

## **Nigerian Film Cultures and the Emerging Trend in Digital Era**

Ernest-Samuel, Gloria C. PhD.

Department of Theatre Arts,  
Imo State University, Owerri  
gloimsu@yahoo.com

&

Akpa, Christopher Odey

Department of Theatre Arts,  
Alex Ekwueme Federal University, Ndufu-Alike (AE-FUNAI)  
krisodey@yahoo.com

### **Abstract**

*Like other established institutions, organizations or academic disciplines, the film industry has its unique culture that is so peculiar to its operations locally or globally. While culture can be seen through the use of language, social values, religion, art and other approaches, in recent times, film has become a potent medium through which culture can be learned and disseminated. From the colonial era to the emerging digital era in Nollywood, there are operational cultures/traditions, ethics or principles that influence the operation of the industry from the production process (shooting, editing & premiere) to distribution, exhibition and consumption (audience patronage) stage. This paper examines the Nigeria film cultures from two perspectives: the pre/post Nollywood film production era, and the digital technology era, looking critically at how these impact production in Nigerian film industry. Relying primarily on literary evidence, the paper attempts to lay bare the ethical premise of the Nollywood film culture and how such is influencing the industry while foregrounding the intimacy that exists between film culture and institutional theory.*

**Keywords:** *Film culture, Nollywood, Generational gap, Digital era, Theory*

### **Introduction**

Nigerian film industry otherwise known as Nollywood has evolved overtime due to the constant interaction with different forces of nature. These forces could be scientific where there is a ‘push and pull factors’ which Adesina Azeez (2019:6) puts differently as “Britain’s Pomp and power” or socially motivated elements that involve human activities. Be that as it may, these contending forces include: technology, economic, politics and culture which have, and are still influencing the society as well as the industry. Thus, film as a product of the industry is a potent instrument that drives such influence on the society, thereby making the industry an integral part of the society. This tenuous relations that existed between the two in a multicultural society; created a system that the imperialists used through the instrument of film to ‘push and pull’ down our undefiled cultures to what they wanted us to be known. To achieve this, technology was deployed to fit into the

existing theatre culture of travelling theatre to reach out to the unreached. Likewise, “projection units were built into Landrovers that travelled from one town square to another to screen the propaganda films” (Azeez, 2019:6), while the socially motivated factors are fundamentals in the (re)shaping of the already influenced society.

No doubt, Nigerian film industry has being used by different persons or group of persons for various reasons at different times. The industry has and is still undergoing different phases of operations due to its dynamic nature in response to the contemporary needs of the Nigerian society. According to online findings, the industry started in 1903 at the instance of Herbert Macaulay, a foremost nationalist who invited the Balboa and company for silent films exhibition at the Glover Memorial Hall, Lagos in August, 1903. With this, colonial masters invested in film as an instrument of influence to keep Africans under control. Films at that time were used to dehumanize, demonize Africans, and erroneously presented them as people that are in dire needs of help from the colonialists. This was an intentional act to penetrate and perpetuate their dominance and exploit Africans of their rich heritage. To expound further, Azeez 2019 insists that films at that time was used to “further the overall aim of colonialism; to portray the development and civilizing mission of the British, with the hope that this would neutralize the rising wave of nationalist agitation for independence...” , Hyginus Ekwuasi describes this, as an ideological practice aimed at the “glorification of the colonisers” (1991). However, as the industry evolved and awareness was created, Nigerian writers with a revolutionary spirit started writing creatively to refute the false images ascribed to Nigerians by the imperialists. Most of these creative works were later adapted into films around the 1960s when the country/industry gained independence. This period in history is an independence era from 1960 to 1972. Some scholars view this period as a historical moment where many of the filmmakers who were once products of the Yoruba Travelling Theatre group made a transition from stage to film, thereby making the content of such films indigenous. Arising from this vaulted interest of producing “indigenous feature films as an antidote to the cultural domination of foreign films” (Azeez, 2019:10), different phases of film industry emerged with its unique features. It is these unique features that differentiate Indigenization era (1972-1989) from Television era (1989-1992) that was highly dominated by soap operas, and that of Nollywood era (1992) which is currently metamorphosing from “New Nollywood to what Jame Yeku terms as “Digital Nollywood”.

