



## The Film industry in Nigeria: An in-depth review of studies and articles

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### Abstract

*The film industry in Nigeria has not only come of age, it has also attracted the attention of scholars globally. Notwithstanding, there is inadequacy of systematic review of the bibliography of film studies. This paper is, therefore, developed from an annotated bibliography of 101 published articles and books in the field of film studies, covering the Nollywood and other parts of the film industry in Nigeria. Through a preliminary thematic analysis of the bibliography, the major themes in the articles such as ritualism, history, gender bias, religion, culture and national image, were identified to shape the analysis. Detailed chronological analysis of the works indicate that over 67% of the publications appeared between 2010 and 2019 whereas the thematic analysis show that nearly 24% of the literature revolved around women and the girl-child, and over 17% focused on history and development. Survey and content analysis were the predominant research methods employed by film studies scholars whereas feminist theory was the most predominant theory used to interrogate the variables studied. Though the literature seems to mirror the society, adequate attention should be paid to themes that address corruption, politics and ethnicity which have been acknowledged to be the core of the nation's problem.*

**Keywords:** Film Studies, Nollywood, Ritualism, Development, Movies

### Introduction

Films, movies or motion images, according to Nwanwene (2002), refer to a sequence of pictures that are rapidly shown on a screen, giving the viewer the impression of continuous motion. Light that passes through a comparable sequence of pictures that are organized on an unbroken strip of stretchy material projects these images. A film, according to Mamer (2009) is composed of a number of still photographs whose images create the appearance of motion

when they are successively displayed. Previous studies have shown that film can be used as a tool for socialisation, information, mass education, and overall national growth. It is a way of understanding and communicating societal values. Film study is a field of study that examines different theoretical, historical, and critical perspectives on movies. It is commonly compared with television and media studies. Film studies primary goals are to explore the story, creative, ethnic, economic, and dogmatic ramifications of cinema rather than improve one's ability to produce films.

Film studies employ a number of critical stances for the examination of production, conceptual context, and creation in its quest for these social-ideological values. In this respect, the field of film studies appears to be one in which the instructor does not constantly assume the primary educator role; the role is filled by the highlighted film. And at this point in its history, film studies have developed to the point where it is impossible to ignore the impact that they have on nation-building. This is because, in order to contribute to development, screenwriters, and movie producers identify societal problems and suggest solutions through their creative works. Thus, the concept of film studies establishes it to be more than just a way of investigating movies; it is an appreciation of media and a drive to comprehend its nuanced form whereas film review is the analysis and evaluation of movies.

### **Methodology**

The systematic review method was employed for this study. Thus, the study was conducted in three stages: identification and selection of relevant articles and books, compilation and annotation of selected works, classification and analysis of all entries. All empirical data that satisfied pre-established eligibility requirements were used to provide answers to research concerns under investigation (Antman 1992; Oxman 1993). The search targeted all available works on the subject under investigation and a total of 101 items were identified via online academic databases... Including Academia, Google Scholar, Research Gate, Library Sources, *Journal of Communication Studies*, African Journals Online, etc. for materials in film and performance studies.

**Search Strategy:** The researcher made use of several databases. They include Academia, Google Scholar, Research Gate, Library Sources, *Journal of Communication Studies*, African Journals Online, etc. These databases provided access to information used in studies, including titles, abstract, and keywords. After the databases were chosen, the appropriate keywords were chosen to get the necessary results needed for the study, and a search format was made. Keywords used in the search included, "Film Studies, Nollywood, Video Production, Cinema, Drama and Books published on the Movie industry in Nigeria." Criteria were set for inclusion and exclusion of published works, and they are stated as follows:

**The inclusion criteria** specified are: studies must be (1) empirical studies (2) written in English Language (3) focused on film studies in Nigeria (4) published by Nigerian authors.

**The exclusive criteria** are: (1) not written in English Language (2) not focused on film communication in Nigeria (3) grey papers with missing bibliography and other details of the paper (4) books with little or no information.

**Data Extraction:** Finding possibly pertinent articles with the study objective helped choose the study selections. The researcher went through the abstracts, the body parts of the articles to ascertain their compatibility with the inclusion criteria. Based on the eligibility criteria, one hundred and one (101) articles met the criteria and were included in the study. The literature was reviewed in line with the major themes whereas data were analyzed in tabular form and with graphs as presented in the third section.

### **Literature review**

**Film Studies and Ritualism:** A film is an artistic creation whose significance should ordinarily be deduced from the setting of its culture. Ritual is a word deployed to refer to an act or series of actions that have been fixed and given a symbolic meaning in line with a particular setting or group of people. Alawode and Fatonji (2013) looked at how ritualism is shown in native-language home motion films in Nigeria. The researcher states that the idea of ritualism is not good or evil thing because ritualism is a practise that may be employed either constructively or negatively to address life's issues. However, whether for good or for ill, for good or for bad, the usage of rites in indigenous Nigerian media works to frame, reflect, and develop the identity of Nigerian culture. Amaefula (2013) asserted that video films are a representation of human society, and the *Wipe Your Tears* rituals in Nigerian films reveal the cultural background of the population. The writer argues that the protagonists in the films use ritual to further their own interests at the expense of group objectives, and the video films portrayed of the Igbo people are unbalanced and go against the principle of ethnic presentation as stated in the Nigerian Cultural Policy.

Hanmakyugh (2019) explores the mysterious ritual of a cultural phenomenon in Prince Emeka Ani's *Money is Money* (2005) and the unfavourable global perception it presages for Nigeria. The movie *Money is Money* has shown that the usage of spells, rituals, and mysticism, or "mbatuku" (the Igbo spirit of riches), is a long-standing phenomenon among the Igbo and has its roots in ancient times. This entertainment story denigrates Igbo cultures and harms Nigeria's reputation abroad. The critique advised that Nollywood film industry professionals should portray Nigeria in a way that is respectful of other cultures and upholds moral principles. Okon (2015) stated that ritual motifs in Nigerian home movies did not adequately portray the country's cultural history and that their overuse was intended to add frills and thrills. Viewers are unfavourably inclined towards the overuse of ritual motifs, and the study suggested that Nigerian home video makers should focus on issues that help create sociological phenomena while positively portraying the rich cultural heritage of Nigeria.

