

## Emerging Nollywood Digital Economy versus Technological Maladjustment: An Impact Evaluation

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**ABSTRACT:** Nollywood as an emerging film industry has arguably become the most influential in Africa. It is reputed to be one of the most visible sources of cultural production in the African continent. Currently, one of the most prominent discussions about Nollywood revolves around technological innovations in the industry including as related to the media of dissemination of the movies produced in the industry. The industry has over the years evolved from the era of VHS tape to that of VCD/DVD, and ultimately to the era of digital distribution and consumption of films. This current era is bringing about a Nollywood digital economy where movies are sold and bought online, which helps to circumvent the perennial challenges of piracy and high marketing cost that has over the years burdened the industry. However, while the technological innovation is laudable, the possibility of technological maladjustments especially among the older generation consumers may hinder the extent of penetration of this new digital culture, thus limiting the gains the industry could make from it. Anchored on the Diffusion of Innovations Theory, the study was designed as a qualitative study and adopted Focus Group Discussion as its method of data collection to easily to evaluate the extent technological maladjustment may have hindered audience participation in the emerging Nollywood digital market. Eighteen respondents were involved in the FGD sessions. Major finding of the study indicate that respondents mostly among the older generation experience difficulty adjusting to the new technological environment as regards to trading and viewing movies which to a little extent negatively impacts the emerging digital economy which Nollywood is becoming as the audience affected by the maladjustment are in the minority. The study therefore recommends among others the need for Nollywood stakeholders to continually create awareness on the various technological advancements it embarks on to encourage movie consumers to readily adjust to change in terms of viewing, downloading and trading nollywood movies.

**KEY WORDS:** *Digital Economy, Nollywood Movies, Technological Maladjustment*

### I. INTRODUCTION

The Nigerian film industry also known as Nollywood, has witnessed heightened popularity in the African continent and amongst the African diaspora (Jedlowski 2019). As an evolving regional film industry, it has plausibly become the most prominent in Africa. (Krings&Okome 2020) assert that the Nigerian film industry, has become the most conspicuous form of cultural apparatus on the African continent. Ajibade 2013; Becker 2013 &Samyn 2013, have argued that the advancement of Nollywood has mostly been accredited to the capability of audiences inherent the African continent and within the African diaspora to connect to the stories being voiced. Storytelling is a very essential characteristic of African culture. Africans utilize stories to convey information from one generation to another. (Lobato, 2018). This study examines how digital technology with particular reference to the Internet, new media and digital visual tools are generating new possibilities for Nigerian movie content creators to narrate their stories, have their stories engaged with in the global marketplace and the impact the technological advancements is having on the consumers of nollywood movie contents. Currently, meaningful conversations about the film industry have revolved around technological innovation and the opportunities that originate with it. While these technological innovations tend to inspire some progressive changes in film practices globally, within the budding Nigerian film industry, the utilization of latest digital technologies have influenced almost all facets of the moviemaking practice ranging from aesthetics of both form and content creation for film makers. Again, Emerging innovative filmic operations are greatly enhancing the terrain of the aesthetics of both form and content concepts for filmmakers. In the sphere of content disbursement, internet-based platforms are not only undermining the traditional systems, they are facilitating new connections between content producers and consumers, encourage global interconnectivity and advance networked communities, as well as promote

