

NOLLYWOOD AND COSMOPOLITANISM

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Entertainment is an inevitable necessity in our everyday lives. Irrespective of our various occupations in life there is the desire to be entertained in order to take our minds off the daily occurrences that we undergo. Through entertainment, we obtain some sort of release in observing people going through similar instances in our lives and appreciate the manner in which they handle that situation. As a result of this, the entertainment industry in every country has a great amount of authority bestowed upon them from the eager audience who awaits their performances. In most instances, audience members live their dreams through the lives of certain characters that they watch on television or a movie, the lyrics of a song, a character in a novel, the hero or heroine in an opera and the savior in a video game.

Due to the advancement in technology, there seems to be more means through which entertainment can be obtained in our world today. These technological advances have also contributed to the changes in the status quo within our society. Hence certain norms and cultural values, though still the same have been modified in order to comply with the changes in time to reach a wider audience and achieve a greater impact in society.

The focus of this paper is on the Nigerian movie industry otherwise called Nollywood. The Nollywood entertainment industry has greatly evolved from what it was in the early 1990s to what it has become today, twenty years later. Okome (2007) opines that Nollywood does not attend to one mode of apprehending reality but to many serves as an escape route that encourages different interpretations of social facts and indeed fictions. The industry has begun to

incorporate some of these technological changes into the industry. While others may call it a re-branding of the Nigerian movie industry, the black box office (2009), I wish to call it the cosmopolitanism and hybridizing changes that have resulted in the globalization of the Nollywood industry. Nollywood can be viewed as being cosmopolitan leaders in the business of entertainment in Nigeria because as defined by Schmidt, Conaway, Easton and Wardrope, (2007) the cosmopolitan leaders strive to create cultural synergy by seeking the widest input and combining the best in varied cultures while managing accelerating change. The cosmopolitan leader is open and flexible when approaching others, willing to cope with situations and people quite different from their background, and adjust personal attitudes and perceptions which will lead to the creation of the Hybrid or the process of hybridity.

Although Nollywood still has a long way to go to meet up with the expertise of the Hollywood movie industry there are certain changes that are imminent within the industry which reveal the metamorphosis of the Nigerian movie industry in the desire to become a more globally marketable product which can be appreciated in both home and abroad.

Through a comparative analysis of two block buster movies in Nollywood, one taken from the 1990s and the other from 2009, I will identify the various areas in which a cosmopolitanism and hybridity can be identified and how these changes have contributed to the globalization and increased marketability of the Nigerian movie productions. The movies include *Living in Bondage* by Kenneth Nnebue and *Silent Scandals* by Vivian Ejike. The criteria I will focus on will

include the marketing of these movies, production, funding, genres and star treatment. I have chosen these areas because they reveal the true changes being experienced within Nollywood. These criteria give a clear cut picture as to how these changes have influenced movie production in Nigeria and the Nollywood industry as a whole.

Another focus will be to identify how these movies have in some way generated the increase of cosmopolitanism within the Nigerian society. The cultivation theory by George Gerbner states that television brings about a shared way of viewing the world, Littlejohn and Foss (2008). Television is a centralized system of storytelling which transcends historic barriers of literacy and mobility, thereby becoming the common source of socialization and everyday information of an otherwise heterogeneous population.

Cultivation theory is not a theory of individual media effects, but instead makes a statement about the culture as a whole. This is why I have decided to apply this theory to this study because, over the past twenty years that Nollywood has been in existence, the culture cultivated through foreign movies accessed on satellite channels and movie theaters has enabled the cultivation of the desire of the people to want better produced movies that still represent the Nigerian culture and can be widely understood by a larger audience. Hence, marketers, producers, directors, and actors have come together to develop a more effective professional approach to achieve this aim. In a process of meeting this demand, certain changes have been effected which I would term the

cosmopolitan effect that has resulted in the hybrid creation of Nollywood which heightens the globalization and marketability of the Nollywood industry.

### **Historical development**

The current video film industry in Nigeria owes a huge debt to the pioneers of Nigerian theater, particularly practitioners of the Yoruba travelling theater, who branched off from main stream theater to experiment with celluloid. This experimentalism was due to the economic challenge faced by the troupes and the travelling circuit was becoming very tedious to maintain. The sheer size of cast and crew for the road shows was a huge drain on the resources of the companies, Ogunleye (2004).

