

MARKETING BEYOND ECONOMIC DEPRESSION: AN EXPOSÉ OF NOLLYWOOD'S 5PS MARKETING FRAMEWORK

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Abstract

Nollywood is a cultural child of circumstances, benefitting from the collapse of the cinema industry. Several factors led to the collapse of cinema in Nigeria among which is the economic crisis that rocked Nigeria during the General Babangida-led Administration. Since the inception of Nollywood in the early 1990s, the marketers have continued to experiment to sustain the industry with varying degrees of successes and failures. The reality on ground is that Nigeria has a thriving video film industry which has become a model of some sort to other countries. What exactly is/are the factor(s) sustaining the Nigerian video film industry, popularly referred to as, Nollywood? This study set out to examine the sustaining force in Nollywood through a testing of the McCarthy's 4Ps marketing framework on the industry. The work is a part of a larger research work that employed both primary and secondary research methods and covered the film markets in Idumota and Alaba both in Lagos State, and Electro-Mart Onitsha in Anambra State. It is discovered that the 4Ps marketing mix does not strictly apply in Nollywood. But there is in existence in Nollywood a framework termed, the Nollywood's 5Ps marketing framework, which employs McCarthy's 4Ps marketing framework and an additional 'P', termed, 'Personalisation'. The paper recommends, among other things that, there is need for proper situation of Nollywood and the other creative industries under a government ministry; and that Nollywood marketers should endeavour to make available verifiable statistics about their production costs and film earnings at every point in time for research and documentation purposes in line with international best practices.

Introduction

The creative industries have been at the forefront of entrepreneurial, cultural, social, economic and innovative developments in the 21st century and the film industry is a major player here. In the global economy, it is an undisputed fact that the film industry is a noteworthy player – a significant contributor to world economy. The film industry, according to Akpovi-Esade, contributes to world economy first as a weighty driver of employment and personal income: “Economically, the industry turns over billions of dollars and generates millions of jobs annually worldwide” (cited in Omowale 312). Citing the Motion Picture Association of America (MPAA), Pangarker and Smit re-echo this situation thus:

Worldwide box office revenue for all films released during 2010 was estimated at \$31.8 billion. In the United States of America (USA) alone, the industry is a major employer, supporting over 2.2 million jobs, and paying over \$137 billion in total wages in 2009. Direct jobs in the film industry in the USA generated \$40.5 billion in wages, with an average salary 26% higher than the national average. Jobs in the core business of production, marketing, manufacturing and distribution of films were estimated at 272000 in 2009 (247).

In the case of Bollywood, the film industry in India, Bouka, Merkouri and Metaxas posit thus: “The Indian film industry produces more movies and sells more tickets than any other film industry. Her incomes are only surpassed by the incomes of U.S.A movies” (11). Many developing countries have also evolved local film industries that have contributed to their local economies. Rosnan and Abdul Aziz affirm this view saying:

Outside the U.S., the film industry has contributed significantly to the economy of countries like South Korea, Argentina, Brazil and Mexico. This development is a result of the economic potential of this industry that could contribute to income generation and employment creation and the realisation that the film industry could be developed as a means of economic diversification (198).

Economically, developing countries, like Nigeria, have recognised the opportunities brought about by the globalisation of the film business and have strived to take advantage of it. Nollywood, the Nigerian film industry, is a multi-billion dollar industry that contributes immensely to the Nigerian economy. In the words of Akpovi-Esade, “the Nigerian film industry, known as Nollywood... has a market potential, relative to the size of the economy, of over N522billion” (cited in Omowale 313). Nollywood has attracted a new wave of international interest since after the May 2009 UNESCO report analysis from which two issues were raised thus: “that Nollywood was now the second largest film industry in the world, and that it had achieved this feat from the bottom up, without the benefit of state assistance” (Bud 91). Hence, Bud cites

Jedlowski as asserting that, on reflection, UNESCO's allusions of "both Nollywood's lofty position in the international rankings and the lack of state involvement in this 'success story' are dubious", as they are "not based on any primary data collection by UNESCO" (91). The implication is that there is need for research to ascertain how the industry has really fared under its present distribution/marketing framework. Also, there is need to interrogate the existence or non-existence of a marketing framework in Nollywood. Thus, this study aims at answering three questions: What are the business strategies and/or marketing framework(s) sustaining the Nollywood industry? How far can such business strategies and/or marketing framework(s) sustain the industry? Can the strategies give the Nollywood industry a competitive edge in the global film market?

