

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

MA. Daniel Edem Adzovie, Ph.D.

Doctoral Thesis Summary



Tomas Bata University in Zlín
Faculty of Multimedia Communications

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Portrayals and the Relationship with Culture in
Ghanaian Films**

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

Author: **MA. Daniel Edem Adzovie, Ph.D.**

Degree programme: Visual Arts (P8206)

Degree course: Multimedia and Design (8206V102)

Supervisor: prof. Mgr. Jakub Kudláč Ph.D.

Zlín, December, 2021.

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Published by **Tomas Bata University in Zlín** in the Edition **Doctoral Thesis**.

The publication was issued in 2022.

Key words in English: *Sex scenes, films, audio-visual artefacts, multimodality, PLS-SEM, cultural values, Ghanaian films.*

Klíčová slova: *sexuální scény, filmy, audiovizuální artefakty, multimodalita, modelování pomocí strukturálních rovnic, kulturní hodnoty, ghanské filmy*

The full version of the Doctoral thesis is available in the Library of TBU in Zlín.

ISBN 978-80-7678-115-3

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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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. According to Annila (2014), films have strong connections with the culture of the society in which they are produced. The author decided to explore how sex scenes in Ghanaian films are conveyed to the audiences and their relationship, if there is, with the Ghanaian cultural values. Sexual intercourse, henceforth sex, is an issue that not many openly discuss (Silver, 2014; Andrew, 1985; Nanbigne, 2011). Gerbner et al., cited in Harris and Scott (2002) aver that people's worldviews are influenced by what they are repeatedly exposed to. Films reflect a society's ideals (Annila, 2014; Kress & Van Leeuwen, 2006). The recent comments by leading individuals in the film industry in Ghana about sex scenes in Ghanaian films propelled the author's interest. There is extant literature on themes of violence, democracy, culture, patriotism and a host of others (see Bushman, Jamieson, Weitz, & Romer, 2013). However, there is paucity of scholarship on sex scene portrayals in Ghanaian films. Globally, studies have tried to link media exposure to behaviour in society. The introduction of sex; suggestive or explicit, in films may not be a new phenomenon in some jurisdictions, but has recently been very topical in the Ghanaian media (GhanaWeb, 2010).

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". Some opinion leaders in Ghana have expressed disgust about the phenomenon (GhanaWeb, 2010). A renowned Ghanaian actress and film producer Akorfa Edjeani, in an interview opined that sex scenes in Ghanaian films are not professionally done because some stories would still make sense if sex scenes were taken out (JoyNews, 2017). In another vein, a deputy minister of communication of Ghana has asked filmmakers "to produce movies that depict the Ghanaian culture (Sakib, 2016:9) (see GNA, 2016).

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. Although the issue of sex scene portrayal in Ghanaian films has been topical in the media, it has received less scholarship. 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 in Ghana to empirical

study. Again, the issue of male and female portrayal in different areas of society has attained enormous attention globally (Lauzen, 2019). In the current study, the author would conduct a survey to examine the role of sex scenes in films to the Ghanaian film audience. Hypotheses would be developed and tested through a survey.

Scholars have conducted studies into media and its effect on audience (Smith, 2012; Stevens et al., 2017; Onyiengo, 2014). However, none of these studies addresses how sex scene is portrayed in Ghanaian films (Kim et al, 2007). The author would conduct a multimodal analysis of how sex scenes are portrayed in Ghanaian films to examine the relationship therein, if any, to Ghanaian cultural values. The author of the present study argues that if sex scenes in films have influence on viewers and culture, then it is worth exploring how these sex scenes are composed and delivered to the viewer.

1.3 Objectives of the study

The primary objective is to explore how sex scenes in Ghanaian films are conveyed in order to examine the relationship between Ghanaian cultural values. 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 Research hypotheses development

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.

1.6 Theoretical lens of the research

The main framework for the study is Multimodal Theory (Multimodality). 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). Largely, the theoretical framework in this study is hinged on Bateman, Wildfeuer & Hiippala's (2017) multimodality.