Uwah (2009) examined how Nigeria films sector has changed in the wake of globalisation and contemporary global trends and to give a justification so that others may understand Nigerian culture through communalism. The finding

revealed that the movies used for the research employed ritualism as one of their themes. Also, Igbo and Nigerian audiences of Nollywood movies think that those movies serve as a kind of centripetal communication process since they think they contribute to the development of their civilizations and cultures. Bature-Uzor (2017) observed that the subject content of *Issakaba 1* has an influence on the narrative decision. Scenarios of ritual murder, sorcery, and supernatural forces are common in Nollywood movies. Rituals are employed both favourably and unfavourably in the stories, creating a negative image of Nigeria among Western viewers. This is due to the rampant ritualism in Nigeria, which is depicted by film writers and producers. Ritual killing in movies can create a negative image of a culture and society, so it is essential for producers to be cautious when depicting ritual. The level of recurrence of ritual motifs in Nollywood productions is influenced by both the societal context and the narrative. Nollywood is heavily involved in framing, projecting, and character development through its cultural representations, so authorities must enforce the policy of cultural presentation, and film producers should be counseled on how to use traditions to support a culture's identity.

**Film, History and Development:** Nigeria's film industry is unique in the sense that it started producing feature-length movies in 1970, but its distribution network is still limited. Lack of social obligation has affected how Nollywood producers operate, and a variety of cultural concerns have hampered the industry's growth. Ebewo (2007) stated that the first motion movie was shown in Nigeria in August 1903, when Herbert Macaulay showed the new form of entertainment to Nigerians in Glover Memorial Hall in Lagos. After more than 50 years, the initial film production industry, Latola Film and Calpeny Nigeria Limited, was founded in Nigeria. Video films (home movies) are a relatively new development in popular culture, but their influence is already enormous. The successful 1993 film *Living in Bondage* by Kenneth Nnebue is credited with "jumpstarting" the video film business. Nollywood has produced thousands of films and made a number of producers, marketers, performers, and technicians famous. Nigeria has the third-largest movie industry globally, with estimated annual revenue of \$200 million. "*Africa Magic*" (Channel 102) is a channel devoted to Nigerian movies, which are well-liked in Nigeria because they include indigenous material and tackle universal concerns. Ogunleye (2003) argues that the development of cinema in Nigeria is important because it gives the people of that nation a voice and fights the monotony of a socioeconomic presence marked by a high unemployment rate and decreasing prospects.

Umar and Matthew (2014) conducted research on *the significance of the film and video industries as venues for debate and development*. They claimed that in the film industries there is a lot of excitement about video distribution. A famous ocular illusion was produced in the 18th century by several well-known toymakers using their knowledge of vision. Most of the filmmaking and exhibition equipment currently utilised in American cinema production and distribution is covered by patents held by a group of ten businesses led by Thomas Edison. After Bollywood in India, the Nigerian film and video business is the second-largest producer of cinematography and has promoted African culture and assisted in mobilising the populace for national progress.

Odukomaiya (2005) also examines the development of portable video technology 1970s which led to the replacement of film technology by video technology, particularly in television news reporting. This had disastrous effects on the cinematic film industry and television industry, particularly in developing nations. However, with the advent of the digital video disc, the days of video technology are numbered. Ibagere (2008) opines that Nigeria has the third leading movie business globally because of the number of films made per year. The growth of the Nigerian movie and its continued subsumption within the realistic tendency can be attributed to the submission of the study. However, due to slow in technological development and financial restraints, it is predicted that the Nollywood industry will not develop for a while.

Idachaba (2018) investigated the historical origins of Nigerian video film as a way to understand its present problems and future direction. Nigerian film has become a major part of Nigeria popular culture, satisfying the educational and recreational needs of all segments of society, including members of the National Assembly, members of the government, and the lower peasantry class in rural Nigeria. The researcher concluded that projecting a favourable image of Nigeria is an answer to the success of Nigerian video. Stronger ethical, moral, and developmental goals must be developed in video works using themes and other idioms. Another study was carried out by Ernest-Samuel and Joe (2019) the findings of the research reveal that Nollywood films encounter numerous challenges, including ethnic bias, a lack of social responsibility, and piracy encouraged by marketers. Giwa (2014) stated that Nigerians adore Nollywood movies, and the increase in Nigeria's population has made Nollywood films available on different platforms. Moreover, there has been a noticeable improvement in the films' quality and content, leading to a steady rise in content, film-making, and availability of films. Many Nigerians see Nollywood as a piece of home, providing information about their culture and imparting important lessons. The plot of every film produced by Nigerians has meaning for viewers to identify with and should continue to advance as time passes.

**Film Studies and Portrayal of Women/girl-child:** In Nollywood, females are seen as inferior and depicted as victims. According to a feminist ideological viewpoint on media, the Nigerian motion picture place females at the bottom of the power structure in a method that underpins their dominance and repression. Okunna (1996) *stated* that the representation of females in Igbo movies is poor and has the potential to negatively affect how women are viewed by Nigeria's video film audience. Video has been used to empower marginalised social groups, but female actresses should turn down scenes where they play second fiddle in order to motivate women to take on more constructive and proactive roles. Some films have been found to be harmful, unproductive and unethical by the way female are always presented, and they may have a negative impact on how people view women. Ogunleye (2003) examines the traditional depictions of women in Nigerian cinematographic, which have been seen as men's inferiors. Destructive stereotypes in Nollywood are replicated in thematic fears such as adultery, crime, jealousy, prostitution, and others. Brock (2009) *stated* that stereotypes of women have not changed significantly in the past five years. Based on the films examined, it appears that Nollywood films

continue to persistently portray women as domestic servants who lack ambition.

