

**Matching Hollywood Standard?: A Comparative
Study of the Production Techniques in Toka
McBaror's *Merry Men: the Real Yoruba Demons* and
Gina Prince-BytheWood's *The Woman King***

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Abstract

Nollywood has, in recent times, risen to notable international relevance in terms of quality of films it produces to the extent that it has begun to win international awards, make box office hits and even win the hearts of foreign audiences. Nollywood has gone further to producing films that tend to match Hollywood standard even though those films are not without some

artistic and technical blemishes. This study therefore investigates Nollywood as an industry that has begun to gain international acclaim by conducting a comparative study of the production techniques utilized by both film industries using Toka Mcbaror's *Merry Men ...* and Gina Prince- Bythewood's *The Woman King* as case study. Data were gathered using content analysis approach of the qualitative methodology while relying on Jean-Louis Baudry's Apparatus Theory to interrogate the research problem. The study found that Nollywood has been striving to match Hollywood standard by making significant contributions and innovations geared towards improving its film quality but there is still room for further improvement. The study therefore recommends that for the industry to surpass its present height and engender professional growth, constant (re) trainings of its manpower is needed so as to be abreast with global best practices. There is hope that Nollywood may stand at par with Hollywood in the near future if ardent support is provided it by relevant stakeholders.

Keywords: Nollywood, Hollywood, Standards, Production Techniques, *The Merry Men ...*, *The Woman King*

Introduction

Since 1992 when Kenneth Nnebue's *Living in Bondage* was produced till date, Nollywood has recorded significant progress both in the production, marketing and distribution arms of the industry. Although what could be termed the Nigerian film industry had been in

existence before Nnebue's release of *Living in Bondage*, scholars however argue that Nnebue's experimentation which was an adopted the VHS format in the production of films opened the floodgate to what is now known as Nollywood (Nwankwo, 2006, p.57). The venture of amateurs, enthusiasts as well as professionals into filmmaking in Nigeria consequent upon the commercial success of *Living in Bondage* (2002) contributed in the expansive popularity of the industry thereafter. Nwankwo (2006) further explains that the popularity the industry recorded at the budding stage was due to correlation between the story told by it and the society the story is derived from. According to him;

Before (Kenneth Nnebue's *Living in Bondage*) hit the market, most Nigerians did not believe that an indigenous movie could record such unprecedented success in terms of mass local appeal. The tragedy of Andy, the protagonist, is such that the majority of the people can identify with. His inability to take care of his beautiful wife, Merit, is so commonplace in the Nigerian society that produced the movie, so much so that Andy's take is analogous to those of many aspiring young men in Nigeria. Could Hollywood had truthfully depicted this form of local reality? This answer is resounding no because such an effort would obviously look unfamiliar among local audiences here in Nigeria. (pp. 57-58)

Nwankwo's claim here is that the emergence of Nollywood seemed to have quelled the artistic appetite of the local audience in terms of storyline and other visual aspects like costume and setting.

But in spite of the rapid popularity of Nollywood within Nigeria and even Africa upon its emergence, scholars had raised concerns regarding the production quality of its films. Ekwuazi (2008), for instance, argue that although Nollywood churned out hundreds of film into the market, such film had not been able to compete with its counter parts in advanced film cultures like Hollywood and Bollywood because of its trite quality borne out of the use of low standard equipment. He accused the filmmakers of focusing more on profit making rather than quality delivery (p.299). Scholars have in more recent studies however captured Nollywood's attempt at improving its production quality. Haynes (2014) explains that Nollywood now produces films that can compete and win international laurels (p.53). He argues further that there are deliberate efforts by a crop of “younger” filmmakers in steering a new wave of artistic consciousness within the industry which precipitated its production approach being referred to as “new Nollywood”, as the filmmakers geared towards making films that tend to match Hollywood's standard. It is against this backdrop that this study investigates the production quality of films produced by the two film industries – Hollywood and Nollywood in order to evaluate the extent to which the Nigeria film industry have attempted to match Hollywood standards in terms of production techniques especially in this age of digital filmmaking.