Materiality: 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. Images and other visual representations operate in terms of other visual associations which enable 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. **Communicative situations:** Bateman et al. (2017) state that we must view communicative situations as having something to do with signs. First, the theory talks about material regularities, necessary for the attainment of communicative situations. Materiality such as sound, vision and visuality produces acts of interpretation. Merely having some traces on an object does not automatically qualify the object as a “sign”. Multimodality goes beyond just observing the “signs” to “meanings” (Bateman, Wildfeuer, & Hiippala, 2017:48). Therefore the traces may seem interesting, it may at best be an explanation to a situation, but not “meaning” making, for the multimodal analyst. So, the current framework does not consider what can be referred to as “natural” signs. Communicative situations take into consideration the sign makers. **Canvas:** According Bateman et al. (2017:86) a canvas can be referred to as anything on or in which we can inscribe material regularities. The authors, further state that canvases could be simple or complex. Canvases may vary in terms of their spatial dimensionality (2D, 3D). They may even be static (as in a painting) or unfolding in time. Canvases are classified according to the material properties involved. They opine that dynamic or static (re-)-presentations may be accompanied by materialities. 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

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.

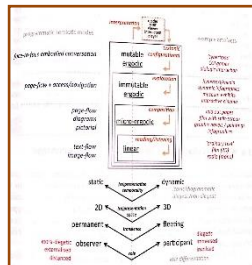


Fig. 1. 1 A simplest systematics of communicative media according to the affordances of their involved canvases. Source: Bateman et al. (2017:109).

Description of canvas for the study

Based on figure 1 above, the canvas for the current study would be described as linear – dynamic, two dimensional (2D), permanent, micro-ergodic. A viewer or audience can only observe (watch) but is unable to alter the visual arrangement. In films, the sign makers are present; sign consumers can also be identified; 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

2.1 Introduction

A society’s cultural values and norms can be altered through films (Idang, 2018; Tylor, 1920).

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. Allen and Gomery (1985) approached film history from four perspectives – aesthetic film history; technological film history; economic film history; and social film history. Quist-Haynes (2019) reported that the first president of Ghana; Dr. Kwame Nkrumah nationalised the production, exhibition and distribution of film due to the influential role of film. This vision led to the acquisition of the West African Pictures Limited (WAPL). The West African Pictures Limited later metamorphosed into the Ghana Film Industry Corporation (GFIC) in the 1960s (Garritano, 2008; Nanbigne, 2011). Nanbigne further opined that Ghanaian cinema was largely diffused with a strong social

advocacy role. 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. 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). Nanbigne (2011) backed this assertion by stating that many lessons in citizenship, taxation and hygiene were taught through documentary and fiction films. 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. 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. 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.

The overthrow of Dr. Kwame Nkrumah's government in 1966 occasioned a vacuum regarding the management of the Ghana Film Industry Company. According to Mbaye (1999) cited in Tamakloe (2013), some films produced by GFIC include "*No Tears for Ananse*" (1968), "*I Told You So*" (1970) etc. GFIC was later diversified in the 1990s (Garritano, 2008). Many Ghanaians were not happy with this development because it is believed that this action paved the way for infiltration of uncensored foreign content. 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.

2.3 Ghanaian cultural values

Ghana is known for 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 (see Gocking, Salm & Falola, 2002). According to Gyekye (1996), culture is akin to a fabric that binds people and societies together. Ghana has sixteen regions, and even though there are variations in culture across the regions, these variations are harmonised by a lot of common traits. Cultural values can be expressed in many ways. Sadly, these values are passed down orally through folklores, plays, proverbs, songs and other mediums (Ayiku, 1998). **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. Ghanaian traditional religion recognises the inadequacies and limitations of the human being, hence; the need for reliance

on a supreme being (Sarfo, 2015; Awolalu, 1976). Religion plays a pivotal role in the life of the Ghanaian. Ghanaian religious values frown on public exposure of sensitive parts of the human body. **Moral values:** Moral values are a set of social rules and norms that guide the conduct of persons in a given society. Anderson (2013) opines that morality can be construed descriptively or normatively. 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. 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.

