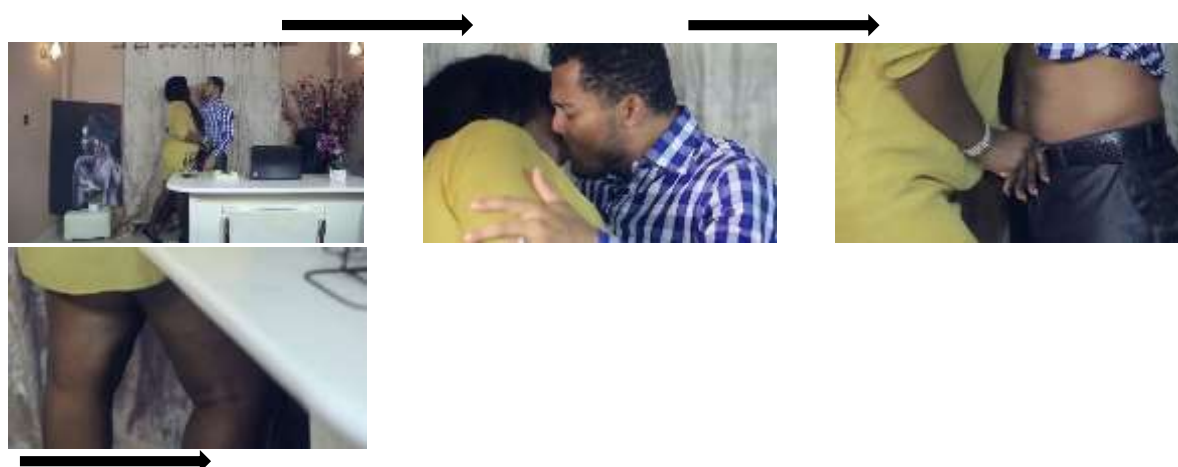


Fig. 48. 1 Vero seduces Rony to have sex with her in his office

Sex scene two in the devil between my legs film: Vero runs into George in a supermarket (it appears she was tailing him though). She invites George to follow her home for sex, to which George happily accepts. They both move into the room, which appears dark although there is some form of lighting emanating from a window. George helps Vero to undress after which Vero in turn helps George to take off his shirt. They are in a silhouette shot. With only her pantie on, Vero lays face-down and George kisses her from her buttocks through her pantie to her back. There is a non-diegetic sound in the background. However, there is the sound of Vero moaning (uh uh uh) and says “ah! George you are the best”. George uses his teeth to take off Vero’s pantie. Vero turns to face George and raises her two legs while lying on the bed. George moves to hold her, all in silhouette shot. George picks a condom, probably to wear, and kisses Vero on her breasts as seen in (Figure 49) below. The whole scene was captured in slow motion.



Fig. 49. 1 Vero and George in a dark room having sex

4.2 Quantitative survey results

4.2.3 Preview of demography of respondents

A quick preview of the sampled data shows that more men (51.7%) are interested in watching films having sex scene content. It was also observed that more than 80 percent (thus, from 18yrs to 40yrs) took part in the study; this group could be described as a youthful population. In this study, it is obvious that the researcher considered most of the study participants from a university education background since these participants are abreast with the use of technology/innovation for their social pleasure. Interestingly, 73 participants of the sampled respondents representing thirty-six percent said they prefer foreign movies with sex scene content to local. The summary of demographic features of study respondents is given in table 10 below.

Table 10. 1 Demographic profile of research participants

Details of respondents		Frequency	Percent (%)
Sex	Male	104	51.7
	Female	93	46.3
	Prefer not to say	4	2.0
Age	18 – 30yrs	81	40.3
	31 – 40yrs	81	40.3
	41 - 50yrs	32	15.9
	51yrs and Above	7	3.5
Educational level	Bachelor degree	87	43.3
	Postgraduate degree	78	38.8
	Others	34	16.9
	None	2	1.0
Do you like sex scene films?	Yes	59	29.4
	No	111	55.2
	I'm not sure	31	15.4
Favourite type of sex scene film.	Foreign	73	36.3
	Local	128	63.7
Total sampled	(n)	201	100

Source: Field data from Ghana, from March to June 2021

4.2 Measurement model verification

This section of the thesis draws on the PLS-SEM (partial least square and structural equation modelling) technique to test the thesis hypotheses. The choice of this technique is simply based on the fundamental understanding of the predictive nature of this study. Also, it is imperative to note that the research effort is tailored towards the explanation of variances of the proposed structural model (Adzovie & Jibril, 2020; Shmueli et al., 2019). The PLS-SEM was applied to analyse responses obtained from the survey. This technique was employed mainly due to a lack of coherent explanation for the constructs proposed in the research theme. Adding to this is the consistency of this technique which has been widely used in the field of social sciences and can be found in eminent researchers' works (Durdyev et al., 2018; Hair Jr et al., 2014; Sarstedt et al., 2020) like Hair Jr, Sarstedt, Hopkins, & Kuppelwieser, G. (2014), hence it remains one of the appropriate techniques for empirical research which cannot be underestimated especially when testing consumers'/audiences' feeling and perception. Again, PLS is viewed critically by several methodological researchers. Again, PLS-SEM is considered preferable (over CB-SEM) when it is unknown whether the data's nature is a common factor- or composite-based. However, PLS-SEM under this approach focuses on maximizing the explained variance of the endogenous constructs unlike covariance-based SEM (CB-SEM). Hence, the researcher assessed the measurement model by using convergent validity and reliability following the suggestion of (Hair Jr et al., 2014; Khan et al., 2019).

Going forward, the ADANCO 2.2.1 statistical software fully aided this work. This was equally complemented with IBM SPSS software, as well as Microsoft Excel. Based on the recommendations of numerous research experts in the quantitative methodological literature (Schuberth, Henseler, & Dijkstra, 2018) as well as the research direction of PLS-SEM, with maximum emphasis, particularly, on the quality criteria for measurement (outer) model assessment, this thesis, hence, heeds to the recommendations in the literature (Costello & Osborne, 2005; Hair Jr et al., 2014; Hair et al., 2019; Henseler, Podsakoff, et al., 2003; Sarstedt et al., 2014, 2016; w Creswell, 2009). Simply put, all suggested statistical threshold values in the PLS-SEM literature, in particular, have been satisfied in the thesis. Tables 11, 12 & 13 show the summary of the test of reliability and validity, factor analysis, multicollinearity (variance inflation factor) as well correlation matrix (for discriminant validity) respectively regarding the reflective and the composite constructs of the research model.

Table 11. 1 Construct reliability and validity

Construct	Dijkstra-Henseler's rho (ρ_A)	Jöreskog's rho (ρ_c)	Cronbach's alpha(α)	Average variance extracted
Sex Scene in Film	0.8736	0.9141	0.8698	0.7297
Cultural Attainment	0.7782	0.8717	0.7788	0.6940
Desire for sexual affair	0.9464	0.9628	0.9419	0.8961
Desire for nudity	1.1591	0.9237	0.8813	0.8022
Desire for sexual dating	0.8398	0.8824	0.8070	0.7143

Source: Author's processing from ADANCO software 2.2.1 version

Table 12. 1 Factor loading and Multicollinearity (using Variance inflation factor (VIF's))

Construct	Indicator	Loading	VIF's
Sex Scene in Film	SXS1	0.9056	3.8019
	SXS2	0.8954	3.3923
	SXS3	0.9217	4.7198
	SXS4	0.6689	1.2765
Cultural Attainment	CAT1	0.7898	1.3789
	CAT2	0.8608	2.0079
	CAT3	0.8470	1.8707
Desire for sexual affair	DSA1	0.9157	3.1566
	DSA2	0.9642	6.9210
	DSA3	0.9592	6.5162
Desire for nudity	DNU1	0.8199	2.0192
	DNU2	0.9693	3.8306
	DNU3	0.8915	3.0382
Desire for sexual dating	DSD1	0.8406	2.3425
	DSD2	0.8432	1.4039
	DSD3	0.8517	2.3963

Source: Author's processing from ADANCO software 2.2.1 version

Test of discriminant validity

Additionally, the outer model was assessed through discriminant validity. By discriminant validity, it means that any two given constructs were statistically different. In doing so, the most popular criterion for the discriminant validity, Fornell–Larcker criterion was used in this study (Fornell & Larcker, 1981). The Fornell–Larcker criterion for discriminant validity postulates that a latent construct's average variance with its indicators should be more than 0.5 when compared to other latent constructs in the structural equation model. In other

words, a model is discriminant valid if the square root of AVE for a construct is greater than the correlation coefficient with other latent constructs (Franke & Sarstedt, 2019). The current inquiry fulfils this criterion of discriminant validity as seen from Table 13 that all the values in the diagonal of the table (in bold) is greater than any other value in the row or column position with reference to any other construct, hence, discriminant validity is established (see table 13).