In the late 1960s dramatist Hubert Ogunde, began to record his plays on celluloid, Moses Adejumo (alias Baba Sala), and Duro Ladipo were responsible for elevating the cinema to popular art that also contained social commentary. The film distribution in Nigeria was the exclusive preserve of the American Motion Picture Exporters and Cinema Association (AMPECA), but their stranglehold was broken with the enactment of the Nigerian Enterprises Promotion Decree Number 4 in 1972, which mandated that cinemas and other places of entertainment must henceforth produce indigenous productions. The legacy of the indigenous filmmakers was bequeathed to Ola Balogun, Ade Love, and Eddie Ugbomah, prolific filmmakers of the 1980s who extended the pioneer efforts of the early dramatists and ushered in Nigerian moviemaking into the modern age, Ebewo (2007).

The collapse of movie-theater going culture in the 1980s, caused by the incessant harassment of innocent citizens by criminals, the country's economic downturn, military dictatorships which imperiled the arts, the various problems affecting celluloid film production and the insecurity which imprisoned people in their homes for fear of being robbed or attacked, led them to purchase VCRs to watch films in the safety of their homes. By the early 1990s when Nigeria was further isolated from the world as a consequence of General Sani Abacha's repressive policies, the circumstances for the emergence of the home video were finally in place, Esonwanne (2008).

A Nigerian wholesaler known as Holy Rock, needed to move a large cargo of blank videotapes for Taiwan. The success of the Ghanaian movie *Zinabu* led him to conclude that the tapes might sell more quickly if they had something on them, so he videotaped a Yoruba drama originally developed for the stage. In 1991 Kenneth Nnebue experimented with movie production by inviting a Yoruba director to work with him and within a short time they made a number of Yoruba films, but it was *Living in Bondage*, an Igbo film which was filmed in 1992 that opened the floodgates of commercial video films in Nigeria. The movie sold over one million copies, Mora (2008). It was later followed by *Living in Bondage Part II*, subtitled in English. In 1994 Nnebue produced one of the first English language video films titled *Glamour Girls*.

### **Synopsis of Living in Bondage**

The movie is a story of people who are so convinced that money is everything that they forget that actions have consequences. Soon, however, they

learn this valuable lesson. The protagonist Andy sold his soul to the devil for riches. His greed leads him to become ensnared in a money cult. He did not mean for his wife, Merit to be killed in a satanic sacrifice. He wanted to live the high life, get a nice house and a nice car. The high priest was insistent on Andy sacrificing his wife. Andy was in over his head. He eventually gave Merit up for sacrifice and things really did start looking up after her death. Fast women, fancy clothes, foreign wines, and all the chicken he could eat were made readily available to him. If only Merit's ghost would just stop haunting him, everything would be fine. In the second part Andy was driven mad by his wife's apparition. He lived on the streets, eating worms, until he found his salvation in Jesus, Daniel (2004).

Although, ritualistic, the movie reveals the desire for wealth and riches by the people of Nigeria in the face of all the oppression that was currently ongoing within the country at the time. The economic, social and political downturn of situations within the country helped to make the movie a major box office hit because it served as a true representation of the challenges that most people were facing, identifying certain avenues people were considering, and what some had even done from first hand experience. When asked in an interview where he got his ideas from, Nnebue commented that he got his stories from people, newspapers, radio and television news Esonwanne (2004). Hence this re-affirms the cultivation theory which believes that the television transcends historic barriers of literacy and mobility and has become the primary source of socialization and everyday information (mostly in the form of entertainment) of an

otherwise heterogeneous population. After the success of *Living in Bondage*, there was a great influx of movies which also focused on quick money making ventures through ritualistic and other devious means.

### **Synopsis of Silent Scandals**

The story revolves round the hidden and triangular love lives of a strict mother –Jessie and her spoilt daughter-Ella, and an indigent playboy- Naeto who is a very poor young man with an ailing father and a petty trader for a mother. The daughter Ella, who is very unruly, keeps late nights drinking and partying with her boyfriend Naeto whom she loves dearly. In addition to these habits, Ella also steals and was at a point arrested for stealing from a boutique. Frustrated by her daughter’s refusal to abide by her rules to be a responsible individual, Jessie sends her off to her father in England to complete her university education. Unknown to Jessie, her mother in-law takes in Ella and relocates with her granddaughter to her home in Abuja which is the capital of Nigeria. The grand-mother did this because Ella promised to change.

Years later Naeto is employed as a driver to Jessie. In order to heighten her social ladder Jessie has to get married so she can be viewed as respectable enough for the social position. She proposes a business deal to Naeto to marry her for a year in exchange for his last name and after a year they will get a divorce and he will walk away with 15 million naira. Naeto accepts her offer but he falls in-love with her during the contract marriage.

