

# **‘GLOCALIZATION’ AND MARKETING STRATEGIES IN NIGERIA: IMPLICATIONS FOR THE NOLLYWOOD INDUSTRY**

**Chisimdi Udoka Ihentuge**

Alvan Ikoku Federal College of Education, Owerri

## **Abstract**

*The concept of glocalization posits that for globalization to be effective, the people should, as a matter of necessity, think globally but act locally. This has become effective in developing countries of the world where globalization has been seen as having some negative influences. In glocalization, the global is domesticated (suffused with much local contents) to be sustainably functional to particular societies. This paper sets out to x-ray the adoption of local materials in film scholarship in Nigeria. The paper is follow-on of a doctoral research project that adopted triangulation (involving documentary research, in-depth interview and observation) as research method. It is discovered that the commercial framework (marketing aspect) of Nollywood controls other aspects of the industry. Yet, this all important aspect of the industry is at present entirely manned by non-professionals and the least emphasized in film training curriculum in the country. A review of film curriculum in Nigeria to include, as a matter of utmost importance, glocalized cross disciplinary film marketing training with an eye on the commercial needs of the industry is advocated. This will aid trained film entrepreneurs aspiring to break even into the industry. In the long run, the injection of such academically trained film marketers into the industry will engender the revolution of Nollywood for better sociological functions to the nation as well as ensure that the industry competes favourably in the global film market.*

## **Introduction**

Industry performance entails understanding the financial and nonfinancial returns of marketing activities of a firm to the firm’s business and to society at large. Industry performance can be said to fall under performance marketing. Industry performance is used to capture the range of possible outcome measures that have financial and nonfinancial implications and implications beyond the company itself to the larger society. For the company, such issues as profitability, brand and customer equity are considered in industry performance, while social responsibility, legal, ethical, and community related issues are considered under

industry performance beyond the company. Customer satisfaction, sales volume, market share, and profitability are indices of industry performance. Philip Kotler and Kevin Keller enumerate the dimensions of industry performance:

Top marketers are increasingly going beyond sales revenue to examine the marketing scorecard and interpret what is happening to market share, customer loss rate, customer satisfaction, product quality, and other measures. They are also considering the legal, ethical, social and environmental effects of marketing activities and programs. (44)

The performance of Nollywood, the video film industry in Nigeria, is best measured through its commercial framework and the over bearing effects of same on all other aspects of the industry.

### **Conceptual Clarification**

This work is anchored on the concept of glocalization. It has become extremely difficult to pin-point who first used the term ‘glocalization.’ However, E. J. C. Duru states that the term ‘glocalization’ originated from within Japanese business and commercial practices with its etymology from the Japanese word *dochakuka*, which simply means global localization. Continuing, Duru states: “originally referring to a way of adopting farming techniques to local conditions, *dochakuka* evolved into a marketing strategy when Japanese businessmen adopted it in the 1980s to mean “the creation of products or services intended for the global market, but customized to suit the local cultures” (4). The term is said to have been popularized in the English-speaking world by the British sociologist, Roland Robertson in the 1990s and further popularized by the Canadian sociologists, Keith Hampton and Barry Wellman in the late 1990s.

Applying the concept of glocalization in their discussion of football, Richard Giulianotti and Roland Robertson state that “The term ‘glocalization’ helps to explain how the symbiosis of the local and the global differs according to particular cultural circumstances. Glocalization (the word) seemingly originated in Japanese business practices” (549). In the exact words of Duru:

Like globalization, the conceptual utility of glocalisation is in contest. But in general terms it is a "portmanteau word of globalization and localization". Specifically, glocalization refers to any individual, group, division, unit, organization and community which is able to think globally while acting locally. It is an historical (sic) process whereby localities

develop direct, economic and cultural relationships to the global system through information technologies, bypassing and subverting traditional power hierarchies like national governments." Through the process of globalization, Africa has encountered non-indigenous processes and practices that have had certain influences on African peoples, economy and culture. Basically, globalization ... has imposed on Africa alien processes and practices that have either enriched or corrupted its socio-cultural, political and economic system. But glocalization affords Africa an alternative to the negative influences of globalization. The process of glocalization can create new opportunities for Africa to assert local autonomy and control its own socio-political and economic destiny. (1)