Table 13. 1 Test of discriminant validity

Construct	1	2	3	4	4
Sex Scene in Film	0.729 7				
Cultural Attainment	0.569 7	0.6940			
Desire for sexual affair	0.300 6	0.2959	0.8961		
Desire for nudity	0.004 6	0.0012	0.0424	0.8022	
Desire for sexual dating	0.247 6	0.2390	0.2414	0.0954	0.7143

Source: Author's processing from ADANCO software 2.2.1 version

4.3 Structural modelling – hypothetical analysis

Recap of thesis hypotheses:

H1: Watching sex scenes in films would have a positive relationship with the attainment of one's culture as a form of pleasure-seeking.

H2: Sex scenes in films would positively influence the desire for a sexual affair.

H3: Sex scenes in films would positively influence people to engage in nude activities.

H4: Sex scenes in films would have a positive relationship with one's desire for sexual dating.

Having performed the psychometric measurement of the research constructs, the researcher proceeded to the structural analysis of the hypothetical paths, that is, to ascertain the impact of watching sex scene films of the proposed model

(see figure 50). The result from the statistical manipulation of data shows a direct effect of a reflective structural model. Concerning the relationship/effect of the proposed model structure, four (4) hypotheses were developed. The hypotheses are (H1, H2, H3, and H4) with their regression coefficients represented by beta (β) and their corresponding significant level by p-values of ($P < 0.05$) or t-value ($T > 1.96$ (see table 14). Per the significant level threshold, the processing of the data revealed that; H1, H2, and H4 were supported while H3 was not (see table 14).

Table 14. 1 Path coefficient: the consequence of watching sex scene films

Relationship	Beta (β)	Standard bootstrap results					Empirical remarks
		Mean value	SD error	T-value	Effect size (Cohen's f^2)	P-value	
Sex Scene in Film - > Cultural Attainment	0.7548	0.7560	0.0320	23.6168	0.0500	0.0000	Supported
Sex Scene in Film - > Desire for sex AFF	0.5482	0.5501	0.0558	9.8243	0.0119	0.0000	Supported
Sex Scene in Film - > Desire for NUD	-0.0679	-0.0611	0.0946	-0.7172	0.0776	0.4734	Not supported
Sex Scene in Film - > Desire for sex DAT	0.4976	0.5029	0.0537	9.2692	0.0009	0.0000	Supported

Source: Author's processing from ADANCO software 2.2.1 version

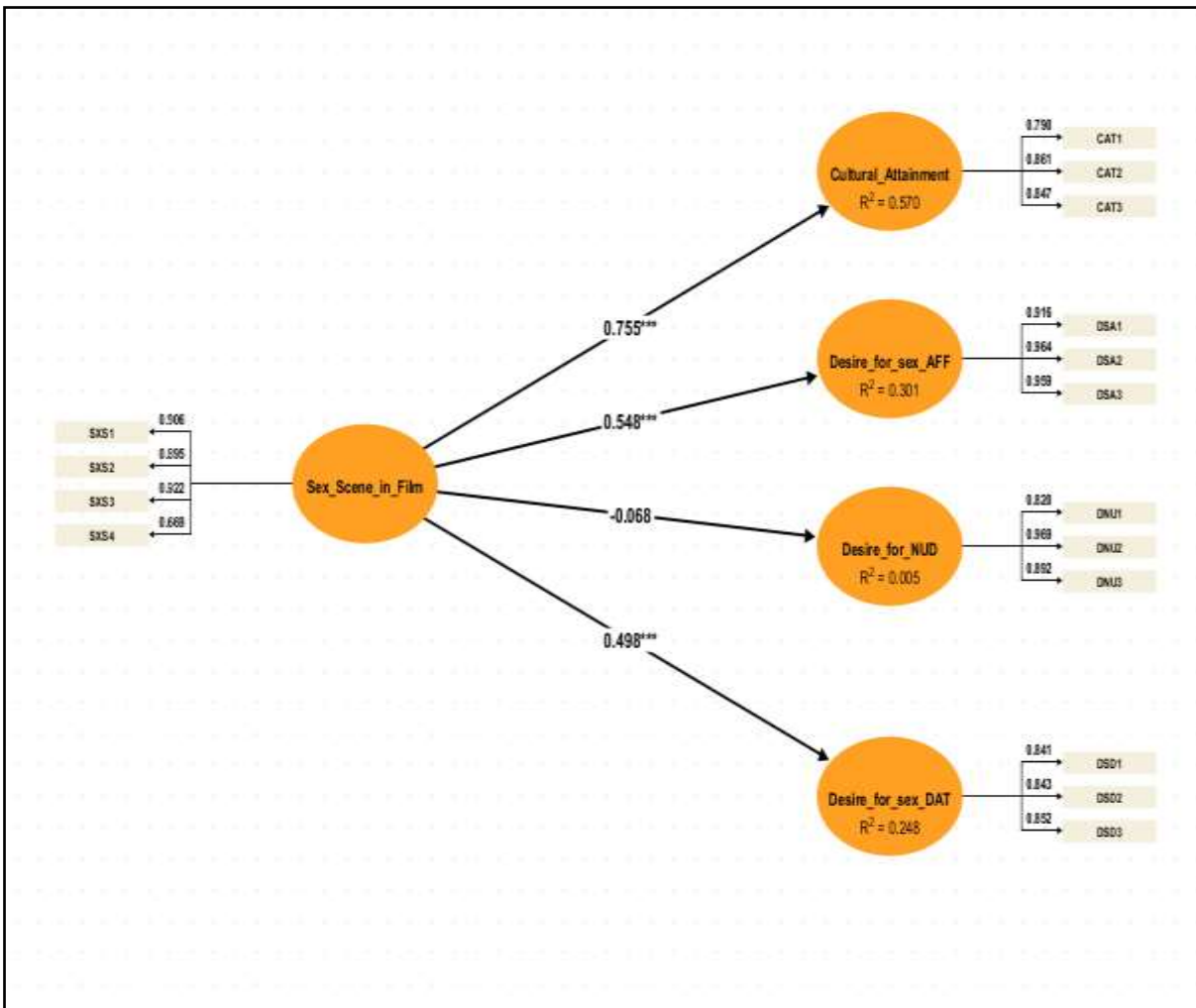


Fig. 50: A validated research model. Source: Author's processing from ADANCO software 2.2.1 version

In the quest to assess the predictive power of the structural model, the coefficient of determination (R^2) was estimated. The r-square value of 0.57 shows that the dependent variable (cultural attainment) is explained by the independent/predictor variable by 57% variance in the research model. The desire for the sexual affair, desire for nudity, and desire for sexual dating were explained by 30%, 0.5%, and 25% variations by predictive variable respectively (see table 14 and figure 50). The Goodness-of-fit indices of the research model are shown in Table 17 in the appendix section.

Table 15. 1 Predictive power of the research model – using R-square (R²)

Construct	Coefficient of determination (R²)	Adjusted R²
Cultural Attainment	0.5697	0.5675
Desire for sexual affair	0.3006	0.2970
Desire for nudity	0.0046	-0.0004
Desire for sexual dating	0.2476	0.2438

Source: Author's processing from ADANCO software 2.2.1 version

Table 16. 1 Summary of thesis hypothetical results

Hypothesis	Relationship (+/-)	Decision/Remarks
<i>H1: Watching sex scenes in films would have a positive relationship with the attainment of one's culture as a form of pleasure-seeking.</i>	+	Accepted
<i>H2: Sex scenes in films would positively influence the desire for a sexual affair.</i>	+	Accepted
<i>H3: Sex scenes in films would positively influence people to engage in nude activities.</i>	-	Rejected
<i>H4: Sex scenes in films would have a positive relationship with one's desire for sexual dating.</i>	+	Accepted

5. DISCUSSION OF RESULTS/FINDINGS

In this section, the author discusses the results of the study in response to the research questions (RQs), ie. RQ 1; RQ 1 I; RQ 2; and RQ 3 respectively. In respect of this, each research question was repeated after which the discussion was done before moving to the next research question until the discussion was exhausted. This was done to enable the reader to follow the discussion vividly.

5.1 Discussion of ELAN annotation results

RQ1. How are sex scenes portrayed in Ghanaian films?

The annotation was done based on the system network developed by the author as seen in (Fig. 3) above. This was done to answer research question one (RQ1) and research question one (i) (RQ1i). Research question one was: *How are sex scenes portrayed in Ghanaian films?* The basic unit of analysis was the shot. From the annotation, the author observed that camera techniques such as variation in shots as well as transitions were employed to portray sex scenes in Ghanaian films. Prominent among the variations was the Close Up shot (CU). The author observed that this technique was used in order to give the viewer a very close view of the characters involved or to direct the viewer's attention to a specific detail probably in an attempt to capture the attention of the viewer. For instance, in (Figure 35) the camera did a close up on the thighs of Frema to point to the liquid substance, which from observation represents semen, to communicate to the viewer that Kuuku and Frema had had sexual intercourse. Inferring from the theoretical lens of the study, the semen on Frema's thighs is a semiotic mode signifying the occurrence of sexual intercourse. Therefore, the semen on Frema's thighs is a signifier of sex. The various shots were deliberately arranged to convey a message, and in this instance, a message of sexual intercourse (Bateman, et al., 2017). Also, in the film *Love or Something like that*, the sex scene between Alex and Kwarley, the shots were sequentially arranged to direct the viewer's attention into accepting and believing that Alex and Kwarley have had sex when earlier shots captured both characters in clothes, gradually moves to where Alex was removing Kwarley's shoes to shots presenting Kwarley in only a brazier and Alex in a singlet, followed by shots in which Kwarley was picking a pack of condoms from the bedside drawer, handing it over to Alex. Later, Alex hands over the condom to Kwarley after taking it out of the pack. Camera focuses on Kwarley trying to fix the condom on Alex's penis. This was not vividly shown. However, the sequence of the

shots directs the viewer's mind to it. This confirms that shots are deliberately arranged to convince the viewer to think of and about what the director intends to achieve, even though by highly implying.