2.4 Mise-en-scene in Films

Generally, mise-en-scene refers to how events are staged for the camera to capture in a film frame. Hodsdon (1992; 68) considers mise-en-scene as a “means of transforming the world into a spectacle given primarily to oneself” (see Hill, 2020). According to Lathrop and Sutton (2013), the French term mise-en-scene was borrowed from theatre to mean the control bestowed on a film director to determine what visual elements as well as auditory to appear in a film image (see Sreekumar & Vidyapeetham, 2015; Lee et al., 2017; Gibbs, 2017; 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 (see Barsam & Monahan, 2010). Erippudin (2017) viewed setting from three perspectives – geographical, historical and physical settings, when he analysed plot and setting of – the jungle book movie. Costume, which is also referred to as clothing and accessories in film production are mostly deliberately selected to convey meanings to the viewer (Lathrop & Sutton, 2013). 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 (see Laverty, 2011). Nance (2008) opined that some fashion designers take a lot of inspiration from costumes displayed in popular films. Annila (2014:6) stated that “a film is an audio-visual communication and a film costume is a part of it”. 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, virtue indicator, representation of feminine aesthetic qualities as well as a way of expressing a woman's appreciation of beauty (see Wong-Shing, 2019; Tadal, 2020). 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). According to Grodal (2005), one strong ways film directors achieve effects is through the correct utilisation of lighting.

2.5 Sex in film and role of sex in film

Researchers have conducted series of studies on various aspects of sex in media (see Löfgren-Mårtenson & Månsson, 2010; Eyal & Kunkel, 2008; Manning, 2006; Baran, 1976). 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. Oliver, Kalyanaraman, Mahood, and Ramasubramanian (2007) found that portrayals of sexual images in movie previews indirectly enhance audience enjoyment through heightened suspense (see Zhang, Miller & Harrison, 2008).

In India, Derné (1999) found that because it is a taboo to discuss issues of sex in mainstream media, people learn about sex from films. 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.

2.6 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. According to 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”. 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.

2.7 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 (see Schmidt (2013). Pauzan (2018) explored the signs as well as the iconic, indexical and symbolic meanings signs convey to audiences (see Willis, 2008; Chattah, 2006; Agawu, 1991). Other scholars have also explored other aspects of film semiotics. For instance, Shahid et al. (2015) explored the semiotics

Bollywood film poster title designs. 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. According to Creswell and Creswell (2013) MMR 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 (see Matthews & Ross, 2010; Burke & Christensen, 2013; Cohen, Manion & Morrison, 2018; Leavy, 2017). The MMR approaches combine deductive and inductive designs in gathering quantitative and qualitative data. The current 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.

