

Creating the Locale for Nigerian Film Industry: Situating Nollywood in the Class of Global Cinema

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Abstract

The impetus providing the drive into the paper titled: "Creating the Locale for Nigerian Film Industry: Situating Nollywood in the Class of Global Cinema" arises because this article denounces the views held in some quarters, seeing Nigerian videos as a mere "curiosity," detesting an underlying lack of respect for Nollywood. In the view of this article, in contrast to the wide spread criticism against Nollywood, this film genre is popular because it speaks to aspects of social life that many people live. It speaks and debates cultural anxieties of Africa and Africans, in a way no other media had done before. It engages in political discourses, in varying degrees. It invests the individual especially, the individuals living in the city with a new sense of person. Nollywood, the Nigerian film has really become a global phenomenon, but regrettably, very few persons can talk competently about it. Thus, in view of the prevailing situation in which Nollywood faces stiff criticism to the point of rejection in some quarters, yet the industry continues to thrive, at least, in terms of the number of movies churned out annually, there is therefore, need to undertake an analytical as well as historical studies of Nollywood to determine the strength and weakness as well as obstacles and challenges of this new global film genre. This would of course, requires indirect comparison of Nollywood films with other major classes of world films. Ultimately, the article can suggest ways of enhancing the status of Nollywood. This is because; it will be futile to reject the proposition that Nollywood has dramatically affected the global cinematic environment. The article adopts the historical-analytical approach to the discussion. References to Nollywood will cover all Nigerian movies in English and all major languages in Nigeria.

Keywords: Nollywood, Cinematic Environment, Cultural Anxiety.

1. Introduction

The recognition of Nigerian films, particularly the home-video, as the most subscribed form of artistic entertainment in many parts of the world, is on the rise. The reasons for this are handy. Nollywood made such an explosive start with the great debut performance of "Living in Bondage" that won unapologetically the honour of being the starter in world film history in 1992.

Having spiritedly pointed as an alternative to crude oil, Nigeria's present main source of revenue; it has continued to itch for itself a place, in Nigeria's very explosive list of revenue generators. Apart from this profile as a sector, it is continually being criticized, almost to a point of rejection. For example as observed by Carmen McCain, in "Daily Trust" of 8 September, 2012, "As recently as 2006, African film scholar Roy Armes, in his book African Filmmaking: North and South of the Sahara, dispensed with the Nigerian film industry in less than a paragraph, opining that Nigerian video films have little artistic worth...". Nollywood as a film industry is frequently, being snubbed because the output of the films according to critics, in terms of sound and aesthetics is poor. Yet, the subjects and themes of Nollywood for whatever reason do attract not only Nigerian audience attention, but also the global audience. This paradoxical status of Nollywood definitely requires close analysis to assess the place of Nigerian class of films among popular films of the world.

Okome, (2008: p. 3), reminds everyone of the warning of Professor Emmanuel Obiechina a long time ago. Professor Obiechina had warned intellectuals a long time ago about their attitude in the lack of appreciation of the Nigerian Onitsha Market pamphlets in the early 1970's. Okome observed that today, Nigerian universities are going to universities in foreign countries to study the Onitsha pamphlets. It is therefore, time we should take Nollywood seriously. This is why it is not surprising that the bibliography of academic work, which includes journal articles, book chapters, and books (though leaving out MA and PhD theses) released recently in a special issue of the Journal of African Cinemas (Volume 4, Issue 1), edited by pioneering Nollywood scholar Jonathan Haynes which focused on Nollywood, runs to about 654 records on 33 printed pages. Haynes notes in his introduction to the journal that these scholarly works span the globe in "English, German, Hausa, French, Yoruba, Spanish, Portuguese, and Italian." Although it is likely that there

are some publications Haynes missed, the bibliography is evidence of a staggering amount of compilation work, and it would be the volume of academic production and analysis focusing on Nollywood today.