Many studies have been conducted regarding Nollywood in terms of its production quality, marketing and distribution strategies but not much attempt have been made to evaluate the industry's growth on the parameter of Hollywood especially now that Nollywood is beginning to gain international acclaim, winning laurels in global film festivals. This study attempts to fill this knowledge gap by investigating the production standards of the two film cultures. In order to ascertain the foregoing, the researcher conducts a comparative study of films produced by Hollywood and Nollywood respectively, the former being regarded as the hallmark of film production in the world. Data gathered in this study will provide relevant literature to scholars who may wish to delve deeper into this area of study as it may also open fresher areas of discourse between Hollywood and Nollywood.

Literature Review: Hollywood, Nollywood and Global Film Practice

Hollywood is known globally as the American film industry. Its popularity is far reaching as it has turned out to be a household name across continents. The term “Hollywood” is however somewhat complex due to its evolutionary trends. Schatz and Perren (2002) explain that;

Any effort to access, analyze, or even describe “Hollywood” inevitably begins with a definitional dilemma. The term Hollywood refers to an actual place, of course a community north of Los Angeles that emerged, nearly a century ago, as a primary

base of operations for the burgeoning American film industry. But the industry involved far more than the Hollywood environs even then, and as it continued to develop, the meanings associated with the term Hollywood became increasingly complex and multivalent... Most fundamentally, the term Hollywood refers to three interrelated aspects of American cinema: the industrial, the institutional, and the formal-aesthetic. As an industry, Hollywood is a vast, integrated commercial enterprise with specific business practices and standard operating procedures geared primarily to producing and distributing feature-length films. (p.495)

According to the historical account presented by the duo, Hollywood operated via a studio system that controlled the production, distribution and exhibition phases of the industry during the "classical" era of the 1920s through the 1940s. Some factors contributed in whittling the group of the studios on the industry during the post war era. Some of these factors included constant litigations, the emergence independent film producers and commercial television production. In spite of the survivalist strategies adopted by the studio system in order to withstand the effect of the aforementioned factors, Hollywood merely diversified as various arms co - existed forming multimedia conglomerates which contributed in strengthening the popularity and widening the capacity of the industry (pp. 495 - 496).

Following this, Hollywood has not just attained but has also retained world dominance in the area of entertainment globally. Schatz and Perren (2002) further contend that "the widespread appeal of Hollywood movies is due not only to the studios' economic power and marketing prowess but also to the formal-aesthetic qualities of the films themselves" (p.496). This is to say that the cinematic style and narrative structure of Hollywood films have continued to improve over the years.

Nollywood is a sobriquet that was used to refer to the Nigerian film industry upon its explosive popularity which took the world by surprise. The term is said to have been coined by the *Financial Times* of New York, to describe the Nigerian Video Film Industry, just like Hollywood (America) and Bollywood (Indian) (Ayakoroma, 2011, p.21). Prior to the evolution of video - film production which precipitated the emergence of Nollywood, films were produced in the celluloid format. Lovers of Nigerian films went to cinemas situated in cities like Lagos, Kano, Onitsha and so on to watch film on the big screen. Uchenunu (2008) explains that celluloid productions was complex and expensive, however pioneer film producers and directors like Ola Balogun, Adeyemi Afolayan (Ade Love) and Eddie Ugbomah excelled in celluloid productions until late 1980s when the economic condition of the Nigerian nation began to dwindle. Other factors like unstable political situation in Nigeria, increase in crime rate,

according to Uchenunu, contributed in dealing the cinema of celluloid a death blow (p.27).

The consequent video-film experiment which resulted in recording and producing films in the VHS Format heralded the dawn of what is known as Nollywood. The VHS Format was much cheaper and less technologically demanding which propelled many aspiring practitioners to delve into filmmaking upon its popularization (Nwankwo, 2006, p.56). The industry grew expansively and even became a popular tradition among African audiences in spite of the criticisms preferred against it at its budding stage. However, the industry has in recent times seemed to have risen above the negative criticisms to producing films that compete in international film competitions. Haynes (2014) contends that Nollywood films have gained global recognition upon the emergence of what he termed “new Nollywood” which is known for high quality production (p.53). This study relies on this stance to access Nollywood’s growth in relation to global film practice.