aneffective growth in niche markets which are creating unique opportunities for content creators. As Anderson (2006,) notes, “the internet assimilates each industry it touches, evolving into store, theatre, and broadcaster at a small percentage of the traditional cost”. These crucial changes are inspiring filmmakers in Nigeria to devise new techniques and strategies in order to achieve relevance in a rapidly evolving digital environment. Nigerian cinema productions dates back to the late 1960s as the business of filmmaking broadened with increased investments in production and intense distribution networks. It was in the 1990s when Nollywood began its rise to recognition across the world. Although the Nigerian cinema culture cannot be compared to Hollywood, it is constantly improving with great potential of being more widely recognized. With the United States being home to Hollywood, which is one of the oldest film industries and the largest in terms of revenue, it is known to use various strategies when it comes to production and content of films. There is a great deal of inspiration from Hollywood that can be seen in Nollywood films, from the production, distribution, storylines, and characterizations. India is home for the Bollywood film industry, which is known as the largest producer of films in the world. The Nigerian film industry, also known as Nollywood, is Africa’s most prevalent movie activity in both the number of productions and value, roughly producing between 1,000 and 1,500 movies annually. Nollywood is making its mark in the film business. According to the article, “Nigeria’s Film Industry: A Potential Gold Mine”, Rebecca Moudio (2013) states, “The Nigerian film industry, also known as Nollywood, produces 50 movies per week, second only to India’s Bollywood- more than Hollywood in the United States. Although its revenues are not on par with Bollywood’s and Hollywood’s, Nollywood still generates an impressive \$590 million annually” (Miller, 2019). This in turn assists the government with creating employment growth for the country by providing job opportunities. According to the article, “About Nollywood”, the average production of Nollywood films costs approximately \$15,000 and takes only 10 days to make a movie (Lobato, 2018). Nollywood films last between an hour to two hours and they are occasionally broken up into multiple parts. Some films are split into parts on one disc or up to three discs, which may include advertisements and promotional content in-between the films. Although Nigerian films have been dated back to the 1960s, it was the advancements in digital filming, producing, and editing that boosted the countries film industry. The technological innovations not withstanding, there is the tendency that adapting to these advancements by nollywood film consumers in terms of downloading and viewing movies could still pose a challenge that needs to be tackled. This research will help collect and present aspects of Nollywood, defining the content and production of films within the industry. It will study the rising success of the industry and the production process and the adaptation to the technological innovations of the movie consumers in terms of accessing and viewing movies.

## II. STATEMENT OF PROBLEM

Nollywood film industry as an emerging film industry has arguably become the most influential in Africa. It is reputed to be one of the most visible sources of cultural production on the continent. Currently one of the most prominent discussions about Nollywood revolves around technological innovations in the industry including as related to the media of dissemination of the movies produced in the industry. The industry has over the years evolved from the era of VHS tape to that of VCD/DVD and ultimately to the era of digital distribution and consumption of films. This current era is bringing about a Nollywood digital economy where movies are sold and bought online, which helps to circumvent the perennial challenges of piracy and high marketing cost that has over the years burdened the industry. However, while this technological innovation is laudable, the possibility of technological maladjustment may hinder the extent of penetration of this new digital culture, thus limiting the gains the industry could make from it and at the same time leaving out a chunk of the population from harnessing the entertainment values embedded in accessing, downloading and viewing nollywood movies. This study therefore seeks to find out if there is any segment of the population affected by technological maladjustment as a result of the technological advancements in the distribution and consumption of nollywood movies and how it affects the emerging digital economy of the Nollywood industry. Hence, the rationale for this study.

### Objectives of the Study

The general objective of this study was to investigate the impact of Nollywood digital economy and technological maladjustment among nollywood movie consumers. Specifically, the study pursued the following objectives;

1. To ascertain the level of accessibility of the audience to nollywood movies.
2. To find out their level of awareness to the Nollywood technological innovations.
3. To determine the level of exposure of the audience to nollywood technological innovations
4. To ascertain the level of technological maladjustment of the audience to Nollywood technological innovations as it affects the emerging digital economy of Nollywood.

### Research Questions

1. What is the level of accessibility of the audience to nollywood movies?
2. What is the level of awareness of the audience to nollywood technological innovations?
3. What is the level of exposure of the audience to nollywood technological innovations.
4. What is the level of technological maladjustment of the audience to nollywood technological innovations as it affects the emerging digital economy of Nollywood?