Conceptual Framework

McCarthy's 4Ps Marketing Framework/Mix

Marketing framework (is used to. *cancel*) refer to the logical flow of a firm's marketing plan which contains some components that jointly work to bring to reality the marketing vision of the firm. It is also believed that marketing framework refers to "the elements an organisation controls that can be used to satisfy or communicate with the customers" (Zeithaml and Bitner 23). Marketing framework is a critical factor in deciding the performance/success of a firm or an industry. The 4Ps of marketing is a framework used by firms to (make/take) marketing decisions. The Canadian author, Jerome E. McCarthy, called the 4Ps the marketing mix. With this, he classified marketing activities into four broad headings: *Product, Price, Place* and *Promotion*. To Smith and Taylor, the marketing mix "is essentially a conceptual framework that helps to structure the approach to each marketing challenge" (6). The 4Ps marketing framework has been vigorously criticised as oversimplified and out-dated. Yet, Smith and Taylor strongly uphold the view that, "the 4Ps nevertheless do provide a basic framework" for firms (27).

Marketing scholars are agreed on the view that the term "marketing mix" was developed by Neil Borden, the President of the American Marketing Association, who first started using the phrase in 1949 (Baalbaki para. 1; Kasabov para. 1). Gandolfo Dominici supports this view by positing that, "the business environment faced many changes since when, in 1953, Neil Borden for the first time introduced the term *marketing mix* in his speech at the American Marketing Association" (17). Yet, there are other accounts of its origin. In one account, Goi states thus: "Borden ... claims to be the first to have used the term marketing mix and that it was suggested to him by Culliton's ..." (2). Baalbaki supports this by quoting Culliton, as stating that, "An executive is a mixer of ingredients, who sometimes follows a recipe as he goes along, sometimes adapts a recipe to the ingredients immediately available, and sometimes experiments with or invents ingredients no one else has tried" (para. 1). The controversy about the origin of 'marketing mix' could be resolved. In the 1940s, James Culliton used the word, "mixer of ingredients", to describe the position of the marketing manager. After over a decade, Neil H. Borden adopted Culliton's original idea in an article, entitled, "The Concept of the Marketing Mix". Summarily, Kerrigan states thus:

Culliton ... is credited with the original concept of the marketing mix when he proposed the formulation of a recipe for marketing activities. Following this, Borden ... developed the term 'marketing mix' which has remained a fundamental concept within marketing management since that time (Kerrigan 81).

At that time, the marketing mix had over ten (10) components. These were to be later grouped into four (4) distinct categories notably by Jerome Edmund McCarthy (1920-2015). Chong believes that the marketing mix originated from the single P (price) of microeconomic theory (cited in Goi 2).

Product, price, place and promotion are the constituents of the marketing mix, as proposed by Jerome Edmund McCarthy. Each of these Ps is said to comprise of various other managerial policies, which entail the annexation of other sub-mixes within each. Gandolfo Dominici cites Kalyanam and McIntyre as stating that, McCarthy's marketing mix is

...a collection of thousands of micro-elements clustered together in order to simplify managerial activity. The validity or the exclusion of the traditional mix in the digital context is a matter of if and how it is possible and convenient to extend the number of elements it includes or to dismiss it and create a new one (17).