The trust of this study however, is a shift from the evolution to the ethical premise otherwise known as film cultures in Nigeria. Culture in this context, is a complex whole which includes knowledge, belief, art, morals, law, customs, and any other abilities acquired by man. (It)A film culture is expected to encompass those conventional understandings and practice which give a people (film practitioners/audience) their uniqueness and thus render such a people distinct from all others (Biobaku, 1982). With this background therefore, what then is Nigerian film culture? Are there emerging trends due to the digital technology? How well does this motivate or inspire budding filmmakers and audiences? In whatever way(s), film in all its phases remains a strong instrument for cultural rebirth, a tool for socialization, an institution for human interactions. Thus, the study admits that film has a culture or tradition that needs to be nurtured and kept alive for other responsibilities. Brain Larkin observes that;

In Nigeria, video/film culture represents a fundamental shift in the structure and style of media production. Most importantly, the rise of video culture signifies the emergence of a new kind of public sphere in Nigeria, one that is based on privatization of media production and consumption. The rise of video embodies new kinds of media funding and control and creates a new configuration of audiences (2000).

This fundamental shift is occasioned by the emerging digital trends that underpin Nollywood within precision that is (re)shaping the film culture. Nigeria film culture therefore, is an ethical one that exerts strong influence on the practitioners to operate within a given rules that conforms with the socio-cultural needs and wants of the Nigeria people as well as stakeholders of the industry as measured by the content and context of the films. These are discourses that shape and influence the value, practice and activities of the films industry. This is why Geoff Gardner sees film culture as “a process measured by the discourses surrounding the films and the business, the craft and the industry that produces them” (2002). The film industry has its guiding principles which Mabel Evwierhoma 2007 refers to as culture that “has ethical cognitive roles contingent on morality, beliefs, and even superstitions”.

It is within this constituent of film culture as mentioned above, that presents film culture as all-embracing yet diverse as Nigeria itself and is constantly changing to reflect the needs of the period and the vision of the filmmakers. Doubtless, with the plethora of film bodies that cut across ethnic divide, Nollywood has been fragmented into different “Woods” which Ayo Akinwale 2013 terms as “children and grandchildren” of Nollywood namely; Kannywood in Kano, Yoriwood in Yorubaland, Igbowood in Enugu. Others are; Callywood in Calabar, Bennywood in Markudi,

Asabawood in Delta and a lot more. Each of the “Wood” has its unique culture or tradition that is reflective of the region or location in which the film is shot and the focal interest of the producer. Nevertheless, there are multi-dimensional approaches to film cultures; the study will limit itself to three aspects which are; national film culture within the domain of Nollywood as nationally recognized film industry, the regional or state film culture that defines their operational guidelines that are akin to the regional identity, and lastly, the technological aspect of film culture that is emerging.

In any case, the centrality of this discourse is that, film culture in Nigeria is a tradition that is opened to government, international or indigenous companies for funding, but heavily relies on individual financial capacity with the underlining interest of profit making; but less of cultural projection. Chico Ejiro as cited in Umokoro gives insight on the film culture that defines Nigeria film industry. He says;

In Hollywood, you have big corporations like banks, when you want to shoot a film, you send in your proposal and they finance it. Do you know how we shoot films in Nigeria? If you are my uncle and you have money, I would walk up to you and say, borrow me 2 or 3million. Let’s be sincere with ourselves, how many banks would lend you that kind of money?... So, if your dream in life is to be a movie producer and your mother gives you your father’s land and you sell it, use the proceed to produce a movie and you bring back the money, what would you do?... what I’m trying to say is that, we are businessmen as well... we don’t have big corporations that would finance us (2005).

The assertion above is an indication that film making all over the world is essentially cost oriented profit driven, and any individual who desires to make film should first understand the core requirements that lies majorly on funding before venturing into any genres of filmmaking.

### **Theoretical Consideration**

Essentially, theoretical consideration for any research is to guide the researcher on the subject being interrogated and the validity of such interpretations. When linking the subject and theory, it is germane to have in mind the kinds of questions the researcher interrogates. It is with this consciousness that the study considers Institutional theory as a suitable theory on the subject- Nigerian film culture as an institution saddled with the administrative, productive and distributive functions. The theory interrogates the ethical rule of engagement that exists in Nollywood. This theory was propounded by John Meyer and Brain Rowan in late 70s and its unique approach is rooted in the social sciences where the study of social, economic and political dynamics is entrenched (DiMaggio and Powell, 2000). The institutional theory is further expanded into