Another way sex scene was portrayed was that camera focused on the characters on bed squeezing the bed sheet with their fists. This is evident in two scenes - Manuel and Esaba in *A Northern Affair* film; Ben and Helen in *Devil in the Detail* film (Fig. 31 & Fig. 36 respectively). On the part of costume, not much could be seen in respect of distinguishing sex scenes in Ghanaian films because aside from three (3) scenes where the female characters adorned themselves with beads – two waist beads and one neck beads and wrist beads, nothing really shows that the scenes are from a Ghanaian film in respect of distinctive qualities. Again, it was observed that aside from *The Devil between my Legs* film and *Hot Fork* film, in which the female characters were portrayed as almost nude, the others were highly implied nudity.

Notably, all the sex scenes annotated had background sound mostly in the form of music, although largely, foreign music. This highly contributes to the message of sex because most of the background sounds could be considered soothing. Arguably, the background music creates or enhances the desire for sex. The background sounds/music in all the sex scenes analysed were non-diegetic. The moaning, mostly from the female characters were diegetic sounds, which contributed to the portrayal of sex. This is because, moans are naturally associated with sexual intercourse. The sex scenes largely do not appear to be well planned and executed. The combination of soothing, romantic background sounds, sounds of moaning which Bateman et al (2017) refer to as audial cues and the visual representation of the characters in semi-nude or nude posture as well as the variations in the camera angles and movement present a narrative of sexual intercourse taking place. This finding is in line with Bateman et al. (2017) which states that sound may not be just sound of the hearing of tones/tunes, but also may provide information on space, direction, hardness/softness or distance, which constructs meanings based on these parameters and could be interpreted based on regularities and in this case the moan sounds coupled with other modes depict sexual intercourse and therefore creates the meaning of sex in Ghanaian films. Inferring from the theoretical lens, the moan sound alone could only be best described as symptoms of other processes, activities as well as states of affairs. However, multimodality goes beyond just observing the “signs” to “meanings” (Bateman, Wildfeuer, &

Hiippala, 2017:48). Hence; the moan sound alone could not suggest the meaning of sex. It must work together with other modes such as the visuals and the background music to create meaning.

The author therefore observes from the results that sex scenes in Ghanaian films are highly implied and suggestive but not explicit. This finding conforms to Harris & Scott's (2002) finding that there is no link between the degree of arousal and the degree of how explicit a content is, because people are often more aroused by less sexually explicit content than more sexually explicit content. To this end, they argued that when sex scenes in films are censored, viewers may be more aroused since they may "fill in their own script". A number of modes such as verbal – moans; music -background non-diegetic romantic sound coupled with the variations in the volume of the music; camera techniques such as camera perspective, camera distance and camera movement come together to transmit a narrative of sex in Ghanaian films. This finding is in line with O'Halloran, Tan, Smith, and Podlasov's (2011) study which defines multimodal communication to include the analysis of communication in all its forms, particularly concerned with texts which contain the interaction and integration of two or more semiotic resources (gesture, sound, image etc) or modes of communication in order to achieve the communicative functions of the text. Inferring from the quantitative results, where a number of the respondents (36%) prefer sex scenes in foreign films to sex scenes in Ghanaian films, the study provides a hint in respect of the assertion of the renowned Ghanaian actress Akorfa Edjeani that sex scenes in Ghanaian films are not professionally and tastefully done. From the analysis, largely, sex scenes in Ghanaian films are largely professionally portrayed through camera techniques and semiotic modes. The renowned Ghanaian actress may however have a valid point with regards to other aspects of the portrayals such as camera techniques, the characters' acting skills and how the scenes were directed as well as the stereotypical portrayal of uninteresting sex between married couples as evident in the sex scenes analysed in this current study involving married couples. This may only be a form of reinforcement of society's perception that sex between married couples is boring. It can however be argued that some of the shots were unnecessarily repeated coupled with sometimes, loud background sound as well as poor lighting. For example, in the sex scene between Vero and George in "*The devil between my legs*" film (see Figure 49.1). The shots were arranged to convey a message of sexual intercourse to the viewer even though no explicit nudity was portrayed. This is clearly displayed in all the scenes analysed. For

example, in Figure 44, the shots were arranged from Adobea visually seducing Duah by deliberately exposing sensitive parts of her body such as her thighs, bust and waist. The camera focused on Adobea's thighs, then moves to Duah's face to reveal his facial expression (desire), and moves back to Adobea's body then back to Duah's facial expression. Also, the analysis revealed that sex between married couples were not provocative. This conveys a message of uninteresting sexual relationships among married couples. Finally, camera focused on both Adobea and Duah romantically involved in the couch. Such shot arrangements were deliberate to direct the viewer's mind to sex. This leads the author to the discussion on how male and female characters were presented in sex scenes in Ghanaian films.

RQ1 (i). How are male and female characters presented in sex scenes in Ghanaian films?

The author was also interested in how male and female characters are portrayed in sex scenes in Ghanaian films. From table 2 above, on the whole there were more shots on female characters in the sex scenes annotated compared to the number of shots captured for male characters. This could be because the female body shape naturally attracts attention, which could also be linked to the popular assertion of "ladies first" cliché. Surprisingly, in a patriarchal society like Ghana, the reverse would have rather been expected. There were two (2) married couple sex scenes out of the seven sex scenes annotated, and the sex portrayal between the married couples were not very short in respect of duration compared to sex between the unmarried. In those two sex scenes, female characters played passive roles during sexual intercourse against the other sex scenes which involved casual friends. For instance, in the sex scene between Nivera and Kojo (4Play film), Nivera (female character) was in control. This could be understood because from the narrative, Kojo is a teenager while Nivera is an adult whose age was more than double that of Kojo. Kojo could therefore easily pass for Nivera's younger brother hence; she could command him even in bed. In the sex scene between Ben and Helen, when Helen wanted to be in control, she had to subtly seek permission from Ben to be able to do that. Going forward, in respect of verbal interaction, there were more female verbal interactions compared to male. This could be alluded to society's (Ghanaian society) perception and expectation of the female in respect of verbal interactions which partly agrees with Lauzen's (2019) findings. Interestingly,

all the moaning sounds came from female characters. Also, female characters appeared in more nude/naked shots compared to male characters in the sex scenes analysed.

5.2 Discussion of contextual results

RQ2. In Ghanaian films, is there any relationship between sex scene portrayals and Ghanaian cultural values?

Having discussed how sex scenes are portrayed in Ghanaian films, and how male and female characters are presented, this section highlights and discusses the relationship (if any) of sex portrayal in Ghanaian films and the Ghanaian cultural values. From figure 22, shots *b*, *d*, and *e* the director intentionally focused the camera on those shots to convey a meaning of moral decadence as Appiah- Sekyere & Awuah- Nyamekye, (2012) opine. The kind of relationship (sexual relationship) between Kojo and Nivera is an uncommon spectacle in the Ghanaian society. It is deemed to be morally wrong for two people with such wide age disparity to be involved sexually, particularly because the younger one (Kojo) happens to be the male and a teenager. The ear ring Kojo was captured to be wearing as well as the hanging trousers are associated with deviant behaviour in the Ghanaian cultural system. Probably, it is a deliberate message the director is trying to convey to the viewer that Kojo is not morally upright hence; his ability to engage in sexual relationship with Nivera (a lady who could pass for his mother or elder sister). Interestingly, it is in their (Kojo and Nivera) sex scenes that Nivera (female) had control. From the way the characters were arranged and the roles they played, the author suggests that it was deliberately arranged to convey a message with an imbedded meaning of the Ghanaian society's abhorrence for such immorality exhibited by Nivera and Kojo thereby subtly warning or cautioning other teenagers of Kojo's age not to be attracted to such moral decadence. In view of this, there is a form of relationship between sex scene portrayal in Ghanaian film and an aspect of Ghanaian cultural value – morality.

Also, with regards to the use of costume, some of the films paid some attention to the Ghanaian culture regarding clothing and tried to fuse some clothes which are identifiable to Ghana. This can be seen in figures 25, 35, and 41. In figure 35, the cloth *Frema* used is a typical Ghanaian fabric. Also, in figure 25, the pillow covers are in a fabric which is known in Ghana as *tie & die* or *batik*. This is a unique fabric used by people in many parts of the African continent. Again, figures 41 and 45, the female characters (Claudia and Adobea) used beads. While Claudia uses beads as necklace, Adobea adorns her waist with the beads. This finding confirms Gordon (2019) and Wong-Shing's (2019) who stated that women in Africa have long adorned themselves with different kinds of beads (waist beads) as a representation of femininity and prosperity. This therefore

establishes some relationship between sex scene portrayals in Ghanaian films and the Ghanaian cultural values in respect of costume – clothing.