It is today a truism that Nollywood influences the society and the society in turn, influences its cultural and social materials. Nollywood, according to Okome in *Film Nigeria*, offers explanation to things we do in the dark. It is eloquent about the life we live, but we do not speak about such life in public (Okome, 2008 p. 3). Okome remarks that Hollywood was not respected in the early 20th century and that those who featured in Hollywood were described by the Americans as "rough neck and tax evaders". Nollywood is still a long way from the one hundred year history of Hollywood. It might not be necessary to compare Nollywood with Hollywood, except for intellectual pursuit, or the influence of its plots and themes on the society. Involvement in education, and the media industry has shown, used films for spreading the gospel. However, the Nigerian film has grown in leaps and bounds on all indicators. But it was not always so. Adesanya, (1997: p. 15), notes that the cost of production greatly hampered film production p. (15). Film makers unable to cope with the cost of shooting on celluloid first turned to reversal film stock and later on, video tapes. So unlike the American and Indian film industry, the Nigerian film industry popularly called Nollywood uses the video cassette format and recently the Video Compact Disc (VCD). As a consequence, the films are not shown in cinema houses since they are shot straight into video tapes, replicated and sold for home-viewing hence the term home-videos. And it is this ingenuity that has changed the face of the Nigerian film industry. The boom that the home-video industry is experiencing is credited to Nigerian businessmen of Igbo extraction, particularly Kenneth Nnebue, an electronic dealer and film promoter (Haynes and Okome, 1997: p.24). The businessmen understood that a retail market could be opened up by the sale of video films. Kenneth Nnebue's first film *Aje Ni Iya Mi* was very profitable and served as a booster shot to home video productions. This is in spite of the fact that it was actually Yoruba's traveling theatre artistes who began making video films in 1988 (Haynes and Okome, p. 23).

The Growth and Development of Nollywood.

The Nigerian film corporation (NFC) according to Ekwuazi, 1991: p. 27), was established through decree 61 of 1979. As a developmental agency, the mandate is to plan, promote, organize and coordinate development of the Nigerian motion picture Industry in accordance with the socio-economic policies and objectives stipulated by the federal Government from time to time.

The main functions of the corporation include:

- (I) The production of film for domestic consumption and export
- (II) The establishment of means of financial and other forms of assistance to the film industry.
- (ii) The acquisition and distribution of the films and
- (iii) The establishment and maintenance of National films archive.

2. Early History of the Nigerian Film Industry

Early Nigerian films thematically emphasized culture and history and to some extent morality and politics, but contemporary social realities were left out. Perhaps, the success of Nollywood could be attributed to the ability of present day film makers to emphasize contemporary realities which many Nigerians and Africans can relate to. The cultural aspect is still present though. The cinema of Nigeria is a developing industry that has become increasingly productive in recent years. Although Nigerian films have been produced since the 1960s, the rise of digital cinema has resulted in a growing video film industry.

The problem surrounding Nollywood is the conflict of acceptance and appreciation of Nollywood, as a class of films. This conflict of acceptance and appreciation of Nollywood has arisen, due to heavy and equally wide spread criticisms against, and in favour of the industry. The confusion appears to be increasingly deepening even to the point that it intrinsically suggests that Nollywood should be thrown to the dust to be trampled upon. Yet, though Nollywood has been so heavily criticized for its poor plotting, negative themes, poor quality output and other perceived problems, the industry has continued to thrive. This is seen in the number of films churned out by the industry annually for both Nigerian and the entire world markets, portraying the film producers as not being bothered by the criticism. The level of the audience patronage of the products of the industry has also been on the increase, apparently not minding the criticisms against the industry.

Equally, divergent critical views in favour and against Nollywood have been expressed at home and abroad about Nollywood's miraculous growth and heavy audience patronage in sharp contrast to the negative views of the film held by regulatory bodies in Nigeria including the critical views of scholars for and against the industry. Similarly, the political elite, cultural enthusiasts and many other concerned Nigerian at home and abroad are not only alarmed, but, have expressed

their own critical views or divergent sentiments and/or reservations about Nollywood.

However, in the face of all these criticisms, it is therefore, not clear whether the criticism in favour of Nollywood films, out-weighs the critical views against the industry. That is why the industry is growing so rapidly or otherwise.

The Nigerian video boom started in 1992 but the experiences of most film makers is like trying to ride a tiger. Most of what we refer to as Nollywood films are adaptations of the folklores, the myths and the role of the supernatural in the lives of people.