In the exact words of Dominici, "Jerome McCarthy ... defined the 4Ps marketing mix as a combination of all the factors which managers may leverage to satisfy market needs" (17). As it were, Chai Lee Goi gives a detailed exposé of McCarthy's 4Ps marketing mix thus:

Marketing mix is not a scientific theory, but merely a conceptual framework that identifies thee (*sic*) principal decision making managers make in configuring their offerings to suit consumers' needs. The tools can be used to develop both long-term strategies and short-term tactical programmes.... The idea of the marketing mix is the same idea as when mixing a cake. A baker will alter the proportions of ingredients in a cake depending on the type of cake we wishes to bake. The proportions in the marketing mix can be altered in the same way and differ from the product to product... (2).

The 4Ps marketing mix paradigm has been a major topic of critical discussion between marketing both managers and academics since its evolution. Many point to the weak aspect of the concept that has rendered it obsolete, while many others point to its strongholds that have sustained it as a key element in marketing theory and practice. Chai Lee Goi explains some of the strengths attributed to the McCarthy 4Ps marketing mix in these words:

The main reasons the marketing mix is a powerful concept are (*sic*) It makes marketing seem easy to handle, allows the separation of marketing from other activities of the firm and the delegation of marketing tasks to specialists.... The components of the marketing mix can change a firm's competitive position.... The marketing mix concept also has two important benefits. First, it is an important tool used to enable one to see that the marketing manager's job is, in a large part, a matter of trading off the benefits of one's competitive strengths in the marketing mix against the benefits of others. The second benefit of the marketing mix is that it helps to reveal another dimension of the marketing manager's job. All managers have to allocate available resources among various demands, and the marketing manager will in turn allocate these available resources among the various competitive devices of the marketing mix. In doing so, this will help to instil the marketing philosophy in the organisation... (2).

Also, there are two schools of thoughts tagged, 'the conservatives' and 'the revisionists' among those who have dealt on the concept's limitations. Again, Dominici's analysis of the two schools of thought will suffice here, as it is aptly surmised thus:

There are two different approaches among researchers regards (*sic*) the way to change the traditional marketing mix. Part of the researchers (which we call "*conservatives*") assert that the 4 Ps may continue to be the dominant paradigm of marketing mix in digital contexts, since it is sufficient to change the sub-mixes within each P adding and/or deleting some factors in order to adapt to the new scenario. Other authors (which we call them "*revisionists*") suggest that the 4Ps' framework is now obsolete and propose to add other elements and/or to change the elements of the mix. Both approaches give significant motivations to support their conclusions. This paper aims to clarify these motivations through a review of the main literature on the subject (18).

By the 1990s, the notion of 4Cs was introduced which the exponents project as a more customer-driven replacement of 4Ps arguing that it represents more the interest of the manufacturer. This study opines that rather than take the place of the 4Ps marketing mix, the 4Cs, most especially Robert F. Lauterborn's, have come to sharpen the dimensions of McCarthy 4Ps. Hence, McCarthy's 4Ps marketing framework is adopted as a conceptual framework for this study.

Applying McCarthy's 4Ps Marketing Framework on Nollywood

The individual components of the McCarty's 4P's marketing framework (the marketing mix) exist in the industry but not at the proper awareness level of the marketers. It is imperative to highlight the existence of these individual components of the marketing mix in Nollywood.

Product: The sole product of Nollywood is the video film. The marketing of any product starts with its conception, production and packaging. It is here that the market value of such a product is enhanced. The video films produced in Nollywood can be rightly said to satisfy the viewing taste of many Nigerians, produce some good sales volume and profitability by the standard of the industry. The production of films in Nollywood incorporate certain strategies aimed at enhancing the sale of such a film after production. In a work titled, “Marketing Processes in Nollywood: Re-Assessing Prominent Marketing Considerations in the Making of Nollywood Films”, Shaka, Kalu, and Ihentuge had discussed in details, some of such considerations and strategies to include: storylines and narrative techniques, language use, casting/endorsement including the use of transnational stars, parts syndrome, reigning genre followership trend, reigning genre followership trend (3-15).