1.2. Theoretical Framework : Apparatus Film Theory

The Apparatus Film Theory was developed by French film critics Jean-Louis Baudry and Laura Mulvey in the 1970s as a model for evaluating how films affect audience. The theory studies how cinematic technology and mechanics produce a unique viewing experience that influences audience comprehension, perception and interpretation of films they watch. Conley (2018) explains that;

Apparatus theory claims to study the “machineries” of the seventh art. Dealing not so much with cameras, projectors, film stock, the design of iPads, editing programs and applications than the relations that viewers sustain with the medium, it lays stress on psychic and social mechanisms that shape the experience of cinema. Considered in a broad sense, it accounts for the power that film holds in respect to the world in which it operates or is deployed. . (p.145)

Conley further contends that Apparatus Film Theory examines how film exerts psychological effect on its audience due to the mental picture it creates and leaves within the mind's eye of the audience. The theory provides a critical lens through which to analyze the intersection of cinema, technology and ideology. The evolutionary account of film suggests that film is a magic trick. It is based on the creation of illusion of movement using the camera, a concept that is supported by the *Phil Phenomenon* and the *Principle of the Persistent Vision*. Charles Okwuowulu (2013) explains that the "principle (of persistent vision) asserts that the brain retains image cast upon the retina of the eyes for a fraction of time after the eyes have been removed from the field of vision" (p.66). Okwuowulu further explains that the *Phil Phenomenon* was discovered by a Gestalt psychologist known as Max Wertheimer in 1912. The phenomenon according to him, "creates the illusion of a unitary circular form in individual blades of a rotary fan when turned to a certain speed" (66). These preliminary phenomena which led to the invention of the principal

filmmaking equipment; the camera, suggests that the experience of film takes place primarily in the human brain or mind as it were. This is why the equipment, known within the context of this theory as the apparatus of filmmaking is crucial to the making of quality films that create the supposed psychological effect of believability on the minds of the audience.

Hollywood has been known as the leading film industry in the world due to the high quality, heavy-duty digital equipment that it is known for. Ekwuazi (2017) contends that Hollywood is ineluctable in the practice and discourse of film because of its technological sophistication (p.vii). However, unlike Hollywood, Nollywood evolved as an artisanal industry that relied on poor filming equipments to survive. This is why critics spurned the industry for its poor quality of production during its budding stage. Adedokun (2008) for instance accused Nollywood of producing films that can be referred to as "a comedy of errors in camera and continuity interplay" which is fallout of the lack or unavailability of state-of-the-art equipment and proper training (p.259). This case may no longer apply to contemporary Nollywood as a number of filmmakers who belong to the "New Nollywood" class have been making deliberate efforts to change the status quo. Giwa (2014) explains that "these high quality films realized theatrically begin to standout amidst the wave of home-video movies that have been dominating Nigerian filmmaking for the last 20 years" (p.6). The Apparatus Theory thereby supports equipment and expertise as

fundamental in creating films that leaves lasting impression on the minds of the audience hence its adoption for this study which concerns itself with quality vis-avis production techniques and technicalities.

Method

This study focuses on evaluating Nollywood's growth in contemporary film practice by conducting a comparative analysis of films produced by it and its Hollywood counterpart using a typical case sampling technique. Toka McBaror's *Merry Men ...* and Gina Bythewood's *The Woman King* were purposively selected as the duo even though produced by different film cultures, present African societies and also belong to the action film genre. Both films have close release dates, between 2018 and 2023 as digital filmmaking equipment has been en vogue at this period. Content analysis approach of the qualitative methodology was used to gather relevant data for this study. A comparative analysis of the data gathered from the case study films provided the basis for assessing the industries' status quo and enabled the researcher to make useful inputs that will add to knowledge.