Mary and Uju (2020) affirm that gender stereotypes are frequently present in Nigerian movies, with women being portrayed as sex objects, helpless, and reliant on men, while men are portrayed as being self-sufficient, prosperous, and the family's primary provider. Similarly, Okafor (2018) stated in his research that Nollywood movies often portray women in a bad light when it comes to their sexuality, conduct, hobbies, talents, and self-perception. Women were typically depicted as objects of erotic appeal for males, weaker sexes, domestic servants, evil in-laws, and working-class women. The writer acknowledges that women must be presented in positive terms in order to prevent these unfavourable stereotypes in the wider cultural context of Nigeria. Onyenankeya, Onyenankeya, and Osunkunle (2019) affirmed that although there are more females than males in Nollywood movies, females still have smaller central parts and they are usually depicted in roles that do not accurately reflect contemporary social realities. Nollywood keeps up its habit of portraying powerful and successful women in social and home contexts as perilous and destined for ruin, which has the ability to deter women from carving out a place for themselves. Ibibi (2017) Feminists are asking for a reassessment of how women are projected as the stereotypical image of females in Nollywood movies which has drawn condemnation from the public. The way Nigerian films portray women is extremely bad. To prevent deceiving the public, the author recommends conducting thorough research on society before screenplays are created.

Endong (2019) researched on the dehumanisation of females and obscenity in the Nigerian movies. The study explores how Nigerian actresses view the growing sexualization of Nollywood films and the act of portraying nude or pornographic parts using observations, literary references, and online interviews with Nollywood stars. Findings show that Nigerian actors generally seem conservative and sensitive to other cultures and religions and link acting in sexualized situations and soft or hard porn to the objectification of women. Pornography is seen by liberal voices as both an unavoidable part of the culture and a phenomenon with enormous artistic potential. However, some female actresses advocate for the rational separation of women's degradation from pornographic content. Nsereka and Enyindah (2018) evaluate how female moviegoers perceived how female actresses were portrayed in Nollywood films. The primary reasons for how females are portrayed in Nigeria films are moral deterioration and gender bias. It is advised that gender-based films be carefully scrutinised before being released, that filmmakers and producers edit their works to minimise negative portrayals of female characters, and films that portray the standard image of African culture or Nigerian values should be allowed. Similarly, Osakpolor (2021) acknowledged that females are presented unfavourably in different methods in the investigated movies and that these representations are comparable to the stereotypical manner in which females were presented in earlier productions. Ukata (2010) claims that the depictions of females in Nollywood film theater fall short of evaluating the truth of life in the actual world and that the producers use a gender role reversal in society to

generate this deceptive representation. The writer decries that the videos repeat social worries and anxieties caused by patriarchy and the bias of the producers, and that these changes disrupt traditional cultures by portraying women as the main culprits behind social evils.

In the same year Nollywood movies were analysed by Ukata (2010) to examine the gendered politics behind their portrayal of women. Findings revealed that the gendered politics of Nollywood movies are influenced by conventional, patriarchal, and Christian ideologies, which elevate gendered concepts of affection, matrimony, the separation of labour, and family life. The movies use melodramatically sharp and binary distinctions between good and evil to depict the intricacies and paradoxes of the latter's experiences. Women in Nollywood movies are portrayed as evil, materialistic, unstable, and prone to rebellious behaviours and personalities. Also, Shaka and Uchendu (2012) declared that women have fewer options than men; society is patriarchal, with women being submissive to men in almost all spheres of life. Feminist academics advocate for social change, but until Nollywood's filmmakers and film writers develop different ways to depict women's desires, feelings, and attributes, and unless mental and spiritual discrimination against women is eradicated, Nollywood's video film culture will remain restricted by patriarchal ideology.

Okuyade (2011) argued that Nollywood motion movies are form of entertainment that conveys the idea that women are objects and not subjects. It also portrays women as destructors used by marine spirits and the phantom world to inflict harm and suffering on men. The movies do not offer women enough room to express who they are, and they are not given any additional room to manoeuvre or engage in crucial negotiations in a culture that marginalises women. Azeez (2010) examines how Nigerian viewers construe the essence of portrayals of women in Nollywood, with an attempt on determining whether there are any obvious differences in how various people and groups interpret the representations. Findings revealed that women and men had extremely diverse perspectives on the deeper significance behind how females are presented in Nollywood. Women with various educational backgrounds have a wide range of perspectives on how females are depicted in Nigerian cinema. Azeez (2013) affirmed that females are depicted in Nollywood in a way that reflects predominately gender stereotypes, which are ideologically biased. This pattern of females' involvement in Nigerian cinema has to be challenged and altered. Adewoye, Odesanya, Abubakar, and Jimoh (2014) scrutinised the representation of females in Nigerian cinema and gender roles and stereotypes. It was discovered that working-class women were frequently presented unfavourably in films, notably as sexual objects and targets of male gaze, domestic helpers, "the weaker sex," "evil mother-in-laws," and wayward spouses and heartless mothers.

The findings suggest that Nigerian film producers should make use of movies to promote Nigerian culture and equality between the two genders. Aniuoku (2020) seeks to instill a proactive spirit in society to improve the lives of girls. The most important details in this text are that girl children in Nigerian society, particularly in Northern Nigeria, have experienced neglect, abuse, and denial of

their basic human rights. The researcher advises that the appropriate authorities, including the Nigerian legislatures and legislative bodies, religious leaders from the North, the AREWA Consultative Forum, and the Northern Elders Forum, should confront the problems associated with teenager weddings and oppose the bad existing culture, customs, and religious practises that degrade the status of a female child in their specific regional area. Free education for all girls will prevent predatory men from forcing underage girls into marriage, and Nigerians should stop and reject practises and traditional beliefs that tend to oppress female children. Negative depictions should be eliminated in favour of highlighting the current successes or accomplishments of women in a variety of aspects of life. The researchers suggest that producers should create good role models to rekindle public trust in women and inspire them to adopt positive habits.