behavioral theory and institutional logic that are part of the administrative values and the rationale behind every decision taking that will affect, influence or impact on the organization as well as the individuals steering the body. The operational thrust of this theory is to shape enterprises—including film industries and the behavior of the entrepreneurs (Scott, 1995). Based on the theoretical consideration, scholars such as Hofstede (1991), Schwartz, (1977) and others admit that using the theory in relation to cultural factors or traditions, could be difficult to observe or measure, but are important, and need to be taken into account when applying to different cultures such as Nollywood and other variants. To observe this measure, Jason Gordon, 2022 notes that the probity of this cultural factors hinge on the structures which include schemes, rules, norms, and routines as an established institution with authoritative guidelines for social behaviour. This means that every decision or choice made by film practitioners or scholars must conform to the set guidelines within a period of time and location. In the light of these set rules, film culture can “trigger actors’ internal motivation for compliance” (Schwartz 1977) based on what they think and hope to gain from such relationship. The relationship that exists within the institution of film must be based on the compatibility that is derivable from the prevailing cultural values. Thus, institutional theory holds the assumption that culture as a legitimate gauge “operates to motivate and justify action compatible with its values through its impact on policies and on the values of individual decision-makers (Schwartz 2004)

Divya Bharti, 2020 notes that the probability of holding together other variants of film companies or bodies in Nigeria lies on the tripod of culture namely; “culture of living, culture of festival and culture of dialect which indirectly shapes the (general) cultures of film industry” without which the Nollywood as a ‘institution’ in which other ‘Woods’ draw strength, would be at the verge of losing its national identity to a regional identities. Consequently, there is an ongoing advocacy to eliminate all the ‘woods’ in Nollywood for a more unified industry that will birth Film Village that could model film Centre of India and China with a unified tradition/culture. Intriguing as the above assertion may be, Barnard and Spencer 2000 reminds us that ‘morals and ethics’ are not absolute, so does tradition or culture, but is subject to the dimension in which it is being approached. Consequently, the absolute drive of film culture hinges on the ‘art of filmmaking’, ‘act of film distribution’, and the ‘act of watching the film’ which ultimately subsume into the existing gap between expectations and satisfactions. To balance this prevailing gap, Jay Ruby, draws the

attention of stakeholders in film to the existential moral code of ethics in the institution of filmmaking when he insists that filmmakers must demonstrate a huge sense of “loyalty to self, loyalty to funders, loyalty to subjects and loyalty to audience” (2000). These royalties are set of logic that must not be ignored since film making is first a product of one’s muse anchored on funding with a defined subject(s) or product(s) to market to the audience.

Based on these core principle of co-existence in an organization or institution such as Nigerian film industry, intrinsically reveal the operational way of life, the core values that binds other variants (Woods) together, and foreground why the theory is selected for the study. This is so because film institution is seen as sets of material activities that are fundamentally interpreted and shaped by the broader cultural frameworks such as categories, classifications, frames, and other kinds of ordered and belief systems ( Lounsbury & Crumley, 2007). Scott, corroborates this by highlighting certain cultural rules that are inherent in film institution, these are; Cognitive, normative, and regulative structures and activities that provide stability and meaning to social behaviour (1995). Summing the above, Fligstein, 2001 cited in Lawrence & Suddaby, 2006 admits that the cultural “rules and shared meanings... that define social relationships (that exist in film industry), help define who occupies what position... and guide interaction by given actors cognitive frames...”. Aptly, the conceptual consideration of the institutional theory in this paper focuses on culture, rules, guidelines, logics or ethics, material practices and meanings respectively.

### **Concept and Framing of Film Culture**

To place this in the right perspective, it is germane to clarify the meaning of ‘concept’ and ‘frame’ and how there are being used in this study. Etymologically, the word ‘concept’ is derived from the Latin *concupere* which literally means “to take in, conceive, and receive”. Therefore, the word ‘concept’ here, is an idea taken or conceived in the mind. On the other hand, the term ‘Frame’ according to *online Etymology Dictionary* is a derivative of the Scandinavian cognates (*Old Norse frami advancement*) in mid-13c which means “a structure composed according to a (conceived) plan”. Therefore, the ‘concept’ and ‘framing’ of film culture is not about using film as potent tool for cultural propagation or rebirth, rather it is a conceptual framework that relies on what Ewviera 2007 once refers to as “ethical cognitive roles” or operational guidelines in which all activities in the industry draws its strength. Significantly, while the concept of film culture is seen as a cultural rules (Meyer et al., 1987) that depends on the sources of meaning (Scott, 2008), as norm-setters (Barley & Torbert, 1997), or organized procedure (Lawrence & Suddaby, 2006), the

frame of film culture is a relationship between the film locale and the film's action that would meet the audience's expectations and reflect the values and imaginaries that shape those expectations (Gold John R. & Gold M. M, 2012).

