

The Impact of the “Magic” In Nollywood: An Analysis

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Abstract

The Nigerian film industry emerged from the dregs to become a globally acclaimed source of entertainment for many film lovers. It rose to prominence within the last two decades, providing employment, and business opportunities for many. Apart from generating revenue (thus contributing to the nation’s Gross National Income - GNI), it boosts Nigeria’s presence internationally. However, contents of most Nigerian-made films are noted for their bizarre, preternatural/diabolical actions. They present the Nigerian society as one that largely subscribes and employs diabolism as a means for confronting challenges. The implication is that the mind sets, especially those of the younger generation, are accepting the belief that magic is a shortcut to success over science, reason and hard work. Consequently, success and failure are credited to mystical forces. The same is applicable to the cause of ailments, natural disasters and accidents. Since culture is said to be the soul of a country, and film being one of the vehicles that drives it, the research probed into the shift from science to superstition among the youth. In particular the contribution of magic themes in Nigerian films to the perception of Nigeria among viewers abroad is made. Data was collected through a survey and analysed using simple frequency and descriptive analysis of percentage. Our key finding confirms the fact that the depiction of magic portrays the nation as one still trapped in the world of prescience. Also, it suggests that many people in real life situation still believe in magic. The study recommends that the industry and regulatory agencies should de-emphasise “magic”, since it portends a cog to development, in today’s scientific and technological age.

Keywords: Magic, Nollywood, Films and Culture

Introduction

Film is a potent tool for portraying the culture and values of a people (UNESCO, 2009). Cultures and beliefs are learned through films just as they also serve as channels for social mobilisation, and for showcasing the political and economic landscape of a nation. It is a tool for cultural diplomacy, responsible for branding the image of a country to give it a positive recognition in the international space (Kirsten, Rachel, John & Samuel, 2007).

Nollywood, Nigeria’s colloquial expression of Hollywood has been the vehicle driving the Nigerian film industry. Its contents reach a heterogeneously dispersed audience across the globe. These audiences form their opinions about Nigeria, her peoples and practices based on what they watch. The contents, some of which are latched with magical stunts, ritual and witchcraft scenes, and extreme belief in the supernatural, have the propensity to interpret Nigeria’s worldview externally.

They are expressed through symbols and items like shrines, statues, drawings, clothes of special colours (red, black and white), and *extra-mundane* communication and dramatic actions like incantations and diabolism (Alawode & Fatonji, 2013). The purpose for these may be good or evil, depending on who uses them (ibid).

Nollywood

Nollywood is adjudged the second largest film industry in the world, with an economic worth of about N853.9billion (US\$5.1billion) (Liston, 2014). Only a few years ago, it ranked behind America's Hollywood, India's Bollywood and Hong Kong's film industry (which produces for the teaming Chinese speaking viewers) (Alozie, 2010 cited in Alawode & Fatonji, 2013). Nollywood's annual and weekly film output was put at over 1000 and 120 films respectively, less than 10 years ago (Osei-Hwere and Osei-Hwere, 2008).

Records reveal that the history of film in Nigeria predates the emergence of Nollywood itself. This was the release of one of the earliest films in Nigeria, "Palaver", in 1904, in addition to the newsreels put on film by the British Colonial Administration. The newsreels, as scholars argued, primarily served as a propaganda used by the British Colonial Administration to promote its political, economic and social policies in Nigeria through its Colonial Film Unit (CFU) (Anoliefo, 2008; Alawode & Fatonji, 2013). However, the production of "Kongi Harvest" in film format in 1972, an adaptation of Wole Soyinka's play, and also of Chinua Achebe's bestseller "Things Fall Apart" in 1987, marked the entry of indigenous players in film production in Nigeria. Between that period and 1992, when the first Nollywood hit, "Living in Bondage" by Kenneth Nnebue, was released, films and theatrical pieces in Nigeria were shown only by government owned television stations and theatres respectively (Ojukwu & Ezenandu, 2012). It was based on this local vacuum for Nigeria's need for a film industry that Nollywood was born. The initial target for the industry was to produce for local consumption, but shrewd producers and marketers seized the opportunity to ship out the films beyond the shores of Nigeria (ibid: 22).