Nollywood began to be popular when producers in Lagos began televising local popular theater productions. Many of these were circulated on video as well, and a small scale informal video movie trade developed. Nigerian film is thus a video movie industry; Nigerians call them 'home videos'. There is some debate concerning what caused this small local market in videos to explode into a booming industry that has pushed foreign media off the shelves in much of Africa and is now marketed all over the world. Use of English rather than local languages served to expand the market. Aggressive marketing using posters, trailers, and television advertising also played a role in Nollywood's success. Many point to the 1992 release of 'Living in Bondage' a film about a businessman whose dealings with a money cult result in the death of his wife, as the industry's first blockbuster. Since then, thousands of movies have been released. One of the first Nigerian movies to reach international fame was the 2003 release of 'Osofia in London' by starring Nkem Owoh, the famous Nigerian comedic actor. Modern Nigerian cinema's most prolific auteur is Chico Ejiro, who directed over 80 films in a 5-year period and brags that he can complete production on a movie in as little as three days. Ejiro's brother Zeb is the best-known director of these videos outside of the country.

The first Nollywood films were produced with traditional analog video, such as Beta cam SP, but today all Nollywood movies are produced using digital video technology. A March 2006 article in The Guardian cites Nigeria's film industry as the third largest in the world in terms of earnings. The paper cites unknown sources estimating the industry to bring in \$200 million US per year. Nollywood has one studio, Studio Tinapa in Tinapa, Calabar. Most movies, however, are not produced in studios in the Hollywood style. Video movies are shot on location all over Nigeria with distinct regional variations between the northern movies (made primarily in the Hausa language), the western Yoruba-language movies, the Igbo movies shot in the southeast, (Benin City) Edo Language shot in Benin city and the popular English-language productions, also shot primarily in the southeast. Many of the big producers have offices in Surulere, Lagos.

Nigerian directors adopt new technologies as soon as they become affordable. Bulky videotape cameras gave way to their digital descendents, which are now being replaced by HD cameras. Editing, music, and other post-production work are done with common computer-based systems. The primary distribution centers are Idumota Market on Lagos Island, and Onitsha in Anambra State. Currently, Nigerian films outsell Hollywood films in Nigeria and many other African countries. Some 300 producers churn out movies at an astonishing rate – somewhere between 1,000 and 2,000 a year. The films go straight to DVD and VCD discs. New titles are delivered to Nigerian shops and market stalls every week, where an average film sells 50,000 copies. A hit may sell several hundred thousand. Discs sell for about three hundred naira (two dollars) each, making them affordable for most Nigerians and providing astounding returns for the producers.

Nigerian video movies are available in even the most remote areas of the continent. The last few years have seen the growing popularity of Nollywood films among African Diaspora in both Europe and North America.

The Central Focus of Nollywood

Many Nollywood movies have themes that deal with the moral dilemmas facing modern Africans. Some movies promote the Christian or Islamic faiths and some movies are overtly evangelical. Others, however, address questions of religious diversity, such as the popular film 'Not without My Daughter'; about a Muslim man and a Christian woman who want to marry, but go through many obstacles.

Many of Nollywood films deal with AIDS, corruption, women's rights, and other topics of concern to ordinary Africans. Portrayal in the media of Nollywood was profiled in the 2007 documentary Welcome to Nollywood by director Jamie Meltzer. The film gives an overview of the industry, paying particular attention to directors Izu Ojukwu and Chico Ejiro, and acknowledging both the unusual, rapid and enterprising way that most Nollywood films are created as well as its significance and contribution to the greater society. Other themes of Nollywood films are indeed broad and covering Nigerian, African and universal issues:... scourge of Visio Virginal Fistula (VVF), female genital mutilation, evils of polygamy, extra marital affairs, elopement, different forms of rituals, cultism, betrayal, sibling rivalry, the activities of hired assassins and armed robbers, the spirit world, mermaids, witchcraft, work place rivalry, incest, hypocrisy of religious leaders, the world of twins, mother- in-law problems, parental match making, clash of Western and traditional cultures, conflicts, sexual intercourse with housemaids, Christianity, Islam and traditional religion, landlords and tenants, sickle cell anemia, barrenness, challenges to love and lovers, widowhood practices, unemployment, street children, search for roots, abandonment of aged parents, teenage pregnancy, overemphasis on male children, "first lady" syndrome, effects

of bad upbringing on children, the police, drug trafficking, marriage, angry gods and goddesses, campus life, tribal conflicts, curses, conflict between rich and poor, proliferation of Churches, switching of babies at birth, surrogate motherhood, slavery, organized crime, home abandonment, prostitution, cancer, rivalry over titles, smuggling, HIV/AIDS, battle between good and evil, murder, handicaps, late marriage, history, destiny... ("Themes and Contents of Nigerian Home Video" 138–139). The industry has been accused of over emphasizing negative themes. The National Film and Video Censors Board, the industry's regulatory body, in its guidelines for motion picture producers called for productions to be above board in portrayal of violence, crime, sex and pornography, vulgarity, obscenity, religion and other sensitive subjects (NFVCB 107–111). Similarly, the board, in a warning notice titled "The Need for a New Direction in Nigerian Film Content", decried the emphasis on negative themes. It imposed a ban on "I hate my village 1" for promoting cannibalism and failing to uphold Nigeria's cultural values. The board also placed bans on seven films – Shattered Home, Outcast 1&2, Night Out (Girls for Sale), Omo Empire, Issakaba 4, Terrorist Attack and Unseen Forces –According to the: National Film and Video Censors Board Press Release.

