



Audience Perception of Nollywood Films

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ABSTRACT

The stimulus providing the drive into the writing of the article titled: audience perception of Nollywood Films in Nigeria arises as a result of the severe perceptual criticism about Nollywood Films even to the point of suggesting that the product of the industry should be of no use. Thus, this article is written after an empirical study to expose how the severe perceptual criticism for and against Nollywood can be harnessed towards the improvement of Nollywood as an art. The method used in gathering and interpreting data is multi-stage cluster sampling and multiple regression as well as Pearson Product Moment Correlation analyses of audience perception reflected in their critical views of Nollywood. As the findings of the article have revealed, in spite of Nollywood's perceived negative themes, poor plotting and poor sound quality, audience members of Nollywood do generally have positive perception of Nollywood. However, critical views about Nollywood are welcome since not everybody accepts Nollywood. Nollywood has been adjudged to be the third largest class of movie globally. Consequently, it constitutes a mass culture which should not be ignored. Nollywood today generates significant revenue in Nigeria. However, not every mass culture is good as it may be an avenue for the elite to exploit the masses. As a symbol of our existence, Nollywood therefore, has the power to create and destroy Nigerian image at home and abroad. Thus, despite the critical views about the movies it produces. The different critical views about Nollywood can be harnessed towards improving the status of the industry as an art.

INTRODUCTION AND BACKGROUND

Audience perception is a function of feedback. It is useful to both a communicator of a message and the receiver of that message as the process of communication is cyclical. If Nollywood helps the industry to know how the audience feels about the products of the industry, adjustment can, therefore, be made appropriately. Feedback according to Fiske is the transmission of the receiver's reaction back to the sender (22). Fiske compares feedback to cybernetics which he says is the science of control. According to him, feedback is derived from the Greek word for "helmsman". The knowledge of the origin of the word can

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provide us with a good illustration to understand how feedback works in communication and how audience perception should work in Nollywood. For example, taking the technique of ship movement, Fiske compares feedback process to the technique of moving a ship to harbour. According to him, if a helmsman wishes to steer to port, he moves the tiller to starboard. He then watches to see how far the ship's bow will swing round to port and will adjust the extent to which he pushes the tiller to starboard accordingly (22). His eyes enable him to receive the feedback—that is the response of the bow to his initial movement of the tiller. Fiske also describes feedback by comparing it to the function of a thermostat in the central-heating system which sends messages to the boiler and receives messages from the thermometer measuring the room temperature (22). George Gerbner in 1956 formulated a communication model which has as its central focus, perceptual (receptive) and the communicating (means and control dimension) elements. In Gerbner's model, the process begins with an event represented by E which may be an external reality which is perceived by a human being or a machine like a camera or microphone represented in the model as M. M's perception of E is a percept E. This is the perceptual dimension at the beginning of the process. The relationship between E and E involves selection, in that M cannot possibly perceive the whole complexity of E if M is a machine. The selection is determined by its engineering, its physical capacities. If M is human, however, the selection is more complex. This is because, human perception is not a simple reception of stimuli, but it is a process of interaction or what Fiske calls negotiation (25). What happens in human communication is that which, according to Fiske involves the matching of external stimuli with internal patterns of thought or concepts (25). When this matching has been made, human beings can be said to have perceived something. Thus, meaning has been given to that thing. Meaning from this sense, is derived from the matching of external stimuli with internal concepts. This model can help us understand that no matter how distinct the subject matter or themes of Nollywood films may be, audience perception may not be the same. Our internal concept of superstition, morality, corruption, tragedy, etc will affect our perception. Such perception may be different from the perception of non-Nigerians especially non-Africans about the same subject and themes of Nollywood. From the way the camera angle of the images depicted or the output of the sound in Nollywood, this will determine the dimension of the perception of Nigerians and non-Nigerians alike of Nollywood. Another model of communication relevant to this article worthy of note is the Newcomb's model of 1953. Newcomb's model is triangular in shape (See Fig 2). In his model, Newcomb introduces the role of communication (in our context, Nollywood) in a social relationship. For Newcomb, this role is simple. It is to maintain equilibrium within the social system (Fiske 31). According to the model, if A and B are communicator and receiver, they may be individuals, or management and union, or government and people, as part