Price: From the data collected from survey and the various oral interviews, it is observed that, the various marketers’ unions/guilds/associations determine the pricing of Nollywood films. They usually fix the range of the wholesale/distribution price of the films. The retail prices are not usually under their control but left to the market forces as well as the haggling power of both the retailer and the buyer. Also, issues such as discounts, allowances, credit facilities and payment period are at the discretion of the individual marketer. Once a film is released, the filmmaker usually the marketer, does all he can to recoup his money within the first two weeks referred to as the mating season. Usually, the pirated copies of the new releases flood the market latest two weeks after the release. After the mating season, some form of differential pricing (price tiering) is usually adopted to sell the films. At the release of the film, the high value customers are able and willing to pay the high price of the newly released film. The lower value customers buy such films later at prices that have been reduced. Yet, there are customers who are willing to wait long enough to see such a film much later almost at no cost. Hence, once after the mating season, the price of the films can be “determined by the ‘haggling’ skills of the buyer” (McCall, as cited in Barnard and Toumi 659). Ngozi Emedolibe cites one video vendor on Broad Street, Lagos, as saying of the video films:

If it is new, in the market, it goes for ₦150, but after two or three weeks, it goes for less. You can buy a three pat movie for ₦200 or less. The reason is because whatever we fail to sell is our loss, so we reduce the price to sell it off (“Poor Sales...” 1).

Also, when a marketer observes that his film commands little or no demands, such a marketer can go slightly below the recommended wholesale price so as to at least recoup the production cost.

Place: In McCarthy’s 4P’s framework, Place is made up of some components. They include channels, coverage, assortment, location, inventory, and transport. In

Nollywood, the physical markets are topmost on the list of distribution channels. Even at that, emphasis of the leader marketers is on the major film markets in Onitsha Anambra State, Idumota and Alba International both in Lagos, Pound Road Aba Abia State, and a little of Kano in Kano State. Yet, there are film markets scattered all over the country. Niche marketing and market followership strategies serve these markets. The industry produces a single product, the video films, using generic classification as a form of assortment. Most of the marketers interviewed do not have inventories.

Promotion: The promotional strategies are non-personal selling methods adopted by Nollywood marketers to get their products across to the customers. The marketers surveyed are agreed on the assertion that promotion is not a major factor in ensuring customer satisfaction, or ensuring a high level of sales volume or boosting profitability. Those interviewed are of the view that interpersonal communication (verbal exchange) between the marketers/distributors and the retailers, between the retailers and the buyers, as well as between the consumers themselves create the needed publicity. Yet, the use of posters, flex banners, film jackets and trailers are more rampant in the industry.

The use of posters is aggressively employed in Nollywood to create awareness on new film releases and consequently engender improved sells. This unique and apt promotional technique is used to reach out to the customers. A poster is seen as, “the art gallery of the street.” It is a form that has appealed and will continue to appeal to many. This appeal dates back to around 1870s with the perfection of techniques in colour. Lithography could be said to have made mass production possible. Since then:

Posters have served every mode of PROPAGANDA, social, political, religious, commercial. The arresting clarity of their images, combined with words used dramatically, emotionally, humorously have often continued to impress long after the ideas, events or products they relate to have faded from attention.

So immediate and memorable are posters, and so widely recognised, that they have formed a regular inspiration for image-makers: initiated, reproduced, turned into cult objects, transmitted into other meanings (*original emphasis*) (Waston and Hill 221).

The poster is a promotional technique that is greatly used in Nollywood. The markets, fences of buildings in towns, strategic surfaces, bodies of transportation buses, abandoned vehicles and the likes are all adorned and most times made a mess of with posters as new ones are used to replace old ones. At times, some companies use their posters to cover those of other rival companies, not minding that some of the ones being replaced are still very current. Thus, there is no gainsaying the fact that, the rules guiding the use of posters are greatly abused in Nigeria. Posters are pasted with reckless abandon on surfaces including restricted places. This has necessitated the inscription on walls of such tags as POST NO BILL. This inscription has become a common sight in the country. Film posters are no exceptions here. Major marketers supply their retail agents with a large quantity of posters, which they in turn pass on to others who sell in

smaller units or rental outlets. Film posters surprisingly are pasted on such places and sites, such as, building walls, abandoned vehicles, walls and pillars of bridges, flyovers and pedestal bridges.

