NOLLYWOOD AS A TOOL FOR RE-SHAPING NIGERIAN IMAGE AND DIPLOMACY

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Abstract
Nollywood has grown so strong in recent times to command both local and international audiences and also has the capacity to provide a platform for the positive promotion and projection of her image and values in the international community thereby influencing relationships among them. The study examines if nollywood can be used to re-shape and rebrand the image of Nigeria as well as help in boasting the relationships between her and the international community. Samples of 200 respondents were selected from Awka metropolis through non-probability sampling. The study found out that residents of Awka watch home movies and are of the view that the films can serve as an instrument for influencing the populace and determining the country’s relationship with the outside world. They also believe in the image of Nigeria as portrayed by these movies which can have negative effects to Nigeria’s image and diplomacy. The study therefore, recommends that movie makers and regulators should live up to their callings and generate positive themes that can be used to re-shape and rebrand Nigeria.

Introduction/Background to the Study
In recent times, Nollywood -the Nigerian movies industry has metamorphosed into a gigantic and significant industry; that has become a power to be reckoned with all over the world. Its exalted position is as a result of the native and indigenous characterisation and themes which revolve around the traditional African society. Nollywood is the name attributed to Nigeria’s movies industry and has over the years become a world phenomenon. It grew from the rich traditional culture of Nigeria but has evolved and grown into a modern internationally recognised industry. This probably explains why Onochie (2008) states that Nigerian movies industry has in recent years become one of the most vibrant sectors of the country’s economy and has been ranked the third in the world in production terms next to US Hollywood and Indian’s Bollywood with a foreign earnings in the neighbourhood of $300 million.

Nollywood -the Nigerian film industry has the capacity to provide a platform for the positive promotion and projection of values of the Nigerian nation, its cultures and peoples as well as serving as a tool for international relations. Nigerian movies are enormously important avenues for international and cultural understanding, which is a key goal of diplomacy and strategy (Ndukwu, 2010). They can be used as tool for shaping the message(s) that we wish to present abroad, especially in the various re-branding Nigeria campaigns set to revamp the images of Nigeria abroad. One of the Nigerian film producer and director Teco Benson might be right in his opinion that Nollywood ”has taken over completely” from Hollywood and it is the latest “superpower” in the movies industry. “It is Africa’s new re-branding tool”.

Re-shaping and rebranding Nigeria’s image and diplomacy through the Nollywood can be possible if the film makers and producers could see themselves as representing the country’s image internationally thereby trying to transform the way Nigerians and the world see Nigeria in Nigerian movies. Since it is
believed that the mass media influences the audience, it follows that the images of Nigeria as portrayed by
the mass media (home movies) influences people’s opinion about our country. This is typically voiced by
Nwuneli et al (1993) in their study of media use and image of nations:

Perception of social reality will correspond closely to the Mass
Media realities because the images of the world portrayed in the
media will be internalised and accepted as accurate representation
of reality by media audiences.

In most developing countries of the world like Nigeria, there are grave fears among political leaders that
the negative images of themselves and their countries in the local and western media could undermine both
internal and external confidence in these countries. These fears are occasioned by the belief that people’s
behaviour towards the other depends on the images they have of these others, and that the mass media very
strongly influence the formation of these images. This is particular true of situation where there are no
personal experiences and the people become dependent on the media for their construction of social reality
(Omenugha & Ukwueze, 2001).

The media over which information travels – home movies shape the way ideas are formed and spread from
one place to another and also serve as a change agent helping to change the images of Nigeria represented
both home and abroad. It has the power to play a major role in managing relations between different
countries in the international arena. The Nigerian home movies can project a country’s image and can as
well mar a country’s image: it can serve as an enormously important avenue to communicate with the
world on good news about Nigerian rather than using it to give out information about high scale
corruption, criminality, kidnapping, health pandemic, and domestic terrorism among other problems. This
position is buttressed by Ndolo (2005) when he said that:

The media serve as a change agent helping to create new attitudes
and behaviours... and that the media could represent a means for
maintaining or destroying cultural values, a tool for creating not
only awareness but also effect which could be adverse or
destructive to national development efforts.

It has been observed that the media which home movies is a part has the great potential in reinforcing the existing
attitudes and perception of the world about Nigeria. However, conscious efforts should be made by all in the
Nollywood industry to portray positively Nigerian image in all their movies. With rich Nigerian culture, the
movies practitioners, script writers, directors, producers and the performing artistes stand a better chance to use
the medium as a platform for vigorous cultural and diplomatic process of talking and explaining to the people the
true position of things in the country thereby protecting our national identity, values and minimizing external
influences. It was against this background that this study explores the possibility of the use of Nollywood as a
powerful tool to launder the image of our dear country abroad as well as showcasing our value systems through
international re-branding and diplomacy.