3. Potential Impact of Nollywood

The future impact of Nollywood is beyond what Pan Africanists, a generation ago, would have dared dream: Almost at one stroke, these films have ring-fenced the African world. Once, not too long ago, scholars looked at the African world as a fractured existential context in which Africans craved for Western objects by which to present themselves.

Elaborating on the burgeoning cultural capital of West Africa in comparison to East and Southern Africa, Emeka Okafor (on line) asks: Were they more gifted? No. They had the advantage that the pre-colonial cultures their peoples developed remain, to this day, intact and wholesome. Along the length and breadth of Nigeria, annual cultural festivals provide a rich heritage of types, symbols, language, narratives and drama that creative Nigerians dip into time and again.

Nollywood films are made as much for theatrical screenings as home video use. These productions often run to six hours and are released in two or three feature-length installments every three months or so though they are exceptions to this. 'Sawaroidé' and 'Agogo' Eewo were made years apart: the first in reaction to Nigeria's military dictatorship, the second one as an expression of hope for the new democracy.)

Nollywood, as Nigerian film industry is called, illustrates homogenization brought about by globalization (in this case, the availability of inexpensive technology for production, distribution, and display) and cultural blending leads to the development of innovative and dynamic cultural forms and processes in parts of the world where you do not always expect them. In an article titled: 'Britishness' Nollywood: the Construction of European Identity in Nigerian Films, (Abramson, 2008: Available at <<http://www2.hud.ac.uk/hhs/bic/abstracts.doc>) states that within the last decade and a half, the identity of the British, as white Europeans, has consistently been accorded a role of dominance in Nollywood representations of Nigeria's colonial history and experiences. This according to her does not only (re)present visions of individuals' reminiscences but also those of collective experiences of Nigerians under British colonial rule. By such representations and constructions, an enduring hierarchy of categories was created, reinforcing binary oppositions of subjects and masters, which suggests an understanding of the stereotypical 'imageries' upheld by Nigerians, about the West and British in particular in that era. It is therefore commonplace to observe within postcolonial discourse that the encounter between Africa and Europe brought about a conflict of cultures that in the historical context of colonization produced a tension at the heart of African system of values (Irele p.205 in Abramson 2008: Available at <<http://www2.hud.ac.uk/hhs/bic/abstracts.doc>). In her essay, Abramson argues that Nollywood films are a significant corpus of mediated texts around representations of the British (colonial) identity. By means of textual analysis of two Nigerian films: Things Fall Apart (1958) and The Amazing Grace (2006) which intersect the old and new visions of African life in colonial worldviews and encounters with the West, her argument explores the constructions of 'Britishness' by Nigerians.

4. The Contemporary Nominal and Structural Position of Nollywood

Being a thriving industry, Nollywood can claim to be the major contemporary Nigerian art form today (Haynes, 1997: p. XV); operating within the protocols of a 'Third Cinema' ideology in terms of an interlocking expression of the continent's cultural heritage, tremendous fund of imagery, ritual-spiritual language, music, dance, metaphors, proverbs, mythic components and poetic resonances of oral traditions (Nwachukwu p. 202 in Abramson 2008: Available at <<http://www2.hud.ac.uk/hhs/bic/abstracts.doc>). .

According to Jonathan Haynes in the July, 2005 edition of the Guardian Newspaper, "It appears the term

"Nollywood" is here to stay. It seems a bit silly to many Nigerians and foreigners alike, but then names are often silly or strange". Countries, continents etc have often been named arbitrarily. For instance, America has been named after Amerigo Vespucci, a fifteenth-century Italian of no particular importance. He bumped into Brazil and then probably lied about when he did it.