Glocalization has been hailed as a more sustainable alternative to globalization. The infusion of the global and the local to form the term "glocal" is indicative of the place glocalization can be put to in the bid to find optimum solutions that can be sustained in solving local and/or international problems of the contemporary society. This paper advocates the adoption of the glocal to film training in Nigeria most especially on the aspect of film marketing training in Nollywood.

### **Film Scholarship in Nigeria**

The historical development of film scholarship in Nigeria is an aspect of Nigerian film history that has not been exhaustively and chronologically discussed. Hence, there is paucity of materials on this. It is on record that the first ever academically trained filmmakers in Nigeria were trained at the Film Training School in Accra, Ghana. Shaka gives an exposé into this in the following words:

To train indigenous manpower for this sector of the economy, the colonial government in Nigeria sent Adamu Halilu, A. A. Fajemisin, J. A. Otigba and Mallam Yakubu Aina for training at the Film Training School in Accra, Ghana...The first generation filmmakers who were students of the Accra Film Training School were trained essentially as documentarists by the protégés of the John Grierson School of Documentary of the Old Empire Marketing Board's Film Unit which subsequently metamorphosed at

the outset of the Second World War to the Colonial Film  
Unit. (12)

Post-colonial feature filmmaking is said to have begun with filmmakers such as Ola Balogun, Eddy Ugbomah, Francis Oladele, Sanya Dosumu, Jab Adu and others who studied film production in Europe and North America (Shaka 12). Other earlier trained filmmakers studied in the USA and the UK. Since the film makers trained at Accra Film Training School were trained in documentary production, they concentrated on documentary production on their return to Nigeria. Shaka (12) posits that “Adamu Halilu, the only (feature) filmmaker of note to emerge from the Accra Film School, started making feature films only as from the mid-1970s.” In his work *Trends in Nollywood: A Study of Selected Genres*, Ayakoroma attempted a categorization of film practitioners in Nigeria between 1970 and 1985. He mentioned two categories of academically trained film practitioners thus:

- (i) those who had their training from the Accra Film School (Halilu, Fajemisin, Otigba, and Aina, among others);
- (ii) those who had professional Western (American and European) training in film production (Balogun, Ugbomah, Oladele, Dosunmu, Galadinma, Adu, Ladebo, and Adesanya, among others). (32-33)

In tracing the historical development in film scholarship in Nigeria, the town of Jos in Plateau State is very significant as it houses two prominent film training institutions- the National Film Institute and the NTA Television College Jos. National Film Institute was established under the Nigerian Film Corporation. In his *Film in Nigeria*, Hyginus Ekwuazi gives a background information into the establishment of the Nigerian Film Corporation (NFC) stating that in a “Seminar on the Film Industry and Cultural Identity in Nigeria organized jointly by the National Council for Arts and Culture and the University of Lagos’ Department of Mass Communications, in 1979... virtually every participant at the seminar called for the establishment of a body like the NFC” (34).

In 1979, the military government of General Olusegun Obasanjo promulgated the decree setting up the Nigerian Film Corporation (NFC). Yet, the corporation only took off in 1982 through an enabling Act by the civilian government of President Shehu Shagari. The act establishing the Nigerian Film Corporation (NFC) empowers it to lay a solid foundation for the development of a virile and sustainable film industry and cinema culture in Nigeria. Hence the