An attempt to marry the binary (concept and frame) with the term film culture, reveals another contentious issue in the film studies which is ethnicity and sectionalism. The deep-seated challenge of ethnicity, is a hard-nut in the structural composition of Nigeria film culture that demands sameness in relating with other 'woods'. Jeyifo cited in Tunde Onikoyi, explains that video or film culture is laden with ethnicity as an;

Evolving national tradition of film making that... will be to fashion sophisticated and progressive interpretive tools to come to grips with this great bifurcation of Nollywood into main current of 'Igbo', Yoruba', and 'Hausa' (and other Nollywood variants) (2013).

It is in the light of this bifurcation of Nollywood that Osakue S Omoera came up with a term "Benin video culture", as one aspect of film cultures that provide audience-friendly templates for edutainment, socialization therapeutic interventions and spiritual rejuvenation in Benin society (2019). He explain further that this aspect of video film culture draws essence from the Oba of Benin or royalty as it relies heavily on Benin language, proverbs, folklores, costume, artefacts, songs, adages, among other iconic cultural paraphernalia as distinctive means of communication, which are steadily carving a niche for Benin movies in the pantheon of indigenous films in Nigeria (211). Interestingly, since film itself is a culture (Dosumu, 1979), it behooves on Nigeria film makers to project and re-enforce those dominant aspects of operational guidelines that are capable of integrating all cultural differences as an approach in achieving holistic film culture that should be neither Benin nor Igbo, Yoruba nor Hausa but a mixture of all cultures striving for national unity or identity.

Within this structural conception or the ethical code of conducts in film industry, filmmakers are empowered to frame films as "both, a mirror reflecting the social transformation, and an engine that pushed it (transformation agenda) forward" (Malte Hagener, 2014:4). To broaden this argument, a film scholar, Adam Alexander argues that;

Film culture is a part of the wider subject of film studies... these include genre, the roles of the producer and the director, scripting, the process of filming itself including the language of film, and the roles of all the different departments such as camera, sound, design, and special effects, post-production and distribution. This more 'technical' side of things will help to inform your thinking on film culture... (as) both the subjective personal

experience of our relationship with the moving image and a study of cinema as a reflection of social and cultural values and influences through time. (2018:5)

This presupposes that for film culture to sustain its conceived structure, the art of filmmaking, the act of film distribution and the act of watching films must be conceptualized into ethical codes so as to reveal the operational principle of the industry. This is why some scholars argue that film culture is not limited to a location but is found everywhere, and exists wherever film is produced, distributed, watched, discussed and appreciated. Due to its ubiquity, film culture is dynamic, fluid and is capable of responding to the diverse nature of the Nigerian society without losing its primal focus, rather it becomes an embodied instrument for cultural integration. Owing to this functional role, Ayo Akinwale, 2013 sees film culture as media culture which serves as a lens “through which our children can learn of our culture in the past, the present and make projections into the future” while Wale Adenuga sees film as a product of this culture that must “mirrorize, recreate and tell stories of the societies in which it subsists”. We view this as a representation of reality in a celluloid medium. To keep faith with the subject matter however, the study will discuss the impact of digital technology in film making process and how it has influenced film culture in Nigeria. In doing so, all aspects of film culture in Nigeria will be conceptualized into two major frameworks: film cultures before/during Nollywood Era and the culture of digital technology on Nollywood.

#### **Nigeria Film Cultures before/during Nollywood Era:**

This period in view is a golden era of colonization and decolonization through the instrumentality of film. This period in history can be sub-divided into colonial era, independence era, indigenization film era, Television era (Soap opera) and Nollywood era. All these have their distinctive influence and operate within the laydown principles. For instance, with the establishment of Colonial film unit (CFU) in 1948, Films were majorly used as a tool for exploitation, marginalization and a weapon for socio-political control by the imperialist over the colonized. The film culture which Azeez calls “film format” was intentionally crafted as a way “to justify their imperialism and to transmit British’s values and norms” (2019). In the same vein, documentary films were used to perpetuate colonial ambitions, reducing colonial subjects to its scope of reference in politics, culture, economics and social system (Onookome Okome, 1997). Another defining feature at this era as a way to legitimize and demonstrate their superiority, films were shots to avoid close-ups, cross-cutting, short scenes or excessive movement within the frame...seating plans were carefully outlined to reaffirmed traditional hierarchies (Tom Rice,