He begins to express his feelings but Jessie calls off the marriage because she is afraid of an emotional involvement with Naeto and also because



she thinks he is lying and simply using her to his advantage. Naeto leaves, but years later when Ella returns all grown up and responsible, she makes up with her mum and organizes a surprise birthday party for Jessie. At the party Jessie discovers that the much talked about fiancé of her daughter is Naeto. Both Naeto and Jessie are shocked when they realize the connection they both have to Ella. One thing leads to the other and Jessie gets pregnant for Naeto while Ella is preparing for her wedding. Naeto is involved in a ghastly motor accident and both women are heartbroken. The movie ends with Ella going on with her life, Jessie giving birth to a baby boy and Naeto re-appearing in a disguise at the end of the movie to check up on the two women without them being aware that he is still alive and neither one seeing him.

Since both movies were regarded as box office hits during their time of release and through box office reports, I have decided to begin by applying the criterion of marketing between the two movies to determine the areas of cosmopolitanism and hybridity that have contributed to the globalization of the Nollywood industry.

### **Marketing**

Since the focus of production at the time of the early 1990s was on the local, the major attention was on getting the Nigerian people to firstly accept the presence of an alternative form of entertainment and decipher whether or not they will be willing to accommodate it into their homes. Kenneth Nnebue was already a member of the business class as an electronics dealer in Nigeria, when he decided to delve into the movie making arena. The name of his company was

called NEK video links. Thus it was easier for him to locally advertise the movie, *Living in Bondage* and effectively distribute it to different parts of the country because he already had an existing network. Nnebue uses his own national distribution network which is based largely on posters, and most consist of photographs of major actors or key scenes, plastered on bridges and utility poles in large and small cities.

In *Silent Scandals* the marketing was across borders. The movie was written and screen played by Vivian Ejike who is the owner of the Purple Pine Production outfit. The movie was distributed and marketed globally by Nollywood Distributions Company Limited in collaboration with other major video outlets and marts. The Nollywood Distribution Company Limited is strictly a film and video distribution company aimed at distributing jobs of film makers in Nollywood.

*Silent Scandal* had a movie premieres for New York, London, major cities in Europe, Lagos, Ghana and Nigeria. In an interview with the Daily Sun, Vivian said that they had just returned from the premiere in Ghana and they were preparing for the premiere in Lagos, which she said will have all the razzmatazz associated with Hollywood premieres, Daily Sun (2009). This statement reveals how the Nollywood industry is today striving to improve their marketing and advertising standards to international standards.

The 1990s was a period when people were simply trying to capture the attention of the local while today with movies like *Silent Scandals*, there is a desire for the marketers to go beyond the local. This corresponds with Rantanens (2006) definition of cosmopolitanism which she states was previously

defined as going beyond the national to now being defined as going beyond the local. Thus through the marketing and advertising of Nollywood productions today, the industry can be viewed as a cosmopolitan industry. The modern matrix of advertising comprises television, radio, posters, billboards, newspapers and magazines as well as the beginnings of internet advertising. Nigerian video filmmakers utilize a multi-media approach for their advertisements.

### **Production**

If the 1991 cost of a traditional 35mm color negative film was 1,500,000 Naira, the same script could be shot with 16mm color reversal film at the cost of 50,000 Naira, but it still had many problems associated with it. The celluloid film making entailed a high cost of production, (Akpabio and Mustapha-Lambe, 2008; Faris, 2002). Technological development offered an answer to these problems, however, through the introduction of video recording facilities at a cheaper rate, with rapid improving quality Ogunleye (2004). Thus, this worked very effectively for Kenneth with *Living in Bondage* which was produced in 1992, because it was cheaper and saved him from the issues associated with using celluloid. Kenneth believed that *Living in Bondage* could have done with more research and proper editing which are some production glitches that could have been looked into at the time if there were adequate professionals involved in the video film production.

In the production of *Living in Bondage*, Kenneth wrote the story within one night and completed the screen play and other elements within a week. There was no script for the movie, rather what happened was that the actors were

simply told the story and they would create the dialogue, screenplay, movements, and other elements of the narrative Esonwanne (2008). As a result less time was spent in the professionalism of the video production and more focus was on selling off the video tapes and simply entertaining the local audience with what they were familiar with. Thus mediocrity was the order of the day.