**Film Studies and Students Behaviour:** The ability of Nollywood films to both entertain and teach is one of their most important social roles. These important factors spurred a review of some authors' works to determine the effect Nollywood movies have on students in Nigeria in particular and for the sake of clarity and better comprehension. Ihentuge and Ejogharado (2017) examined how Nollywood promotes education and sustainable human growth through the reading of a few chosen movies. The authors argued that Nollywood has done a good job of promoting education as Nigeria's main indicator of human progress, but there is still a great deal to be done. Nollywood producers must keep a close eye on the sociology of their industry, and the educational sector and government must support educational movies through idea placement possibilities. The wider public and academics must recognise and examine the positive aspects of Nollywood. Njoku (2016) examined how home video and the film industry affected secondary school students' moral behaviour in an effort to understand how home video affects moral development in young people. Findings showed that watching Nigerian film has a bad influence on the ethical conduct of students in Ebonyi State.

The influence might be lessened by comprehensive Christian doctrine education lessons. Based on the results, suggestions were made concerning how to utilise home video in a way that will favourably impact kids' lives. Similarly, Apuke (2016) assessed the impact of home movies on undergraduate dressing habits, and the instruments employed to gather data were an interview and a questionnaire. Findings revealed that Nigerian home movies have an impact on more than a million of the country's moviegoers in some way. Films convey messages that influence the audience's behaviour, particularly their fashion choices. The survey found that youths emulate hip-hop, hippies, and the makeup and haircuts portrayed in home movies. The main causes of impolite dressing on campus are fashion and imitating role models in movies. Also, Elegbe and Salako (2014) carried out research on how Nollywood movies affect young people's behaviour, particularly colleges of education students. Findings reveal that the majority of students regularly viewed Nollywood, comedies, action/horror movies, and movies with a romantic or sexual subplot. They did this to learn about other cultures and interact with others. However, the films feature depressing themes that encourage some of the antisocial behaviours



displayed by the kids who view them; as a result, view in some Nollywood may have a negative impact on the students' behaviour. Obi Acholonu and Chinwoke (2022) looked at how students at three particular colleges in Southeast Nigeria perceived aesthetics in Nollywood video films. Results showed that auteurism had a significant impact on aesthetic quality, but lack of funding was a major barrier. The study suggested that cinema directors should be trained and retrained through seminars and workshops to improve their ability to make movies that will endure. Additionally, government officials should intervene and make investments in the industry by creating a foundation for financing that will be managed by a dependable, impartial team of professionals. Lapada and Lapada (2017) evaluated the negative impact of audio-visual assistances on Grade 8 pupils and linked their characteristics attitudes, and academic success in science. It was found that pupils receiving audio video assisted instruction outperformed those receiving traditional training. However, the characteristics and study habits of children who were taught via the traditional approach did not have an impact on their performance, and the students' attitudes towards the family's methods of incentive had a negative causal link with their academic success.

**Film Studies and Nigeria's Image:** A country's reputation is depicted on film, whether it is favourable or unfavourable. Nigeria's reputations are formed by what we do or say, how we dress in movies, and other factors. The way other nations view Nigerians depends on how they see us in our various films. Fakrogha (2012) carried out a study to determine if Nigerian video films improve the country's image. Findings revealed that Nollywood can be employed as a strategy to counteract the unfavourable impression and inaccurate portrayal of developing nations created by Western media. Nigerian video films can also be used to gently spread knowledge and change how people perceive Nigeria. They can directly affect viewers' perceptions of important topics and change their perspectives. Also, Alawode and Uduakobong (2013) affirmed that home videos were a powerful form of communication that could be used for a variety of reasons. Nollywood is a medium that not only reflects and conveys the stories of the cultures in which it exists but also depicts the settings, activities, and attitudes that exist inside and around such communities. This industry has become a significant phenomenon that has captured a variety of audience's attention on home video. The study's conclusions show that video producers have made a significant effort to reflect the traditional locations, traditions, flamboyance, standard of living, and religious convictions of the Nigerians.

Iseyen and Effiong (2017) examined how the cinema industry has developed to meet the demands of the general public and how it has done in maintaining and fostering Nigeria's national identity. It has been proven that Nollywood productions are well-liked by audiences who are interested in the cultural concerns they raise and their understanding of socio-cultural norms. Nollywood films have shaped national identity by showcasing cultural ideals that are cherished both within and outside of Nigerian society. However, their advocacy of a genuine national identity raises serious concerns. Popular movies have been shown to pose a threat to cultural values since they engage many cultural

components in ways that may be in conflict with the national culture. It is argued that excellent and valuable subjects that might enhance the country's image should take precedence over a rush for financial gain. Imam (2016) examines the societal issues facing Nigeria through critical examinations of particular Nigerian plays. It draws attention to contemporary societal concerns, including racial discrimination, political impunity, dishonesty, and class disparities. The author urges that Nigerian scriptwriters or playwrights keep up the practise of revealing the country's numerous social flaws in order to foster social criticism and national development. It also encourages play critique to be promoted in the theatre or other performance spaces, where viewers and artists can discuss current issues.