2016). In spite of this prevailing circumstance and interestingly as it is, while the colonialists were busy using indigenous artists to propagate their interests, little did they know that they were equipping and empowering Nigerians for a new era of Independence in Nigeria/film history. With the independence in 1960, Nigeria government took over film business from the colonialists, and domiciled it as one unit under the federal ministry of information which was earlier known as Federal Film Unit (FFU) in 1954. The first crop of indigenous filmmakers emerged. They were; Ola Balogun- a prolific scriptwriter, Hubert Ogunde, a veteran theatre practitioner, Joseph Abiodun Babatunde- great actor of the time, Moses Olaiya- Comedian, dramatist and actor with a stage name "Baba Sala" and others who used films as counter-discourses to imperialistic notions about Nigerians. The film culture at this era hinges on two grounds; film adaptations and documentaries. Documentary films were shots to highlight the realistic or accurate pictures of all aspects of people's life and how best such life can be improved upon, while creative works written by literary icons were adapted to film to refute and re-image Nigerians as resilience people capable of existing independently. Moreso, indigenous film makers were fully licensed with the birthed of Yakubu Gowon administration in 1972 and Olusegun Obasanjo in 1979 respectively. While Gowon administration established indigenization Decree or Act that has two schedules therein; two items in schedule1 were dedicated to Nigeria media workers. Under schedule1 item 9 (Cinemas and other places of Entertainment) and item 18 (Radio and Television broadcasting) were exclusively reserved for Nigerians. However, the Decree was amended in 1977 when Olusegun Obasanjo took over government. He came up with Decree 61 of 1979 establishing the Nigerian Film Corporation (NFC) that seems to entrust full ownership and control of the three-schedule arrangement to Nigerians. Viable as the Decree or Act seems to be, the Decree could not take effect until after three years of its establishment. It took the intervention of Civilian Government of Alhaji Shehu Shagari in 1983 to again amend the Decree 61of 1979 to widen the scope of Nigeria economy and gives entertainment its visibility. All these were in a bit to reposition and reinvigorate the cinema/film culture in Nigeria. Worthy of note, long before the collapse of cinema activities in Nigeria, Nigeria television Authority (NTA) was in use to showcase television dramas and soap operas. Some of these Nigerian soap operas that filled that existential gap that was created due to the policy skip are; *Mirror in the Sun* (1985) created by Lola Fani-kayode, *Victims* (1988) by Mabel Oboh, *Ripples* (1988) created and directed by Zeb Ejiro, *Behind the*

*Clouds* created and directed by Matt Dadzie, *Supple Blues* (1988) created by Paul Emeru and directed by John Ndanusa, *Checkmate* (1991) created by Amaka Isaac Igwe and directed by Bolaji Dawodu, *Blossom* (1991) created by Kenneth Amanze and directed by Danladi Bako, *Fortunes and Shadows* created & directed by Dan Emeni and lastly, *Basi & Company* by Ken Saro-Wiwa (Shaka 2007:64). These and other TV series were made to focus on topical issues such as “inter-ethnic harmony, problem-solving and intervention in public affairs, health education and family (lives)” (Damilola Aleje, 2022).

At that rate of operations, the industry borrowed largely from theatre tradition/culture of taking shows to the door steps of audiences. In doing so, Nigeria content is clarified and presented to the larger audience for socio-cultural edification. It is from this standpoint that the ground norms of film industry (Nollywood) are hereby highlighted as follows:

**The Culture of consuming what Nigerians Produce:** Before the emergence of Nigeria film industry, Nigerians were in the habit of watching films produced by foreigners. Such movies were encased with imperialistic contents thereby imposing insular culture on Nigerians. However, with Nollywood, projecting indigenous cultures that are reflective of good morals, trending issues as well as recreating socio-political events that are thought provoking, no doubt have generated huge interest from both local and international audiences. Justifying this, Adekoya- Oduntan admits that films produced in Nigeria have viewership in other part of the world that once produced films for us to watch (2014).

**The culture of telling our own stories to the world:** The film industry in Nigeria doubtless started with the colonialists imposing their culture on Nigerians through films. In an effort to refute and resist such impositions, Nigerians with the spirit of resilience started writing creatively refuting notions propagated by foreigners which later became important scripts for screen production. According to Obi Emelonye, Nollywood has shown over times that it is possible to pick up a camera and tell your own story and the world is watching that product of creativity.