Statement of the problem
Nigeria is a very rich cultural entity, and for years the Nigerian movies industry has come up with very beautiful
and even world acclaimed movies productions. Nollywood indeed has become a world phenomenon and has also
garnered recognition and accolades abroad, its movies are now one of the Nigerian products sold at the
international market. However, there have been various efforts in the past to rebrand Nigeria including the one
recently introduced by the former honourable Minister of Information, Professor Dora Akunyili which has gone
comatose as well. While these campaigns were aimed at a paradigm shift towards achieving a positive image for
the country, it was noted that these governments’ plans to re-brand Nigeria would not be complete without
involving some sectors of the Nigerian economy in the campaigns including rebranding which was anchored on
attitudinal change, re-orientation, revival of our cultural values and the citizens having new spirit of patriotism
(Akunyili, 2010).

Therefore for good people, great nation as then canvassed to emerge; several sectors of the economy could serve
as tools for the government to use to drive such campaigns. The sectors involved should aim at laundering and re-
branding the image of the country as well as strengthening the debilitating consequences of negative images of
the country abroad. The worry here is can the Nigerian home movies as an instrument of change take part in re-
branding, re-orientation, re-building and re-designing and reshaping the country’s image abroad and more so
boosts the country’s relationship with the outside world? Even if it can, what does it actually do to us in terms of
representation?
Objectives of the Study
The study’s general objective is to ascertain if Nollywood can be used to re-shape the image of Nigeria as well as help in boosting the relationship between her and international communities.
Based on this, the study is guided by the following specific objectives:
1. To examine the respondents awareness and exposure to Nigerian home movies.
2. To examine the representations of the image of Nigerian society to the outside world by their Nollywood home movies.
3. To find out if these representations reflect the real picture of the Nigerian society and in a way influences the country’s relationship with the outside world.

Research Questions
1. To what extent are the respondents aware and exposed to Nigerian home movies?
2. How do the Nollywood represent the image of Nigerian Society to the outside world?
3. Are these representations by the home movies a reflection of the real picture of the Nigerian society and in any way influence the country’s relationship with the outside world?

Review Literature
Introduction
This review of relevant literature provides the theoretical framework on which this study stands. It also explores the origin and development of Nollywood and as well examines a contemporary issue in the country known as re-branding Nigeria campaign.
The review also takes a look at the representations of Nigeria abroad by the Nigerian home movies and how these representations influence the country’s relationship with the outside world.

Theoretical Framework
Theories are *sine qua non* to any empirical study because they provide the latitude for analysis aimed at predicting phenomena of any research (Oliseh, 2010). This study is tied to two communication theories. The first is the powerful effects theories of Mass Communication which holds that the media (home movies) had very immediate and direct impacts on its audience. This theory believes that the audience is passive and uncritical, and can be highly influenced by the media messages. This incredible power of the media has the ability to persuade its audience to have a change of attitudes and behaviours, thus this could be examined under two parallel theories such as bullet theory and social control theory.

Bullet theory says that the mass media messages were likened to a bullet, released at a member of the audience. Like a bullet, the message would be received by the individual directly and have an immediate powerful effect on her, persuading her to behave exactly the way the messages advocate (Okunna, 1999). Although the power to change people's minds directly is limited, the media does influence our lives and our thinking, usually in more subtle ways rather than what we could call a “hypodermic effect,” which, like a shot, would bring about immediate change, in this case a change of opinion or call to action.
The social control theory of mass media effect says that the receivers of mass communication messages are passive and that the mass media can therefore, control and influence members of the audience. The basic assumption underlying this theory is that people receive information directly from the media and react to it immediately which in turn can affect the way they think, feel, and behave in a certain situation. Contributing to this issue, Dunu (2003) was of the opinion that the media has the power to influence its audience in the society:

That the media frame, at least in part, our thoughts, attitudes and behavior … the ability of the media to wield such enormous influence is seen in the fact that the mass media is both powerful and significant in circulating, reinforcing and changing ideologies. The importance of the media is also seen in their use of ideas, languages and images which are crucial in shaping men’s and women’s lives.