We hear other objections to the term "Nollywood," some of which we have trouble taking seriously. One is that it was invented by a foreigner - it apparently first appeared in an article by Matt Steinglass in the New York Times in 2002 - and that it continues to be imposed by foreigners. This resembles the coining of the name "Nigeria" by Lord Lugard's girlfriend, which is still resented in some quarters, though we may think that for a couple of generations of Nigerians, its origin has ceased to matter for most people and that the name functions the way the name of a country should. One can be sure if one studied the usage of the term "Nollywood", it would turn out that it is overwhelmingly Nigerians who use the word.

Another objection, according to Haynes, is that it implies that Nollywood is an imitation of Hollywood and Bollywood rather than something in itself, something original and uniquely African (Haynes, 2012: p. 1). But we don't have to take the name as meaning that Nollywood is in third place; it points rather to the fact that we live in a multipolar world, where the old patterns of cultural imperialism have changed and viewers have a much greater choice of the media they consume. We can insist, though, that cultural imperialism and the patterns of media ownership and control are still enormously important.

Names conceal as well as reveal, and "Nollywood" covers up the diversity of Nigerian video film production in the same way that "Bollywood" covers up the production of Indian films in Tamil, Bengali, Telegu, and other languages besides Hindi in other parts of that huge country. In Ghana and other places that have been flooded by "Nollywood" films, people have no idea that Nigerians make films in Yoruba and Hausa and Igbo and Efik as well as in English. Haynes reveals that the terms "Kanywood" and "Kallywood" are floating around in Kano, evidence of the deliberate difference and separateness of the Hausa film industry.

"Nollywood" is here to stay because the term is irresistible to journalists and, more importantly, because it neatly expresses powerful aspirations by people in the video film industry and by their fans to have a big, glamorous entertainment industry that can take its place on the world scene and appeal to international audiences. The export of Nigerian films has been remarkable, even if most of the profits do not end up in the right hands.

5. Film Theory AND Film Identity

Film identity is a function of national cinemas. Corrigan asserts that another way of discussing film is in terms of their cultural national character (1994: p. 8). The presumption behind this assumption is that film culture evolves with certain amount of individuality. For instance, to understand the complexities of Chinua Achebe's "Things Fall Apart", (1958) one must first locate it in the political and aesthetic climate of pre-independent Nigeria. Similarly, to analyze any Indian film, such as Satyajit Ray's "Distant Thunder", (1973) the writer must know something about the society and the culture of India (Corrigan, 1994: p. 80).

Such a writer may be concerned about the cultural angle of better understanding the film.

A film genre or a group of films may be recognized either by their styles, techniques, or cultural affiliation. Consequently, films have been identified in various ways such as Hollywood, Bollywood, Nollywood, Japanese, or British films. Soyinka, (1963: p. 16 cited by Ihekweazu, 1981: p. 33) reflects on the significance of individual film makers to the making of films closely associated with their nations. Considering these tendencies, he asserts that certain dominant strains regularly earn for a nation, a film name. Soyinka therefore quoted in Iji, (1991: p. 77), cites as examples, the French realism gradually superseded by existentialism whose echoes he notes, were equally felt in the United States. This implies that though a film genre may be rooted in any particular culture, its influence or use may not be restricted to the society creating it.

6. Status of Nollywood

As earlier stated in this article, Nollywood is a term used to describe the Nigerian film. According to Okome, (2008: p. 1), the Nigerian film has really become a global phenomenon and very few persons can talk competently about it. For the outside world, Nollywood is a mere curiosity. There are a lot of ordinary people in North America and Europe who are curious about Nollywood. To them, because it may convey to them their feeling of the Africans as people running around in circle in the jungle or besides the rivers. This is why the emphasis on juju, magic, witchcraft etc. are some of the tell-

tale signs of the Nollywood is seen and consumed outside Africa.

According to Okome, Nollywood is more than this. To him, Nollywood is a speech; it is a mode of discourse that has its own regime or social meaning that we must pay attention to. He laments that attention to Nollywood has always been on the exotic nature of this film genre. One of the questions put forward by Okome is, if popular arts like Nollywood are so powerful that they can spoil our youths and penetrate our culture, why treat them as stupid and unimportant? He is therefore, of the opinion that we should change tactics.

From the above comments, it is clear the kind of film genre Nollywood is. At the moment, more than four hundred titles are churned out yearly.