**Film Studies, Religion and Culture:** A society's culture and religion are reflected in the way its members live and the assortment of values and traditions they acquire over time. Nollywood has contributed to Nigeria's expansion and advancement but has also encouraged negative perceptions of its cultures and religion, leading to a rise in religious intolerance and misunderstanding. This has contributed to Nigeria's decline and all the unfavourable effects that come with it. Cultural encroachment is rampant in Nigeria, with Nollywood movies reflecting the various ideologies that exist in Nigerian culture and religious movies containing ritual sequences as part of their storylines. According to Gawmna (2016, p. 10) Religion may be considered a human endeavour to connect with supernatural forces or higher powers in search of wisdom, knowledge, and explaining the essence of existence. Culture and religion frequently interact and have different effects on each other. Religion has a big impact on how people think and behave in a society, helping to create moral and ethical frameworks. Iyorza, S. (2017) declared that Nollywood has developed differently along ethnic lines, with Hausa films in the north, Ibo films in the east, Yoruba films in the west, Akwa-Cross films in the southern division, and Tiv films in the Middle Belt region. It has the potential to lessen security concerns and spread African customs, culture, standards, and values. Video movies in indigenous languages can help preserve indigenous languages from extinction. Ayakoroma (2017) argues that preserving Nigeria's tradition as a way of life will help to keep the country stable. Ever since the start of Nollywood in 1992, the film industry has become famous and established itself as a legitimate platform for tackling social concerns such as ritual murder, kidnapping, crime, security crises, and political thuggery. However, as they display Nigerian culture in their movies, they do so for profit, undermining Nigerian culture and harming the nation's standard in the eyes of the world. To bring back peace and stability in Nigeria, the public office holders must intervene to build an atmosphere that is conducive to the industry so that Nollywood's players will consistently pay significant attention to the promotion of harmony and national defence through creative films. Zajc (2009) stressed that Nigerian video film cultures developed through free enterprise, and they now serve as a major medium for the expression of public opinion.

A substitute network for the distribution of film content serves as the foundation for both creation and distribution. Findings revealed that Nigerian video cultures pose a threat to the world's mechanisms for creating and

distributing videos. The researcher suggests that Nigerian video film cultures undermine established video production and distribution mechanisms while simultaneously creating a forum for the expression of public opinion through the innovation of the film language. Idegu (2014) stated that Nigeria is the second-largest movie producer globally and is spreading her rich culture to many other countries. Though the worry to control the extremes of foreign motion movies can be said to have added to the origin of Nollywood, Furthermore, Nigerians are more responsible for cultural misfortune than their professional ancestors, and Nigeria's home film industry has never been recognised internationally for its film and movie production. There is a need for a transformation and systemic overhaul, along with the exportation of Nigeria's rich cultures that are pertinent to current local and global realities. Euphemia, Ben, and Unekwu (2015) affirmed that Nollywood overly emphasises the negative aspects of the country's cultural customs and that stealing concepts, stories, and other elements from foreign movies are more detrimental than beneficial to the safeguarding of Nigeria culture. The study suggests that, rather than accentuating unfavourable cultural practises from a country's or continent's history or imitating western society, filmmakers should focus more on capturing Nigeria's unique cultural values.

Furthermore, Ekeanyanwu (2009) conducted research to assess how Nollywood may affect indigenous Nigerian culture in the age of globalisation and finds that there are both bad and good impacts. Therefore, the study traces Nollywood's development from its modest beginnings to its rapid rise in the short years that it has been in existence. According to the article, Nollywood could act as a tool for both indigenous cultural growth and local cultural transfer in today's globalised world. The study concludes that the aforementioned objectives need to be achieved by the imaginative depiction and comparison of both local and foreign cultural standards in the subjects of Nigerian motion movies.

Ogbe, Ayodele, Onyeka, and William (2020) examine how Nigeria's indigenous culture is being promoted and projected to the outside world through Nollywood films, which are the most approachable way to display Nigeria's cultural history. However, many Nollywood movies have flaws and are permissive of undesirable content, leaving viewers with unfavourable socio-cultural impressions. To reduce the negative effects of globalised media material on our political growth and good governance, Nollywood film makers have recently begun to explore socio-cultural concepts and issues. Nollywood is a legitimate media that can effectively reflect and foster Nigeria's indigenous cultural progress better than any other. Dipio (2007) argued that the Nigerian video films fall under the popular culture tradition, which uses a different standard than high culture, by definition. The author believed that there is an unbreakable connection between art and religion as means of cultural expression. Both are interested in the universal human quest for what is right, true, and beautiful. People's religious and philosophical beliefs are reflected in their artistic creations. Art as well as religion maintain fundamental human principles that are shared by everybody and employ comparable modes of expression. Artists tell stories that engage and awaken audiences' religious

perceptions in order for their creations to be seen favourably by a wide audience. Religion, broadly speaking, is prevalent in Nigerian home videos.

**Film Studies and Nollywood challenges:** Anyanwu (2015) examined the scenario and difficulties of movie promotion in Nollywood, the Nigerian movie and film business. Findings reveal the industry's limitations, such as a lack of theatres and movie theatres, security issues, and a lack of a corporate body such as an association. It was suggested that there is need to construct theatres and cinemas houses, make arts and culture more financially feasible, create a body of movie or film publicists, and take steps to alleviate the country's insecurity. The authors also mentioned some of the industry prospects in the 21<sup>st</sup> century, which are: information and the maintenance of social order; reduction of frustration; promotion of innovation; employment creation; tourism; and widespread literacy. Ikechukwu (2020) declared that the Nigerian movie industry is facing a challenge due to a lack of a sufficient distribution network due to piracy. Filmmakers accuse the government of not doing enough to protect them and point fingers at organisations like the Nigerian Film Corporation and the National Film and Video Censors Board (NFVCB). The NFVCB attempted to establish a distribution structure but was criticised for going too far. In response, the NFVCB stated that its mission contains provisions for its actions.

Usoroh (2021) evaluates the national communication policy of Nigeria with regard to the movie industry. The national strategy is out of date, ineffective, and standstill in terms of applicability since it only addresses general national movie goals and pays little attention to the tiny, insignificant elements that add up to ensuring the achievement of the bigger goals. It also argues that the film industry is troubled by problems due to piracy and intellectual assets misuse, ethnic dissection, a lack of governmental assistance, and a mute position on contentious issues in film titles. To create laws which would completely operate as customised policies in keeping with the reality of the film business and its aims, legislators, specialists in the film industry, and others should work together. Professionals in the media and communication areas need to be aware of the subtleties of the sector, problems that have already been identified, new difficulties that have arisen, and other less visible consequences.