### III. LITERATURE REVIEW

#### The Advent of Nollywood

The metamorphosis from celluloid to video configuration in Nigeria materialised when Nigerian cinema was at its developmental stage, going by several accounts, divergent factors contributed to the emergence of video-film production in Nigeria ( Miller 2019). According to Akashoro (2020), video-films are “something in the middle of television and cinema”. As far back as 1986, the utilization of video format in movie production became widespread amongst local filmmakers functioning in the western states of Nigeria. Films like *Sonso Meji* (1988) produced by Ade Ajiboye, and *Ekun* filmed in 1986 but broadcast in 1989 by Muyideen Alade Aromire, were amongst the preliminary set of video-films produced in Nigeria (Akashoro, 2020). The Yoruba theatre practitioners were also active in the course of this period, exploring the video format as a substitute to celluloid technology. As Miller (2019) observes, “Apparently, these Yoruba video films are the most closest forerunners of contemporary Nollywood films” (Miller 2016). The phrase Nollywood has been utilized to narrate the cracks in the management of the methods of exhibition, distribution and production. The profitable accomplishment of Kenneth Nnebue’s *Living in Bondage* (1992) which was filmed in the Igbo language inspired the video film industry in Nigeria, which subsequently transformed into what is recognized today as *Nollywood*. Nnebue, a business man had as far back as 1991 teamed up with Oguntade, a Yoruba movie director, to co-produce several video-films in Yoruba. Some of the movies comprises *Aje Ni Iya Mi* (1991) and *Olorogun* (1991). From the beginning, Nollywood movies were directly circulated to markets by way of VHS cassettes and later on VCD and then DVD as technology advanced. The indigenous population eagerly accepted these Nollywood movies as the films provided them the freedom to savor, in the comfort of their homes, visual contents that were relatable to their own environment and realities. At first, the target audience was to be discovered in one-room screening centres and large halls equipped with a television set and VHS player; progressively the video business found its way into Idumota market, Lagos, where it discovered patrons who preferred home entertainment (Adesanya 2018). Together with the straight-to-video (STV) model, the businessmen who financed the productions distributed the movies through their own trading routes and they were not reliant on the release of the video-films through the theatre. This situation adversely affected the proportion of people that visited several film theatres all over the country, hence inducing a change in the film culture of audiences in Nigeria. Nollywood content advanced rapidly within the African continent and all over the African diaspora, scattered all over the globe. As Eno Akpabio opines, the acceptance of Nollywood could be ascribed to the capacity of the today’s filmmakers to highlight present day realities which many Nigerians and Africans can identify with.” (Akpabio 2017).

The concepts of most Nollywood movies commonly focus on present day social issues such as poverty, conflicts, marriage, religion, romance, witchcraft, gender equality and betrayal.

Furthermore, the standard dissemination model of Nollywood – circumventing theatrical shows in favour of the informal course - was equally vital to its development (Lobato 2019). Moreover, the African Magic satellite television channels possessed by the multi-faceted South African Conglomerate Multichoice/DSTV/Naspers, aided tremendously to the proliferation of Nollywood content amongst film viewers in the African continent. The economy of Nollywood was greatly affected by the affairs of the media corporation that is probably one of the paramount corporate players in content circulation in Africa. However, the industry is presently undergoing a downturn in its home video advancement, as profit streams for distributors and producers decrease as a result of substandard regulations and piracy/colloquial networks. This advancement has generated a series of consequences that are significantly transforming the film industry’s economic formation, creating videos to navigate towards an accelerating rectification into various media formats (Jedlowski 2019). In this framework, preceding media formats like the television and theatrical productions have returned back into prominence. As Miller (2019) asserts, “the state of the art films of New Nollywood connect to evolutionary and cosmopolitan audiences by circumventing the rudimentary home video markets in preference to new distribution windows, along with streaming video websites, satellite television, in-flight entertainment, video on-demand, and particularly theatres in West Africa and other foreign countries.

#### The Nollywood industry and innovative technologies

The advent of novel technological breakthroughs is consistent and happening at a rapid rate while unsettling the status quo. It is perceived in terms of prospective monetary impacts and capability to generate waves in the industry (Akashoro, 2020). Frontier technologies typically indicate an acceleration of

change in their abilities in terms of price or utilization in contrast to other old ways of accomplishing things. They dispense unique innovations that drive the speed at which activities were being carried out before supplying dimensions that were not seen before. In order to make commercial sense, an innovation must astonish operating firms that were catering to the same services or goods by conferring rise to superior quality products that the custodians cannot be able to equal. One of the most impressive technologies in the world presently is the emergence of mobile internet; this technology by way of innovation could have an influence on seven billion people by generating a contemporary league of entrepreneurs. The ability of devices to communicate which is regarded as the Internet of Things (IOT) is capable of connecting a lot of devices worldwide. This would have an intense effect on almost all domains of life as we know it presently in areas like the safety, interactions and health of the human race. The relevance of dynamic technologies is that they have the ability to alter our everyday lives ranging from how we live, work, engage with one another, remodel businesses and propel countries' gross domestic outcome. (Robertson et al, 2016).