Nollywood and indeed, other films were made for the viewing pleasure of Nigerians initially, with messages to inspire, motivate, reprove and correct some anomalies particularly in the political, social and cultural sphere. The use of English Language as the main communication tool and marketing...facilitated its expansion beyond the shores of the African continent. Today, Nigeria's Nollywood is counted among the major business centres of film making in the world....It suffices to say that since the early 1990s, the Nollywood film industry has churned out thousands of titles and has successfully brought to limelight many talented Nigerian actors and actresses.

Like any other film industry, which functions as a national purveyor of culture and cinematic products, Nollywood sustains and challenges the myths and belief system of Nigeria and her people's socio-cultural composition. Kunzler (2007:1), states that Nollywood is:

...an industry that developed out of a context related to domestic and international cultural, economic, and political environments....It is heterogeneous in nature and can roughly be divided into Yoruba, Hausa and Igbo video films which designate their production centres in the South-West, North and South-East of Nigeria respectively.

It is also important to note that economic interests have been the major driving force behind the industry's growth and spread. In spite of its players' economic objective, Nollywood tells the Nigerian story, using themes from local realities and the country's cultural identity to address local social issues (Williams, 2002).

Magic and Diabolism in Nollywood Films

Most educated Nigerians generally believe in Christianity and Islam, the two modern religions. But, they are also known to believe in traditional religions, values and norms. For example, practices like female genital mutilation (FGM) (Adelugba, 2004; Illah, 2015), voodoo practice, human sacrifice, use of talisman, charms and magical powers are subscribed to by even Africans who are based in western societies. Could their subscribing to these practices and beliefs point to a theory that the average African sees more potency in mystic engagements than in scientific reasoning and approach? If so, does this portend that the average African is incapable of succeeding without some form of psychical motivation? This has created divides among scholars who, on the one hand argue that westernisation should have been enough to disconnect Africans from their pre-science past, while on the other hand, some argue that Africans must reclaim their heritage.

It is worthy to cite the example of the University of Ife, where adherents of a Yoruba traditional deity insisted and were allotted a space of worship as was done for Christians and Muslims.

Hountondji (1996) and Ciaffa (2008) argued that Africans must break from their pre-modern past in order to face the challenges of modernity. These proponents and disciples of modernisation, profess that African traditions are obsolete and antiquated, and consequently, have no place in the process of contemporary development. They also hold on to the idea that residual norms, set of values, traditional structures and beliefs of the traditional African be deconstructed and a new set of modern values that encompasses new behaviours, refined attitudes and identities take their place (Hameso, 1997). Illah (2015:22) sums it by stating that such beliefs and customs:

...have always been masqueraded as “our custom and tradition” or the ways of our fathers....Proverbs of obscenity...are presented as...”words of our fathers are words of wisdom”. Nigerian home videos use them to garnish their storylines for aesthetic effect. Of course most of all the so-called wisdom is obsolete.

In contestation of the above views, Otubanjo (1989), Sogolo (1993) and Nwaorgu (2010) who represent the traditionalist school of thought, profess that every society has its own set of belief system and its worldview. It is the way others see it that they theorise and conclude about, and most times, parochially. They also state that Africa's past should not be seen as an empty one, to be replaced with modernisation but as fruitful and productive. It (the traditionalist school of thought) is radical about African expression of her culture through the cinema which portends *independence*. From these perspectives, could it be that makers of Nigerian films are divided along these lines - the proponents of undiluted traditional African culture and beliefs and those who counter it? Could it also be that each of the divides, with cinematic embellishments, projects their philosophy through a viable and potent tool at their disposal – the motion picture?