of their social environment. ABX is a system, which means that its internal relations are interdependent: if A changes, B and X must change as well; or if A changes her or his relationship to X, B must change his or her relationship either with X or A. There are three important points in the Newcomb's triangular model. The arrows point from A and B to X and from B to A. This implies that if A and B are friends for example, and X is something or someone known to both of them, it will be important that A and B have similar attitudes to X, if they do, the system will be in equilibrium. However, if A likes X and B does not, then A and B will be under pressure to communicate until the two friends arrive at broadly similar attitudes to X. The more important a place X has in their social environment, the more urgent will be their drive to share an orientation towards him or it. In this paper, X is Nollywood. The status of Nollywood affects the Nigerian society at home and her image abroad and we are under pressure to discover and change those traits of Nollywood that affect our lives and our image. This is the task being undertaken in this article. This is necessary so that those who consume Nollywood must be made to narrow their divergent perception of Nollywood arising from their critical analysis of the industry, particularly, the harmful elements in Nollywood. The Video Censors Board Press Release. Titled "Board bans "I hate my village". Is an example of Limitless freedom and lawlessness by our movie makers [which] is drowning the industry with mostly repetitive or recycled films on a few themes that hinge on sex, rituals, blood and gore. A one time Nigerian Minister of Information, Mr. Frank Nweke, (2003-2007) has also lamented the emphasis on negative themes claiming that it gives the country a bad image: "You can have stories that talk on things like voodoo practice, but when it is over done, it definitely gives the country a bad image". A Veteran Nigerian film maker, Eddie Ugboma, also has hard knocks for the slant of the films claiming that they originate from hell. The boom in home video productions and the corresponding audience interest have attracted a lot of attention to the sector. There is hardly any newspaper in Nigeria that does not devote space to this phenomenon. A lot has been written on the technical quality and aesthetics of the home video productions. The slants of the comments have always been against the emphasis on sex, violence, fetishism and other negative tendencies. Similarly, the production quality of these films has also been severely criticized. In spite of these criticisms, new video films are daily released into the market. The concern of this paper, therefore, is to determine the perception of the Nigerian audience towards Nollywood in comparison with the view of the Nigerian censor's board, film scholars, as well as film producers/marketers. One may wonder what precisely may be the size of such views or what impact or influence they may exert on the film industry. For example, in an article titled: 'Britishness' Nollywood: The Construction of European Identity in Nigerian Films, (Abramson 1) states

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that within the last decade and a half, the identity of the British, as white Europeans, has consistently been accorded a role of dominance in Nollywood representations of Nigeria's colonial history and experiences. This according to her, does not only (re)present visions of individuals' reminiscences but also those of collective experiences of Nigerians under British colonial rule. By such representations and constructions, an enduring hierarchy of categories was created, reinforcing binary oppositions of subjects and masters, which suggests an understanding of the stereotypical 'imageries' upheld by Nigerians about the West and British in particular in that era. It is therefore commonplace to observe within postcolonial discourse that the encounter between Africa and Europe brought about a conflict of cultures that in the historical context of colonization produced a tension at the heart of African system of values (Irele 205 in Abramson 2). In her essay, Abramson on line argues that Nollywood films are a significant corpus of mediated texts around representations of the British (colonial) identity. By means of textual analysis of two Nigerian films: *Things Fall Apart* (1958) and *The Amazing Grace* (2006) which intersect the old and new visions of African life in colonial worldviews and encounters with the West, her argument explores the constructions of 'Britishness' by Nigerians. Being a thriving industry, Nollywood can claim to be the major contemporary Nigerian art form today (Haynes XV); operating within the protocols of a 'Third Cinema' ideology in terms of an interlocking expression of the continent's cultural heritage, tremendous fund of imagery, ritual-spiritual language, music, dance, metaphors, proverbs, mythic components and poetic resonances of oral traditions (Nwachukwu 202 in Abramson 3). It therefore stands out as an anchor for a good analysis of the construction of British identity from the viewpoints of Africans in general and Nigerians in particular.

METHOD

The survey method of research has been employed in this article by utilizing the multistage sampling technique of respondents using questionnaire as well as interview questions derived from the hypotheses formulated for the study to measure audience perception of Nollywood films in relation to different views about Nollywood in both Nigeria and in the international film arena. Specifically, the exposed Factor Design is used in this article. This design is a systematic empirical enquiry in which the research does not have direct control of independent variables, because their manifestations. Have already occurred or manipulated. Consequently, inferences to relations among variables are made without direct intervention from concomitant variation of independent and dependent variables. This design is quite suitable for the study in this article, because of the nature and magnitude of the relationship among variables investigated.