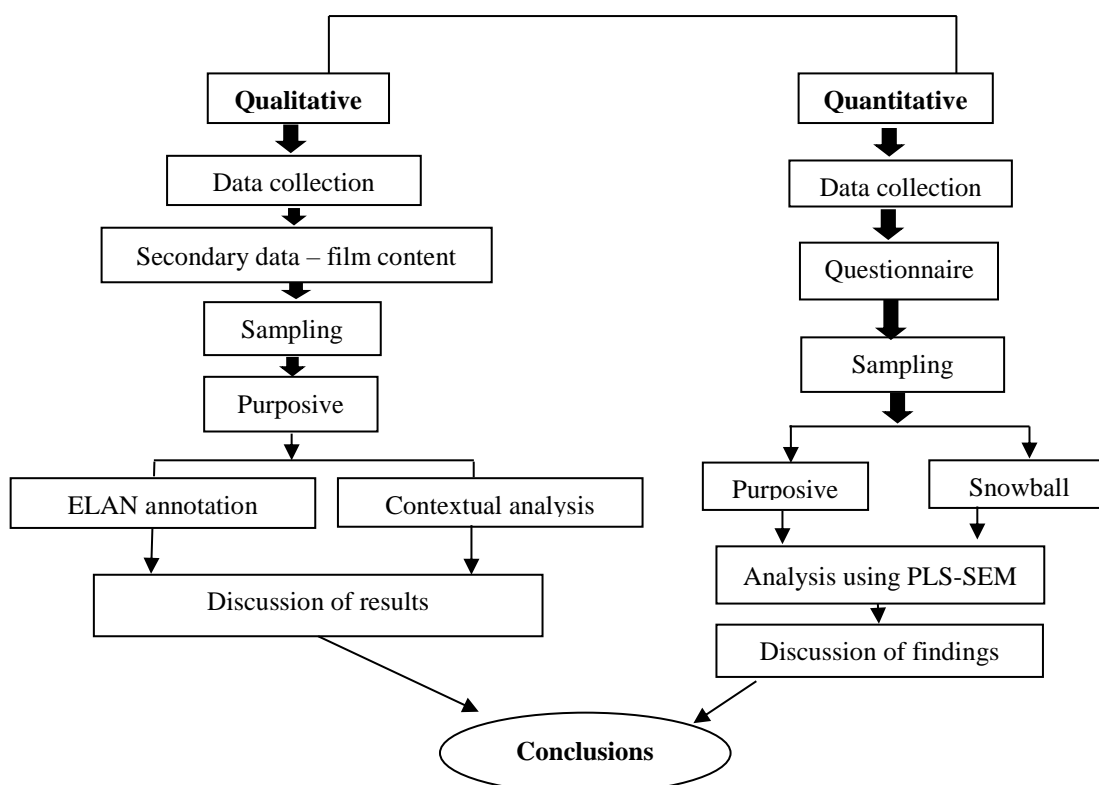


Fig. 2. 1 Summary of research design for the study. Source: Author’s own.

3.1 Qualitative research methods/designs

First, the multimodal (multimodality) method was employed in analysing the sex scenes of the 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 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. 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.

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

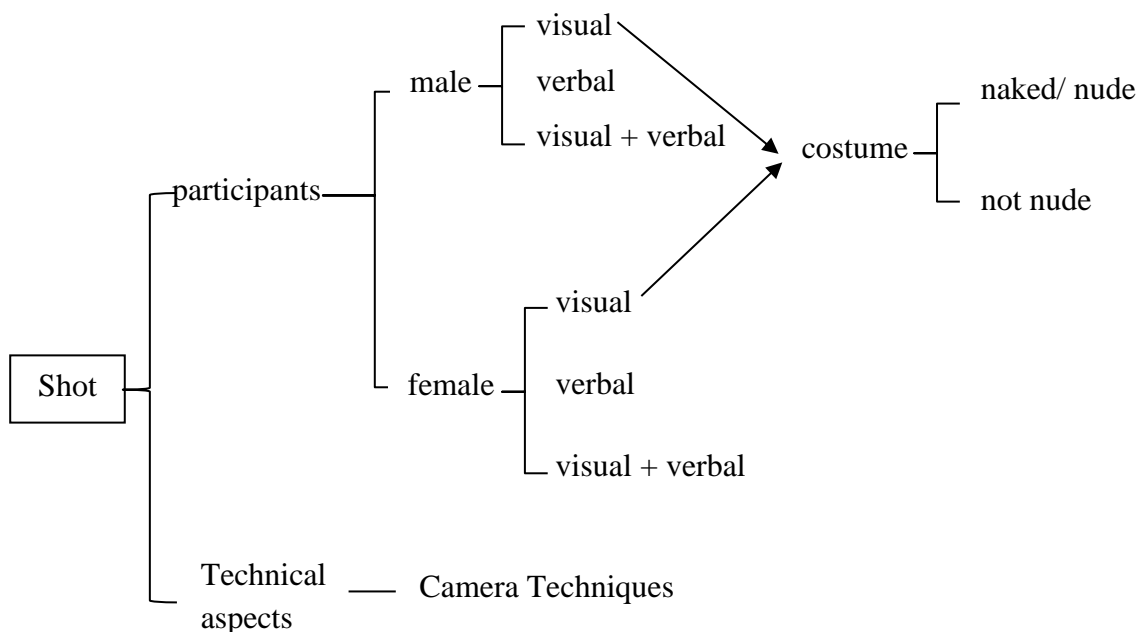


Fig. 3. 1 System network for exploring how sex is portrayed in Ghanaian films. Source: Author's adaptation from Drummond and Wildfeuer (2020).

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). 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. 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. 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=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.

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 scenes are 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 scenes 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. One sex scene each 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.

3.2 Quantitative survey research design

A total of 201 responses were retrieved for the analysis. The author employed a combination of non-probability sampling techniques to collect data from respondents. The author contacted some respondents he knew are avid Ghanaian film audiences to respond to the questionnaire. The author also recruited friends to administer questionnaires to respondents. All respondents contacted were asked to confirm if they had seen Ghanaian films with erotic/sex contents. Some respondents recommended other respondents to respond to the questionnaire. So, the chain continued until the author received 202 responses for the study. Data collection spanned four months, from January to April, 2021. Data collected was analysed using the PLS-SEM.