Internet technology can be referred to as one of the greatest inventions of all times. The revelation and its ensuing utilization have transformed almost every area of our lives as seen presently. In light of this, one of those sectors that have been hugely influenced is the entertainment industry. The creation of internet technology amidst other things gave rise to the appearance of various online platforms for viewing, downloading and trading movies. This phenomenon has generated an upheaval in the nollywood industry whose players prior to inception depended on recording and distributing films in VHS, CD and VCD tapes together with traditional broadcasting technology such as satellite and terrestrial services to provide home entertainment to its audience. As a consequence, Nigeria's Nollywood industry has experienced a series of massive transformations since the innovation of the internet technology was introduced to recording, distributing and consumption of movies. Before the emergence of the several online TV platforms like Netflix, you-tube, Ibaka TV, ROKTV alongside a host of others, nollywood had the digital migration which entailed transiting movie services from analogue to digital technology in recording, distribution and consumption of movies. (Akpabio, 2017). This transition is contemplated to be one of the greatest technological advancements in the history of nollywood.

The analogue way of doing and consuming movies in Nigeria are almost fading away transiting from a largely and heavy dependence on VHS, CD, DVD tapes into a pay-to-watch era online. The migration had many implications for both the nollywood practitioners and the customers alike. Recently, there has been a lot of changes attributed to technological advancements and novel consumer trends, the nollywood industry has witnessed a considerable amount of transformations. These latest advancements have led to the emergence of online TV platforms as a formidable influence in the entertainment sphere. Consumers have metamorphosed from having restricted choices to myriad of choices. Presently, the obtainable options for viewers are many, flexibility in programming, such that they view what they want at their convenience.

Akashoro (2020) asserts that market dominants with regard to availability, distribution and consumption of nollywood movies, in no specific order, are ShowMax, Youtube, ROK TV, Ibaka TV, Amazon Prime and Netflix. The shared main source of income in the pay television industry combined is subscriptions based but there are other sources of income like the paid advertisements which are reliant on the ratings they amass. The nollywood audience is a varied and universal audience. In some sections of the audience, the technological advancement may be an approved initiative as they are quickly in tune with the transformations while some segments might find it challenging adjusting to these several innovations in the nollywood industry. The study seeks to find out the impact of these emerging technologies on the nollywood audience and economy.

### **Nollywood: How professionalism and a new elite audience is affecting it**

The Nigerian film industry, Nollywood, became well known in the early 1990s, albeit that it is associated with more negative stereotypes than positive attributes. In recent years, the industry has garnered a lot of criticism from the media scholars and industry watchers. Several critics are of the opinion that the industry is quantity driven, whilst circumventing quality. Others criticised the industry for its budget limitations, repetitive dialogue and drippy plots. But the predominant criticism was concentrated on the exhaustion prompted by movie overproduction. This exhaustion was caused by profit-driven filmmakers who produce low cost, rushed movies frequently. Given the rapid growth of the industry, this was not surprising. Nollywood rose from producing up to 50 films per week in the early 2000s, with a yearly aggregate of over 2,500 movies. This overproduction created a plethora of movies in the market and film producers began to find options that will aid them create quality films. In the beginning of the year 2006, Nollywood industry started to produce movies with a new outlook in terms of quality. Films such as *The Amazing Grace*, *Ije* and *Through the Glass* began a transformation on how the industry is viewed in the diaspora. And in the local market, the new quality wave was naturalized with Kunle Afolayan's *The Figurine*. Several filmmakers construed this as their effort to save the moribund industry.

Some filmmakers like Afolayan, Chineze Anyaene, Obi Emelonye, Stephanie Linus, Jeta Amata and Mahmod Ali-Balogun started to take on a divergent marketing strategy to increase earnings. In the past,

Nollywood movies were mostly produced for the local audience and viewed mostly through video or VCD/DVD. The new commercial strategy took the viewing of Nollywood films back to the cinema. This ensured a remarkable move for the industry.

#### IV. THE MAJOR TRANSFORMATIONS

According to Madichie (2019), President Goodluck Jonathan's administration in 2013 inaugurated a three billion naira fund termed Project ACT Nollywood, to assist filmmakers. The fund was to aid with capacity training and development for filmmakers and actors. It was equally a channel for the formation of movie distribution platforms. This revitalized the industry, captivating interested young professionals in their numbers. The evolution of Nollywood has become phenomenal, with movies like Funke Akindele's 'Omo Ghetto -The Saga'(2021) and Kemi Adetiba's 'Blood sisters'(2021) grossing record breaking figures at the cinemas.