Moving on, the author discusses the influence Ghanaian culture exerts on portrayals of sex in Ghanaian films and proceeds to discuss the assertion that sex scenes in Ghanaian films are not “professionally and tastefully” done. First, from the multimodal analysis (ELAN annotation and contextual analysis), it can be inferred that even though Ghanaian culture influences the content of Ghanaian films to an extent, the results reveal a form of struggle of interest between Ghanaian film directors/producers’ attempt to convey convincing messages to the audience while at the same time being careful not to drift away from the Ghanaian puritan cultural norms in respect of not showing sensitive parts of the human body such as female breasts, vagina and male penis. This is evident in all the sex scenes analysed where the acts of sexual intercourse were displayed through body movements and sounds – suggestive. In another vein, there are aspects of Ghanaian culture, for instance the Dipo puberty rites from the Krobo people of the Eastern region of Ghana which encourages open display of the breasts of young female virgin maidens who are taken through the Dipo rites of passage (see appendix F). The author posit that there arises conflict since aspects of Ghanaian culture promote public display of sensitive parts of the female body (breasts) yet in another vein appears to prohibit or discourage open discussion or display of sensitive human body parts because Ghanaian cultural norms largely frown on it. The author also infers that some Ghanaian cultural values appear to be oppressive in the sense that, a section of the Ghanaian film audience surveyed admitted to liking sex scenes in films yet they shy away from open disclosure probably in order not to appear to be perceived by society as morally bankrupt as opined by Awolalu (1976). Another instance where the author infers Ghanaian culture’s influence on Ghanaian film content is the sex scene involving the teenager Kojo (male) and the adult Nivera (female). It can be inferred that the director deliberately and carefully conveyed a meaning of moral decadence which should not be emulated by other members of the Ghanaian society. It is only a morally corrupt teenager in the Ghanaian society who would be sexually/intimately involved with an adult. This message is clearly deduced from the shots captured to show Kojo wearing earrings (see Figure 21, shots *b*, *d* and *e*) and also his mode of dressing – all of which are considered (un)Ghanaian as posited by Appiah- Sekyere and Awuah-Nyamekye (2012).

Regarding Akorfa Edjeani’s assertion that sex scenes in Ghanaian films are not professionally and tastefully done, the author infers from the analysis that the renowned Ghanaian actress could be referring to a number of issues including the stereotypical portrayals of female and male characters in sex scenes in Ghanaian films. Again, her assertion that some films (stories) would still convey relevance to the viewer if the sex scenes were eliminated may not be far from

facts as evident in the sex scene between Vero and George in *The Devil Between my Legs* film. For instance, Ghana being a patriarchal society disadvantages females in several aspects and this is reflected in how males and females are portrayed in Ghanaian films. The results of the current study revealed that females played passive roles during the sex scenes except for the scene involving Kojo and Nivera in the film *4Play*. Sexual intercourse is an act between two individuals particularly in this context, between a male and a female hence there should be a balanced or a seemingly balanced participation between male and female. For the “tasteful” aspect, she could be referring to the scenes that are not provocative and appealing.

Finally, largely, from the results none of the characters was completely nude/naked. All the nudity/nakedness were suggestive and implied. Although contextually, some of the characters particularly, the female characters (figures 10, 22, 44, 45, 46, & 49) could be said to be naked/nude. One of the strongest Ghanaian cultural values is decency in dressing. This is not so surprising because even though it is conventionally accepted that people engaging in sex are usually naked, inherently and latently, the directors are mindful of the Ghanaian cultural values, hence; they tried as much as possible to be decorous in the portrayals, which aligns with the findings of Awoniyi (2015) and Sarfo (2015). In conclusion, the author admits that largely, portrayal of sex scenes in Ghanaian films have a relationship with the Ghanaian cultural values, and as indicated by Laverty (2011), costume in film plays a major role in conveying meaning of cultural relevance to the film audience.

5.3 Discussion of quantitative survey results

In this section, the author discusses the results from the quantitative analysis, which responds to research question three (RQ3).

RQ 3. To the Ghanaian film audience, what role do sex scenes in Ghanaian films play?

The aim of this part of analysis was to examine the role sex scenes play in Ghanaian films to the Ghanaian film audience. The results revealed that majority (51% from table 10) of the sampled (males) are interested in, and actually do watch Ghanaian films which contain sex scenes. This is interesting, considering the latent prohibitions of the Ghanaian cultural values which almost views discussions of sex and issues relating to sexual intercourse as taboo as Sarfo (2015) opines. On another hand, this could be pointing to the reality that the prohibitions of open discussion of issues relating to sex and romance may not actually resonate with Ghanaians, or for the want of a better word current Ghanaians, but for obedience to the mores of the Ghanaian society. It could also

be inferred that such norms or moral values would have or may be losing their relevance currently. Since Ghanaian culture embraces dynamism as Gocking, Salm and Falola (2002) opine, this finding may be an awakening to the tweaking of some Ghanaian cultural values to suit the current dispensation.

When respondents were asked if they liked films with sex scenes (Table 10), majority of respondents (111 out of 201) representing 55.2 percent said no, and only 59 respondents representing 29.4 percent said they liked films with sex scenes. This finding does not deviate from the findings in the literature which states that open discussion of issues relating to sex is not encouraged in the Ghanaian society (Gyekye in Danso, et al., 2019). Even though the respondents were responding to an anonymous questionnaire, majority were unwilling to disclose that they liked films with sex scenes because they may have viewed this as openly expressing what is seen as a taboo, and this corroborates the study of Awoniyi (2015).

The results also indicate that aside from hypothesis 3 which was rejected, all three (H1, H2, and H4) were accepted. This could mean that sex scenes in films play vital roles in the lives of Ghanaian film audiences. Sex scenes have a positive relationship with the attainment of one's culture as a form of pleasure-seeking; positively influence the desire for a sexual affair, and boost people's desire to engage in dating activities (see table 16). The rejection of H3 is not surprising owing to the fact that open display of nudity is alien to the Ghanaian cultural values, hence; this affirms Sarfo's (2015) study.

Even though the sample size for the survey is limited in scope, the findings of the study regarding research question three (RQ3) which sought to examine the role(s) sex scenes play in films, particularly, in Ghanaian films to the audiences reveals that cultural values in respect of open discussion of sexual intercourse and its related issues may serve as a form of check on the Ghanaian. However, respondents derive varied forms of pleasure from sex scenes in video films and wish such scenes are conveyed in an improved manner. This is in respect of the results which reveal that thirty-six percent of respondents liked sex scenes in films as Table 10 displays. Even though this figure does not represent majority, it is notable because out of the number of respondents who like sex scenes in films 36% preferred sex scenes in foreign films. This finding may be a confirmation of Edjeani's as reported by JoyNews (2017) assertion that sex scenes in Ghanaian films are not professionally conveyed. For a section of the respondents surveyed to prefer sex scenes in foreign films to sex scenes in Ghanaian films suggests that the way sex scenes are conveyed in Ghanaian films are not up to the taste of the film audiences who like sex scenes in films. The study therefore problematizes the phenomenon of how Ghanaians seek sexual pleasure in cinema through the patronage of films with sex scenes. This therefore brings to the fore the quest to revisit concepts of open discussion of

sex and related matters within the Ghanaian society. Again, the study affords interested scholars to leverage on the findings and to re-examine the research model in other cultural contexts with similar values to ensure the reliability and validity of the research constructs. Further, the study affirms the dynamic nature of culture, which calls for re-examination of value systems for alignment to current dispensations.

6. CONTRIBUTION OF THE DOCTORAL THESIS

This section discusses the contribution of the thesis to science in respect of theory, practice and policy. It captures information in respect of the novelty of the study – one which evokes emotions, strongly held beliefs and practices and weaves through finding a marrying ground for the Ghanaian society to strike a workable balance for mutual progress by making apparent, the ideology of the dynamic nature of culture. Employing multimodal analysis to dynamic audio-visual communication such as film is arduous but not impossible. Film production and spectatorship in developing countries continue to grow and it behoves on researchers to find ways of subjecting aspects of this powerful medium (film) to scientific studies in order to assist in improving its development. Hence; in this section, the author outlines the implications of the study regarding theory, practice and policy in Ghana.

6.1 Theoretical implications

Arguably, this study is a pioneering study into multimodal analysis of a very sensitive aspect of a society whose culture conventionally prohibits open discussion of sex and issues relating to sex. This study therefore evokes the development of scientific system network for database development and annotation on semi-automatic qualitative analytical tool like ELAN. The study also challenges the adoption and adaptation of mixed methods for qualitative-biased scholars. Research on Ghanaian films have mostly concentrated on single aspects of the dynamic audio-visual material -film. The study therefore offers a holistic appreciation of how different aspects and semiotic modes such as costume, camera techniques as well as other technical aspects could contribute to meaning making multimodally. This study proves that adopting both qualitative and quantitative methods in a single study produces interesting and robust insights compared to employing a single method.