**The Apprenticeship culture in film Industry:** This aspect of apprenticeship that do not follow the tenet of innovative training but harps on the old ways of making films. This keeps the industry within a circle thereby limiting her from embracing innovation and decentralization of marketing structure. Some cabals in the industry who benefits from the old order would want that system to subsist, a system that negates professionalism. From this point of view, some practitioners that are inclined to the old system made statements such as; “no be so we dey do am” (that is not how we

operate here), or “make u no come spoil things for us oo” (do not spoil our business). All this is in line with a tradition that is akin to the exploitative tendency of the colonialists.

**The culture of Jute or Beans Bags as common costumes in Epic movies:** This is a prevailing culture in epic movies where actors are costumed, props/set are designed with Jute or bean bags materials to depict primitive or colonial era where history and belief are transmitted to both movie makers and audiences. Commenting on the inglorious culture of costuming, Charles Novia, (2012:8) avers that; the “use of Jute or Bean bags as costumes for the actors... became the standard template for costuming such genre of movies... that revealed a bankruptcy of creativity in the costume section of the industry”.

**The culture of money politics in the industry:** At the early stage of film business, marketers play pivotal role in film production. They determine the kind of film, the faces of actors to feature in the film and the budget limit of the film and other key decisions are reserved for producers/marketers. These are money-bag businessmen that are well organized into Union with strong capacity to “place ban on any producer or actor who flouted their order (during marketers’ strike) of the total shut-down of movie productions for two months” (Novia, 2012:37). Despite the stiff opposition by other film stakeholders on the strike, the marketers had their way and it became “clear to all that they were a powerful and organized union who had the controlling share of the workings of the industry even when they were perceived as illiterate”.

**The tradition of waka-Pass in Movie:** This is an intentional aspect of film production process where less strenuous, less important and insignificant roles are created alongside with major roles. Thus, such insignificant roles are assigned to upcoming actors as an act of building confident and exposing the budding actors to the rudiment of filmmaking. In film art, Wakapass is a local terminology for ‘movie extras’ who are mostly background actors that usually appear in crowd scene or an actor without a dialogue.

**The film culture of substituting quality for profit making:** One defining features of old Nollywood is its poor quality of film production and high drive for profit margin. This profit oriented disposition has pushed most filmmakers into producing low budget film without necessarily considering the quality of the content.

**The Culture of digitalization on Nollywood Film Cultures**

This is an advanced stage in film history where digital technology is profound in film making process. It is a progressive film era where every aspect of Nollywood is affected and influenced digitally. No doubt, digital technology is a game changer and it has impacted largely on Nigeria film culture as follows;

**The culture of Picture Bridge:** With the digital technology in filmmaking, the tradition of narrative technique that is part of Africans is gradually giving way in movie production. For instance, instead of following the rudiments of acquiring the needed environment or locale, props and other film paraphernalia or undergo initiation process to assume certain role, they can simply use cameras to create and super-impose such scene on another scene to get the needed effects. In a bid to explain the concept of *Picture Bridge* in Nollywood film culture, Yoruba movies entitled *Eni Foko Sale* by Foto Care Production and *Ipade Eleiye* by Point One Film Production were critically assessed by Ayo Akinwale. He opines that “with the arrival of new technology, the Yoruba film maker discovered that they can conjure the Ifa Oracle such that the client will see his problem on the wall...(he however query that) this has not presented us as a people, who have a deep story to tell and such films will be grossly lacking in terms of qualifying for exportation”(2012:23).

**The culture of premiering a movie before releasing into video:** This is a first presentation or exhibition of any work of art for a specific audience at a time that are capable of generating needed inputs or market for the film. For instance Stephanie Okereke with her movie- *Through the Glass* (2008) had the first premiere of the film at Silver-bird Galleria, Lagos in September 2009. The movie later was taken to Ghana, Kenya, USA, California, at the Silver Screen Theatre of the Pacific Design Centre in Hollywood respectively for exhibition. In the same like, Vivian Ejike in a film titled *Silent Scandal* was first premiered in Nigeria and later taken to Ghana Silverbird Cinema and Emem Isong films- *Guilty Pleasures and Nollywood Huslers* there were premiered the same day.