Some scholars opine that Nollywood could play the role of a cultural ambassador for laundering Nigeria's image internationally. However, how effectively it performs this role, still remains a subject of controversy. While some opine that, rather than create contents that are in conformity with contemporary realities, scientific and technological development, Nollywood has enmeshed itself in projecting contents that paint Nigeria's traditions as barbaric. In particular, it has been observed that there has been undue emphasis on greed and desperate lust for material wealth (Wallenstein, 1995 cited in Ojukwu & Ezenandu, 2012; Gyekye, 1997; and Ojukwu, 2009). However, Nnabuko & Anatsui (2012), among others, hold a different view:

The early Nigerian films...actually emphasised...culture and history and to some extent morality....The success of Nollywood today could be attributed to the ability of present day film makers to emphasise contemporary realities which many Nigerians and Africans can relate to, such as: divorce, love, political instability and unemployment....

(Nnabuko & Anatsui, 2012:215).

Similarly, Erick Oh (2014:2) states that:

In recent years, recognising the film industry's huge economic potential, the Nigerian government has worked with international groups and has set aside public funds to support the industry....Meanwhile, growing international recognition of African films and artists has brought more attention to the sector in general – even attracting U.S actors to perform in Nigerian films.

Objectives of the Study

Generally, the study analyses the influence of Nigerian films on viewers. Specifically, the study established:

- i. The belief and resort to magic and science in resolving problems.
- ii. The perception “magic” and “supernatural” representations in Nigerian films create about the Nigerian society abroad.
- iii. If magic and supernatural contents in Nigerian films are a true reflection of the Nigerian society.

Scope

The study was conducted among staff and students of Federal University Lafia, Lafia, Nasarawa State, Nigeria. They come from the variegated segments of the Nigerian society, cutting across gender, religion, culture, and social background.

Theoretical Framework

The research is hinged on the Cultivation Theory. It is a theory developed by George Gerbner in the 1960s to study how television viewers' conception of the real world is shaped and sustained through the images they watch. Sometimes referred to as cultivation analysis, cultivation hypothesis and stalagmite theory, the theory is utilised to create stereotypes in the society (Condry, 1989; Dominick, 1990). Categorised under the 'mass media effects' school, proponents of cultivation theory argue that screened contents by the mass media have effects on the long run, on viewers. This may be gradual, small, indirect but cumulative and significant (Hawkins & Pingree, 1983).

Furthermore, the core assumptions of the theory include the following:

- i. That television shapes or 'cultivates' viewers' conception of social reality;
- ii. That the combined effect of massive television exposure by viewers over time subtly shapes the perception of social reality of individuals and ultimately culture, as a whole;
- iii. That the mass media cultivate and promote attitudes and values which are already present in the culture of a given society.

Importantly, cultivation analysis attempts to marry data from content analysis (from identified screened contents) with survey data from audience research. The survey is meant to gauge any influence of such contents on attitudes of viewers (McQuail & Windahl, 1993). Consequently, responses from such research are interpreted as mirroring either the world of the media (screen/TV) or that of real everyday life.

In summary, cultivation research looks to the mass media as an agent of socialisation. It interrogates whether or not viewers behave the 'screened version' of reality they watch and, if it influences them.

Research Methodology

The research focused on Nollywood films that portray magic, superstition, extreme spirituality. The study was carried out on members of the Federal University Lafia Community in Lafia, Nasarawa State, Nigeria, to elicit their responses through a survey. The researchers administered 700 questionnaires to the population out of which 400 were randomly selected from the ones retrieved and analysed.

The representation of magic and the supernatural in Nollywood films was investigated primarily to gauge their influence on viewers and the impressions they create about the Nigerian society. Primary data was obtained through the survey, using the questionnaire as instrument. The questionnaire contained both structured and unstructured questions. However, the researchers dwelt more on the structured questions for data collection and analyses.