4. RESULTS

4.1 ELAN annotation results

The results of the ELAN annotation have been summarised in Table 2. The author presents summary of how male and female characters are portrayed in sex scenes in Ghanaian films in a summary table, (see Table 2 below).

The results reveal that camera techniques were used in combination with semiotic modes to convey meaning sex in Ghanaian films. 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. 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). Out of the seven sex scenes annotated, there was only one outdoor scene. All background sounds were non-diegetic. The background music was mostly of foreign (non-Ghanaian) origin.

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 in respect of how male and female characters are portrayed in Ghanaian films. 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.

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



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

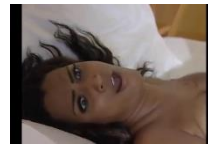


Fig. 7. 1 Nivera's facial expression with part of her breast visible in scene one



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

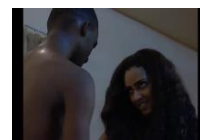


Fig. 9. 1 CU shot on Nivera and Kojo in sex scene two of 4Play film

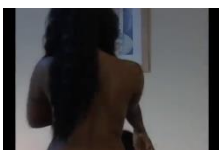


Fig. 10. 1 Back view of Nivera indicating her nakedness in sex



Fig. 11. 1 Kojo's face beaming with smiles in



Fig. 12. 1 Nivera's nude body on the bed in sex

scene two in 4Play film



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

sex scene two in 4Play



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

scene three in 4Play film

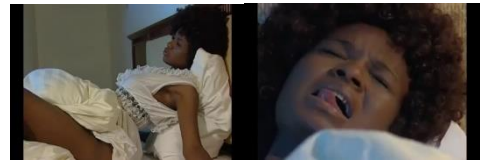


Fig. 15. 1 Shots showing Diana's thigh and facial expression in sex scene three in 4Play film



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



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



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



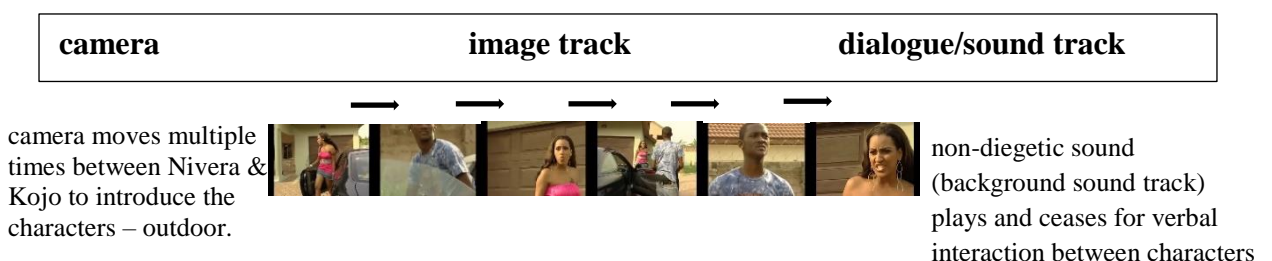
Fig. 19. 1 Long shot and CU shot showing location of sex scene and Rex's surprise look in sex scene five in 4Play film.



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

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		Diegetic & non-diegetic sounds. Male character talks – responds to female character
Shot on female character bust with breast partly visible	5		
Shot on male character bust with female character legs	6		
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