In this article, the case-study approach utilizing the questionnaire and interview techniques were adopted. This case can be categorized under social research. A social research is a process undertaken with various grades of commitments and awareness. This underscores the relevance of social relations. In this article, certain procedures were involved to arrive at dependable conclusion on the issue which prompted the article.

The population of this study was the three hundred and sixty respondents representing the total population of 2.88 million people in Cross River State contained in the 2006 national population sheet. However, the actual respondents for this study were selected through the processing of multistage sampling technique. Thus, the entire population of the state was progressively narrowed down to the three hundred and sixty respondents actually selected ultimately for study. The multi-stage cluster sampling of Cross Riverians was employed. This sampling technique was adopted, because according to Burton (311), it is the most appropriate for the sampling of a geographically dispersed population like that of Cross River State. The technique requires the selection of a geographical area and then, narrowing it progressively down to smaller units like houses and then individuals (Wimmer and Dominick 90). Based on this and with the help of a table of random numbers, three residential areas were selected in the state—one each from the three senatorial districts. Five streets in each of the three residential areas selected were also selected with the help of a table of random numbers as well as the multi-choice Nigerian diary. The names of streets in each of the areas selected was located with the help of the Cross River State street finder or auto mapping photo of the state.

A total of fifteen streets in all were selected. Twenty-four copies of the questionnaire were administered to the residents of each of the streets. Thus, a total of 360 respondents completed the questionnaire. Respondents from each street were picked from twenty-four houses also selected with the help of a table of random numbers. One respondent in any house or flat equally warandomly selected. The main instrument used for data collection was the questionnaire designed by the researcher. The questionnaire was divided into three sections. Section A was designed to collect respondents' demographic data such as gender, age, level of education, education, religion, place of abode among others. Section B was made up of ten items to measure existing perception of Nollywood. Each item required the respondent to indicate the frequency of his or her various perceptions under strongly agreed, agreed, disagreed and strongly disagreed. Section C sought to solicit from the respondent the future direction about Nollywood. The section contained ten items requiring the respondent to state strongly agreed, agreed, disagreed and strongly agreed.

Two kinds of validities are established for the instrument of the study. These are the face and the content validities. Face Validity refers to the way the questionnaire items appear to take care of the relevant content in the subject area of interest; while content validity refers to the extent to which

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the instrument represents the content of interest. Validation of instrument is necessary in order to achieve standardization. To determine the reliability of the instrument, A pilot study was conducted using lecturers and students of the Department of Mass Communication, Cross River University of Technology, Calabar Campus. The objective was to collate data necessary for the designing of the final questionnaire to be used for the study. The final questionnaire took into consideration the results of the pilot study and observations of experts. Both the questionnaire and the additional oral interview questions were amended to reflect observed problems. This was aimed at achieving standardization. To determine the reliability of the instrument (questionnaire) a trial testing was done using twenty (20) respondents drawn from the population area. Test retest method of reliability was used to determine the reliability estimate of the instrument. Here the researcher gives the same group of respondents the questionnaire to complete and offer two weeks interval, they were again given the same questionnaire to complete. The scores for the different sets of administration were correlated. This method gives the instrument reliability across time. the reliability coefficient ranging from 0.75 to 0.81. The research instruments and the reliability of the data gathered have been used to validate the questionnaire. Efforts were made in the questionnaire to achieve easy comprehension, simplicity and conciseness. A reliability test was conducted after the retrieval of the questionnaire to assess its reliability and the return rate was 99.9% since 355 of the 360 questionnaire distributed were returned.

One of the procedural techniques used in this study was the survey method of research. It is one of the techniques used mostly by behavioural scientists. (Sobowale 23). Since the study aimed at behaviour, precisely, perception, the survey method was adopted. Different approaches may be employed by researchers in utilizing the survey method. This includes telephone and personal face-to-face interview (Sobowale 27-32; Manheim et al 105; Frankfort-Nachimas and Nachimas 1992 215). However, this study utilized face-to-face interview because it guarantees a much higher return rate (Sobowale 29). The questionnaire was the main instrument of the data collection for the survey. The questionnaire was administered in Calabar, Ogoja and Ugep. The data gathered for this study were analyzed hypothesis-by-hypothesis. In analyzing the data, each hypothesis was re-stated and the statistical analysis adopted to test these hypotheses identified. The .05 level of significance was used for the statistical testing of each of the hypothesis. The first hypothesis focused on several demographic variables such as age, sex, religion, occupation, level of education, income level among others. In view of the fact that more than three variables were involved, the most suitable statistical analysis was the Multiple Regression Analysis. In this kind of statistical technique, the different variables involved are compared to determine the variable with greater or lesser influence in the subject under study.