6.2 Practical implications

In practice, Ghanaian film industry players, particularly, film directors have been provided with resource to pay more attention to the role sex scenes play in the lives of audiences so as to re-examine the mise-en-scene of sex scenes to resonate with their audiences. Also, the framework work which has been developed could be adopted or adapted for other similar studies. Film industry players could take cues from this study to understand how Ghanaian film audiences perceive and appreciate certain aspects which hitherto, were not given much attention, so that going forward, they would produce films which appeal to their targets.

6.3 Policy implications

From the historical antecedents of the development of the audio-visual artefact (film) in Ghana, notably, the first president, Dr. Kwame Nkrumah was very deliberate about film production in Ghana. He appreciated the powerful nature of the medium. This explains why his government paid much practical attention through policy directions. Successive governments have so far not lived up to expectation. This study is therefore a wake-up call to policy formulators to be abreast of the prospects of film. It also informs industry players to formulate policies that seek to enhance film production and spectatorship. If a section of Ghanaian film audiences prefers to patronise foreign films because of how sex scenes are portrayed, it behoves on key stakeholders to re-think about the roadmaps for the film industry regarding the contents churned out, taking into consideration proper and effective regulation. As noted by Falola (2002), Ghanaian culture radiates dynamism and manifests duality in the way rich cultural institutions and customs are blended, while continuously adapting to political, economic and social pinches of today's world. There must be deliberate policy directions to project this dynamism of the Ghanaian culture in an appealing way to the world.

7. CONCLUSION, LIMITATIONS, AND AREAS FOR FURTHER STUDY

This section entails the concluding remarks of the author in respect of the study and highlights the limitations as well as provides areas needing further research attention.

7.1 Conclusion

Sex and culture constitute very important human experience which is worth frequent and constant discussion. The study has done a reflection on the position of male and female in a patriarchal society like Ghana, vis-à-vis portrayals in sex scenes in Ghanaian films, and has carefully challenged some generally imbibed cultural ideologies regarding two almost opposing strands of cinematographic representations – portrayal of erotic scenes in Ghanaian films against some puritan traditional perspectives on cinematic representations of such sensitive issues largely informed by long held traditional cultural value systems of Ghanaians, particularly, in respect of areas such as costume (ways of dressing) and other technical filmic multimodal representations. The author set out to examine how sex is portrayed in Ghanaian film and its relationship with Ghanaian cultural values as the overarching theme. Partially, the author investigated how male and female characters are presented in sex scenes in Ghanaian films as well as the role sex scenes play in Ghanaian films. The mixed methodology research approach was adopted. The qualitative methodology was employed in analysing the contents (sex scenes) of the selected Ghanaian films. The ELAN semi-automatic annotation software/tool was used in annotating the scenes. Contextual analysis was performed in order to situate the narrative in its rightful context – the Ghanaian context. The Quantitative methodology was employed as supplementary to the in-depth qualitative analysis. In respect of this, the author administered a researcher-designed survey questionnaire to 220 respondents out of which 201 valid responses were retrieved for analysis by employing the partial least square and structural equation modelling (PLS-SEM) in analysing the role of sex scenes in Ghanaian films. Like most African countries, Ghana has strong cultural systems and values which are reflected in almost all spheres of society. Film, arguably, being the most powerful medium, exerts strong influences on society. In view of this, many scholars, opinion leaders/formers, researchers have probed various aspects of film production and spectatorship. However, there is paucity in scholarship regarding how sex is portrayed in Ghanaian films and the link(s) the portrayals have with Ghanaian

cultural values. Film, as stated earlier is a powerful medium employed in shaping and changing many worldviews. It was therefore imperative to launch a scientific inquiry into *Exploring Sex Scene Portrayals and the Relationship with Culture in Ghanaian Films* since there is paucity in this regard. To be able to achieve the main objective, three specific goals were set for implementation: (1) *To analyse how sex scenes are portrayed in Ghanaian films;* (2) *To examine how male and female characters are presented in sex scenes in Ghanaian films and their relationship with Ghanaian culture;* and (3) *To examine the role sex scenes in Ghanaian films play to the Ghanaian film audience.* Also, three research questions guided the study: (1) *How are sex scenes portrayed in Ghanaian films?* (1i) *How are male and female characters presented in sex scenes in Ghanaian films?* (2) *In Ghanaian films, is there any relationship between sex scene portrayals and Ghanaian cultural values?* (3) *To the Ghanaian film audience, what role do sex scenes in Ghanaian films play?*

Moving on, four hypotheses were formulated: **H1:** *Watching sex scenes in films would have a positive relationship with the attainment of one's culture as a form of pleasure-seeking;* **H2:** *Sex scenes in films would positively influence the desire for a sexual affair.* **H3:** *Sex scenes in films would positively influence people to engage in nude activities;* and **H4:** *Sex scenes in films would have a positive relationship with one's desire for sexual dating.*

The study relied heavily on the multimodality theory while subtly imbibing tenets of semiotics theory as a lens guiding the study.

First, the author developed a system network which helped in setting up a database on ELAN annotation software. The basic unit of analysis was the *shot* (camera shot). Results from the ELAN analysis revealed that camera techniques such as shot variations as well as transitions were employed in the portrayal of sex in Ghanaian films. Notable among these were the Close Up (CU), Medium Close Up (MCU), Medium (M) and Extreme Close Up (ECU) shots. Others include the Pan – slow pan, whip pan; Zoom – slow zoom, zoom in and zoom out; Tilt; Fades – fade in and fade out as well as Dissolves – cross dissolve and ripple dissolve techniques were common to all the sex scenes annotated. The results show that these camera techniques were combined with other tropes such as costume and sound to convey multimodal meaning of sexual intercourse in Ghanaian films to the Ghanaian film audience (Bateman et al., 2017).

Going forward, the results revealed that female characters in the sex scenes analysed received more camera attention compared to their male counterparts. The results also revealed that female characters in the two married couple sex scenes played passive roles. Again, the results revealed that female characters' nude/naked bodies received more camera shots compared with male characters. Moving on, the results revealed that sex scenes in Ghanaian films were largely crafted to conform to Ghanaian cultural values.

Finally, the results from the quantitative survey revealed that sex scenes in Ghanaian films have positive influence on audiences' desire to engage in sexual affairs and also boost film audiences' appetite for dating. Out of the four research hypotheses tested, three (3) were accepted and one (1) was rejected. Respondents do not believe that sex scenes in Ghanaian films influence people to go naked/nude in public. The results revealed that majority (55%) of respondents do not like sex scenes in Ghanaian films. However, 36% liked sex scenes in foreign films.

7.2 Limitations of the study

Not acknowledging the limitations of this study would be remiss. First, the films selected may not represent all Ghanaian films with erotic/sex contents. Also, this study is largely a qualitative evaluation although it was supplemented by a quantitative survey. It would therefore be inappropriate to generalise the results as that may portend an exercise of injustice. Also, the study did not exhaust all Ghanaian cultural values because Ghanaian cultural values are very broad and multifaceted. Again, due to corona virus restrictions which prohibited public gatherings/meetings at the time of data collection, the author could not collect in-depth interview data from Ghanaian film directors/producers especially directors/producers of Ghanaian films with sex contents. Moving on, the sample size for the supplementary quantitative survey is relatively low considering Ghana's current population, hence; generalisation of the results must be done with caution. Finally, other Ghanaian films produced in local languages did not constitute part of the content selected for analysis. Ghana is made up of many ethnic groupings with varied languages and dialects. It would have been appropriate to include films made in other Ghanaian languages/dialects which have sex/erotic content. In spite of the above limitations outlined, the results of the study remain valid and adequate to the satisfaction of the set objectives.

7.3 Areas for further study

Although the results of the study reveal interesting narratives, the author admits that this study problematizes a very sensitive yet less discussed global societal issue – sex and culture, particularly in a developing country setting like Ghana. The study therefore invites scholars to delve into multimodal representations of less-discussed yet sensitive aspects of society such as sex or erotic portrayals in dynamic audio-visual materials like film, and from regions (Africa) with budding film production and spectatorship. Film is a dynamic material and the

prospects of multimodality is promising. Scholars and researchers could launch scientific inquiries into other technical areas of Ghanaian films such as make up, lighting, as well as influence of gender tendencies on films directed by males and females.

Also, scholars could conduct in-depth interviews of directors and producers of Ghanaian films with erotic/sex scenes. The author believes that this would produce very rich insights.

Finally, areas such as film distribution, copyright challenges and censorships of films with erotic/sex scenes as well as violence scenes are fertile grounds for further research in Ghana.

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9. SCIENTIFIC PUBLICATION ACTIVITIES BY THE AUTHOR

PUBLICATIONS:

ORCID: <https://orcid.org/0000-0001-5553-5705>

ResearchGate: <https://www.researchgate.net/profile/Daniel-Adzovie-2>

Google Scholar: <https://scholar.google.com/citations?hl=en&user=suuW0M4AAAAJ>

Indexed in ISI/SSCI/Web of Science, Scopus, EBSCO databases etc.