The other theory considered suitable for this study is the cultivation theory. This theory has been one of the more elaborately explained and meticulously explored approaches to mass communication effects. The idea grew in 1969 out of Gerbner's Cultural Indicators Project (Harmon, 2001). Cultivation analysis focuses on the consequences of the media exposure to its recurrent patterns of stories, images, and
messages. Nowadays, people spend a lot of time to watch television (home movies). Through this time, many people are influenced by the value, attitude, environment, stereotypes, and images television depict. These things might sometimes change one’s life. “Television has become the world’s most common and constant learning environment, the wholesale distributor of images and forms the mainstream of our popular culture” (Morgan & Signorielli, 1990). It can be deduced from the foregoing that the audience of home movies particularly those of the international community’s tend to believe hook line and sinker the images of Nigeria portrayed by the Nigeria home movies, and so, the audience perception of Nigeria society may solely depend on the representation of Nigeria by the home movies.

Nollywood and the Rebranding Campaign: Prospects for the Nigerian Society

In repackaging a country such as Nigeria, and for the rebranding efforts to be meaningful, a holistic approach is required. The Nigerian movies makers should be mindful of the fact that negative projection of Nigerian society on the screen tends to be what is believed by their viewers in the world. Researchers have observed that degrading contents or themes of some Nigerian home movies have posed a great challenge to the country and this menace must be tackled so as to prevent situations where they give out negative impression to the outside world about the country.

In Nigeria today, government, parents and even consumers have cried out against the negative content of our movies and the negative impression it gives to the world. The movies contain mainly ritual scenes, prejudicial portrayal of certain ethnic groups and abuse of our cherished institutions. It is pertinent to note that these are Nigerian films, so we should not complain when Hollywood; Bollywood or other western media does same, because we are already doing enough damage to ourselves. Crying out loud about this Omenugha & Ukwueze (2009) citing Mbah (2006) laments:

…I can’t count up to ten movies that portray Nigeria and its institutions as professional or something one should look up to. Regardless of the current “reality” movies for me, should act as inspirational vehicles, driving people towards positive values. It is rare to see Nigeria policemen depicted in positive light. If we agree that movies are make-believe, would it be impossible to imagine or expect that some of our movies should depict positive aspects of our social life?

In repositioning the contents of Nigerian films, the film makers need to bear in mind the rebranding motive which centres on creating a country of good people and great nation. These movie makers should put a stop to incessant portrayal of sorcery, witchcraft, kidnapping etc that tarnish Nigerian image abroad and invariably affect the country’s relationship with the outside world (Adeleke, 2009). The good life of Nigerians should be adequately projected to the outside world such as the value for communal life, extended family system, languages, costumes, cuisines etc. Though, home movies can be used as a medium in correcting some evil acts and other social vices in the country, extra care must be taken, not to glorify or make such vices attractive to the viewers and in representing Nigeria negatively to the outside world.

With all these developments, the home movies makers need to engage Nollywood industry highly as a useful tool in conveying immensely the positive image of Nigeria in the global arena. Deliberate and conscientious effort should be made by the home movie makers to identify, illustrate and promote the elements of greatness within the Nigerian people. The theme of the movies shown to the world should adequately cover and project the outstanding abilities and pliability spirit of Nigerians.

Methodology

This study uses survey method to attempt to describe what exists at the moment with regards the use of Nollywood as a tool for re-shaping the image of Nigeria and diplomacy among the home movies viewers in Awka, Anambra state. The survey methodology is adjudged adequate for a study of this dimension. The researcher was interested in the opinions of home movies viewers on the use of home movies as a useful tool in reshaping and re-branding Nigerian image abroad as well as boosting the country’s relationship with the international world. This is exactly what the survey method according to Babbie (2001) sets out to measure in any social sciences research.

In the aspect of re-shaping Nigeria and diplomacy which is the focus of this research, the survey research method comes in handy since the study wants to find out if Nollywood industry in Nigeria can be used to valet the country’s image abroad and as well boosting the country’s relationships abroad among the residents of Awka metropolis, Anambra State.
Population of Study
In this research therefore, the population of study comprises of about 130,664 residents of Awka metropolis according to 2006 National population census. It is expected that the outcome of this research result will yield reliable result that could apply to all Nollywood viewers in the world.

The residents of Awka are among the regular viewers of home movies, and therefore, may watch the home movies. Thus they possess the characteristics that would help facilitate the study and as well as achieving its objective.