**Film Studies and Perception of Sounds:** Ajiwe and Chukwu-Okoronkwo (2015) conducted research on *how sound is perceived in a few Nollywood video productions*. The study is driven by a lack of attention on the importance of sound in Nollywood business. The researchers believed that the appropriate use of both visual and auditory aspects is necessary to establish effective communication and the construction of credible realism in a film plot. The term "audience" in movies is regards to a group of persons who are receptive to watching movies, and filmmakers develop their movies with a specific eye towards attracting large audiences. When packaged and used properly, film is an extremely successful mass communication medium. Sound is a potent film technique that improves efficient communication, and when watching a movie, the audience reacts to the sound changes that correspond to the action of the plot. Aniekan and Anietie (2021) affirmed that filmmaking is an effective way to

connect the past, present, and future in society as it evolves with new concepts in literacy, technology, and audience response.

**Film and Violence:** Nollywood has had a noteworthy influence on the development of talents and functions as a platform for communication and amusement. However, Nnabuko and Anatsui (2012) argued that Nollywood films have been blamed for depicting violence, which has a negative impact on the attitude of Nigerian youths and society at large. It also cited critics who had previously lauded Nollywood's abilities and raised alarm about the industry's current tendency to focus on unfavourable subjects. Parents must be aware of the types of films their kids are viewing so that they can prevent their children from becoming incarcerated in the future. The media should also exercise caution when drafting messages, as those who are exposed to them are influenced by them. Chukwu-Okoronkwo, Omeonu, and Onwuka (2020) examine the detrimental effects of television and violent content on young people in Nigeria. It reveals that television has become the most powerful influence on young people's ideas, attitudes, and behaviours in Nigeria, as it is in the majority of developing and developed cultures worldwide. There are currently too many violent international and domestic programmes available, with a variety of misconduct, femininity, horror, and violent content. The video medium is not disqualified in this pervasiveness of vices and violence, and young people are the group most influenced by antisocial activities. It is important to objectively analyse the influence of teens' continual exposure to violent content on video and television and its reverberating consequences on our socioeconomic status wellness as a people.

**Creative, Theorisation and Narrative Techniques:** Nollywood has evolved in terms of creativity, narrative techniques, themes, outfits, character types, settings, speeches, actions, and all other aspects of filmmaking. Aniukwu (2021) assessed Nollywood's pre-production, production, and post-production procedures along with aesthetic dimensions using accessible literature and film aesthetic indexes proposed by researchers of Nollywood and film criticism. He found that Nollywood is greatly impacted by creativity, among other factors, and that the majority of Nollywood film makers strive to portray the political, economic, cultural, philosophical, and social realities of people in their works without strictly conforming to film aesthetic parameters. It is important to consider how these filmmakers handle the equipment, performers, and technical aspects of the business, as the development of professionalism in the sector has consistently been hampered by the aforementioned issues. Richard (2022) argued that action film genre is one that has attracted serious attention in scholarship. It involves violence, close combat, frantic pursuits, explosions, and other physically dangerous events. The action movies produced by Nollywood today only depict a tiny portion of Nigerian society, primarily centred on armed bandits, drug cartels, and human trafficking. This study looks at the conventions of the action film genre in Nollywood from other facets of Nigerian life, particularly from the communal war experience, in an effort to broaden the study's focus. Alamu (2010) analyses the plot and aesthetic of recent Nigerian films and offers suggestions for raising production quality. It uses principles of film design and aesthetics as a backdrop and evaluates the

structure of the film story, the cohesion and relatedness of scenes, and the strategies utilised for the presentation and growth of characters. It argues that a few outstanding movies may be uncovered among incompetence and that the Nigeria government as well as business sector must contribute funds to support the development of quality movies and the progress of the industry.

Ojukwu and Ezenandu (2012) The Nollywood film industry has exposed other regions of the world to African cultural heritage, both positively and negatively. However, many Africans in the Diaspora often have a sense of familiarity when they see any Nollywood film, much like how Hollywood and Bollywood have transitioned from classical to postmodern periods. This has had a negative effect on the socio-cultural development of Africa, painting several ethnic groups in Nigeria as primitive and backward. The study argues that Nollywood movies should undergo a change from tradition to modernity because almost all African narratives that have been projected by the industry up to this point are not only pure and anarchistic but miss the mark when it comes to properly representing African culture. Institutions should work to develop methodical, persevering reasoners who are critical, constructive, and creative thinkers, who can identify, analyse, assess, and synthesise a population's strengths and weaknesses.

**Film Studies, Publicity and Piracy:** The hidden network of film piracy is a serious offence in the Nigerian entertainment sector. The economic effects of film piracy in Nigeria on both copyright owners' businesses and the country's economy have been the main subject of some studies. One of the many difficulties in the film business is the filmmakers' ethnic bias, which also includes marketing-enabled piracy. Nigerian filmmakers make an effort to create awareness about their movies before they are released since the issue of piracy is strongly affecting Nollywood. Effiong (2017) investigates *Nigerian Popular Films: Copyright and Originality* and looks at how copyright violations have affected well-known films in Nigeria. The rise in copyright piracy in Nigeria has had a negative influence on Nigerian produced films and the rising tide of moviegoers returning to theatres. This has left Nigeria's famous movie makers caught between the struggle or conflict against copyright film makers and the originality of their works. This has called into question the administration of copyright law in Nigeria, as the law that safeguards the producer and the uniqueness of artistic products has seen a rise in piracy. The high level of copyright piracy is endangering the originality of famous movies in Nigeria.