A. Journal publications

1. **Adzovie, D. E.**, Jibril, A. B., Adzovie, R. H., & Aboagye, D. N. (2020). Sex Sells! Could Sex Scenes in Ghanaian Video Films be used to Market Culture through Costume? *Technium Soc. Sci. J.*, 10, 133.
2. **Adzovie, D. E.**, Kudláč, J., & Štarchoň, P. (2020). Objectification of women in Ghanaian films: is it for pleasure? *Journal of African Films & Diaspora Studies*, 3(1), 23-38.
3. **Adzovie, D. E.**, & Adzovie, R. H. (2020). Going to town with privacy: Exploring voyeurism and the motivations behind exposure of online secrets. *International Journal of Interdisciplinary Cultural Studies*.
4. **Adzovie, D. E.**, & Jibril, A. B. (2020). Motivational Factors Towards Fast-Food Joint Selection in Under-Developed Country Setting: A Partial Least Square and Structural Equation Modeling (PLS-SEM) Approach. *Cogent Social Sciences*, 6(1), 1748988.
5. Adzovie, R. H., & **Adzovie, D. E.** (2020). Family Communication Patterns and Adolescent Sexual and Reproductive Health: Experiences from Coastal Communities in Ghana. *Technium Soc. Sci. J.*, 9, 195.
6. Mahama, I., Adzovie, R. H., & **Adzovie, D. E.** (2020). Adolescents perception of the impact of condom use on sexual behaviours: Evidence from Ghana, a developing country. *International Journal of Psychology and Counselling*, 12(3), 53-62.

B. Conference proceedings

- 1) **Adzovie, D. E.**, Adzovie, R. H., Jibril, A. B., & Quynh, P. N. (2021, July). Gender, Teenagers and the Motivations behind Identity Construction on Social Media: A Conceptual Study from the Perspective of Czech Republic and Ghana. In *ECISM 2021 8th European Conference on Social Media* (p. 8). Academic Conferences Inter.
- 2) **Adzovie, D. E.**, & Attor, C. (2021, July). The Role of Intercultural Interaction in International Student Enrolment: A Conceptual Study from the Czech Republic. In *ECISM 2021 8th European Conference on Social Media* (p. 1). Academic Conferences Inter.

- 3) Attor, C., Jibril, A. B., Chovancova, M., Korantwi-Barimah, J. S., & **Adzovie, D. E.** (2021, July). The Influence of Social Media on Brand Personality Towards Consumer Purchase Intention in the Telecom Industry: A Conceptual Study. In *ECSM 2021 8th European Conference on Social Media* (p. 31). Academic Conferences Inter.
- 4) **Adzovie, D. E.**, Jibril, A. B., Adzovie, R. H., & Nyieku, I. E. (2020, July). E-Learning resulting from Covid-19 pandemic: A conceptual study from a developing country perspective. In *7th European Conference on Social Media ECSM 2020* (p. 19).
- 5) Chovancova, M., Jibril, A. B., Kwarteng, M. A., **Adzovie, D. E.**, & Amoah, J. (2020, November). AN EMPIRICAL ANALYSIS OF “BRAND POPULARITY” ON SECOND-HAND PRODUCTS: A PERSPECTIVE FROM INTERNATIONAL STUDENTS IN THE CZECH REPUBLIC. In *16th Annual International Bata Conference for Ph.D. Students and Young Researchers* (p. 223-231).
- 6) **Adzovie, D. E.**, & Adzovie, R. H. (2020, July). Impact of Social Media Usage on Adolescent Sexual and Reproductive Health. In *7th European Conference on Social Media ECSM 2020* (p. 10).
- 7) **Adzovie, D. E.**, Adzovie, R. H., & Boateng, E. (2019, October). Gender in Audio-visual Advertisements in Ghana: A Semiotics Analysis. In *World Conference on Social Sciences* (p. 30).
- 8) **Adzovie, D. E.**, Eshun, E., & Gborsong, P. A. (2019). ADVERTISING ON FOOD CHOICE: A STUDY OF BANK WORKERS IN GHANA. In *15th Annual International Bata Conference for Ph. D. Students and Young Researchers* (p. 12).
- 9) Pham, N. Q. G., Le, T. H. A., Nguyen, M. H., **Adzovie, D. E.**, & Stanisky, P. Application of Virtual Reality to enhance the interpretation of Museums in Ho Chi Minh City. *Architecture, Engineering, and Technology (AET)*, 50.

C. Ongoing projects

1. A Qualitative Inquiry into Gender Disparity, Gender Roles and Gender Stereotypes in Ghanaian Films: What the Female Practitioners are Saying (*IGA project*).
2. Intercultural Influences on International Student Recruitment: Is Social Media doing the Trick? (*IGA project*).
3. Exploring the use of Infographics in Communicating Covid-19 Pandemic Information in a Developing Country, Ghana.
4. Assessment of Covid-19 Pandemic on the Prospects of E-Learning in Higher Learning Institutions: The Mediating Role of Academic Innovativeness and Technological Growth (*Under Review*).

5. Understanding the Moderating Role of E-WoM and Traditional Media Advertisement towards Fast-Food Joint Selection: A Uses and Gratifications Theory (*Currently effecting corrections after review*).

10. APPENDICES

Appendix A

AUTHOR'S CURRICULUM VITAE



Daniel Edem Adzovie, (BA, MA.) - Ph.D. Candidate
Date of birth: 20 October 1982

Department of Communication Studies, Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast. Cape Coast, Ghana

Home address: No. 1 Edem Street. House Number BK 83A, Bessakrom. Cape Coast – Ghana.

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No. 1. Edem Street. Hse No. BK 83A, Bessakrom, Cape Coast
Central Region, Ghana.

CAREER OBJECTIVE

A budding scholar with a knack for teaching and research with honesty as a hallmark. Very dedicated and reliable person with achievement-oriented mentality and intrinsically motivated. A creative individual with an excellent verve for articulation, team building and decision making. A deep love for new media / social media as well as traditional media. Success drives me, hence my strong determination and zeal to excel in all I do. In view of the above, I seek very challenging roles as an instructor and researcher in academic and corporate environments in order to positively influence policy and contribute to development goals.

COMPETENCIES

Communicative Skills, Social Media Management, Communication Strategy, Advertising & PR, Motivational Speaker, Life coach, Graphic Artist, Marketing Skills, Brand Nurturing / Building / Development, Brand Communication, Teaching. Highly competent in the use of designing softwares such as Adobe Photoshop, Adobe Illustrator, Corel Draw. Very conversant with Microsoft Office Suit (Word, PowerPoint).

RESEARCH INTEREST AREAS

Film analysis, Social media & Teenagers/Adolescents, Health communication, General media studies, Multimodality and Visual communication.

RELEVANT WORK EXPERIENCE

September, 2020 to April, 2021: Short-term Study Abroad – Department of Communication & Information Studies, Faculty of Arts, University of Groningen – Netherlands.

September, 2019 to Date: Graduate Teaching Assistant – Theoretical Studies Department, Faculty of Multimedia Communications, Tomas Bata University, Zlin – Czech Republic.

Course:

- Film, History and Society

October, 2016 – January, 2019: Principal Research Assistant – Department of Communication Studies, Faculty of Arts, University of Cape Coast, Cape Coast – Ghana.

- Taught Advertising, Newspaper management and Communicative Skills courses,
- Conducted research,
- Preparing lesson plans and teaching undergraduate students,
- Setting quiz and examination questions,
- Moderated quiz and examinations,
- Marked and recorded quiz and examination scores,
- Facilitated the department's courses review documents.

August, 2012 – September, 2016: Communications and Fundraising Officer (Principal Administrative Assistant) – Institutional Advancement Office (IAO), Office of the Vice-Chancellor, University of Cape Coast (UCC), Cape coast – Ghana.

- Team lead for fundraising staff,
- Provided guidance on fundraising idea developments,
- Led teams to prepare and execute fundraising activities,

- Created and distributed marketing communications materials to target audience,
- Prospected for, and secured sponsorships for IAO's programs,
- Preparing Case-for-Support documents and pitching same to target,
- The brain behind the birth of maiden UCC Diamond Club,
- Collaborated on organising UCC Advancement Lecture Series (UCC-ALS).

December, 2010 – March, 2012: Marketing and communications Manager – LivingTech Power Solutions Limited, Accra – Ghana.

- Developed and assigned KPIs to marketing teams,
- Prepared and coordinated proposal and bidding activities,
- Developed marketing communications materials,
- Coordinated media activities,
- Prepared periodic reports for executed contracts,
- Conducted front-end and back-end evaluations on projects and campaigns,
- Pitched for contracts.

January, 2009 – September, 2010: Marketing and Customer Relations Officer – FarmCare Services Limited, Ahodwo, Kumasi – Ghana.