management of Nigerian Film Corporation (NFC) saw film training as sine qua non in the realisation of the mission of the corporation and as such worked towards the establishment of The National Film Institute (NFI). The National Film Institute, Jos was established in 1996 with Prof Hyginus Ekwuazi as the pioneer (Consulting) Director (Ekwuazi 36). Presently, the National Film Institute runs diploma programmes, and in affiliation with the University of Jos also runs a degree programme. The NTA Television Collage Jos is also a reference point in discussing film scholarship in Nigeria. Though not a film training school, the TV College has courses that relate to film. Regional media stations in Nigeria were merged in 1977 to form the Nigerian Television Authority (NTA). This gave rise to the need to streamline training to cater for the needs of national organization. NTA Television College Jos was established in September 1980. In 1985, a two-year professional diploma programme was introduced in the college. In 2003, a committee was set up to transform the college into a degree awarding institution. The college presently awards a Bachelor's Degree in Mass Communication in affiliation with the Ahmadu Bello University Zaria.

There is a generation of trained film practitioners and scholars in Nigeria who had their training in Theatre/Dramatic/Creative Arts and Mass Communication Departments in Nigeria before proceeding abroad for further studies in specialist film schools. They include Hyginus Ekwuazi, Femi Shaka, Onookome Okome, Sam Akudinobi, Austin Efua-Enahoro, and Nwachukwu Frank Ukadike among others. Presently, departments of Theatre/Dramatic/Creative Arts and Mass Communication in many Nigerian universities append Film Studies in their nomenclature. No full fledged department of Film Studies has been established in Nigeria. Ekwuazi buttresses this point when he says that "the point is that in Departments of Theatre Arts and Mass Communication across the country, more and more students are being drawn to the film programme and more and more graduates are being turned out for gainful employment on both sides of the camera- and as critics" (36).

Owing to the present state of film scholarship in Nigeria, not all aspects of film are taught the students from the undergraduate days both in practical and theoretical terms. According to Ododo and Fasodu (vii), "It has been observed, for instance, that in an average theatrical and cultural entertainment project, especially in Nigeria and indeed many parts of Africa, more attention is usually directed towards the artistic and technical components, leaving the managerial and business aspects to suffer." Continuing, the writers posit thus:

It is also true that in many Theatre Arts departments in Nigeria, "more students seem to subscribe for

specialisations in acting, directing, design, dance and choreography, etc., with only a negligible few opting for management, marketing and arts administration. In other words, considerable attention has always been accorded to the “show”, while compromising the commercial essence of entertainment as “show business...This is why professionally trained theatre and entertainment marketers are rare to come by in Nigeria. (vii)

The position above applies with double emphasis to film scholarship in Nigeria. Little wonder the film curriculum for the Film Studies programmes in Nigeria (an offshoot of the Theatre Arts Departments) does not reflect any attention on film marketing. Yet the area of film marketing controls every other aspect of the industry as well as detects the pace of activities in those aspects. It must be stated here also that there are in existence in Nigeria, privately owned film training institutions that offer various degrees of short term courses to their students. These are scattered across the country.

### **Marketing in Film Industries**

Defining marketing has been a major conceptual problem of marketing. This problem has persisted partly as a result of misconceptions about marketing primary among which is the fact that “many people think of marketing only as selling and advertising” (Kotler & Armstrong 1). To the American Marketing Association, marketing is defined as “the process of planning and executing conception, pricing, promotion, and distribution of ideas, goods and services to create exchanges that satisfy individual and organizational goals” (qtd. in Peter and Donnelly 7). This definition recognizes all parties usually involved in marketing and goes a step further to include non-business exchange processes. To Kotler and Armstrong, “marketing is the delivery of customer satisfaction at a profit” (3). The authors go further to state thus: “We define marketing as a social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others.”

It is a statement of fact that the soul of every modern business is marketing which aims at attracting new customers and keeping current ones. In the exact words of Hye-Kyung Lee, “marketing is a management function that is common to both commercial and non-commercial organization” (13). Put in other words, “marketing is the provider of all the income for any business, whether it be from sales, grants-in-aid, sponsorship or donations. All sources of income in one way

or another, are generated through marketing and the more effective that marketing is, the more income it accrues” (Nwamuo 44).