Sample Size
The study sample comprises of 200 respondents selected from the total population of 130,664 residents of Awka metropolis. Comrey and Lee (1992) offered a rough rating scale for adequate sample sizes in factor analysis stating that a sample size of 200 is fair depending on the several aspects of any given study, including the level of communality of the variables and the level of over determination of the factors. These 200 respondents for the study were selected through non-probability sampling.

Instruments for Data Collection
For an effective measurement of the topic: Nollywood as a tool for re-shaping Nigerian image and diplomacy, questionnaire were used as the data collection instrument and also to answer the research questions posed in this study as well as to analyze the data generated from the research questions. The questionnaire was structured close-ended questions designed logically for the respondents to select only the options given to them. This is to ensure that the respondents do not digress while answering the questions and also for easy analysis of the responses by the researcher. An 18-item questionnaire and three research questions posed for this study were used to elicit responses from the respondents and answers to the research questions. The items were presented in tables and analysed using SPSS package, descriptive statistics and simple percentage.

Presentation and Analysis of Data
The presentation and analysis of data generated for this study are presented explicitly in tables which also represent and answer a research question. The analysis is based on the research instrument distributed to 200 residents of Awka metropolis with a 100% return rate. The first part of this chapter starts with respondents demographic variables, whereas, section two measured the respondents awareness and exposure to home movies, the extent Nollywood represent Nigerian society to the outside world, whether these representations by the Nigerian home movies reflect the real picture of the Nigerian society and in any way influence the country’s relationship with the outside world. Hereunder are the minutiae of data analysis using the major themes explored in this study.

Table 1: Demographic Characteristics of Respondents

<table>
<thead>
<tr>
<th>S/N</th>
<th>Variable/Category</th>
<th>Gender</th>
<th>Frequency</th>
<th>Percentage%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Respondents’ Sex</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Male</td>
<td>93</td>
<td>46.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>107</td>
<td>53.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>200</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Respondents’ Age</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>18-22</td>
<td>49</td>
<td>24.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30-39</td>
<td>91</td>
<td>45.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40-49</td>
<td>51</td>
<td>25.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>50-59</td>
<td>51</td>
<td>25.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>200</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Respondents’ Occupation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Civil Servant</td>
<td>75</td>
<td>37.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trader</td>
<td>53</td>
<td>26.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student</td>
<td>70</td>
<td>35.5%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Others Specify</td>
<td>2</td>
<td>1.0%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>200</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

The demographic characteristics of the respondents presented in table 1 indicate that a slight greater percentage of respondents are males at 107 (53.5%) while the females were 93 representing 46.5%. This shows a slight difference in gender of the viewers of home movies. Also respondents were categorised under three age brackets. The data show that 91 (45.5%) of the respondents were in the age bracket of 30-39, 51 (25.5%) of them were in the age brackets of 40-49 and 50-59 respectively, while a slight lower in number of the respondents 49 (24.5%) were in the age brackets of 18-22. The data above suggests that the
residents of Awka in the age brackets of 30-39 constitute the highest population sampled while those in the age brackets 18-22 form the lowest population. With regards to their occupation, the greater number of respondents 75 (37.5%) were civil servants, a slight lower in number of the respondents at 70 (35.5%) were students, 53 (26.5%) were traders, while only two respondents representing (1.0%) indicate they do other things for a living outside the ones listed above.

Research question one: To what extent are the respondents aware and exposed to home movies?

Table 2: Respondents awareness and exposure to home movies

<table>
<thead>
<tr>
<th>Item</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Respondents' who are aware of home movies</td>
<td>No 10 5.0%</td>
</tr>
<tr>
<td>5</td>
<td>Respondent's have video sets in their home</td>
<td>No 16 8.0%</td>
</tr>
<tr>
<td>6</td>
<td>Respondents' who watch home movies</td>
<td>No 14 7.0%</td>
</tr>
</tbody>
</table>

Data presented in table 2 show that 190 (95.0%) of the respondents are aware of home movies while only 10 (5.0%) said that they are not aware of home movies. The indication is that majority of the respondents are aware of the Nollywood industry in Nigeria. Also the data on the above table show that 184 (92.0%) of the respondents have video sets in their home while only 16 (8.0%) said they don’t have. This shows a high viewership of home movies in the country by the respondents. When the respondents were asked if they watch home movies, majority of them agreed at 186 (93.0%) while only 14 (7.0%) disagreed. Therefore the deduction here show that only a minimal number of respondents said that they don’t watch home movies.

Figure 1

Respondents' who often watch home movie

- Chart showing that the respondents’ always watch home movies.