Method of Data Analysis

The method of data analysis adopted was descriptive analysis of percentage and simple frequency. The advantage of this method is its ease for providing information at a glance. It also makes interpretation less complex.

Data Presentation and Interpretation

The data are presented in tables and interpreted as follows:

Table 1: Age Distribution of Respondents

Age (Years)	Frequencies	Percentage (%)
16 – 19	56	14
20 – 24	248	62
25 – 30	64	16
Over 30	32	8
Total	400	100

Table 1 above shows that a significant majority, 62% (248) of respondents are within the age bracket of 20 to 24 years old while 16% (64) are within the age range of 25 -30 years old. Also, 14% (56) and 8% (32) of respondents are within the age range of 16 -19 years and over 30 years respectively. This implies that majority of the respondents are younglings.

Table 2: Students' Level/Staff Distribution of Respondents

Students' Level/Staff	Frequencies	Percentage (%)
100L	224	56%
200L	104	26%
300L	40	10%
Teaching/Non-Teaching Staff	32	8%
Total	400	100%

Table 2 above shows that a significant proportion of respondents, 56% (224) were students in 100 Level; while 26% (104) were students in 200 Level; 10% (40) were in 300 Level and, 8% (32) were a combination of teaching and non-teaching staff of the University.

Table 3: Distribution of respondents who like to watch/don't like to Watch/sometimes like to watch Nigerian Home videos

Responses	Frequencies	Percentage %
Yes (Like to Watch)	112	28
No (Don't like to Watch)	56	14
Sometimes	232	58
Total	400	100

From Table 3 above, respondents who "sometimes" watch Nigerian films constitute the majority – 58% (232); while 28% (112) "like" to watch them as against an insignificant 14% (56) who "don't like" to watch Nigerian films.

Table 4: How do you watch them?

Responses	Frequencies	Percentage (%)
Buy home video CDs	56	14
Watch on "Africa Magic"	192	48
Other network channels	104	26
Rent/Borrow	16	4
No response	32	8
Total	400	100

Table 4 above shows that a significant majority – 48% (192) of respondents watch Nigerian films on DSTV's "African Magic"; 26% (104) watch them on other channels; 14% (56) buy their own CDs while 4% (16) rent or borrow them to watch. This implies that more people would rather watch any film that meets their gaze than go all out to watch a particular one of their choice.

Table 5: Are they interesting?

Responses	Frequencies	Percentage (%)
Very interesting	87	21.7
Moderately interesting	164	41
Good pastime	108	27
Not interesting at all	41	10.2
Total	400	100

From Table 5 above, majority of respondents, 41% (164) opined that Nigerian films are "moderately interesting"; while 27% (108) opined that they are a "good pastime"; 21.7% (87) said the films are "very interesting". However, 10.2% (41) out rightly ruled that the films are not interesting at all.

Table 6: What makes them interesting?

Responses	Frequencies	Percentage (%)
Quality of production	40	10
Story/plot	144	36
The actions	64	16
Professionalism of actors	104	26
No response	48	12
Total	400	100

Table 6 above shows that a significant number of respondents, 36% (144) opined that the storylines and plots of the Nigerian films make them interesting; while 26% (104) opined that the professionalism of actors/actresses makes for the interesting nature of the films. Additionally, 16% (64) said that the actions in the films make them interesting; while 10% (40) of the respondents pitched with the quality of production as what makes the films interesting.

Table 7: What makes them not interesting?

Responses	Frequencies	Percentage (%)
Poorly researched storylines	88	22
Not much to learn from them	168	42
They are mostly sequels or rehashes	40	10
They give Nigeria poor image abroad	56	14
No response	48	12
Total	400	100

Table 7 above shows that 22% (88) of respondents opined that poorly researched storylines make Nigerian films uninteresting. Also, 42% (168) of the respondents think that when there is little or nothing to learn, the films become uninteresting. In addition, 10% (40) of the respondents opined that when films are repeated or storylines rehashed, they become boring to viewers; while 14% (56) of respondents opined that the poor image which the films portray about Nigeria abroad makes them loose interest in the films.