For the film industry to survive and continue to be in business, marketing concerns should be given emphatic re-assessments. This situation applies to Nollywood in strict business sense because this “expanding video industry deserves a mass market” (Chami 260). It is the view of Blackstone and Bowman (2002) that “the production of films is competitive and yields low profit on average; yet each film is unique” (qtd. in Kerrigan & Ozbilgin 231). Hence, film marketing is a very essential aspect of the film business to increase the profit margins of films produced. “The marketing segment of the industry is the engine house of all film sectors. It is the honey pot that brings money to all players in the industry” (Omawale 320). Film marketing is a field of specialization within the marketing profession but depends largely on complex knowledge of film operations as business venture, medium of social entertainment to the public, and as potent tool for mass communication and social mobilization to thrive effectively. Hence, in the film industry marketing is used to “refer to the entire process of marketing, starting from the emergence of a film idea (new product development), through the production phase, the distribution of the film and finally to the exhibition phase” (Kerrigan & Ozbilgin 229) as against the idea of ‘telling and selling’ the film (Kotler & Armstrong 3). The essence is to marginally increase the potential audience and, by extension, the revenue earning potentials of the film. It is not enough to just “have a good product (film), at a good price and at the right market” (Omowale 311). Owing to the pride of place marketing occupies in the film industry, it becomes most important for film industries, particularly Nollywood, to re-assess marketing concerns as this “determines the pace and scope of its growth and development. Any attempt to underplay or underdevelop (sic) the marketing segment... will spell doom for the industry” (Omawale 320).

Marketing is shrouded in the controversy of definition and by extension its applicability to business ventures. Aro re-echoes this view thus: “Many organizations in times past frowned on the idea of applying marketing to their business. The hesitance continued until recently” (77). Film is one of such industries where marketing as a term has not always been applied for business and commercial relations. The commercial life span of a film normally starts with a cinema release before it is released on video; then broadcast on pay-television, before it is broadcast on public television. Finally, the film is released on other ancillary media (i.e. video games, cartoons etc.) and merchandising. This is the typical marketing chain of the major film industries of the world. In the above

arrangement, the term marketing is not usually used. Rather, the terms distribution and exhibition are used. But in Nollywood and some other third world film industries, the release pattern of films favours straight-to-DVD that are immediately pushed into the markets. Here, the terms distribution and exhibition are not strictly used. Instead, marketing is adopted. Chami believes that:

The concept and practice of the marketing, distribution and exhibition of... film can be viewed as one side of the same coin. These activities are inter-twined given that it is almost impossible to speak of one in isolation of the others in our industry, which...is a complex, expensive and rigorous process. This is more so from the point of view of prevailing business and economic condition in the country. (257)

An examination of the place of the marketer in Nollywood, the video film industry in Nigeria, is apt here.

### **The Place of Marketers in Nollywood**

What the home video producer lacked in a distributor – cum – exhibitor, he found in the marketer. The home video marketer not only bank rolled the production, he took effective control thereby guaranteeing return on his investment. (Adesanya 106)

The statement above best describes the marketer in Nollywood. It is an undisputed fact that Kenneth Nnebue's *Living in Bondage* was a commercial success at the time of its release into the Nigerian film market. This commercial success story sent a signal to some business men, mostly of Igbo extraction, that a lucrative but long-neglected market has been struck in the video film. Many of them read the hand writing on the wall even before others could see the wall. This occasioned the re-channelling of their resources into the video film market. They were quick to realize, according to M'Bayo & Onabajo, that "Nigerian home videos move very fast and return very high yields. They embraced the sector whole-heartedly, deploying their instincts as businessmen: pumped money into the sector and in the process unleashed a kind of production frenzy never before witnessed in any part of the continent" (75). These businessmen adopted the Nigerian business mentality of jumping into any business that is lucrative at any



material point in time. The implication of such undertaking is that quality will certainly drop significantly. The postulation of Onabajo and Odoe that “many who get into the industry do so not for the passion that they have about it but for financial gains which are actually the wrong motive for going into such a venture” (91), merely stresses this obvious fact which virtually every film historian and scholar in Nigeria agrees with. This is further accentuated thus: “For them, film is perceived only as money-spinner. And so, driven by the impetus of what quick profits can be made from film, they engage in producing as many films as possible within the shortest time frame, with the barest artistic and technical considerations” (Ekpenyong 75).