The respondents were exposed to questions that sought to find out how regularly the respondents watch home movies. Majority of the respondents watch home movies with a greater part claiming that they watch home movies regularly and this establishes high viewing pattern of home movies. Thus, from the chart above, majority of the respondents 138 (69.0%) said they watch home movies regularly, 58 (29.0%) said they rarely watch home movies while the least of the respondents 4 (2.0%) said they never watch home movies.
Chart showing the respondents’ reasons for watching home movies.
The chart presented above shows that majority of the respondents 111 (55.5%) were of the opinion that they watch home movies for all the purposes listed above such as entertainment, education, and information. It appears from the ongoing that the mass media (home movies) plays a significant role in modern society. They bring about a general diffusion of knowledge, entertain, educate as well as influence people’s attitudes and opinions about life in the world today. What Wimmer and Dominck (2009) wrote on the functions of the movies, appears true in this instance:

That the film has certain important functions to perform, after the examination of film content, information gain, attitude change, and influence on behaviour, it was concluded that the movies were potent sources of information, attitudes, and behaviour change.

Interestingly enough, slight number of the respondents 85 (42.5%) claim they watch home movies for entertainment and this invariably shows that the entertainment value of the media still stands. The power of the media to entertain is incredible, particularly as this study found out that home movies has high viewing pattern among the respondents. Furthermore, the chart above show that 3 (1.5%) said they watch home movies for educational purposes while 1(.5%) said they watch home movies for information.

Research question Two: To what extent do the Nollywood represent Nigerian society to the outside world?
A basic assumption made in this study is that home movies might be watched abroad. The study thus sought to find out if the respondents agree that home movies are watched abroad. Their response on the above chart that majority of the respondents at 190 (95.0%) think that home movies are watched abroad while only 10 (5%) said that it is not watched abroad. This evidently shows that the Nollywood industry in Nigeria has gained international recognition and accolades across the globe, its products can now be sold at the international market thereby contributing largely on the country’s economy.

**Figure 4**

A close look at the chart above shows that majority of the respondents sturdily believe on the images portrayed by the home movies as suggested in research question (2) which sought to know the extent Nollywood represent Nigerian Society abroad. This supports what Paik and Comstock (1991) in their study of television and the American child observed that the aggressive behaviour could be learned by viewing violent media content and that a stimulation of such message depends solely on the magnitude of the impact of exposure to media violence. In the same vein, Bandura (1977) explains how people learn from direct experience or from observation (or modeling). According to Bandura, repeated observation of an event by a person who has been paying close attention should increase learning. For instance, people can...
accurately imitate behaviour after merely observing it. The deduction here is that the image of Nigeria portrayed by the home movies would be believed by the viewers and might in turn affect the country relationship with the outside world. It appears to be sustained in the nature of the impact. Thus, the chart presented above shows that 184 (92.0%) of the respondents believe on the image of Nigeria as portrayed by the home movies, while only 16 (8.0%) said they don’t believe on the image of Nigeria as portrayed by the home movies.

<table>
<thead>
<tr>
<th>Item</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7</strong> Respondent’s who think home movies can be used in reshaping and re-branding Nigeria</td>
<td>No</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>186</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>200</td>
</tr>
<tr>
<td><strong>8</strong> Respondents’ who think home movies can create a representation of Nigerian society abroad</td>
<td>No</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>184</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>200</td>
</tr>
<tr>
<td><strong>9</strong> Respondent’s who think images by the home movies affect the way Nigerians are seen abroad</td>
<td>No</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>171</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>200</td>
</tr>
</tbody>
</table>

The table above also show that majority of the respondents 186 (93.0%) think home movies can be used in reshaping and re-branding Nigeria while only 14 (7.0%) think home movies cannot be used in reshaping and re-branding Nigeria. The respondents at 184 (92.0%) agree that the Nigerian home movies can create a representation of Nigerian society abroad while 16 (8.0%) disagreed. This indicates a high margin in number of the respondents agreeing that Nigerian home movies can create a representation of Nigerian society abroad. Respondents when asked if they think the images created by the home movies affect the way Nigerians are seen abroad, majority of the respondents 171 (85.5%) agreed while a minimal in number of the respondents 29 (14.5%) disagreed. Interestingly, the indication in the above table is that majority of the respondents were of the opinion that home movies can create a representation of Nigeria abroad and that the representation created, if created negatively can adversely affect the way Nigerian society are seen abroad. Also that home movies can be used in reshaping or re-branding Nigeria campaign canvassed by Prof. Dora Akunyili.