Silent Scandals is a big budget movie that was shot with the latest high-tech production equipment and thoroughly manned by tested professionals within and outside Nigeria. The director of this movie was a U.S based Nigerian director known as T. K Fadipo. The bulky videotape camera gave way to their digital descents which are now being replaced by HD cameras. Editing, music, and other post-production work which is today done with computer based systems. The effort placed into the production of Silent Scandal is all in a bid to meet up with international standards and permit the industry to achieve adequate global recognition there by going beyond the local. Thus, professionalism in production is an important concern of the movie industry today as against the earlier years of the Nollywood industry.

In the beginning of the video boom in the early 1990s, the quality of production was very low due to shoestring budgets utilized in making the video films. Patrons reacted by refusing to patronize such shoddy productions. Hence our next criterion is on the funding of the movie productions in the Nollywood industry.

## **Funding**

The Nollywood industry is independent of the government in terms of funding and resources (Abah, 2009; Ebewo, 2007; Okome, 2007) thus producers seek funding from banks, corporate bodies, relatives, or any other avenues which may contribute to their productions Ugor, (2007). *Living in Bondage* was funded solely by Kenneth Nnebue from his personal budget. As an acclaimed business entrepreneur Kenneth had the opportunity to finance his movie production of *Living in Bondage*, Esonwanne (2007). *Living in Bondage* was made with two thousand dollars, Mora (2008).

What with the decline of the naira and the recent inflation of costs of production materials, the budget for *Silent Scandals* though undisclosed, was referred to by the producer Vivian Ejike as having a very big budget. We can therefore ascertain from this statement that the cost of production is definitely a lot more than that which was spent on the production of *Living in Bondage*. The producer also funded the production personally. There is no specific information as to whether the money came from her personal savings but we do know that the government had no hand in funding the project.

Hence we can categorically state that funding is still a personal process that is ongoing in the Nollywood movie industry without any assistance from the government. In mid 2007, four directors Chico Ejiro, Fidelis Duker, Charles Novia and Fred Amata, formed "Project Nollywood", with assistance from banks they were able to produce and distribute movies using the bank branches across Nigeria as sales outlets Meleiro (2009). In an article by *Africa News, 2008* a

project tagged Project 2020 created by the U.S Ford Foundation is mainly interested in the areas of capacity building and skills enhancement, in addition to the provision of funds to produce world class movies. As a result there are foreign partnerships being established in order to facilitate the rapid development of the Nigerian movie industry in such a way that Nollywood productions can achieve more international acclaim.

A recent Nigerian movie production that was released shortly before *Silent Scandal* is *Araromire*. The cost of production for the movie was estimated at 50 million naira which is approximately U.S 340,000. This cost of production with using the 35mm not celluloid but digital in Nigeria today to shoot a film reveals the increase in production rates in the same country since the first use of celluloid film in the early 1990s which required a few hundred dollars, Haynes (2007). The film was shot using 35mm not celluloid but digital, HD using 35mm adaptors and film prime lenses. To obtain the financial assistance for this movie Kunle Afolayan, the producer/director collaborated with corporate organizations and individuals to achieve his goals.

The major disadvantage with private funding is that in most situations the producers or people they are obtaining funds are usually in control of the creative and economic variables of the production, thereby affecting the genre of the production.

### **Genre**

Since the movies, *Living in Bondage* and *Silent Scandals* were personally funded by the producers the issue of influencing the genre of the movie by the

people funding did not arise. However the two different genres reveal a gradual change in the interest and focus of the Nollywood industry to more popular and contemporary topics that people all across the world can easily understand and in some cases, identify with. In Nollywood the common video genres include action, adventure, thrillers, horror, comedy, urban legend, mythic parable, romance, witch craft, melodrama, Christian morality tale, historical epic, (Marston et al, 2007; Osifo-Dawodu, 2007; McCall, 2004; Daniel, 2004)

In *Living in Bondage*, the focus is on getting rich through disreputable means, partaking in ritualistic practices to obtain wealth even if it requires the murder of a loved one. The situation of things at the time in the country was one of desperation where people were willing to get involved in get rich quick schemes no matter what it took. It helped to instill fear and caution within the minds of the Nigerian citizens that all that glitters is not gold. Nnebue in his interview admitted that his movies are aimed at educating people and thereby contribute to the improvement of society, Esonwanne (2008).