- Coordinated activities of beneficiary farmers of the company's farm inputs distribution programs,
- Prepared marketing communications materials,
- Coordinated branding activities of the company's offices,
- Prepared and presented weekly reports.

January, 2008 – December, 2008: Graphic Designer – Footprints Solutions Limited, Accra – Ghana.

- Designed and presented creative concepts to existing and potential clients,
- Pitched for advertising jobs,
- Led brainstorming sessions,
- Coordinated major wall branding projects,
- Prepared and presented periodic reports.

September, 2006 – August, 2007: Graphic Design Teacher (National Service) Achimota Senior Secondary School, Achimota, Accra – Ghana.

- Prepared lesson plans,
- Taught graphic design subject,
- Set test and examinations questions,
- Marked and recorded examination scores.

EDUCATION

February, 2019 – Present: Ph.D. Candidate – Theoretical Studies Department, Faculty of Multimedia Communications, Tomas Bata University in Zlin – Czech Republic.

May, 2014 – September, 2015: Master of Art (MA) in Communication Studies – University of Cape Coast, Cape Coast – Ghana.

January, 2011 – September, 2013: Bachelor of Art (BA) in Strategic Communications – University of Ghana via African University College of Communications (AUCC), Accra – Ghana.

January to August, 2011: Executive Certificate in Marketing & Selling – Graduate School of Governance & Leadership (GSGL), now Almond Institute, Accra – Ghana.

2007 – 2008: International Diploma in Advertising & Public Relations – Cambridge International College, Jersey – UK.

2003 – 2006: Higher National Diploma (HND) in Commercial Arts (Graphic Design option) – Takoradi Polytechnic, now Takoradi Technical University, Takoradi – Ghana.

2000 – 2002: Senior Secondary School Certificate Examinations (SSSCE) – Kpando Senior Secondary School, now Kpando Senior High School, Kpando – Ghana.

MEMBERSHIPS

- Institute of Public Relations, Ghana (IPRG)- **Affiliate Member**
- Lions Clubs International (LIONS)- **LEO Advisor / Volunteer**
- Planned Parenthood Association of Ghana (PPAG) – **Volunteer**
- UN Online Volunteer Program - **Volunteer**

HOBBIES

- Reading interesting books (mostly adventure and fiction),
- Photography (nature and slice of life),
- Table tennis.

REFEREES

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Appendix B

Table 17: Model determination and assessment of Goodness-of-fit indices

Construct	Type of outer model	Number of indicators	Predefined reliability
Sex Scene in Film	Latent variable (Mode A)	4	1.0000
Cultural Attainment	Latent variable (Mode A)	3	1.0000
Desire for sexual for affair	Latent variable (Mode A)	3	1.0000
Desire for nudity	Latent variable (Mode A)	3	1.0000
Desire for sexual dating	Latent variable (Mode A)	3	1.0000
Test of Goodness-of-fit indices - Using <i>Standardized Root Mean Square Residual (SRMR)</i>			
	Value	HI95	HI99
SRMR	0.1493	0.0832	0.1299
d _{ULS}	3.0330	0.9407	2.2946
d _G	0.4813	0.5122	0.9031

Note: “Since the SRMR is an absolute measure of fit, a value of zero indicates a perfect fit. The SRMR has no penalty for model complexity. A value less than .08 is generally considered a good fit” (Hu & Bentler, 1999)

Source: Author’s processing from ADANCO 2.2.1 software

Table 18: Descriptive statistics of construct's variable

Indicator	Minimum	Maximum	Mean	Variance	Skewness	Kurtosis
SXS1	1.000000000000	5.000000000000	2.771144278607	1.967363184080	0.238934292844	- 1.172173066109
SXS2	1.000000000000	5.000000000000	2.890547263682	1.857960199005	0.140146756113	- 1.173838859674
SXS3	1.000000000000	5.000000000000	2.791044776119	2.026119402985	0.248404428052	- 1.305968983410
SXS4	1.000000000000	5.000000000000	3.258706467662	2.162736318408	- 0.303577580617	- 1.312569411093
CAT1	1.000000000000	5.000000000000	2.696517412935	2.012437810945	0.231849633084	- 1.340817082987
CAT2	1.000000000000	5.000000000000	2.203980099502	1.613184079602	0.793329441075	- 0.599441810341
CAT3	1.000000000000	5.000000000000	2.383084577114	1.567512437811	0.523432117807	- 0.724394967919
DSA1	1.000000000000	5.000000000000	2.940298507463	1.876417910448	0.049626441959	- 1.286612051220
DSA2	1.000000000000	5.000000000000	2.756218905473	1.905273631841	0.308393950730	- 1.233021433672
DSA3	1.000000000000	5.000000000000	2.786069651741	1.959004975124	0.299161275732	- 1.241180493448
DNU1	1.000000000000	5.000000000000	2.731343283582	1.607462686567	0.205701206231	- 1.017801542075
DNU2	1.000000000000	5.000000000000	2.980099502488	1.609601990050	0.037641785329	- 1.067907052523
DNU3	1.000000000000	5.000000000000	2.990049751244	1.629900497512	0.047887182159	- 1.155365881486
DSD1	1.000000000000	5.000000000000	3.159203980100	1.444527363184	- 0.380467910017	- 0.859768555930
DSD2	1.000000000000	5.000000000000	2.771144278607	1.427363184080	- 0.028414417426	- 1.181849420504
DSD3	1.000000000000	5.000000000000	3.064676616915	1.560796019901	- 0.216579498293	- 1.034614445185

Source: Author's processing from ADANCO 2.2.1 software

Appendix C

Survey on “Pleasure-Seeking in Cinema: Analysis of Sex Scenes in Ghanaian Films”

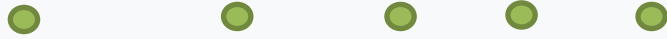
This questionnaire is strictly for academic purposes. Every information you provide will serve the main purpose of examining the role of sex scenes in Ghanaian Home Video Films. Please note that the working definition of “sex scene” for the purpose of this study is limited to romantic acts including vigorous kissing and sexual intercourse between a male and a female as well as any implied sexual intercourse so communicated. Film is a unique art form that is exploited by film directors/producers, scriptwriters to achieve a plethora of aims in societies. Among these are how sexual acts are conveyed in films. Film, although one of the youngest art forms has brought changes – positive/negative to societies. It is therefore prudent to explore how sex plays out in Ghanaian films. By completing this questionnaire, you are contributing to scholarship which will go a long way to contribute to knowledge as well as shape the production and spectatorship of film particularly in Ghana. Your contributions are therefore highly appreciated. The researcher promises to treat your information with the strictest of confidentiality as demanded by ethics of research. Please bear in mind that there are no wrong answers.

*Required

(SXS) *

	Completely disagree	Disagree	Neutral	Agree	Completely agree
SXS1: I enjoy watching movies with sex scene content	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>
SXS2: I think sex scene in films are romantic	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>
SXS3: In my view sex scene in films are interesting to watch	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>
SXS4: I think sex scenes are bound to be rampant in Ghanaian films soon	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>
SXS1: I enjoy watching movies with sex scene content	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>
SXS2: I think sex scene in films are romantic	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>
SXS3: In my view sex scene in films are interesting to watch	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>	<input checked="" type="radio"/>

SXS4: I think sex scenes are bound to be rampant in Ghanaian films soon



(CAT) *

Completely disagree Disagree Neutral Agree Completely agree

CAT1: I think sex scenes serve as forms of attractions to watch Ghanaian films	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CAT2: In my view, portrayal of sex scenes in Ghanaian films conform to Ghanaian cultural values regarding sex	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CAT3: I think sex scene films make you understand your sexual life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CAT1: I think sex scenes serve as forms of attractions to watch Ghanaian films	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CAT2: In my view, portrayal of sex scenes in Ghanaian films conform to Ghanaian cultural values regarding sex	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CAT3: I think sex scene films make you understand your sexual life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

(DSA) *

Completely disagree Disagree Neutral Agree Completely agree

DSA1: I think watching sex scenes in Ghanaian films sometimes influence my desire for sexual intimacy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSA2: I think watching sex scenes in Ghanaian films sometimes boost my morale for sexual intercourse	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSA3: I think sex scenes in Ghanaian films mostly arouse my desire for sexual activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSA1: I think watching sex scenes in Ghanaian films	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

sometimes influence my
desire for sexual intimacy

DSA2: I think watching sex
scenes in Ghanaian films
sometimes boost my morale
for sexual intercourse



DSA3: I think sex scenes in
Ghanaian films mostly arouse
my desire for sexual activities



(DNU) *

Completely Disagree Disagree Neutral Agree Completely
agree

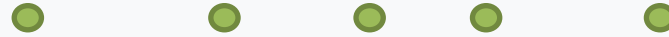
DNU1: I think watching
of sex scenes in
Ghanaian movies influence
people to go naked



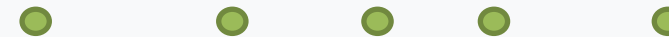
DNU2: I think sex scenes
in Ghanaian movies are
the root cause of people
showing sensitive part of
their body in photo shoots