A typical Nollywood poster measures 2 x 3 feet. The pictures of the stars and/or celebrities in the film are usually used in the posters. Okunlola Bayo is of the view that since “not all members of the society are literate, therefore, a poster should consist of symbols that could express the message to the illiterate members of the society” (45). Poster designers and filmmakers in Nollywood pay serious attention to certain considerations in the design of the posters. These include layout, wordings, captions, size, legibility, simplicity, attractiveness, colour and pictures/images. However, there have been various cases of deceptive use of posters in the industry, where the images and inscriptions on a poster have nothing whatsoever to do with the film being advertised. This is rampant with the use of pictures suggesting pornography to sell the films. Such descriptive pictures are transferred to the film jackets/packages.

The use of film jackets/packages also compliment the use of posters. Okunlola Bayo gives a detailed description of what a good package should bear thus:

Package is a small-size poster that tells the prospective purchaser. What is inside...a package is three dimensional and therefore must tell its story from all angles and sides. The basic work... is to express a product in such a manner that the observers are directed towards effective selling. Many products are sold on packages because for consumers, well designed packages are readily identifiable, increase the delight of purchasers and add some visual attractiveness to shelves and cupboards where they are displayed for sale (46).

This description perfectly suites the use of film jackets in Nollywood. There are also issues with the use of film jackets/packages in Nollywood. These include wrong colour combination, grammatical errors, typographical errors, and shoddy synopsis on the film jackets among others. The film jackets provide some sense of aesthetics in the markets particularly when the film CDs are slotted into the film jackets and displayed in the stalls.

To Gross and Ward, a trailer is “an advertisement for a film that shows some of the scenes from the film” (260). Trailers are employed in all film industries to stir the interest of viewers in films. This is effective as scenes of the film are shown in all its audio-visual components unlike fliers and posters that are only visual representations. The trailers are usually shown on television stations. But in Nollywood, the use of trailers titles towards self-promotion. Here, a marketer includes in his films trailers of his old films or films in the making. Such films contain trailers of about four other films or more. In Nollywood trailers, “tantalising snippets from the film are...offered to encourage prospective audience as ‘teaser’...” (Ogunleye 88). These, Ogunleye says, “appeal to the listener’s curiosity” and serve as “montage of attraction”, as they offer salient pieces of information, such as, “a run-down of the stars of the film, an insight into the story of the film, but not much, just enough to whet the listener’s appetite for

more” (89). A typical Nollywood trailer is about 120 seconds long though there are some other variations. In many instances, the trailers are used to merely fill the screen time of a film part/season. Hameed Lawal sums up the Nollywood trailer this way: “At present, promotion of films is done through the video films of producers cum marketers and precedes the release of new films. Some of these promos, which are fast becoming a ploy to fill time and space, can sometimes be boring to the audience” (238-239).

Nollywood is different from most other film industries in many aspects. For the purpose of this paper, the area of marketing/distribution is considered here. “Traditional distribution for a film begins with a theatre premiere, followed by a release to retail markets (rental or sale of DVDs), display on premium satellite or cable channels, and, eventually, television” (Hennig-Thurau et al. 63). With this chain, a major part of a film’s revenue is made through the theatre premiere. In this above arrangement, two things are important facts to note. Firstly, there are other money making avenues for film other than the release and sale on video. But this does not apply to Nollywood in strict terms. Secondly, there is a distributor in the strict film sense of it.

The distributor is not a filmmaker or producer but an entrepreneur, a businessman trading in films as an entertainment product. The distributor options or acquires the Theatrical Release Rights of a film with market potential and puts into circulation (that is the market) via rental outlets (that is the cinema halls) of exhibitor(s) who is/are affiliated to his company. Alternatively, the distributor owns his own chain of cinema halls; he is totally responsible for the wholesale and retail marketing of the film (Adesanya 104).