Table 8: Do you find them captivating?

Responses	Frequencies	Percentage (%)
Very	32	8
Not very	120	30
Sometimes	216	54
Not at all	32	8
Total	400	100

From Table 8 above, a significant number of respondents find Nigerian films captivating. Also, 8% (32) find them “very” captivating as against another 8% (32) who find them not captivating at all.

Table 9: What makes them captivating?

Responses	Frequencies	Percentage (%)
The African Culture	120	30
They depict the contemporary Nigerian environment and reality	96	24
I learn a lot from them	56	14
The traditional setting	88	22
No response	40	10
Total	400	100

From Table 9 above, majority of respondents, 30% (120), opined that African Culture depicted in Nigeria films make them captivating; while 24% (96) opined that they are captivating because they depict the contemporary Nigerian environment and reality. Furthermore, 22% (88) responded that that they are captivated by the traditional setting in them; while 14% (56) opined that they are captivated by what they learn from them.

Table 10: Why are they not captivating?

Responses	Frequencies	Percentage (%)
Too much superstition and fetishism	40	10
Poor acting	40	10
They don't teach anything useful	48	12
You can easily second guess the scene and storyline	240	60
No response	32	8
Total	400	100

Table 10 above reveals that a significant majority, 60% (240) of the respondents opined that because the scenes and storylines in Nigerian films can be easily second guessed, they are therefore not captivating. Also, 12% (48) said that the films do not teach anything useful so they are not captivating; while 10% (40) opined that they contained too much superstitious and fetish representations. Another 10% (40) alluded their non-captivating nature to poor acting.

Table 11: Do you agree that the videos reveal reality?

Responses	Frequencies	Percentage (%)
Strongly agree	83	20.7
Agree	168	42
Not sure	101	25.2
Not at all	21	5.2
No response	27	6.7
Total	400	100

From Table 11 above, majority of responses indicate that films reveal reality. Hence, 20.7% (83) of respondents “strongly agree” and 42% (168) “agree”; while 25.2% (101) said they are “not sure” that film reveal reality in the society. But 5.2% (27) said that the films do not reveal reality.

Table 12: What makes the videos Nigerian?

Responses	Frequencies	Percentage (%)
The rituals	80	20
The magic spells	32	8
The entire story	160	40
The Nigerian actors	128	32
Total	400	100

From Table 12 above, 40% (160) of respondents opined that the entire story of the films make them “Nigerian”; 32% (128) believe that Nigerian actors/actresses make them “Nigerian”. Also, 20% (80) and 8% (32) respectively, hold that re-enactment of rituals and magic spells make the films “Nigerian”.

Table 13: Do you believe the rituals happen in real life?

Responses	Frequencies	Percentage (%)
Yes (Certainly)	304	76
Maybe	72	18
Not at all	24	6
Total	400	100

Table 13 above shows that 76% (304) of respondents are “certain” that the re-enacted ritual scenes in Nigerian films happen in real life. 18% (72) were neutral while 6% (24) are sure that such rituals do not happen in real life.

Table 14: If YES, why?

Responses	Frequencies	Percentage (%)
I have seen something like it happen	72	18
I have been told it happens	152	38
I have experienced something similar	24	6
It is part of our African culture	139	34.7
No response	13	3.2
Total	400	100

Table 14 above shows that all responses, with the exception of 3.2% (13), gave a nod to amplify the responses in Table 13 which showed that rituals happen in real life. In Table 14, 18% (72) of respondents said that they have witnessed things similar to rituals; 38% (152) said they have been told such things happen; 6% (24) said they have experienced something similar; while 34.7% (139) said it is part of the African culture.

Table 15: If NO, why not?