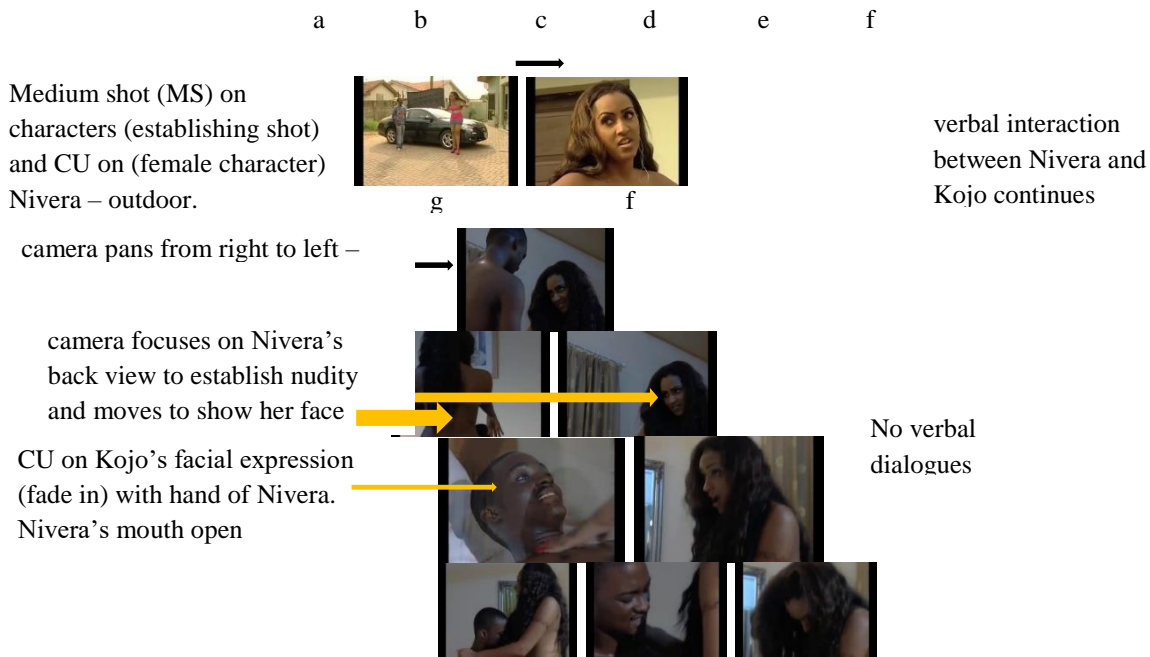


Fig. 22. 1 Image sequence from 4Play film depicting sex scene in an indoor location preceded by outdoor interactions

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



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

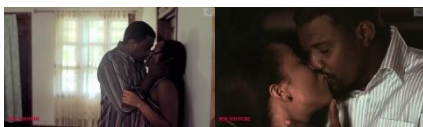


Fig. 24. 1 Manuel kissing Esaba

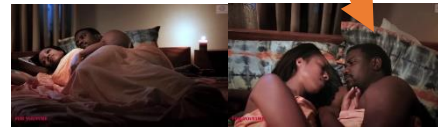


Fig. 25. 1 Manuel and Esaba on the bed



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

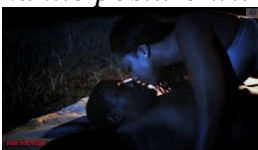


Fig. 29. 1 Esaba bends to kiss Manuel

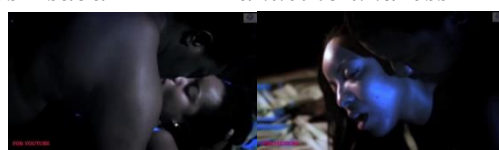


Fig. 30. 1 Manuel lays on Esaba while

who lies on his back bare-chested.

kissing and Esaba's facial expression



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

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

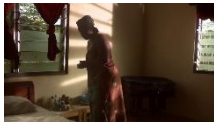


Fig. 33. 1 Frema in head gear and cloth in the room



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



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

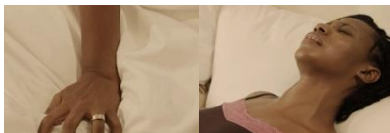


Fig. 36. 1 Helen squeezing bedspread and moaning

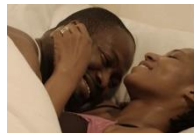


Fig. 37. 1 Ben and Helen in a happy mood on the bed



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

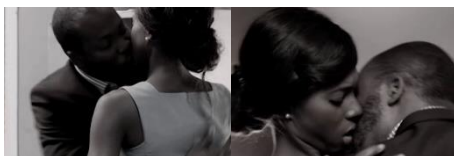


Fig. 39. 1 Ben and Claudia kissing in the office (flashback)