Some substantial advancements have transformed the identity of Nollywood since 2010. They comprise of a convergence of professional filmmakers, the increase in international festivals and cinema tours, partnerships with multinational companies, Pan Africanism and dissemination through multiplexes and international premieres.(Miller, 2019). As a result, the release of films through VCD/DVD began to reduce speedily, successfully disenfranchising Nollywood's local mass-market consumerbase. The capability of Nollywood filmmakers to acquire technical training because of the numerous technological innovations instituted in the industry and enhanced knowledge indicates that filmmakers' perception of film and the artistic process transformed.(Ajibade, 2019). It gave rise to a new perspective which was that filmmakers inclined towards been quality rather than quantity driven. Budgets equally became enhanced. Income improved and began diffusing in the industry as corporate and institutional sponsors stepped in. Corporate sponsors began paying attention the industry as a result of its rise in technological innovations, growing professionalism among its practitioners and regularization of practice. They equally saw the prospect of high profitability and return on investments. State and Federal governments are also indicating growing interest in the industry due to the developments. The impacts of these innovations have since become evident. Film makers now signed on the finest crop of cast and crew members. Nollywood films now appeared frequently at international film festivals. Filmmakers progressively began to target the global audience, and opening up new strategies to garner international audiences. International premiers became more frequent.(Madichie 2019)

Media anthropologist Alessandro Jedlowski notes that focusing on diaspora audiences was a way to surmount the fatigue in the industry which started to be apparent from the year 2017. Entertaining a global audience came with its own activities and schedules. They comprise the training and re-training of filmmakers through film schools, international workshops and interaction with filmmakers globally, exploitation of contacts and linkages and personal developments. (Madichie,2019)

It is therefore possible that a temporary displacement happens at the point of consumption. Nevertheless, since films finally end up on the different online TV platforms and DVDs, audiences who have been displaced from viewing films distributed through the cinemas and theatres as well as the online TV platforms will eventually get to view them when such films are released on DVD.

#### V. THEORETICAL FRAMEWORK

This study is anchored on the diffusion of Innovation (DOI) Theory, developed by E.M. Rogers in 1962, which is one of the oldest social science theories. It emerged in communication to clarify how, progressively, an idea or product gathers momentum and diffuses (or spreads) via a particular population or social system. The consequence of this diffusion is that people, consisting of a social system, adopt a new idea, product or behavior. Adoption entails that an individual performs something differently than what they had formerly (i.e., acquire or use a new product, purchase and carry out a new behavior, etc.). The key to achieving adoption is that the individual must perceive the idea, product or behavior, as new or innovative. It is through this that diffusion is achieved. Adoption of a new idea, product or behavior, (i.e., "innovation") does not occur at the same time in a social system; instead it is a process whereby some individuals are more susceptible to adopt the innovation than others. Researchers have discovered that individuals who adopt an innovation early have diverse characteristics than people who adopt an innovation later. When recommending an innovation to a target population, it is crucial to understand the characteristics of the target population that will assist or obstruct adoption of the innovation. There are **five recognized adopter categories**, and while the greater number of the general population are likely to fall in the middle categories, it is still important to comprehend the characteristics of the target population. When recommending an innovation, there are different strategies utilized to appeal to the divergent adopter categories.

1. **Innovators** - These are individuals who want to be the first to attempt the innovation. They are adventurous and captivated with new ideas. These individuals are very willing to take risks, and are

usually the first to develop new ideas. Very little, if anything, is required to be done to appeal to this population.

2. **Early Adopters** - These are individuals who represent opinion leaders. They take pleasure in leadership roles, and welcome change opportunities. They are hitherto aware of the need to adjust and so are very comfortable taking on new ideas. Approaches to appeal to this population comprise how-to manuals and information sheets on application. They do not need information to persuade them to change.
3. **Early Majority** - These individuals are seldom leaders, but they do adopt new ideas ahead of the average individual. That said, they usually need to see proof that the innovation works before they are willing and ready to adopt it. Approaches to appeal to this population comprise success stories and proof of the innovation's effectiveness.
4. **Late Majority** - These individuals are skeptical of change, and will only navigate towards an innovation after it has been attempted by the majority. Approaches to appeal to this population comprise information on how many other individuals have attempted the innovation and have adopted it proficiently.
5. **Laggards** - These individuals are bound by tradition and very old fashioned. They are very doubtful of change and are the toughest group to bring on board. Approaches to appeal to this population comprise statistics, pressure and fear appeals from individuals in the other adopter groups.