Tade and Mmahi (2018) carried out a study on *Movie Piracy Networks at Alaba International Market*. The author argues that original copies of films are "procured" with the complicity of sales ladies who collaborate with copyright holders and dubbing companies. Pirates sell counterfeit copies, commonly referred to as "green faces," without printing the company's logo or delivering receipts. To combat piracy, the government must enforce a strict restriction on the sale of such products to the general public. The entertainment industry can make a significant contribution by encouraging people not to purchase unauthorised versions of movies, which may be effective with the Nigerian

populace if it is tied to the success and expansion of the Nollywood business as a matter of national pride. Also, Odedina (2019) conducted research on the mutation of *piracy and its effect on Nollywood*, and the study looked at the root of movie piracy and how it affects Nollywood productions. The writer claimed that piracy has always been a problem in the Nigerian entertainment sector. Although the study primarily focuses on the impact of piracy's mutation on Nollywood movies, the unlawful business of piracy is an all-encompassing, flourishing criminal enterprise that covers books, journals, movies, music, and software, all of which have been studied in the past. Before the turn of the millennium, piracy required direct physical interaction with the material to be copied. The emergence of new technology has, however, made intellectual property theft a common and secure activity in the twenty-first century. As a result, it is no longer necessary to own a copy in order to conduct illicit activity, which makes it more challenging to identify and much less so to stop piracy. Therefore, the laws protecting copyright owners need to be strengthened and properly enforced in order to deter pirates and inspire trust in movie makers who want to invest their resources in legal production.

Chowdhury, Landes, Santini, Tejada, and Visconti (2008) evaluate Nigeria's recent economic performance and competitiveness on the world stage, analyse the film production cluster's advantages and disadvantages, and offer suggestions for enhancing Nollywood's competitiveness. The private sector should provide capital for SMEs, IFCs should pool interests, and the government should assist in the development of a suitable holding environment. Additionally, the entertainment industry should make a significant contribution by encouraging people not to purchase unauthorised versions of movies.

**Films and Social Transformation:** Film has been one of the strongest forces for social transformation in recent years. Ajiwe, Okwuosa, and Chukwu-Okoronkwo (2015) stated that the film medium voluntarily offers itself as a platform for the under appreciation of human conflicts that repeat in many civilizations as a crucial tool for societal transformation. By accurately portraying the social, economic, political, and cultural details that characterise the lives of the Nigerian people in video films, Nollywood's operators have undeniably worked to change some social orientations.

## 1. OBSERVED TRENDS IN THE LITERATURE

**Research Question 1:** Which theme is the centre of attention on film studies from different researchers in Nigeria?

**Table1:** Dominant themes in the literature

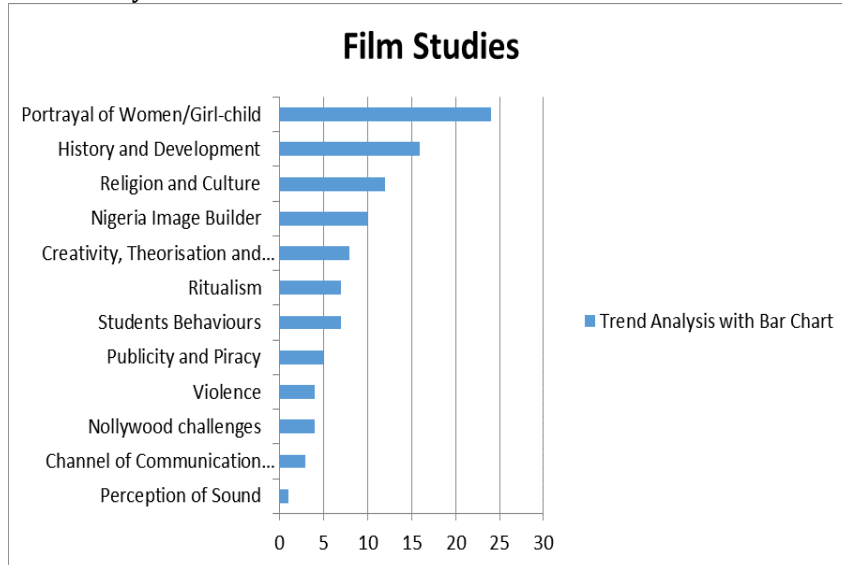
Theories	No. of theories	Theories	No. of theories
Imitation theory	1	Dependency theory	1
Rational Choice theory	1	Uses and Gratification theory	1
Technology Determinism theory	1	Development theory	1
Kracauer's theory	1	Democratic theory	1
Postulation theory	1	Kantian theory	1
Narrative theory	1	Magic theory	1
Modelling theory	1	Selective exposure theory	2
Play theory	1	Spiral of silence	2
Knowledge Gap Hypothesis	1	Functionalism theory	2
Meme theory	1	Aggressive theory	2
Social Responsibility theory	1	Cultural norm theory	2
Reflective-projective theory	1	Hegemony theory	2
Desensitisation theory	1	Gaze (NoSRA) theory	3
Stuart Hall's Representation theory	1	Behavior change theory	3
Social Learning theory	1	Observational theory	3
Intervention theory	1	Cultivation theory	7
Incentive theory	1	Agenda Setting theory	7
Postcolonial theory	1	Feminist theory	27
Liminality theory	1		
<b>TOTAL: 86</b>			

From the above table, one hundred and one annotated bibliographies on film studies were gathered. Finding reveals that, 24 genres which represents 23.8% focused on portrayal of women/girl-child; 17 genres which represents 15.8% focused on History and Development; 12 genres which represents 11.9% focused on Religion and Culture; 10 genres which represents 9.9% focused on Nigeria Image Builder; 8 genres which represents 7.9% focused on creative, Theorisation and Narrative techniques; 7 genres which represents 6.9% focused on Ritualism and students Behaviours; 5 genres which represents 5.0% focused on publicity and piracy; 4 genres which represents 4.0% focused on Nollywood challenges; 2 genres which represents 2.9% focused Social Transformation; while 1 genre which represents 1.0% focused on perception of



sounds. Thus, majority of the articles focused on how Nollywood portray women/girl-child in their movies.