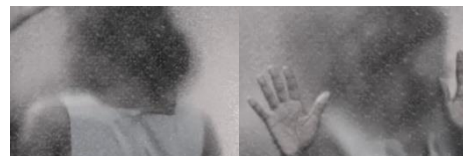


Fig. 40. 1 Claudia seen through the glass door



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



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

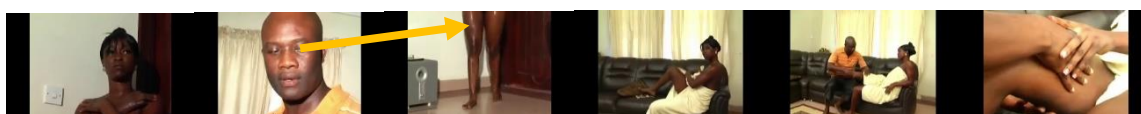


Fig. 44. 1 Adobea seduces Duah to have sex with her



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

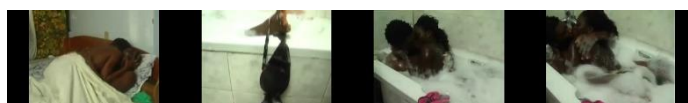


Fig. 46. 1 Nino and a lady naked in bed and in the bathtub

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



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

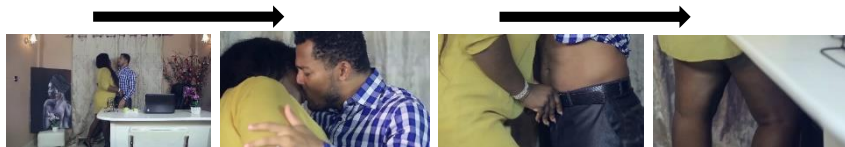


Fig. 48. 1 Vero seduces Rony to have sex with her in his office



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 (ie, 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 respondents said they prefer sex scenes in foreign movies. 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, (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, 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 (Sarstedt, et al, 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	0.7297				
Cultural Attainment	0.5697	0.6940			

Desire for sexual affair	0.3006	0.2959	0.8961		
Desire for nudity	0.0046	0.0012	0.0424	0.8022	
Desire for sexual dating	0.2476	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

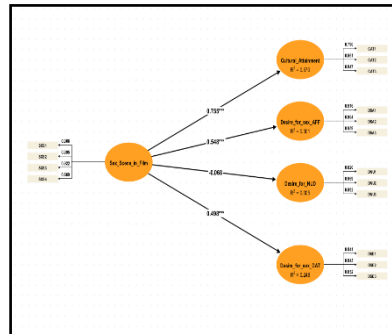


Fig. 50: A validated research model. Source: Author's processing from ADANCO software 2.2.1 version.

In the quest to assess the predictive power of the structural model, the coefficient of determination (R²) 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).

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

Construct	Coefficient of determination (R ²)	Adjusted R ²
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

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 was 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. The various shots were deliberately arranged to convey a message, and in this instance, a message of sexual intercourse (Bateman, et al., 2017). Another way sex scene was portrayed was that camera focused on the characters on bed squeezing the bed sheet with their fists (see Fig. 31 & Fig. 36 respectively). Notably, all the sex scenes annotated had background sound mostly in the form of music, although largely, foreign music (non-Ghanaian). 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. However, multimodality goes beyond just observing the "signs" to "meanings" (Bateman, Wildfeuer, & Hiippala, 2017:48). The author observes that sex scenes in Ghanaian films are highly implied and suggestive but not explicit which 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. 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. 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. However, this hint may encapsulate myriad of issues such as stereotypical perception of portrayals regarding sex between married couples to technical qualities such as camera techniques. It can be argued that some of the shots were unnecessarily repeated coupled with sometimes, loud background sound as well as poor lighting. (see Figure 49.1). The shots were carefully arranged to convey a message of sexual intercourse to the viewer even though no explicit nudity was portrayed. 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.

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

From table 2 above, there were more shots on female characters in the sex scenes annotated compared to the number of shots captured for male characters. There were two (2) married couple sex scenes out of the seven sex scenes annotated, and the sex portrayal between the married couples were very short in respect of duration compared to sex between the unmarried. Female characters (wives) played passive roles. There were more female verbal interactions compared to male. This could be alluded to society's (Ghanaian society) perception females talk more, 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?