The second statistical technique continuously measured in the remaining five

hypotheses of this study was the Pearson Product Moment Correlation. Why this second statistical analysis was adopted was to determine the relationship between the two variables continuously measured in the study. In statistical parlance, when reference is made to continuous measurement, it refers to the process whereby, the variables are measured on the Likert four-point statistical scale. The Likert four-point statistical scale requires the respondent to strongly agree, agree, disagree or strongly disagree with an issue presented. Strongly agreed item is often awarded 4 points, agreed 3 points, disagreed, 2 points and strongly disagreed, 1 point.

RESULTS

The results of the data collected for the study are presented in this section. The presentation is done following the trends of the six hypotheses directing the study. Hypothesis-by-hypothesis Presentation of Results In this section each hypothesis is re-stated and the statistical analysis adopted to test the hypotheses. The .05 level of significance was used for the statistical testing of each of the hypothesis. Audience Demographic Characteristics and Audience Perception of Nollywood. Audience demographic characteristics are not likely to influence audience perception of Nollywood in Nigeria. The independent variable in this hypothesis is audience demographic characteristics such as age, occupation, religion sex and marital status; while the dependent variable is audience perception of Nollywood. The appropriate statistical analysis technique adopted to test this hypothesis is the multiple regression analysis. The result shows a significant multiple correlation (R) of .217 and R² of .047. This means that only 4.7% of the total variance of audience by their demographic characteristics selected for the study did not predict the perception of Nollywood. The analysis shows that all the five demographic characteristics taken together do significantly predict the criterion variable (audience perception). This interpretation derives from the significant f-value of 3.46. However, Table 2 has shown the predictive power of each of the predictor variables. The t-values and the associated significant value have shown that only occupation is the significant predictor of audience perception of Nollywood in Nigeria. The non significant t-value of .196, 1.298, -1.375 and 1.050 respectively are not significant at .05 level. Three Different Areas of Perception in the Questionnaire were analyzed. They were as follows:

I like the theme of fetishism in Nigerian films.
I like Violence and ritual killing in Nigerian films.
I like Avarice and polygamy in Nollywood.
Nollywood Emphasis on Negative Themes and Storylines in Films
Nollywood does not significantly place much emphasis on negative themes

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and story lines in films. The independent variable in this hypothesis is Nollywood; while the dependent variable is negative themes and storylines in films. Pearson Product Moment Correlation analysis was employed to test this hypothesis. The result shows that the calculated r-value of 0.90 is higher than the critical r-value of .113 at .05 level of significance with 353 degrees of freedom. With this result, the null hypothesis was rejected. This result therefore, means that Nollywood places much emphasis on negative themes and storylines in films production. Pearson Product Moment Correlation Analysis of the Relationship between Nollywood and Audience Perception Based on Emphasis Placed on Negative Themes and Storyline was employed. Audience Patronage of Nollywood Negative Theme and Plot

Audience members of Nollywood do continue to patronize it not because they do enjoy Nollywood negative themes and plot. To test this hypothesis, Pearson Product Moment Correlation was also, adopted. Three related actions based on perception were analyzed. They are: I enjoy Incest and other bad behaviour in Nollywood or Nigerian film. I enjoy the negative themes and story lines in Nigerian films. I try to imitate the negative actions depicted in Nigerian films. The result shows that the calculated r-value of 0.77 is higher than the critical r-value of .113 at .05 level of significance with 353 degrees of freedom. With this result the null hypothesis was rejected. This result therefore implies that audience of Nollywood continues to patronize it because they enjoy Nollywood's negative themes and plot.

Attitude of Ordinary Nigerians and Academics Toward Nollywood

Ordinary Nigerians as well as academics do not have favourable attitude towards Nollywood. Three related statements derived from the hypothesis and reflected in the questionnaire were structured, tested and analyzed. They are:

I hate negative themes and storylines of Nigerian films.
I like persons who imitate negative character in Nigerian film.
I am interested in all Nigerian films because they are always attractive to watch.