At the moment, the marketers are the policymakers in the industry. According to Sandra Obioha, a Nollywood actress, “The marketers are the kingpins. They are the king makers. They have the knife and they have the yam, and you will only get roles if they wish, or if they like you, or if they like your face” (qtd. in M’ Bayo and Onabajo 75). Gukas affirms this view. According to him:

... the marketers either fund projects generated by producers or buy off the final products from the producer. In some instances, the marketers on their own come up with their own project and commission producers to produce it or even seek to produce it themselves. This clearly underscores the indispensability of the marketers in the industry. In other words, both the final product and its marketing rest with the marketer. Projects that have sought to forge ahead within (sic) their input have met with very little success because the marketers who control the industry would not distribute the finished products. (qtd. in Agber 76)

From this position, one can have a feel of the weight and strength of the marketer in Nollywood. The marketers have metamorphosed into a cabal that seems difficult to break or circumvent in the industry. With their full heavy weight, they strictly check the rising profile of the cast and crew members in a manner that prompts Ogunsuyi (124) to tag them “the czar of the industry.” The place of the marketer in Nollywood is estimated by Ogunleye in these words: “The Nollywood distribution system in 2006 is dominated by a large population of small-scale distributors, known as ‘marketers’, and it is estimated that in about

80% of cases the marketer controls each part of the value chain, including financing, production and distribution” (qtd. in Bud 92).

Alexander Bud, in affirmation of Ogunleye’s view above, gives further exposition on the place of the Nollywood marketer. In his words, in most cases:

... the marketer pays the director an upfront fee and coordinates the production of the film. When the film is completed, he then duplicates several thousand copies on VCD or DVD and brings them to one of the four markets that act as national hubs: Idumota and Alaba Markets in Lagos, Aba Market and Iwaka Road Market in Onitsha. Here they are bought by individuals or smaller-scale marketers, who then take the discs to smaller regional markets for downstream trading. The discs purchased at these markets are often duplicated without authorization, and it is variously estimated that as a result, between 58% and 80% of revenues are earned through unauthorized distribution. (Bud 92)

For the 20% where the marketer is not in control of the marketing/distribution value chain, Ogunleye (quoted in Bud 92) posits that such a marketer may be involved only with finance or distribution or both. Whichever way, the pride of place occupied by the marketer in Nollywood cannot be overemphasised.

The strength of the marketers in Nollywood and their activities could be likened to that of the Motion Picture Patents Company (MPPC) of the early days Hollywood. The MPPC, which later became known simply as the “Trust” was formed when, on December 18<sup>th</sup>, 1908, Edison and Biograph led the most powerful American production companies into establishing the consortium of producers (Cook, 1996; Maltby, 2003; Thompson & Bordwell, 2003). The common goals of the producers who formed consortium include:

- (a.) controlling production and distribution of films
- (b.) to eliminate cheap theatres
- (c.) raise admission prices
- (d.) cooperate with censorship bodies
- (e.) prevent film stocks from getting into the hands of producers who were not members of the MPPC

The MPPC tried to control all spheres of the industry. They issued licenses and assessed the accruing royalties. They entered into a sole contract with Eastman-Kodak on issues relating to the trade on raw film stock. Only licensed

manufactures of film equipment were granted patents; film stocks were sold only to licensed producers who in turn adhered to the condition to fix minimum rental prices to minimize competition (Cook 35). Only licensed distributors were sold the films, and with a mandate to lease such films only to licensed exhibitors who also enjoyed the exclusive right to use MPPC projectors. This set up that ensured monopoly on equipment gave MPPC films high technical quality. Though they were accused of being static and unimaginative in their narratives, MPPC's strict monopoly instigated strong competitions which climaxed into the formation of the Independent Film Protective Association in January, 1909. This body was to change its name to National Independent Moving Picture Alliance (NIMPA) later the same year (36). The competition between the MPPC and the NIMPA brought innovation that moved the American film industry, Hollywood, immensely forward.