**Research question Three**

“Are the representations by the Nigerian home movies a reflection of the real picture of the Nigerian society and whether in any way it influences the country’s relationship with the outside world?”

**Figure 5**
One of the questions that were asked respondents was to determine whether they see the representation of home movies as real. According to the data, 190 (95%) of them claimed that the representations of Nigeria by the home movies are “real” and only 10 (5%) claimed that they did not see the representation as “real”. Arguably, the indication from this study shows that the respondents believe on the images of Nigeria as portrayed by home movies and also see it a reality.

**Figure 6**

**Respondents' who see the image portrayed by home movies as having effect on Nigerian society**

- Chart showing that the respondents see the representation of home movies as real.
- Chart showing that the images portrayed by the home movies have a predominantly negative effect to Nigerians and Nigerian society.

The study has suggested that the images portrayed by the home movies may have some kind of effect in some kind of way on the respondents. It thus sought to find out whether the images portrayed by the home movies have a positive or negative effect on the respondents. Majority of the respondents surveyed 160 (80.0%) allege that home movies have a negative effect on Nigerian society while only 40 (20.0%) the respondents claim that the images portrayed by home movies have a positive effect to the Nigerian society. Some early research studies indicated that media portrayals of certain topics could have an impact on audience perceptions, particularly if the media were the main information sources. Also Okunna (1996) in her study of the portrayals of women in home video films: empowerment or subjugation? established that the image portrayal of women in Nigeria home video films is found to be very bad and capable of negatively influencing the perception of women among the large audience of video films in Nigeria.
Respondents' who think images portrayed by home movies affect the country's relationship with the outside world

- Chart showing that the images portrayed by the home movies affect the country’s relationship with the outside world.

Respondents were also asked questions on whether they think the images portrayed by the home movies affect the country’s relationship with the outside world, majority of the respondents at 186 (93.0%) think that the images portrayed by the home movies affect the country’s relationship with the outside world. Some experts observed that the media of mass communication are powerful instruments for creating and reinforcing images of reality.

Table 4:

<table>
<thead>
<tr>
<th>Item</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Respondent's who think image portrayal by the home movies are fair to Nigerian society</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>200</td>
</tr>
</tbody>
</table>

| 11   | Respondent's who think the image portrayal by the home movies promote the country’s cultural values | 78 | 39.0% |
|      | Yes       | 122     | 61.0% |
|      | Total     | 200     | 100%  |

In answering the third research question on whether the respondents see the representations by the home movies as a reflection of the real picture of the Nigerian society and whether in any way those representations influence the country’s relationship with the outside world, the data presented in table 4
provide answers. The data presented above revealed that respondents see the representation of home movies as real at 190 (95%) while only few at 10 (5.0%). while majority of the respondents at 122 agreed that the image portrayal by the home movies promote the country’s cultural values.

Conclusion
The study looked at Nollywood as a tool for reshaping and re-branding Nigerian image and diplomacy. To achieve this; the survey method was adjudged adequate for a study of this kind. However, from the findings of the study, it has become evident that Nigerian home movies can serve as an instrument used in influencing the populace and has the power to determine the country’s relationship with the outside world. The findings further revealed that the home movies viewers believe on the image of Nigeria portrayed by the home movies, majority of them see the representations of Nigeria by the home movies as real and therefore think that those representations or images could adversely affect the way Nigeria is seen and relates with the outside world. Home movies viewers thus, are not simply pawns of the messages they received, but also are heavily impacted by the images they see through the home movies. This probably explains the powerful nature of films in the realisation that home movies are of universal appeal and impact.

Recommendations
The following are therefore recommended as a way forward into ensuring that home movies are used as effective tool in reshaping and re-branding Nigerian image and diplomacy:

- Nigerian government and concerned bodies should as a matter of urgency support and invest in the industry through giving of production grants and funds to home movies stakeholders. This is necessary since the industry needs adequate funding as an aid in re-branding the country’s image in the global arena.
- Nigerian government need to strengthen the censorship board and other regulatory bodies so as to ensure adequate regulation of the contents of home movies in Nigeria.
- Nigerian leaders should formulate and implement policies that would enhance the positive portrayal of Nigerian image both at home and in Diasporas.
- There should be efforts by the Nollywood industry to decipher how best to package their products by exploring useful platforms that will enable it portray positively the country’s image abroad.
- Above all, film makers should bear in mind that the images they portray of Nigeria through the home movies has the power to penetrate and influence the viewers. In other words, such movies should be transmitting, promoting and preserving the image of the country.

References