After the success of *Living in Bondage* a number of movies were made that also followed the ritualistic get rich quick schemes. For instance there was *Blood Money*, *Rituals*, *Evil Passion* just to mention a few. These follow up productions re-affirm the cultivation theory earlier stated in this study which stipulates that the television brings about a shared way of viewing the world. The repetitive pattern of television's mass-produced messages and images forms the mainstream of a common symbolic environment. This was observed by Daniel (2004) in his interview with Njamah who stated that there is a craze in the movie

industry which involves replicating what other producers did so long as it was a successful hit. Thus, since the success of *Living in Bondage*, marketers began to sponsor mostly ritualistic and occultic money making movies because these were the stories they imagined were popular amongst the growing audience of video films, Ugor (2007).

Silent Scandals is a relatively new ground for Nollywood movies and has borrowed from melodrama, which according to Marston et. al (2007) has been taken up all over the world from U.S and Egyptian soap operas to Latin American telenovelas to Indian masala films. As melodramas the video films routinely rely on particular tensions between the modern and traditional, wealth and poverty, and good and evil. In *Silent Scandal*, Naeto is so poor that he is willing to accept the 15 million naira fake wedding contract (wealth and poverty). Ella is the bad child who brings shame and disgrace to her family name but eventually transforms to the good girl who finally gets her act together and also gets engaged (good and evil). Jessie has to become a married woman in order to achieve her desired social status, else she would be viewed traditionally as not being appropriate for the position because she was single (modern and traditional).

By adopting this genre which we have identified as originating from across borders, we can identify how Nollywood has become an effective cosmopolitan communicator who avoids rigidity in communicating with others and attempts to balance self interests with the interests of others, (Schmidt et. al, 2007). Cosmopolitan communicators do not forsake their own values, but they realize



that they can communicate those values in a variety of ways (Hart & Burks, 1972) as cited in Schmidt et. al, 2007).

Since their values are not forsaken they automatically create a third means of communicating which is a hybrid creation of the fusion of the two different cultures in the application of the genre to the movie production in Nollywood. Nollywood is a hybrid because as Abah (2009) states, Nollywood is not overly protective of local culture nor does it insulate the local culture from criticism. It is a hybridization of culture at best, and herein lays its success. Tunde Kelani has described his filmmaking technique as a unique third dimension which he identifies as a birthing due to the fusion of Western filmic expression and Yoruba traditional traveling theater storytelling conventions which also adopts folkloric stories. This supports the definition of Hybridity as a process that connects all of humanity and a process in which hybrid forms are interconnected and constantly changing, Chitty (2009).

The cosmopolitan leaders strive to create cultural synergy by seeking the widest input and combining the best in varied cultures while managing accelerating change. This change can be termed as the new creation regarded as the hybrid that is evident in Nollywood movies today as is evident in *Silent Scandals* where the knowledge of directing is obtained from a Nigerian U.S based director, Jessie the female lead is an internationally acclaimed actress, while Naeto is a Ghanaian actor who has translocally gone beyond his country to do movies with the Nollywood industry while still acting with the Ghanaian movie

industry. This focus on stars in the movies, leads to my next criterion which is star treatment in Nollywood.

### **Star treatment**

The stars in *Living in Bondage* gradually became household names but they were known by the names of the characters that they portrayed. The payment then was a mere pittance. All the actors in this movie were Nigerian. There was no influence or contribution from any international actor or actress. Although the actors could all speak English fluently, the predominant language used in the movie was the native Igbo language. Make-up, hair and costuming were handled by the actors without a lot of professional assistance. The actors were chosen by Kenneth the producer through an auditioning which he called for and after selecting his cast they began rehearsals, after which they began shooting. The actors were given the scenario and left with the task of creating their dialogue concerning that particular scene, Nnebue as cited in Esonwanne (2004).

The marketers or the producers who were funding movie productions early on in Nollywood usually selected the actor they wanted in their movie without any auditioning. This selection was made because they were more concerned with a face that could sell their movies irrespective of talent (Ugor, 2007; Daniel, 2004). The focus was on making a handsome profit at all costs. This gradually became a problem for most marketers and producers because the more an actor was requested, the more jobs she/he had. In certain cases the super star would be contracted to do more than one project at a time, thereby giving them little or no

time to prepare. As a result, the actors that were in high demand began to increase their service fees. This enraged the marketers who decided to ban these star actors for a year. No director was allowed to cast the embargoed actors/actresses due to standing instructions from the marketers who funded production. This ban gave many of these A-list actors time to better their acting skills, delve into other business frontiers and become more versatile. One of those actresses is Genevieve Nnaji who plays the role of Jessie in *Silent Scandals*.