The distributor is completely in charge of the wholesale and retail marketing of the film through exhibitions in cinema halls. Yet the point has to be made that the distributor here is usually “not a one-man affair as it sounds. A distributor is usually a company, duly registered as a corporate body with its full complement of staff” (Adesanya 105). In Nollywood, the release pattern of films favours straight-to-VCDs/DVDs that are immediately pushed into the markets. Here, wholesalers and various shades of retailers are needed to make the films released to reach potential consumers (the film audience). Hence, the term distributor is used in Nollywood to refer to wholesalers of the video films who acquire the films in bulk from the Executive Producer Marketers at relatively low prices and then sale to retailers.

However, it has been established in this paper that all the components of the marketing mix (the 4Ps marketing framework) exist in the Nigerian video film industry, Nollywood, all under the fame grip of the marketers. The marketer is in total control right from pre-production down to retailing of the video films. This is very limited in scope and usually ethnically based. This work proposes a decentralisation of the components of the marketing mix. The production of the video films should be vested in the hands of the creative artists led by the producer. The choice of script/storyline, director, actors/actresses, cinematographer, editor, location, and other pre-production, production and post-production crew members should be made by the producer. The

producers should attempt expounding the market through appropriate market research and prospecting – “the process of locating potential customers” (Peter and Donnelly 171).

Presently, the pricing of Nollywood products is purely at the discretion of the marketers through their unions/associations/guilds. The unions/associations/guilds set the going-rates – the range of prices charged that is the common in the marketplace. Even though the pricing is still customer friendly, it may be right to include the government and representatives of the audience group in determining price. This is with a view to seeing how some form of consumerism can be engendered for Nollywood. The manufacturer price, wholesale price, and recommended retail price of Nollywood films should be justifiably determined. The production costs of films should be made open secrets and factored into the pricing. The promotion aspect should be handled by the marketers and included in the pricing. Ogunleye believes that without appropriate promotion, “the best work of art will remain on the shelf, undisseminated” for long (92).

As regards place, the marketers should be made to be in total control of the marketing of their films via cinema theatres, physical wholesale markets, content delivery platforms, international markets, archival holdings, film fair/festivals and other synergy/ancillary markets. This means a diversification of the sources of revenue for the marketers to ease the over dependence on the sale of the only via VCDs and DVDs. The wholesalers (the distributors) should deal with retailers. A situation where the marketer/distributor sells directly to the retailers and even the consumers directly is not healthy for the industry. Retailers should be in charge of the retailing markets. Video rental clubs and piracy should be phased out in the marketing chain. The proliferation of unions/associations/guilds in the industry should be addressed and the several Unions/Associations/Guilds harmonised.

It should be stated that the McCarthy 4Ps marketing framework does not religiously apply to Nollywood. What obtains is that the individual components of the marketing framework (the marketing mix) exist in the industry but not to the level where the marketers are fully aware of the full detects of each of the components. McCarthy and Perreault had highlighted conditions for proper application of the 4Ps marketing framework, saying:

A good marketing mix needs all four Ps. In fact, they should all be tied together. But is any one more important than the others? Generally speaking, the answer is *no*. *When a manager develops a marketing mix, all decisions about the Ps should be made at the same time*. That’s why the four Ps are arranged around a consumer (c) in a circle – to show that *they are all equally important* (added emphasis) (36).

Some other marketing scholars and theorists have attempted to re-echo the above views to further buttress it. Smith and Taylor state thus:

...is dependent on a balanced marketing mix. A great advertisement may succeed in getting people to go out and ask for a particular product, but

the overall plan fails if, say, the place is wrong. Too much ‘pull’ and not enough ‘push’.... If the goods are not there when they are needed, the ‘success of advertising’ fails. Similarly, the promotion and the place might work to bring a potential customer close to buying a particular product but the price might just put the product out of reach. Finally, the product (or service) must match the promise made through the communications mix if long success (repeat sales) is to be achieved. A customer buys a bad product once (21).

Also writing on the application of the 4Ps framework on business ventures, Ehmke, Fulton and Lusk, admonish thus:

The four P’s – product, price, place, and promotion – should work together in your marketing mix. Often, decisions on one element will influence the choices available in others. Selecting an effective mix for your market will take time and effort, but these will pay off as you satisfy customers and create a profitable business....