The Trust – the name given to the Motion Picture Patents Company which began to operate in 1909 and consisted of film industry personnel determined to gain exclusive control over production and distribution channels in the industry can be identified as the first monopoly to exist in the film industry. In opposition to the Trust, the then independent companies formed a cohesive opposition. It is from this opposition that today's majors emerged. And they have remained in control of the global film market even since. (Kerrigan & Ozbilgin 232)

In Nollywood, it is alleged that the marketers seized the industry and have held it so firmly since then. Some stakeholders and keen observers in the industry point accusing fingers at Kenneth Nnebue himself as starting the trend. *Nairaland Forum* puts it this way:

It all started with Kenneth Nnebue, the pioneer producer to venture into the market at Idumota with his dual role as producer and marketer. The marketers at Idumota also believed that they could handle the roles and now took up the title of executive producer, which gave them the opportunity to dictate to the movie makers. Initially, they started by choosing the kind of stories they wanted and cajoling the producers to use certain location. In no space of time, they started dictating the actors and actresses they wanted on films. Before anybody could guess their next

move, some of them even became directors and established their offices among the filmmakers themselves. (par. 9)

In the recent past, there have been efforts by independent producers/directors to break the overbearing influences of the marketers. These independent producers/directors have made efforts to distribute their films through other experimental and avant-garde outlets including exhibitions in cinema halls, and distributing through producer-owned markets. The setting up of an alternative film market at the Censors Market located opposite the National Population Commission along Babs Animasaun Street Surulere, Lagos is an instance of such efforts. According to Ayakoroma, the realization of the proponents of this market:

was that the Idumota marketers had a stranglehold on film production and distribution, which was not healthy for the growth of the industry. It was such that once a film did not feature artists of their choice, the EPs would not market such films. Where they even agree to market such films, they offer pittance that may not even cover the production cost. The proponents of the market thus saw the need to find alternative avenues for prospective producers to distribute their productions. (105)

The Film Cooperative of Nigeria (FCON), under Don Pedro Obaseki as the pioneer head, sought to float this alternative film market where producers can distribute their films without much of the harsh conditions the major marketers imposed. Even at that, this alternative film market never really prospered like the film markets at Idumota and Alaba in Lagos, Iweka Road in Onitsha and Pound Road in Aba- still a sign of the overriding monopoly of the marketers because the alternative market at Surulere “is like a ghost town presently, as opposed to the beehive of activities at Idumota (Lagos), Upper Iweka (Onitsha), and Pound Road (Aba)” where the major marketers are in total control (Ayakoroma 105).

To penetrate the markets and be permitted to join the marketers’ guild, the Nollywood convention is that one does some apprenticeship under a registered marketer for an agreed term and duration (Haynes 12; Bud 95). As successive generations of apprentices become free of their masters, they set themselves up in the business. It is from this pool that new group of marketers are periodically admitted into the marketers’ association.

### **Advocating a *Glocalized* Career Training in Nollywood Marketing**

So far, the need for paradigm shift to career training in film marketing in Nigeria has been brought to the fore in this paper. Yet, it must be added that a glocalized type of film marketing training to serve the needs of Nollywood is being advocated. The wholesome adoption of film marketing training as they relate to other ‘developed’ film cultures for Nollywood will amount to the age long witty analogy of “having run well but outside the track.” This is best understood from the point of view of the fact that film marketing in most of such developed film cultures is purely service marketing. This is cannot adequately apply to Nollywood.