The stages, through which an individual adopts an innovation, and through which diffusion is achieved, entail awareness of the need for an innovation, resolution to adopt (or reject) the innovation, preliminary use of the innovation to test it, and constant use of the innovation. There are **five principal factors that influence adoption of an innovation**, and each of these factors is at play at different degrees in the five adopter categories.

1. **Relative Advantage** - The extent to which an innovation is perceived to be better than the idea, program, or product it substitutes.
2. **Compatibility** - How consistent the innovation is with the experiences, needs and values, of the prospective adopters.
3. **Complexity** - How challenging the innovation is to comprehend and/or use.
4. **Triability** - The degree to which the innovation can be tested or explored with before an obligation to adopt is made.
5. **Observability** - The degree to which the innovation provides substantial results.

Relating this theory to the present study, the nollywood industry has made tremendous technological innovations especially in the areas of recording, distribution and consumption of movies. The nollywood audience who in times past were used to movies being recorded, distributed and viewed on VHS, CD and DVD tapes have now being exposed to films being viewed, recorded and distributed through various online TV platforms like Netflix, Showmax, ROK TV, Ibaka TV, You-tube and Amazon. These innovations may apparently meet some segments of the audience who can be regarded as the innovators, early adopters and early majority ready and eager to try out this innovations with ease while the other segments who can be regarded as the late majority and the laggards may be experiencing some technological maladjustments in this regard. This maladjustment could be that the innovation is difficult to understand and/or use or the skepticism to try it out as a result of being bound by tradition or very conservative.

### Research Method and Sampling Procedure

This study employed the qualitative research method with the focus group discussion utilized to gather data. Three focus discussion groups of six discussants each resulting in a total of eighteen discussants were utilised. For each group, two participants were within the following age brackets each: 18-30 years, 31-40 years and 41 years and above. The snowball technique of where one contact generates another contact was used for the group discussion. The data collection instrument for the FGD was the FGD guide which contained key questions which the researcher directed to the discussants as well as key points (probes) the researcher looked out for in the answers of the discussants. Data was analysed thematically.

### Data Presentation, Analysis and Findings

#### Research Question 1: Exposure and Accessibility to Nollywood Movies

Extant literature shows that accessibility to nollywood movies is a critical element in one exposing himself to nollywood movie consumption. (Ajibade, 2018). The FGD participants were made to address their accessibility to nollywood movies. The responses generally revealed that all of them were exposed to nollywood movies and actually had access to them. The responses were typically short, affirming and straight to the point. The response of participant 6 (Group 3, 43 years) typifies this pattern: 'I have access to nollywood movies because I

enjoy watching them', she stated. Participant 2 (Group 1, 25 years) similarly said, 'Of course I love watching nollywood movies therefore I have access to them whenever I feel like watching. Participant 12 (Group 2, 36 years) I love watching nollywood movies but the issue is having time to watch. Their responses showed varied levels of certainty on being exposed to nollywood movies. This indicates that all the respondents have a fondness to viewing nollywood films except for two respondents who stated that even though they loved to expose themselves to it, they are usually constrained by time. Regarding their accessibility to nollywood movies, Participant 17 (Group 1, 18 years) said; I watch on netflix anytime a new movie is introduced to the market. Participant 10 (Group 3, 42 years) I buy DVD movie tapes from the market. This online stuff is just not for me. Participant 18 (Group 2, 29 years) in her response stated that; "I simply watch on you-tube whenever I have data on my phone. If I do not have data, I watch on DVD player shikena. Participant 11 (Group 2, 31 years) said; I have a DVD player and I get DVD nollywood movies from my friends, so I watch mostly through the DVD tapes but that's not to say that I do not binge watch on facebook at times. When asked about their frequency of access to nollywood movies; Participant 14 (Group 3, 40 years) stated she rarely accesses these movies as a result of her busy schedule but when she does, she watches short nollywood videos on facebook as she is not used to other online TV platforms. According to Participant 8 (Group 1, 24 years), 'I watch nollywood movies often on netflix. I enjoy watching on netflix because they show new movies. Participant 5 (Group 1, 18 years) said, "I always watch these movies on my phone through the you-tube platforms. From the responses above, It is evident that respondents are exposed to nollywood movies and have access to these movies through various online TV platforms and DVD tapes. Data above buttresses the fact that the emerging digital innovations in Nollywood have been embraced by majority of the population and could in turn make a positive impact in the economy of nollywood with the various downloads and distributions that take place in the various platforms. This finding agrees with the assertion of Muvaka (2015) that more money began circulating in the industry as corporate and institutional funders stepped in. Corporate funders became interested in the industry due to its increasing technological innovations.