To test this hypothesis, Pearson Product Moment Correlation Analysis was adopted.

The result reveals that the calculated r-value of 0.76 is higher than the critical r-value of .113 at .05 level of significance with 353 degrees of freedom. With this result the null hypothesis was rejected. This result therefore signifies that ordinary Nigerians as well as those in the academia have favourable attitude towards Nollywood. Critical Views about Nollywood

Critical Perception about Nollywood can be possible since not everybody can perceive or ignore Nollywood from the same perspective. Pearson product moment correlation analysis was employed to test this hypothesis. Three related critical statements generated from the above hypothesis were tested through Pearson Product Moment Correlation Analysis. The statements related to this hypothesis as contained in the questionnaire are:

The quality of sound and image of Nigerian films are better than those of foreign films. The result shows that, the calculated r-value of 0.75 is higher than the critical r-value of .113 at .05 level of significance with 353 degrees of freedom. With this result the null hypothesis was rejected. This result therefore means that critical views about Nollywood can be possible since not everybody can accept Nollywood from the same perspective.

Appropriate regulatory role towards Nollywood has not been successfully carried out in Nigeria. To test the opinion of the respondent on this hypothesis, two related statements generated from the hypothesis reflected in the questionnaire were subjected for analysis. To test this hypothesis, therefore, Pearson Product Moment Correlation analysis was used.

The result shows that the calculated r-value of 0.58 is higher than the critical r-value of .113 at .05 level of significance with 353 degrees of freedom. With this result the null hypothesis was upheld. This result therefore means that appropriate regulatory role towards Nollywood has not been successfully carried out in Nigeria.

DISCUSSION

The results of the analysis revealed that audience perception of Nollywood is significantly positive. The finding of this study is in line with the view of Onookome Okome who observed that Nollywood has become a global phenomenon (1). But perception of Nollywood should today be a global Phenomenon. It is a global phenomenon because the people outside Nigeria are beginning to pay attention to it. While there is no doubt that Nollywood is a big industry, which has attracted a lot of attention in the last 10 years, it is still unclear why this is the case outside of Nigeria. In Nigeria, Nollywood is popular because it speaks to aspects of social life that many people belong to. It speaks to and debates social and cultural anxieties the way no other media have done before. It gestures to political discourse in very surreptitious manner. It invests the individual living in the city, with a new sense of person. But outside the country Nollywood is a mere curiosity. One of those who feels that Nollywood should not just be ignored is J. T. Tom- West. This is because in his view, Nollywood may be a stepping stone to something greater. He expressed this view in a personal interview by comparing the Soap Opera with the Movie Industry. According to Tom- West, the Soap Opera was a stepping stone to the movie industry. He agreed that there is a margin between the two. Similarly, there is a margin between Nollywood and other classes of films. This means that the quality of Nollywood is below international standard in terms of quality. On what film producers consider in the making of Nollywood films, J. T. Tom- West criticized Nollywood film makers who do not edit their films before marketing saying that, this is grossly unprofessional. He disclosed that what marketers consider is how

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much they are likely to spend on the camera (probably, the cost of hiring the camera) per day. He acknowledged that the slower a director is, the better the eventual film produced. He remarked that the God Fathers are called the classics, because when you watch them, their films are always deeply appreciated. He blamed Chiko Ejiro who started the speedy and crude nature of film making in Nigeria and wondered where this could take Nigeria to. He declared that it is better to work towards perfection than to only consider profit in the making of films. Ogunade: (29) posits that if we put aside the voodooism, occultism, fetishism etc, we will see that home videos tell us what our actual lifestyle is. It indicates that we are a people with pedestrian instincts, and tendencies riding on a primordial train... All the same, the movie business has become a template of some unity, a mirror of what is not ideal and also a bad teacher of what is right. Nollywood has also been seen as a mass culture whose status definitely affects those involved. As one film scholar, Dr. Etim Anim puts it, "mass culture is not necessarily the best culture. It is often promoted by the elites who use it to exploit the masses." according to him if Nollywood is therefore, not studied at all levels or at least, at the undergraduate and the postgraduate levels where it can be studied as an art form and appropriate findings tailored toward improving the industry, its generated adverse consequences can undo the entire society. This is the impetus providing the drive towards measuring audience perception of Nollywood films undertaken in this article.