Once you have a good marketing mix – the right product at the right price, offered in the right place and promoted in the right way – you will need to continue to stay on top of market changes and adopt your marketing mix as necessary. Marketing is a part of your venture that will never end (5).

The authors go further to discuss the importance of applying a functional framework in any business. In their words: “Your marketing mix should be something you pay careful attention to because the success of your business depends on it.... Customer research is a key element in building an effective marketing mix” (1).

The 5Ps Marketing Framework Nollywood

In the course of this study, it has been noted that the individual components of McCarthy’s 4Ps marketing framework exist in Nollywood. The peculiarity of the industry engenders a situation whereby the marketers manipulate these components of the 4Ps marketing framework at will to achieve desired aim. Yet the industry is unique in exploring the socio-cultural and economic environment of Nigeria to tell the Nigerian (and indeed African) story in a way no other media had hitherto do. Hence, it has an audience, both at home and in Diaspora, so thirsty for this local entertainment almost to the point of fanaticism.

It will be fallacious to argue that Nollywood has no framework simply because it does not strictly fit into the 4Ps marketing framework or any other such. The peculiarities of Nollywood make it difficult for the industry to religiously fit into the jackets of the existing marketing mixes. Worthy of note is the fact that since after the introduction of the traditional 4Ps framework (the marketing mix), the business environment has faced many changes. There has been wide range of studies and researches surpassing the 4Ps. These stem from the need to find a new paradigm for

operative marketing that more specifically define the marketing levers in specific times and circumstances. These have led to the emergence of other marketing frameworks. These new frameworks tend to derive from or are induced by the traditional 4Ps framework, or are modifications of it, or, better still, are reactions to it. They include: Booms and Bitner's 7Ps, Robert Lauterbon's 4Cs, Koichi Shimizus' 4Cs, Peter Bowman's 4Cs of services marketing, and the 7Cs compass model among others. There is also the 8Ps framework, four of which are the traditional 4Ps and the additional 4Ps of Precision, Payment systems, Personalisation and Push and Pull. The 8Ps model was proposed by Chinese researchers of National Taiwan University in 1999. The model sought to highlight the importance accorded to the environment and interaction. Gandolfo Dominici explains the added 4Ps thus:

- a) Precision refers to the increased accuracy of the selection process of the target segment and to market positioning in digital contexts, thanks principally to database management systems;
- b) Payment systems must be secure and easy for customers to use;
- c) Personalisation concerns the possibility to create a flexible interface, which is able to adapt to customers' needs and wills;
- d) Push and Pull regards the choice of trade-off among active communication policies (push) and communication on users' demand (pull) (18-19).

The interest of this study in the additional 4Ps is personalisation. According to Graham, "all marketing tactics are temporary while the marketing itself is essentially experimental. Consequently, marketing mix is fluid and most probably requires a quiver of tactics rather than a standard set of procedures" (cited in Ergen 12). This explains the interest of this study in personalisation as a P in the 8Ps framework. As stated above, "personalisation concerns the possibility to create a flexible interface, which is able to adapt to customers' needs and wills". This is the exact context in which Nollywood marketers have applied the 4Ps marketing framework. They have been able to personalise it – using them to create a flexible interface, which is able to adapt to customers' needs and wills. Hence, this study makes bold to say that the 4Ps of *Product*, *Price*, *Place* and *Promotion* is applied in Nollywood in a personalised fashion thereby creating the *Nollywood's 5Ps Marketing Framework* as the (marketing framework. *Redundant*) that has sustained the industry. This model applies an experimental marketing plan based on marketing mix elements corresponding with the 4Ps of marketing in addition to the 'P' of personalisation as advocated by Chinese researchers of National Taiwan University in 1999. This framework can be diagrammatically represented thus:

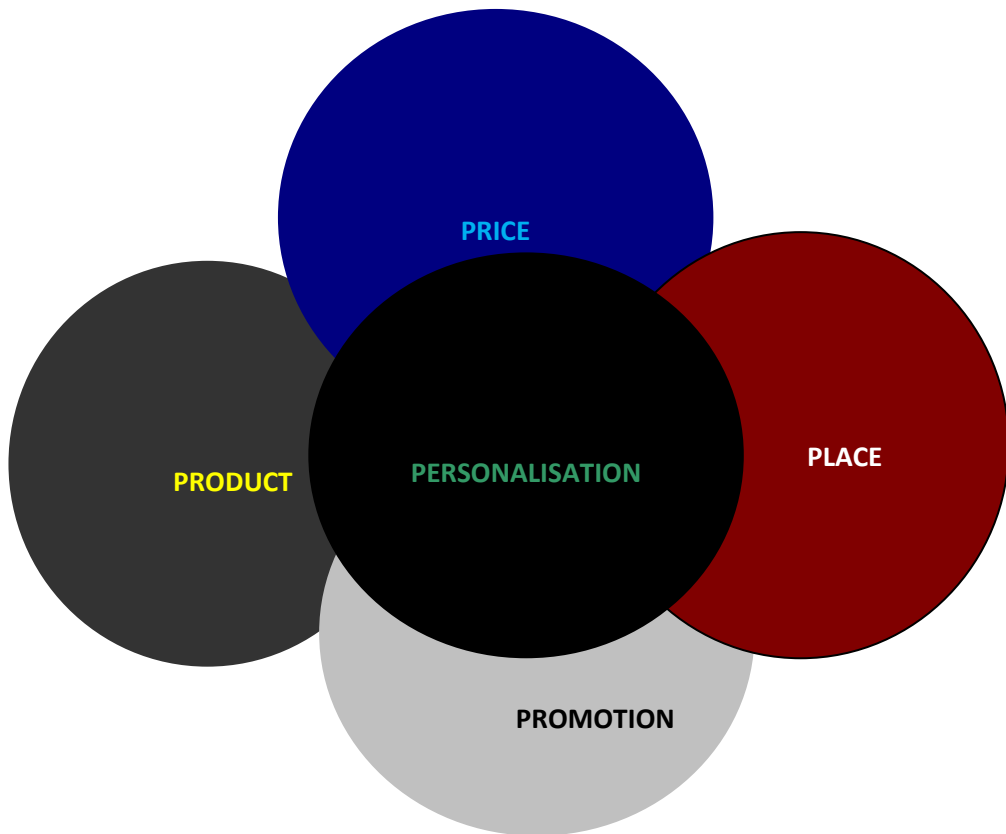


Fig. 1: *Diagrammatic Representation of Nollywood's 5Ps Marketing Framework*

Conclusion

Apart from being a major source of entertainment for Nigerians and indeed Africans both at home and in diaspora, the Nigerian video film industry, Nollywood, is a source of mass employment to Nigerians, and a huge revenue contributor to national economy. However, in spite of its size, the industry has continued to suffer severe revenue bleed. This is obvious as it is a statement of fact that the commercial side of Nollywood dictates the pace of its growth and development, as well as its sociological thrust. The study has interrogated the existence of McCarthy's 4Ps marketing framework in Nollywood. Its finding is that McCarthy's 4Ps marketing framework does not religiously apply in Nollywood. What obtains is that the individual components of the framework (Product, Price, Place, and Promotion) exist in the industry in a personalised and flexible manner. Hence, the conclusion that there exists in Nollywood a framework herein referred to as *Nollywood's 5Ps Marketing Framework*. This has been the marketing framework that has sustained the industry this long despite the economic topsy-turvy situations in the country. This model applies an experimental marketing plan based on marketing mix elements corresponding with the traditional 4Ps of marketing in

addition to the 'P' of personalisation as advocated by Chinese researchers of National Taiwan University in 1999. With this marketing framework, the marketers have continued to keep the industry alive surviving various economic hardships. They have also continued to maintain their teeming fan base. Hence, as the Film Makers Cooperative of Nigeria put it, "every film in Nigeria has a potential audience of 15 million people within the country and about 5 million outside" (cited in Evuleocha 411).

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