The question is what are the consequences of the emergence of Nollywood in Nigeria? In Nigeria, the cinema has always been accessible and the indigenous languages of Yoruba, Hausa and Igbo preferred to English. Cinema in Nigeria started like in other African countries in Feature film. While newsreel and documentary production was a carryover from the colonial heritage, the imperative to produce feature film gave rise to an intellectual movement initiated by a handful of writers and performing film graphic artists, not only in reaction to and rejection of alien cultural domination, but also to reinstate her own cultural heritage and re-orientate her people suffering from colonial mentality (Adesanya, 1997: p. 13).

Adesanya also asserts that cinema is the most dangerous form of colonialism and that the only way to stop it is to encourage indigenous African film makers. He urges that we must put into images the African struggle against colonialism.

The economies of celluloid film production and marketing has been the bane of Nigerian film makers since the commencement of commercial film production in the country. Prior to the establishment of the Nigerian film corporation's film lab, sound dubbing studio facilities, production and post-production overhead had to be paid for in major foreign currencies. The effects were two folds: An inflated budget which was a drain on the country's external reserves. This burden was further increased by unsympathetic entertainment tax collected on indigenous films; and the lack of native or resident distributors with the financial clout to purchase the theatrical release right of the feature films. While this forced many independent as well as professional film makers out of business, the theatre practitioners and film producers were able to adapt to vicissitudes of the nascent industry; thereby, becoming its mainstay.

In order to overcome the escalating cost of production, the Nigerian film makers resorted to the reversal film production of feature films. Similarly, when the Nigerian Television Authority (NTA) became short of reversal film chemicals, they settled for video films which were not even of good broadcast standard. By 1989, the reversed film production was beginning to be faced out. Production at this time plummeted from an average of four in a year to one feature film in 1990. While film makers blamed the declining fortune of the feature film on the declining value of the naira and the cost of production, it was widely believed that the rapid decline was due mainly to lack of proper marketing, (distribution/exhibition) channeled to guarantee the probability of breaking even at the box office. The film makers were unable to meet up with their credit obligations as well as those of investors.

Parallel to the demise of the feature film production in Nigeria, was the emergence of movies, that is, feature films shut on video. Just as genuine film makers were heaving a sigh of relief to see their colleagues shoot reversal stock instead of negative stock, the non-professional film makers were fast enough to take over and they have since continued to retain indigenous film audience.

As a result, while professional film makers labored for twenty-seven years to produce just two hundred film titles, the videographers spent just three years (1992-1995) to produce four hundred and fifty-four film titles (according to the register of the censor's board). This is beside a number of uncensored titles especially, in the Northern part of Nigeria.

Perhaps, it might be necessary at this point to give a rundown of at least, twenty Nollywood's best selling films of all times. They are as follows:

1. "Living in Bondage Part 2": It was released in 1993 and since its release; over four hundred thousand copies have been sold.
2. "Living in Bondage Part 1": It was released in 1992 and over three hundred and ninety-nine thousand copies have been sold.
3. "Violated Part 2": is the third best Nollywood film of all times released in 1996 and over three hundred and sixty-four thousand copies have so far been sold.
4. "Rattle Snake Part 2" is the fourth best selling Nollywood movie released in 1995. Over three hundred and twenty thousand copies have so far been sold.
5. "Rituals" the fifth best selling Nollywood movie made its debut in 1999 and has sold over two hundred and ninety thousand copies since then.

6. "Rattle Snake, Part 2" released in 1994 is the sixth best selling Nigerian Home Video film of all times. It has sold over two hundred and seventy thousand copies.
7. "End Time" released in 2000, has sold over two hundred and fifty-six thousand copies and is the seventh best selling Nollywood movie of all times.
8. "Violated, Part 1" was released in 1996; and since then, it has sold two hundred and forty thousand copies and is ranked the eighth best Nigerian selling film.
9. In the ninth position is "Blood Money" released in 2001. Over two hundred and ten thousand copies of the films have so far been sold.
10. "Osofia in London" is the tenth best Nollywood film of all times. Over one hundred and ninety thousand copies of the movie have so far been sold since it was released in 2003.
11. At the eleventh position is a movie called: "Glamour Girls" released in 1998 which has so far sold over one hundred and seventy-three thousand copies.
12. The twelfth Nollywood best seller of all times is "Nneka: The Pretty Serpent" released in 1995 with a total recorded sale so far of one hundred and sixty-seven thousand copies.
13. "The Prize" released in 2003 occupies the thirteenth position and has so far sold over one hundred and sixty thousand copies.
14. At the fourteenth position is "Igole" released in 1999. It has so far sold one hundred and fifty-six thousand copies.
15. Nollywood's fifteenth best selling movie of all times so far is a film called: "Ukwa, Part 1". The film which made its debut in 2002 has so far sold over one hundred and thirty thousand copies.
16. "Desperate Millionaire" which occupies the sixteenth position was first released in 2003 and has so far sold one hundred and twenty-five thousand copies.
17. "Oracle", a movie also released in 2003 is the seventeenth Nollywood's best seller of all times. One hundred and five copies of the film have so far been sold.
18. "Domitila" is the eighteenth best selling Nollywood film of all times. The movie which was released in 1997 has so far sold over one hundred and three thousand copies.
19. Occupying the nineteenth position among Nollywood's top twenty best selling film is "Passion". Released in 1994, the movie has a recorded sale so far of one hundred and one thousand copies.
20. The twentieth best selling Nollywood film is a movie titled: "Onome" released in 1996. So far, over fifty-eight thousand copies of the film have been sold globally.