CONCLUSION

This research was aimed at measuring audience perception of Nollywood film in Nigeria. The Multistage Cluster Sampling and Multiple regression analysis as well as Pearson Product Moment Correlation methods were adopted as instruments for data collection and analysis.

The major findings of the study were as follows:

- i) There was significant multiple correlation of (R) of 1217<R2 of 0.47. This means only 4.7% of the total variance of audience did not predict the perception of Nollywood films. Therefore, this shows that all the five demographic characteristics do significantly predict the criterion variable (audience perception). This implies that none of the five demographic characteristics tested except occupation can on their own significantly affect audience perception of Nollywood films. The hypothesis which states that, audience demographic characteristics are not likely to influence audience perception of Nollywood in Nigeria, was rejected.
- ii) It was found that Nollywood places emphasis on negative themes and storyline. The null hypothesis which states that, Nollywood does, not significantly place much emphasis on negative themes and storyline in films was rejected.
- iii) Another finding revealed that audience of Nollywood films continue to

patronize, it, because they enjoy the negative themes and storyline the Nollywood films are made of. The null hypothesis, therefore, that, Audience members of Nollywood films do continue to patronize it not because they do not enjoy its negative themes, was rejected.

iv) The study also revealed that ordinary Nigerians and those in the academia have favourable attitude towards Nollywood's film. Hence the null hypothesis that, Ordinary Nigerians including those in academia do not have favourable attitude toward Nollywood films, was rejected.

v) It was found that critical views about Nollywood are welcome since not everybody accept or ignore Nollywood from the same perspective. Thus, the nondirectional hypothesis was upheld.

vi) The finding also indicated that the regulatory bodies in Nigeria have failed to adequately control the flow of Nollywood films from the producers to the vulnerable audience members, thus, the null hypothesis was upheld.

RECOMMENDATIONS

Based on the findings of this study, the following recommendations have been made:

- I) Since occupation alone can affect perception of Nollywood films, Nollywood films, particularly, through controlled channels or media like television broadcasting stations should be scheduled to meet people's occupational peculiarities; by determining when such situations such as the time a particular group of people categorized into that group, may be available to watch Nollywood films of a particular genre, theme, or plot, among others. Alternatively, home video films should be taken to some job places and played at certain times of the day, particularly, to meet people, at their different places of work. In this way, the experiencing of Nollywood will be possible, with the provision of TV sets, video machines, among others. This way, they would be in the position to express their varying perception about Nollywood.
 - ii) Film producers should be adequately educated on the dangers of too much emphasis on the negative themes and storyline in films so that there will be adequate balance in such negative themes and storylines by reflecting equally, the positive attributes of the society in films.
 - iii) There is doubt that with the infusion of positive themes and storyline in the new generation of the Nollywood films, audience members who continue to patronize the negative theme and storyline in Nollywood films would be detracted from such interest in what is negative.
 - iv) The favourable attitude of both ordinary Nigerians and those in the academia should go beyond just being favourable to Nollywood films by ensuring that Nollywood is studied at every level of education, particularly, where literature, drama or theatre is studied; so that the different perceptions

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generated at the various levels where Nollywood is studied can be harnessed toward improving the status of the industry.

- v) different perceptions about Nollywood should be encouraged as a healthy development in the academic study of Nollywood.
- vi) Both government policies and legal regulatory measures should be stepped up to empower Nigerian films and video censors board and other regulatory bodies to perform their statutory roles more effectively or accurately.
- vii) Raids should be regularly conducted on the film market to stop the illegal marketing of the Nollywood films that have not passed through appropriate scrutiny; while severe penalty should be meted out to those who encourage or participate in pirating of the Nigeria video film. Consequently, adequate steps should be taken to enforce the relevant sections of the Nigerian Copyright act relating to the pirating of Nollywood films at home and abroad so that The revenue and royalties from Nollywood film production and use might get to the Nigerian government as well as copyright owners of such films.
- viii. All media houses should regularly keep track of new films that enter the market and critically review them and interpret their appropriate categorization to guide members of the public about the consuming audience for every film or who should watch a particular film.
- ix. Funding for the Nigerian Film Institute should be stepped up to ensure that adequate manpower for the film industry are produced by the institute so that in the future, the personnel trained in the institute can help improve not only the content of Nollywood films, but the technical quality of Nollywood.

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