Responses	Frequencies	Percentage (%)
It is simply impossible	8	2
My religion preaches against such belief	80	20
I have never heard or experienced any such thing	8	2
No response	256	64
Total	400	100

From Table 15 above, separate responses from two sets of 2% (8) of respondents each opined that it is “simply impossible” and that they “have never heard or experienced” the kinds of rituals presented in films in real life. Also, 20% (80) of respondents said their religions preach against ritual beliefs.

While 12% (48) opined that science and civilisation have eroded superstitious beliefs, significant 64% (236) responses made no comment. The latter may have reinforced the information in Table 14 where majority of respondents believe rituals exist against a few respondents who think otherwise.

Table 16: Do you think that too much emphasis on rituals and the occult in videos is good for Nigeria's image abroad?

Responses	Frequencies	Percentage (%)
Yes	56	14
Some how	56	14
No	249	62.2
Not sure	24	6
No response	15	3.7
Total	400	100

From Table 16, responses reveal that emphasis on rituals and the occult in Nigerian-made videos is not good for the country's image internationally. This is clearly visible in 62.2% (249) of responses.

Table 17: Is it wrong for the videos to portray the country as it is?

Responses	Frequencies	Percentage (%)
Yes	91	22.7
No	235	58.7
It does not matter	48	12
No response	26	6.5
Total	400	100

From Table 17 above, a significant majority of respondents see nothing wrong with the videos portraying the country the way it actually is. This is evidenced in 58.7% (235) of the respondents who opined thus. In addition, 22.7% (91) responses show that it is wrong for the country to be portrayed the way it is; while 12% (48) and 6.5% (26) of respondents were neutral.

Table 18: Do you think the portrayal of rituals will make viewers believe that what is portrayed is real?

Responses	Frequencies	Percentage (%)
Certainly	104	26
Yes	152	38
Some how	136	34
No response	8	2
Total	400	100

From Table 18 above, most responses infer that the portrayal of rituals in Nigerian films would make viewers believe that what is portrayed is real. Hence, 26% (104) of are respondents, 38% (152), and 34% (136) opined "Certainly", "Yes", and "Somehow" in that order to allude to that notion.

Table 19: In your opinion, Nigerian videos are:

Responses	Frequencies	Percentage (%)
A POSITIVE influence on the youth/society	168	42
A NEGATIVE influence on the youth/society	215	53.7
No response	17	4.2
Total	400	100

From Table 19 above, more responses show that themes/contents of the Nigerian home video constitute a source of negative influence on the youth and society. Hence, 53.7% (215) of respondents support this view. But, 42% (168) believe that the films are capable of positive influence on the youth and society. The remaining 4.2% (17) were passive.

Table 20: Do you think that the Nigerian home video industry can be used as a vehicle for positive national change?

Responses	Frequencies	Percentage (%)
Yes	291	72.7
No	35	8.7
Not sure	51	12.7
No response	23	5.7
Total	400	100

From Table 20 above, the Nigerian film industry can serve as a tool for positive change as espoused by 72.7% (291) of the respondents. However, 8.7% (35) and 12.7% (51) “disagree” and are “not sure”, respectively. These responses are significant because they form part of the crux of this research.

Findings and Discussion

First, findings reveal that majority of respondents believe that the magic and superstitious images represented in Nigerian films influence viewers. This is evident in Tables 12, 13, and 15 where majority of responses support this. This implies that the Nigerian youth is at a risk of colossal character decline. In Table 19, 53.7% (215) of responses reveal that the projection [and virtual] glorification of the themes of magic, rituals and superstition have a negative influence on Nigeria’s youth more than it has positively. This is because they are made to believe in the ideas presented in films as replicable in reality, hence, the likelihood for them to seek shortcuts in “magic” for solving their problem. This trend is capable of building an army of young people who are mentally and intellectually lazy but diabolically inclined. This would only regress a modern society to the cauldrons of primitivism.