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 sexual relationship between Kojo and Nivera is an uncommon spectacle in the Ghanaian society because it is considered morally wrong for a teenager to be involved with an adult. The earring Kojo was wearing as well as the hanging trousers are associated with deviant behaviour in the Ghanaian cultural system. 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 (see figures 25, 35, and 41). Again, in figures 41 and 45, the female characters (Claudia and Adobea) used 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. 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. 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. 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, the survey revealed that respondents like sex scenes in films as opined by Awolalu (1976). It can be inferred that the director deliberately conveyed a meaning of moral decadence (sex scene between Kojo and Nivera) which should not be emulated by other teenagers of the Ghanaian society. It is only a morally corrupt teenager in the Ghanaian society who would be sexually involved with an adult 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. Finally, from the results none of the characters was completely nude/naked. Although contextually, some of the characters particularly, the female characters (figures 10, 22, 44, 45, 46, & 49) could be said to be naked/nude. The directors tried as much as possible to be decorous in the portrayals, which aligns with the findings of Awoniyi (2015) and Sarfo (2015). 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 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 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. 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 Gyekye cited in Danso, et al's (2019). The results also indicate that aside from hypothesis 3 which was rejected, all three (H1, H2, and H4) were accepted. This means that sex scenes in films play vital roles in the lives of Ghanaian film audiences. (see Table 16). 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. 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.

6. CONTRIBUTION OF THE DOCTORAL THESIS

6.1 Theoretical implications

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. It therefore evokes the development of scientific system network for database development and annotation on ELAN. The study challenges the adoption and adaptation of mixed methods for qualitative-biased scholars. The study 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.

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.

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. 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. As noted by 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.

7. CONCLUSION, LIMITATIONS, AND AREAS FOR FURTHER STUDY

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. The mixed methodology research approach was adopted. The qualitative methodology was employed in analysing the contents (sex scenes) of the selected Ghanaian films using ELAN semi-automatic annotation tool. Contextual analysis was performed in order to situate the narrative in the Ghanaian context. The author administered questionnaires to 220 respondents

out of which 201 valid responses were retrieved for analysis by employing PLS-SEM. To be able to achieve the main objective, three specific goals were set for implementation. Also, three research questions guided the study. Four hypotheses were formulated and tested. Three were accepted and one rejected. Results from the ELAN analysis revealed that camera techniques were common to all the sex scenes annotated. Female characters in the sex scenes analysed received more camera attention compared to their male counterparts. Female characters (wives) in the two married couple sex scenes played passive roles. 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.

7.2 Limitations and areas for further studies

First, the films selected may not represent all Ghanaian films with erotic/sex contents. The study is largely a qualitative evaluation although it was supplemented by a quantitative survey. Generalisation must be done with caution. In spite of the above limitations outlined, the results of the study remain valid and adequate to the satisfaction of the set objectives. Future studies could consider other Ghanaian cultural values because they are broad and multifaceted.

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9. SCIENTIFIC PUBLICATION ACTIVITIES BY THE AUTHOR

PUBLICATIONS:

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

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 *ECSM 2021 8th European Conference on Social Media* (p. 8). Academic Conferences Inter.
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AUTHOR'S CURRICULUM VITAE



Daniel Edem Adzovie, (BA, MA.) - Ph.D. Candidate

Date of birth: 20 October 1982

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

Email: adzovie@utb.cz / daniel.adzovie@ucc.edu.gh / danieladzovie@gmail.com

Mobile: +233 200292840 / +420 774570628

RESEARCH INTEREST AREAS

Film analysis, Social media, Health communication, Media studies, Multimodality.

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.

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

August, 2012 – September, 2016: Fundraising Officer – IAO - UCC, Cape Coast – Ghana.

December, 2010 – March, 2012: Comms Manager – LivingTech Power Solutions Ltd.

January, 2009 – September, 2010: Marketing Officer – FarmCare Services Ltd, Kumasi.

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

September, 2006 – August, 2007: National Service Achimota School, Accra – Ghana.

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: MA – 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), Ghana.

2003 – 2006: HND in Commercial Arts – Takoradi Polytechnic – Ghana.

REFEREES

1. Prof. Eric Opoku Mensah.

Department of Communication Studies, Faculty of Arts

University of Cape Coast. Ghana. Email: eric.opokumensah@ucc.edu.gh

2. prof. Mgr. Jakub Kudláč Ph.D.

Theoretical Studies Department. Faculty of Multimedia Communications

Tomas Bata University. Email: jakub.kudlac@gmail.com

Daniel Edem Adzovie

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Doctoral Thesis Summary

Tomas Bata University in Zlín,
nám. T. G. Masaryka 5555, 760 01 Zlín.

Edition: Published electronically

Typesetting by: Daniel Edem Adzovie

This publication has not undergone any proofreading or editorial review.

Publication year: 2022

1st edition

ISBN 978-80-7678-115-3