**The Culture of Globalization in Nollywood:** This aspect of film culture guides filmmakers to combine both local and global settings, features both local and foreign actors in Nigeria movies to give global visibility. According to Gloria Ernest-Samuel 2019, with quality technological equipment, some Nollywood Movies such as *Just one Blood*(2018) by Teco Benson, *Onye Ozi* (2013) by Obi Emelonye and others “have scenes of rural and cosmopolitan features” thereby availing both the local and foreign audience to learn from each other.

**The culture of live streaming of movies:** Like digital archiving that enables film makers store films for future purposes, Netflix, Apple Tv Plus, Silverbird, NEXIM and others are streaming films live thereby changing the distribution and exhibition processes.

**The culture of film festival:** This is one aspect of film culture that brings together ‘stakeholder communities’ (Dina Lordanova, 2022) that are mainly filmmakers, students, audiences and scholars in the field of film and media studies. It provides a plausible ground for dialogic space where various strands of national and regional film cultures come together for healthy interactions. To lordanova, film festivals occupy a special position in the structure of film culture. This is why in Nigeria, there are various film festivals namely; Abuja international film festival, Eko film festival, Coal City film festival, Edo film festival, Kano Indigenous Language of Africa Film market and festival (Kilaf), Kaduna international Film festival (Kadiff), Africa International Film festival and many others that are consciously and creatively designed to shape the culture of film.

**The culture of film archives:** In an effort to sustain film as an art and historical document for future generation, there is a dire need to preserve, protect and store films in a safe and easily accessible space. Thus, one of the tenets of digital Nollywood is film archiving, where Nollywood films, posters, trailers, movie teasers and others with a visual cultural forms that tells the story of Nigerians and Africans are preserved and exhibited. Besides the essence of preservation, such materials are good for historical and cultural information to the generation yet unborn and research material for film and media researchers.

### **The Effect of Pandemic (Covid-19) on Nollywood Culture**

Due to the advent of covid-19, many entertainment companies or industry devised workable means of entertaining their audience even from a distance. Most practitioners’ de-emphasized physical contacts to online production and streaming. This marked or created a paradigm shift in the working ethos of the practitioners in the investment on digital technology of spacing than the usual culture of congregating artistes in one place for movie production. For instance, Obi Emelonye produced *Heart 2 Heart* movie that was release for free on YouTube to demonstrate that despite the coronavirus, one can be innovative to “make film without funding, without even a real camera ”(2020).

### **Cinema Culture as a re-emerging trend in Nigeria**

Cinema is an entertainment medium where movies, particularly trending movies are shown outside the usual comfort of one's home. It is a movie theatre where film audiences gather just as theatre auditorium to watch films, interact with others irrespective of their socio-cultural, political and religious background. In the early years of movie experience, cinema houses or exhibition centers were located in various communities to show foreign films, a culture that used to be somewhat a project that needs planning, time and resource. However, with new technology, the culture of going to cinema to watch movies gave way to home video where Nigerians in their comfort of their homes can watch movies and get entertained. Nevertheless, with the efforts of Netflix, Silverbird and other digital platforms, there is a gradual return of cinema culture in Nigeria.

### Conclusion

This study has examined strands of Nigeria film cultures and the impact of digital technology on Nollywood and how it has improved the production output of the industry. As an institution that harnesses and promotes Nigeria cultures, it behooves on her to operate within an ethical or rules otherwise known as culture or tradition in which practitioners and scholars in the industry must be restricted to. Consequently, budding film makers in Nigeria need to understand the film culture or tradition adequately so as to respond accordingly to the need of the industry they are identify with, the society they represent and the audience they work for. In that flow, filmmakers are students of the society well-armed with the societal stories and are seen disseminating such stories through the efficient use of digital technology.

### References

- Akinwale, A. (2013). "Nollywood as an Instrument for Nigeria' Cultural Diplomacy: Reflections of a Cultural Administrator" 4<sup>th</sup> Edition of the Annual Public Lecture of National Institute of Cultural Orientation (NICO), Abuja. Online: <https://nico.gov.ng>. (retrieved on 20/8/2022)
- Aleje, D. (2022). The Golden Era of Soap Operas in Nigeria. <https://www.bounceradiolive.com>. (retrieved on 23/8/2022).
- Alexander, A. (2018). Moving Image 1: An Introduction to Film Culture. <https://www.oca.ac.uk>. (retrieved on 19/08/2022)
- Azeez, A. L. (2019). "History and Evolution of Nollywood: A Look at Early and Late Influence" In Musa B. A. (ed.) *Nollywood in Glocal Perspective*, Published by Palgrave Macmillan, Switzerland pp.3-24
- Bharti, D. 2020 *Cinema Culture*. <https://timesofindia.indiatimes.com>. (retrieved on 5/8/2022).