Second, majority of responses indicate that the emphasis on the subjects of rituals, magic and witchcraft in Nigerian films is not good for the country’s image abroad. This is evident in Tables 16 and 17, where a significant majority - 62% (249) - implied that, even if such practices were obtainable in the Nigerian society, the projection of the themes in films should be downplayed. This raises the argument of using films as a tool for good cultural diplomacy, where, more of positive aspects of Nigeria’s cultural heritage are promoted and projected to the outside world. Hence, realities about Nigeria and Nigerians that the outside world accepts and forms its opinion of Nigeria with, should be those that portray her people as capable of scientific reasoning, creative and innovative but not superstitious, diabolical, and clinging on to obsolete cultural beliefs and practices. Consequently, in consonance with the Cultivation Theory, Nigerian films can serve as a tool for positive national change and for creating a favourable perception of Nigeria. Table 20 shows a response rate, 72% (291), which favours this notion.

Third, Nigerian films, from data available, reflect a true image of the Nigerian society. Again, Tables 11, 12, 13 and 14 show that many respondents believe that these subjects/theme present a true reflection of the image of the Nigerian society. This is with particular reference to Table 14, where significant numbers of respondents stated that they had either witnessed something similar to them or were told about them.

Recommendations

The following are therefore suggested to improve the situation:

- a. Nollywood should evolve a system and practice where it sets annual or quarterly themes, geared towards development, national re-orientation and rebranding of Nigeria’s image internationally to which all films produced in Nigeria should conform.
- b. All Nollywood based awards and, especially, the Africa Film Academy Awards (AMAA) should deemphasise glorifying and recognising films that bear scenes of magic, diabolism, rituals, and that paint Nigerians as subscribing to such.
- c. Nollywood films should be painstakingly researched before they are produced or released.
- d. Every content in the films should promote Nigeria’s cultural heritage and values, positively.
- e. Nollywood can lead the way in initiating and driving science and technology through the promotion of science-fiction (sci-fi) to inspire local scientists and technologists to innovativeness and creativity. Science fictions should not be seen as the preserve of only western and powerful nations. Nigerian film writers can explore it. It has to start from somewhere, no matter how modest.
- f. Any government economic support to Nollywood film producers should be critical of the kinds of themes about Nigeria that are being projected in the films. Films that debase Nigeria’s cultural heritage and lacking in scientific and technological promotion should be either given less funding priority or not funded at all.
- g. The Nigerian Film and Video Censors Board (NFVCB) should prohibit videos and films that promote rituals, voodooist practice, magic, just as it does, nudity.

Conclusion

Africa has for decades been a dumping ground for unsavoury cinema products from Hollywood, Bollywood and Hong Kong. Before Africa started building her own indigenous cinema industries, the continent scarcely had an avenue to tell her own story from her own perspective due to a dearth of resources. Today, Nollywood, being the continent's leader in this respect, can change the status quo if it is effectively deployed for the set purpose. It can reshape Nigeria's cultural diplomacy and by extension, reposition herself and Africa in the global space, positively. Responses from our sampled population reveal that Nollywood can present Nigeria, nay, Africa in a more positive light, emphasising our strengths, bringing the social ills in our society to the fore and proffering progressive science-based solutions to them. If the West packages and presents contents that are socially injurious to Nigeria, Nigerians should not with their own resources, espouse them.

Finally, there is interconnectedness between the preternatural basis of movies presented in Nollywood and the colonial experience of the African people. It is this very relationship that makes it possible to present the African society in the light of one that has been plundered, and tradition of the people seen as irredeemable. But the history of the African people predates colonial experience and there must be a new spirit from the proponents of movies based on the African experience. This new spirit should present the worldview of the African people in the light of a tradition that constantly undergoes reinvention to cope with the demands of the contemporary world. Nigeria must abandon superstitious magic for modern science-based magic and technology, which drives contemporary socio-political and economic processes. This is the agenda for Nollywood.

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