### **Research Question 2: Awareness and Exposure to nollywood technological Innovations**

Like other sectors of the Nigerian economy, the nollywood industry has undergone some technological advancements aimed at improving the entertainment services to the consumers. (Agbaje, 2018). The participants were rather divided on the exposure to the various innovations made by the nollywood industry in terms of recording, downloading and viewing movies. For instance, Participant 1 said; I am aware of the various innovations made by nollywood. Before now, I watched films on VHS tapes with my siblings but now with our smartphones we can watch any movies we want so long there is data. Participant 2 in her response stated; "I am aware of the innovations and I expose myself to them. With my smartphone, I download and watch movies whenever I have the time. It keeps me entertained though my data keeps finishing all the time. Participant 14 said; 'I am aware that there are some innovations that have taken place. I hear about them through my children but I don't know much about them. I hear you can watch through the phone but I just watch whenever it is shown on Africa magic. Participant 11 in her submission stated; "I have not really paid much attention to these so called innovations. I just know that there has been some improvements in the quality of films we watch these days. Regarding how the respondents expose themselves to these latest innovations in nollywood, Participant 13 said ' I watch my movies on ROK Tv because I have the app on my phone. I use the movies to relax after a hard day's work. Participant 10 in his response opined, "I know about the various movie apps one can download to access these movies but I do not have an android phone to watch those movies. I mostly watch on africa magic channel whenever I get the opportunity to do so. Participant 5 in his response said, "I do not enjoy watching nollywood movies, to me they are crap and below standard so I do not expose myself to them. I am more inclined to foreign movies. Participant 4 in her submission stated, "She exposes herself to this innovation through the Netflix app which she downloaded into her smart television to watch latest nollywood movies. Participant 7 stated; "These ones are new to me oo, which one be online TV platforms, na the market I dey sell full my head now. That one no concern me. Participant 18 in his submission said, ' I know about the various innovations of introducing movie apps for accessing nollywood films but I do not know how to use them, so I just watch what africa magic has to offer. From the responses above, it is clear that most of the participants are aware of the technological innovations in the nollywood industry and are exposed to it while some of the respondents are aware but are not really interested in availing themselves to the experience due to not having the devices for accessing these innovations, or not having the knowledge on how to use these technological innovations to experience downloading and viewing nollywood films. This indicates that the technological advancements in nollywood have not gone unnoticed by majority of the consumers of which the awareness is there but exposure to these latest innovations is still lagging as a result of lack of knowledge on how to utilize them, not having the necessary devices to access them or simply not being interested in exposing themselves to them probably due to their conservativeness or skepticism. This finding agrees with the view of Ajibade (2018), the technological advancement may be a very welcome development as they are quickly in tune with the changes while some segments might find it difficult adapting to these various innovations in the nollywood

industry which could in turn affect the emerging digital economy as some of the members of the audience may be left out in the digital experience though findings have proven that the audience members that fall into this category are in the minority.