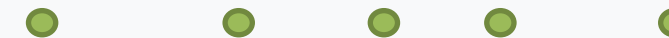
DNU3: I think nude videos
in circulation are the results
of watching sex scenes in
Ghanaian movies



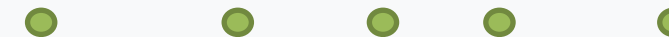
DNU1: I think watching of
sex scenes in Ghanaian
movies influence people to
go naked



DNU2: I think sex scenes in
Ghanaian movies are the root
cause of people showing
sensitive part of their body in
photo shoots



DNU3: I think nude videos in
circulation are the results of
watching sex scenes in
Ghanaian movies



(DSD) *

Completely disagree Disagree Neutral Agree Completely agree

DSD1: I think sometimes people develop interest in dating after watching similar content in sex scene replete films	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSD2: Sex scene films are avenue to know dating tips	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSD3: I think sometime people are willing to go for dating after sex scene movie exposure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSD1: I think sometimes people develop interest in dating after watching similar content in sex scene replete films	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSD2: Sex scene films are avenue to know dating tips	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DSD3: I think sometime people are willing to go for dating after sex scene movie exposure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is your sex? *

- Male
- Female
- Prefer not to say

Age *

- 18 - 30
- 31 - 40
- 41 - 50
- 51 and above

Educational level *

- Bachelor degree
- Postgraduate degree
- Others
- None

Do you like sex scenes in Ghanaian films? *

- Yes
- No
- I am not sure

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Appendix D

Example of results from annotation of sex scenes in Ghanaian films

1) file:///D:/ANALYSES/4Play/Scene 1/One.eaf

Tuesday, August 10, 2021, 10:17 PM

SHOT 1

Nivera Visual + Verbal - Portrayed Nude - Alone

Cam Techniques CU

TC 00:00:00.090 - 00:00:00.500

Notes: Nivera is portrayed as naked looking at her chest and shoulders.

TC 00:00:00.130 - 00:00:00.480

SD (0.05)

SHOT 2

Kojo Visual - Bare chest

Nivera Visual - legs

Cam Techniques M + Whit pan

TC 00:00:00.530 - 00:00:01.010

Notes: Kojo appears to be naked. His facial expression reveals he is trying hard to impress Nivera

TC 00:00:00.550 - 00:00:01.000

SD (0.05)

Notes: Nivera's body keeps moving to and fro horizontally. Her mouth is open. Part of her breasts appear to be moving as well.

TC 00:00:01.050 - 00:00:02.460

SHOT 3

Kojo Verbal (yeah)

Nivera Visual + verbal - Alone - Nude to chest- breasts move

Cam Techniques CU + Static Cam

TC 00:00:01.050 - 00:00:02.470

SD (0.06)

Notes: Nivera appears to raise her head to say something to Kojo

TC 00:00:02.530 - 00:00:02.980

SHOT 4

Nivera Visual - Portrayed nude -Alone

Cam Techniques ECU

TC 00:00:02.540 - 00:00:02.990
SD (0.06)

Notes: She puts her head down back on the bed (pillow).

TC 00:00:03.050 - 00:00:03.440

SHOT 5

Nivera Visual - Alone - Nude -+ verbal

Cam Techniques CU

TC 00:00:03.060 - 00:00:03.460

SD (0.05)

SHOT 6

Kojo Visual

Nivera Visual - legs

Cam Techniques M+ Tilt

TC 00:00:03.512 - 00:00:03.712

Notes: Kojo appears to be putting in so much effort

TC 00:00:03.520 - 00:00:03.730

SHOT 7

Kojo Visual + verbal

Nivera Visual (legs)

Cam Techniques M + Tilt

TC 00:00:03.740 - 00:00:04.080

Notes: Kojo puts in more effort. His body moves.

TC 00:00:03.760 - 00:00:04.090

SD (0.02)

SHOT 8

Kojo Visual + verbal

Nivera Visual (legs)

Cam Techniques MCU + Tilt

TC 00:00:04.110 - 00:00:04.220

SD (0.03)

SHOT 9

Kojo Verbal

Nivera Visual - Alone - Nude + verbal (moans)

Cam Techniques CU + Whit pan

TC 00:00:04.250 - 00:00:05.190

Notes: Nivera appears to be enjoying what is happening

TC 00:00:04.260 - 00:00:05.170

SD (0.06)

SHOT 10

Kojo Visual

Nivera Visual - Alone - Nude

Cam Techniques MCU + Whit pan

TC 00:00:05.230 - 00:00:05.850

Notes: Kojo looks down as if to be sure on something.

TC 00:00:05.240 - 00:00:05.840

SD (0.06)

SHOT 11

Nivera Visual - Alone – Nude + verbal

Cam Techniques CU + Whit pan

TC 00:00:05.900 - 00:00:07.010

Notes: Kojo's body continues to move. So are Nivera's legs which rest on Kojo's shoulders

TC 00:00:05.910 - 00:00:07.020

SD (0.05)

SHOT 12

Nivera Visual (legs) + verbal

Cam Techniques ECU + Whit pan

TC 00:00:07.070 - 00:00:07.880

Notes: Nivera raises her head again to instruct Kojo. We see a white sheet covering part of Nivera's chest, probably, her breasts

TC 00:00:07.090 - 00:00:07.880

SD (0.04)

SHOT 13

Kojo Visual + verbal

Nivera Visual - Alone + verbal

Cam Techniques MCU Whit pan

TC 00:00:07.920 - 00:00:08.660

Notes: Kojo also says something. Appears to be yielding to Nivera's commands

TC 00:00:07.940 - 00:00:08.650
SD (0.05)

SHOT 14

Kojo Visual + verbal
Nivera Visual (legs) + verbal
Cam Techniques MCU + Static Cam
TC 00:00:08.700 - 00:00:09.980

Notes: Kojo's body as well as Nivera's legs continue to move

TC 00:00:08.740 - 00:00:09.970
SD (0.06)

SHOT 15

Nivera Visual - Alone - Nude + verbal (yells and moans)
Cam Techniques CU + Static Cam
TC 00:00:10.035 - 00:00:14.405

Notes: Nivera moans loud and turns to face the camera with her mouth wide open

TC 00:00:10.050 - 00:00:14.390
SD (0.05)

SHOT 16

Kojo Visual + verbal
Nivera Visual (legs) + verbal
Cam Techniques MCU + Static Cam
TC 00:00:14.443 - 00:00:15.693

Notes: Kojo's facial expression reveals someone who is putting so much energy. There is an anklet on Nivera's leg

TC 00:00:14.460 - 00:00:15.680
SD (0.03)

SHOT 17

Nivera Visual (legs) + verbal (moans)
Cam Techniques CU + Static Cam
TC 00:00:15.713 - 00:00:16.873

Notes: Nivera Moans more and opens her mouth very wide

TC 00:00:15.720 - 00:00:16.870
SD (0.05)

SHOT 18
Kojo Visual
Nivera Visual (legs) + verbal
Cam Techniques MCU + Static Cam
TC 00:00:16.928 - 00:00:18.208
SD (0.04)

SHOT 19
Nivera Visual - Alone - Nude + verbal
Cam Techniques MCU + Static Cam
TC 00:00:18.255 - 00:00:19.445

Notes: Part of Nivera's breast are visible. She moans the more.
TC 00:00:18.280 - 00:00:19.430
SD (0.04)

SHOT 20
Kojo Visual
Nivera Visual - Alone - Nude + verbal
Cam Techniques CU + Tilt + Pan
TC 00:00:19.475 - 00:00:21.265

Notes: Kojo appears to be enjoying what he is doing. He rubs his palm on Nivera's leg
TC 00:00:19.480 - 00:00:21.250
SD (0.05)

SHOT 21
Nivera Visual - Alone - Nude + verbal
Cam Techniques MCU + Slow pan
TC 00:00:21.305 - 00:00:23.075

Notes: An expression of ecstasy on Nivera's face
TC 00:00:21.330 - 00:00:23.060
SD (0.04)

SHOT 22
Kojo Visual
Cam Techniques M + Tilt + Pan
TC 00:00:23.105 - 00:00:24.855
SD (0.03)

SHOT 23

Nivera Visual - Alone - Nude + verbal
Cam Techniques CU + Static Cam
TC 00:00:24.885 - 00:00:28.575
SD (0.03)

SHOT 24

Nivera Visual - Alone - Nude
Cam Techniques M + Fade Out
TC 00:00:28.605 - 00:00:29.665

Appendix E

Some common waist beads adorned by women in Ghana (Africa)



Fig 51. African waist beads mystery. Source: Forever Black



Fig 52. Slimming waist beads. Source: Afrikrea



Fig 53. Seductive waist beads. Source: BIDHAAR

Appendix F

Examples of young female virgins publicly exposing their breasts and being paraded on the streets as part of rituals of Dipo rites of passage by the people of Krobo in the Eastern region of Ghana.



Young girls in Krobo going through Dipo rites. Source: Africa and More



A young girl being carried as part of Dipo rites. Source: Africa and More

Daniel Edem Adzovie

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and the Relationship with Culture in Ghanaian Films**

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