Genevieve left the acting scene during the ban and became a spokeswoman for Unilever's Lux in Nigeria (Mahajan and Gunther, 2009). This obtained for her a certain type of international status within Nigeria. Her status was further heightened when she was featured on the Oprah Winfrey show on an episode of "meet the most famous people in the world" where she was likened to be the "Julia Roberts" of Nigeria, Bella Naija (2009). The ban is now over but her exposure has contributed to make her one of the highly paid and sought after actresses in Nollywood. When *Silent Scandal* was to premiere in New York, the producer decided to postpone it because Genevieve was filming at another location.

This reaction by the producer of *Silent Scandals* reveals the level of star treatment that is currently obtained in Nollywood as against what was obtained in the time of *Living in Bondage* in the early 1990s. Interviews, news stories and feature articles are currently used to promote the films and create a star system fashioned along the Hollywood model, Ogunleye (2004). This is an aspect of how

the Nollywood industry has adopted the Hollywood method of star treatment of their actors and actresses with higher paying salaries and by making those A-list actors and actresses faces of commercial products, thereby making these actors and actresses actually brands. For instance Genevieve became the face of Nigerian Lux in 2005 while the ban was on, Rita Dominic was the face of Nokia's new product in Africa, the N97 in September 2009, Dakore Egbuson is the face of Amstel Malta drink, Globacom, a telecommunication network in Nigeria has decided to use a range of Nollywood actors and actresses as ambassadors for their brand. These actions are similar to how stars in Hollywood have become ambassadors or faces of products. Some examples include Queen Latifah for L'oreal, Venus and Serena Williams for Nabisco, or the combination of stars in the T-Mobile phone adverts.

The star system has taken off rather well and local people no longer have to look for heroes elsewhere, Okome (2007). Hence, Nollywood stars are viewed today as pacesetters of fashion and vogue because the audience has begun to appreciate them as stellar performers who can serve as role models to society.

### **Implications**

As a result of these developments in Nollywood the study has been able to identify certain findings which categorize the Nollywood industry as a cosmopolitan industry which champions tentativeness over rigidity and appreciates the complexity of social exchange. The cosmopolitan communicator possesses the rhetorical sensitivity which is required for adapting messages to diverse audiences, as is the case in Nollywood where movies are translated to

English, and genres are being tweaked to create a more modernistic hybrid that is widely accepted and understood by different types of audience. Nollywood, through the use of hybridity in its production process today, has adequately resulted in globalizing the Nigerian way of life to the outside world.

There is a growing increase in the collaborations occurring with Nollywood and other actors from different parts of the world. This collaboration has contributed in making Nollywood more transnational which is a form of internationalizing, according to Ekecrantz (2009), refers to relations between or comparisons across nations or nation states. Nollywood is viewed as transnational because it goes beyond the local to include foreign actors in their productions thereby focusing on cross border or translocal processes, mostly reflecting the de-territorialization of communication practices. For instance, the character Naeto in *Silent Scandals* is played by a Ghanaian actor known as Majid Michael. In the soon to be released movie *Ije: The Journey*, which is a 600,000 USD production which is produced and directed by Chinenye Anyaeze, an international cast such as Hispanic sensation Odalys Garcia and upcoming actor Ulrich Que were also cast alongside the Nigerian actors Genevieve Nnaji and Omotola Jalade-Ekeinde, *Bella Naija* (2009). The collaborations result in creating this third cultural space where no one is actually master of the space but rather both parties work together through the hybridization process to create the hybrid product.

Due to the different backgrounds that are being brought together in recent Nollywood productions the sense of a cultural synergy is created which is defined

by Schmidt et. al (2007) as a cooperative or combined action that can occur when diverse or disparate groups of people with varying viewpoints work together. The objective of the cultural synergy is to increase effectiveness by sharing perceptions, insights, and knowledge thereby resulting in extraordinary results which the Nollywood industry is focused on achieving in order to obtain global acclaim not only through international film festivals but also through public opinion. These developments highlight the future implications that have already began to occur in the Nollywood industry.

In conclusion, Nollywood can be classified as a cosmopolitan industry that is set to go beyond the local and the national; rigidity in production. This is achieved through the application of the hybridization process which creates the third cultural space where creativity, talent, expertise and professionalism come together to create the globalized face of Nollywood in order to transform the accidental movie industry, which was stumbled upon by Kenneth Nnebue in 1991 into an internationally acclaimed industry.

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