(Source: Personal Communication with Director of Nigerian Film and Censor Board, 2013).

Today, some analysts believe that the Nigerian film industry is capable of churning out more than four hundred film titles annually. This is why we can safely conclude that Nollywood certainly occupies a vital position in the hierarchy of world popular films and we cannot ignore Nollywood as the industry is now called.

7. Conclusion

The impetus that provided the drive into the article titled: "*Creating The Locale For Nigerian Film Industry: Situating Nollywood In The Class Of Global Cinema*" arose because the author of this article felt that the negative feelings about Nollywood were untrue. Consequently, the article was conceptualized to denounce the views seeing Nigerian videos as a mere "curiosity," by detesting through historical and analytical approach, an underlying lack of respect. As already exposed by the article, contrary to the wide spread criticism against Nollywood, Nigerian class of film has been shown to be popular because it speaks to aspects of social life that many people live. It has also been shown to speak and debates cultural anxieties in a way no other media had done before. The author attempted to depict Nollywood to have engaged in political discourses, in varying degrees and showed how Nollywood has invested the individuals especially, those living in the city with a new sense of person. As a result, the author therefore, concludes that Nigerian film has really become a global phenomenon even if very few persons can talk competently about it. Thus the author further concludes that Nollywood should no longer continue to face stiff criticism to the point of rejection in any quarters since the industry continues to thrive, at least, in terms of the number of movies churned out annually, with some positive impact on the society. I have noted that Nollywood like all class of films has strength and weakness as well as obstacles and challenges. I have come to that conclusion through indirect comparison of Nollywood films with other major classes of world films. Finally, I have made some suggestions on how to enhance the status of Nollywood; pointing out that it might be a futile thing for anybody to have rejected the proposition that Nollywood has dramatically affected the global

cinematic environment. It is a truism that Nollywood is today on television in Namibia and on sale on the streets in Kenya. In Congo, they are broadcast with the soundtrack turned down while an interpreter tells the story in Lingala or other languages. In New York, Chinese people are buying them. In Holland, Nollywood stars are recognized on the streets by people from Suriname, and in London they are hailed by Jamaicans.

Once colonized by Hollywood and Bollywood, Nigeria now may seem to others to be a cultural imperial power. History is full of such ironies and trade-offs. Hollywood is a monolith; Nollywood has tendencies in that direction. As Nigerians, we may appear to have always been interested in the diversity and grassroots character of the Nigerian video phenomenon, but better quality is also an important value, and there has been a dramatic improvement in the last few years. Surely Nigeria is big enough to support a market segmented by more than language: a slick "Nollywood" product as well as filmmaking that aims at serious artistic value, along with all the bubbling kinds of popular culture we are already familiar with.

The problem here, as everyone always says, is the distribution system. Nollywood is an example of Nigeria living up to its potential role as the leader of Africa. Along with the rise of South Africa as a media power across the continent, we're seeing, for better or for worse, the delayed emergence of what we think is and will remain a fundamental historical pattern of dominance: South Africa specializing in the things that require large, rationally-managed capital and technical formations (broadcast media, celluloid film production and distribution, and theatre ownership), while Nigeria exploits its restless imagination, cultural depth, and entrepreneurial drive through video. As a film scholar Onookome Okome denounces Europeans for seeing Nigerian videos as a mere "curiosity," detecting an underlying lack of respect, Nollywood as a film genre, has therefore, simply become too big for the world to ignore.

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