Certain characteristics have been attributed to services. Scholars, though, are not unanimous on this. Yet, intangibility, inseparability of production and consumption, heterogeneity, variability, inconsistency, and perishability/inventory are the special characteristics attributed to services. Film in developing film cultures like ours could be said to be a social service product and as such falls under the social needs. Those who see goods as only physical objects will attest to the fact that a film recorded on tape or disc, and sold for home consumption becomes a tangible/physical product. Those who go to cinema halls/movie theatres to watch films, buy such films as services. Yet many previous scholars categorize film as service, its marketing as service marketing, and the industry as a service industry. This paper is of the view that such categorization is faulty as it suites only the major film industries where the commercial life span of a film normally starts with a cinema release before it is released on video; then broadcast on pay-television, before it is broadcast on public television. Finally, the film is released on other ancillary media (i.e. video games, cartoons, etc.) and merchandising. This is the typical marketing chain of the major film industries of the world - the first and second world film industries. This categorization never anticipated the emergence of experimental and avant-garde film industries that rely majorly on the video technology and whose release pattern of films favours straight-to-Tape/CD/DVD that are immediately pushed into the markets. Such film industries cannot be adequately categorized as service industries or their marketing tagged service marketing.

Applying the characteristics of service marketing as enumerated above on Nollywood and other experimental film cultures that majorly favour the straight-to-Tape/CD/DVD experience reveals that marketing in such film cultures cannot quite fit into services marketing. Peter and Donnelly (220) had foreseen this, almost two decades ago, and stated thus: “however, most products are partly tangible and partly intangible... These common, hybrid forms, whatever they are

called... may not have the attributes just given for totally intangible services.” The products of Nollywood (the video films) are marketed as tangibles through the physical film markets or as intangibles through the online/internet markets and other content delivery platforms. Scholars have mostly adopted the name service products for such hybrids of tangible and intangible business ventures. The emphasis of this study is on the consumption of film as tangibles. This is so adopted because of the conviction that the content delivery platforms and online marketing will not take over the traditional mode of film marketing/distribution in Nigeria in the nearest future. State of technological development in the country, literacy level, technological know-how, power outage issues, and poverty are such issues that has continued to bar a larger part of Nollywood audience from patronizing the content delivery and online film marketing/distribution platforms. Again, it should be borne in mind that the Nigerian (and indeed African audience) prefers to consume popular arts as a public which displays the sense of coming together (Okome 2007). The per viewer type of screening, which some of the content delivery and online distribution platforms favour, is a disruption of the group viewing experience and the communicative interaction film consumption induces among viewers Nigerian and African audience members. This favours the preference of the more orthodox spaces of consumption. This is the same reason why people who have access to sports channels still patronize the sports viewing centre. Hence, the emphasis here on the orthodox marketing patterns which favour the marketing of Nollywood films as tangible hybrid products. Hence, the need to train film marketers in Nigeria with an eye on the marketing needs of Nollywood through the introduction of courses on Nollywood marketing.

## **Conclusion**

The glocalized film marketing training as is being advocated for Theatre Arts and Film Studies Departments in Nigeria will in the long run engender a revolution of as it will produce special breed of film marketers who will bridge the entrepreneurial gap in Nigerian film practice. The designers of this curriculum should understand the nature of Nollywood as an experimentally rudderless industry. They should fully understand the indispensable place of the marketers in the industry. Cognisance must be taken of the competitive strategies in the industry to prepare the aspiring trained marketers. A survey of the salient commercial areas and release points of Nollywood reveals that there are in existence the market leader, the market follower, the market challenger and the market-niche strategies in the industry. The strength of each of these groups and

how to deal with or relate to them must be factored into the training of the globalized Nollywood marketer. Finally, it must be stated that such a training has to be a cross disciplinary one involving experts from Marketing and Economics Departments for a start because even though film marketing depends more on intricate knowledge of film practices to thrive, it is still a field relaying the marketing profession for its specialization.

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