- Ernest-Samuel, Gloria (2019) A Dimension to the New Nollywood Phenomenon: The Multichoice and Globalization Nuance. *Nollywood Nations (Festschrift in Honour of Prof. Femi Shaka)*. Onookome Okome, Innocent Uwa, and Friday Nwafor eds. Port Harcourt: University of Port Harcourt. Pp.64-83.
- Eviwierhoma, Mabel 2007. *Nigeria: A flourishing Culture in diversity*. Abuja: NICO Publication.
- Gardner, G. (2002) "A Film Culture Forum-Model Behaviour" *Senses of Cinema*, July, 2002. <https://www.sensesofcinema.com>. (retrieved on 2/8/2022)
- Gold, J. R & Gold, M. M. (2012) "The Field and the Frame: Landscape, Film and Popular Culture", in P. Howard, I.Thompson and E. Waterton eds. *Routledge Companion to Landscape Studies*. London: Routledge, pp:210-219.
- Gordon, J. (2022). What is Institutional Theory? <https://thebusinessprofessor.com>. (retrieved on 12/8/2022)
- Lawrence, T. & Suddaby, R. (2006). "Institution Work" in Clegg, S; Hardy, C; Lawrence, T. *Handbook of Organization Studies 2<sup>nd</sup> edition Eds*. London: Sage. Pp:215-254.
- Larkin B. (2000). "Hausa Drama and the Rise of Video Culture in Nigeria" in Haynes, J. (ed.), *Nigeria Video Films*. USA: Ohio University Centre for International Studies. Pp.
- Licht, A. N., Goldschmidt C. & Schwartz S. H. (2006). "Culture Rules: The Foundations of the Rule of Law and Other Norms of Governance" in *SSRN Electronic Journal* Vol.35 No 4 pp: 659-688
- Lordanova, D. (2022). "The Film Festival: Principal Node in Film Culture" in *Frames Cinema Journal- Peer Reviewed (open Access) Biannual*. <https://framescinemajournal.com> (retrieved on 16/8/2022).
- Lounsbury, M. & Crumley, E. (2007). New Practice Creation: An institutional Perspective on Innovation. *Organization Studies*, Vol.28, pp: 993-1012.
- Okome, Onookome. (1997). "The Colonial Heritage" in Okome, O. & Haynes J. eds. *Cinema and Social Change in West Africa*, Jos: National Film Institute, pp.37-44.
- Omoera, O.S. (2019). "Anthropomorphism and Internationality in the Benin Language Video-Film Nollywood: A Content Analysis of Okpaniya" in in Onookome Okome, Innocent U. and Friday N. (eds.), *Nollywood Nation (On the Industry, Practice and Scholarship of Cinema in Nigeria)*. A *Festschrift In Honour of Professor Femi Okiremuette Shaka*, printed by University of Port Harcourt Press Ltd., pp:206-221
- Onikoyi, T. (2013). "Theory, Criticism and The Nigerian Film" In Akoh, A.D & Inegbe, S.E (eds.), *Arts, Culture And Communication in a Postcolony: A Festschrift for Lawrence Olanrele Bamidele* Alpha Crownes Publishers: Kent, United Kingdom pp.293-318.
- Ruby, J. (2000). *Picturing Culture: Explorations of Film and Anthropology*. Chicago: University of Chicago Press.
- Shaka F. (2007). "Introduction to Film and Television Studies" in *Theatre In Theory and Practice for Beginners*, ed., Bell-Gam, H.L, Printed by Gitelle Press Ltd., pp50-77
- Schwartz, S. H. (1977). "Normative Influence on Altruism" In Leonard Berkowitz, Ed., *Advanced in Experimental social Psychology* Vol.10 pp:221-279.
- Scott, W. R. 1995. *Institutions and Organizations*. Thousand Oaks: sage. Pp.
- , (2004). "Mapping and Interpreting Cultural Differences around the World" In Vinken, Henk, Soeters, Joseph, Esther and Peter Eds., *Comparing Cultures*. Leiden: Brill Academic Publishers.

Umuokoro, S. (2005). Chico Ejiro: Agric-Economist turned movie Director. onlineNigeria Daily News, May19, <http://nm.onlinenigeria.com/templates/?a=1253&z=3>. Retrieved on 10/8/2022