**Trend Analysis with Bar Chart**



The bar chart depicts that the centre focus of researchers during the period of study was on portrayal of women/Girl-child, followed by history and development; religion and culture; Nigeria image Builder; Creativity, theorisation and narrative techniques; ritualism; students behaviour; publicity and piracy; violence; Nollywood and their challenges; channel of Communication; and perception of students on Film studies in Nigeria.

**Research Question 2:** Which period most of the articles on film studies were published?

**Table 2:** Period in which most articles were published

S/N	Period of Publications	Numbers of Annotation	Percentage
1	1980 – 1989	1	1.0%
2	1990 – 1999	1	1.0%
3	2000 – 2009	15	14.9%
4	2010 – 2019	68	67.3%
5	2020 – 2023	16	15.8%
Total		101	100%

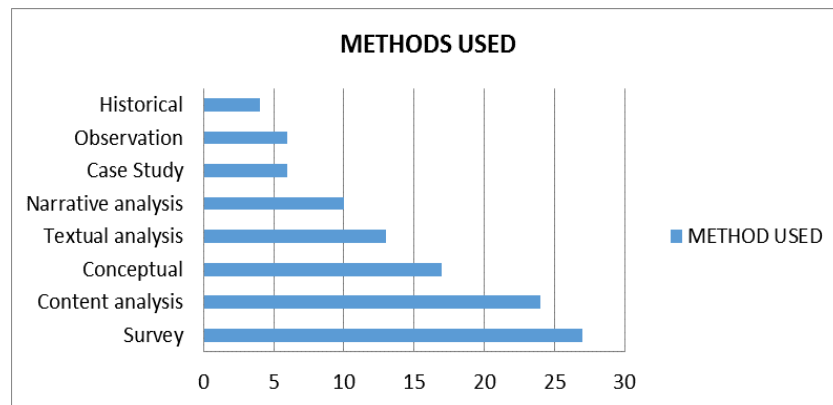
The data above depicts the duration of publication of film studies in Nigeria. A total of 101 articles were review, 1 article representing 1.0% was published

from 1980-1989; 1 article which represent 1.0% was published from 1990-1999; 15 articles representing 14.9% were published from 2000 – 2009; 68 articles which represents 67.3% were published from 2010 – 2019 while 16 articles representing 15.98 were published from 2020 – 2023. Therefore, majority of the articles review for this study were published from 2010 to 2019.

**Research Question 3:** What are the methods used in the articles under study?

**Table 3: Predominant Methods Employed**

Methods used	Numbers of Methods used	Percentage
Historical	4	3.7
Observation	6	5.6
Case Study	6	5.6
Narrative analysis	10	9.4
Textual analysis	13	12.2
Conceptual	17	15.9
Content analysis	24	22.4
Survey	27	25.2
TOTAL	107	100



The data above shown that most of the articles annotated for this study employed survey (25.2%), followed by content analysis (22.4%), conceptual (15.9%), textual analysis (12.2%), narrative analysis (9.4%), case study (5.6%), observation (5.7%) and historical with 3.7%.

**Research Question 4:** What are the theories used in the articles under study?

**Table 4: Predominant Theories**

Theories	No. of theories	Theories	No. of the orie

			s
Imitation theory	1	Dependency theory	1
Rational Choice theory	1	Uses and Gratification theory	1
Technology Determinism theory	1	Development theory	1
Kracauer's theory	1	Democratic theory	1
Postulation theory	1	Kantian theory	1
Narrative theory	1	Magic theory	1
Modelling theory	1	Selective exposure theory	2
Play theory	1	Spiral of silence	2
Knowledge Gap Hypothesis	1	Functionalism theory	2
Meme theory	1	Aggressive theory	2
Social Responsibility theory	1	Cultural norm theory	2
Reflective-projective theory	1	Hegemony theory	2
Desensitisation theory	1	Gaze (NoSRA) theory	3
Stuart Hall's Representation theory	1	Behavior change theory	3
Social Learning theory	1	Observational theory	3
Intervention theory	1	Cultivation theory	7
Incentive theory	1	Agenda Setting theory	7
Postcolonial theory	1	Feminist theory	27
Liminality theory	1		
<b>TOTAL: 86</b>			

The above table depicts the theories used for the articles annotated for the study. A sum of 87 theories were found, 27 Feminist theory representing 31.0%; 7 Agenda Setting and Cultivation theories representing 8.0%; 3 Gaze, 3 Behavior Change and 3 Observational theories representing 3.0%; 2 Spiral of silence, 2 selective exposure, 2 Functionalism, 2 Aggressive, 2 Cultural norm and 2 Hegemony theories representing 2.0% were used while other theories have 1.0%. Thus, the majority of articles used feminist theories and few of the articles did not have theory.

### Conclusion

This paper reviews the authors' perspectives on film studies in Nigeria. The majority of Nollywood's themes portray the nation negatively. The large volumes of articles and themes center on how women and girls are presented in Nollywood, Nollywood history and development, Nigerian religion and culture, ritualism, film piracy, violence in Nigeria, and how Nollywood portrays Nigeria to other nations. Negative themes always receive a lot of attention in Nollywood. The majority of the articles were published from 2010 to 2019. It is obvious that recently a lot of research has been conducted on film. Most of the researchers claimed that Nollywood has expanded and developed to such a size that it has driven Western media off the shelves of video stores in Nigeria and other African countries. Nigeria culture is highly projected Nigeria movies. Nollywood is also working to educate the outside world about the potential

effects and functions of film in Nigeria. But most of the researchers believed that Nollywood projected Nigerian culture negatively.

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