### **Research Question 3: Technological Maladjustment to technological innovations in Nollywood**

Whenever an innovation is introduced into the society, it is expected that some members of the audience would embrace such changes and try to adapt quickly to it while some might not be too quick to adapt to the changes due to reasons known to them. The nollywood industry has undergone several degrees of changes especially in the area of disseminating, recording and viewing of movies through enhanced technological devices which has in turn upgraded the services rendered to the consumers. Regarding if respondents experience any technological maladjustments in the course of trying to adapt to the new normal of accessing, viewing and downloading movies from the various online tv platforms as against the norm of experiencing movie viewing, recording and accessibility through the VHS, CD and DVD, Participant 3 submitted that; "When nollywood transcended to creating various online apps for downloading movies, I was very excited because i am a mobile person who is always on the move. I quickly learned how to install those apps and enjoyed my movies while on the go. I did not have any problem at all adjusting. Participant 18 said; "Not at all. I don't even understand how they operate. I tried to look into it whenever my kids discuss about them but I just cannot adapt to that, so I stick to my DVD tapes whenever I have the time or simply watch on africa magic channel whenever I have the subscription. Participant 14 opines; "I found it hard adjusting initially. I'm a movie lover, so when I heard about those movie apps I installed netflix that seemed to be the rave of the moment but my data always cleared out fast and I couldn't keep up with subscribing. It became too expensive for me so right now am stuck with binge watching on the facebook platform and also buying my DVD tape for #500 whenever I want to watch my movie shikena. I cannot come and kill myself. Participant 1 stated; "Technological maladjustment kwa? No. I and my friends quickly adapted to viewing and downloading movies online. We are not known as Gen Z for nothing jare. Participant 12 said; "I didn't even bother myself to adapt. All these online subscription is not for me. They confuse me. Participant 4 in his response submitted that; "I am not used to watching nollywood movies on my phone because I do not have an android phone for that. I hear of all the latest nollywood movies released through my friends as they discuss about them. I look forward to experiencing watching through these online apps whenever I get a smartphone. Participant 5 in her submission; "I adapted quickly oo. Right now I have my ROK Tv app where I watch my favorite movies. Participant 11 said; "I tried to install Netflix on my phone but I kept meeting a brick wall. I simply lost interest and focused on my africa magic channel on GOTV which I kind of prefer because it affords me the opportunity to watch with my family and not me watching alone It encourages bonding watching a DVD movie tape with your family. From the foregoing above, it is evident that majority of respondents adapted to the technological innovations in the area of recording, downloading and viewing nollywood movies except for a minority that stated that they couldn't adapt due to not having the technological device like android phones to also experience this advancement, some were due to lack of interest to the innovations while some were just too conservative to try them out because they value the family time they experience when they watch movies on DVD tapes or DSTV channel together.. In all, some maladjustments were experienced by respondents who prefer to stick to the old norm of viewing movies through DVD tapes simply because they do not understand the mechanism of such technology and non-availability of device to access those technological innovations and also cost and high data consumption is also a limitation to respondents fully adjusting to downloading and viewing movies online. Clearly, the respondents who are in the older generation and in the minority feel more comfortable with sticking to the old norm with the consequence of either losing interest completely in watching movies since the era of DVD tapes is gradually fading away or they switch to another favorite past time as they deem fit. Regarding the adoption of these new platforms, Madden (2019) notes that major adopters of online videos are young people because they are very active in adopting technological innovations than the older generation. Clearly, this finding agrees with this assertion. This finding also buttresses the assumption that with the older generation audience experiencing these maladjustments, it is expected that it will affect the emerging digital economy nollywood economy to a little extent negatively without necessarily causing an upheaval since majority of the audience have adapted fully to the technological innovations and still adapting.

## **VI. CONCLUSION**

This study has examined significant changes that are occurring in Nollywood caused by the appropriation of digital technology by new generation filmmakers in Nigeria. While many scholars have offered compelling accounts of Nollywood's informal production and distribution models, there has been a limited discussion on the impact of emerging digital trends on consumer behaviour and economic models of Nigerian storytellers. The Nigerian film industry is still undergoing a period of change and re-structuring, it is one of the few movie industries in the world that is self-sustaining. As Jedlowski (2019) observes, "whereas film industries



elsewhere in the world tend to be organised around the activity of a few big production and distribution companies, the Nigerian video industry comprises a constellation of small enterprises, which disappear and reappear according to economic conditions". Presently, with substantial shifts in technology creating new opportunities as well as challenges especially to some segments of the consumer audience, industry practitioners need to keep inventing innovative techniques in order to completely carry along the older generation audience who experience some technological maladjustments in viewing and downloading movies which in turn could affect the emerging digital economy of the industry negatively.

### Recommendations

The study proffered the following recommendations;

1. In order to maximise opportunities for Nollywood films in the current digital environment, screen content producers will need to be more engaged with the movie audience educating them on how to fully adjust to the various technological innovations carried out in the industry in terms of recording, downloading and viewing movies online. This would in turn help the industry practitioners use their expertise of educating the audience to achieve desired results.
2. Nollywood producers need to professionalize the distribution chain and improve industry responses to supply and demand signals so as to anticipate any maladjustments from the audience and reduce it to the barest minimum.
3. Nollywood producers could, for example, attempt to develop greater understanding about Nollywood consumers globally through surveys and use of prizes to give consumers incentives to provide information on ways to improve their services as information concerning Nollywood consumers could be used as a basis for determining the best courses of action for developing movie online applications that could appeal to the older generation who have been tuned to viewing and recording movies through DVD, CD and VHS tapes.
4. Industry practitioners should utilize the various media channels at their disposal to educate their audience on any technological advancement taking place in order to ensure that no segment of the audience is left behind in the emerging digital experience.

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