Analysis of the Production Techniques in *The Woman King* and *Merry Men ...*

The Woman King (2022) directed by Gina Prince-Bythewood, is a historical epic that takes a detour from the typical Eurocentric trappings of Hollywood to focus on a real community in pre-colonial West Africa, known

as the kingdom of Dahomey. Starring Viola Davis, Lashana Lynch, and Thuso Mbedu, *The Woman King* centers on the Agojie, one of history's all-female warrior groups who protected Dahomey for nearly three-hundred years between the 18th and early 20th centuries. It narrates the story of the African kingdom of Dahomey, where a rebellious teenage girl called Nawi (Mbedu) is pushed by her family to join the Agojie, a fierce female warrior troop that holds the responsibility to protect the domain of their people. As Nawi is shaped into the Agojie model, she creates deep connections with her fellow female corps, particularly with the stoic and powerful General Nanisca (Davis), leader of the troops. As Nawi, Nansica, and the rest of the Agojie warriors toil to guard their community from neighboring kingdoms and encroaching European slave traders, the two women uncover a truth that brings their personal histories closer together than they ever imagined.

Merry Men ... is a Nigerian action comedy film directed by Toka McBaror released in three parts, in 2018, 2019 and 2023 respectively. It stars some of Nollywood's finest actors such as; Ramsey Nouah, AY Makun, Jim Iyke, Damilola Adegbite, Richard Mofe-Damijo, Iretiola Doyle, Falz, Jide Kosoko, Rosaline Meurer and Nancy Isime. The film is centred on some group of men known as the Merry Men. Set in Nigeria's capital city, Abuja, the film sheds light on the four merry men who regard themselves as the most eligible bachelors. They have thriving businesses, live in palatial houses, drive posh cars with various size and slopes of ladies at their beck and call. Although they are known as the "*Merry Men*",

the ladies that flock around them refer them as the real Yoruba demons, a seeming contrast to their outward personality because of the dark side to their expensive lifestyle which is womanizing and debauchery.

There is virtually no artistic work that is devoid of some level of technique inputted into its realization. Film production which is a subtle combination of art and technology requires brilliant manipulation of filmic techniques in order to achieve believable illusions. As filmmaking continues to develop based on the rapid advancements in technology, the filmmaker must learn the varied approaches and techniques involved in the process and this is what this study sets out to analyze using the two case study films.

Production Design and Visual Aesthetics:

The design of a production goes a long way in determining or improving the quality of such artistic product. The design can therefore be regarded as everything that is brought into the film in order to give it the desired shape or outlook. Proferes (2008) explains that “the design of a scene as well as the design of your entire film depends on tone, style, specific narratives jobs and placement in the film, but the key component of any design is the narrative beat and the director's beat” (p.79). Based on the foregoing, the two films are designed by their various directors to assume peculiar designs. Whereas Prince BytheWood's *The Woman King* projects a historical tone with some threads of female gender emancipation woven around it, McBaror's *The*

Merry Men: the Real Yoruba Demons conveys a political tone that is steeped in male gender dominance. The both films are styled as both action films and melodramas. These tend to influence the visual aesthetics in the both films. For instance, in *The Woman King*, the setting, costume, make up and even props used in the film projects the period and cultural environment it is set. Some of the materials like the sets were built for the purpose of the film shoot in order to realize that visual aesthetics needed to tell such historical narrative believably as shown in plates 1A and 1B below.



Plate 1A: A hut that represents the historical period the film is set

Plate 1B: The locale of the film shoot and the female warriors typical of the Dahomy tribe

A Character like Nawi assumes the speaking style, intonation and other mannerisms typical of the Dahomy tribe. The wrestling and martial arts scenes punctuate the dramatic action tone of the film while heightening the pitch. The action scenes are well detailed which showcases the director's knowledge of action / combat

directing. Proferes (2008) explains that an action scene requires proper “organisation and articulation” of the various actions that make up the scene and it is only a trained and experienced director that can capture such moments in such a set. It will make such scene not only "interesting but even more importantly, it will assure that the psychology of each moment is made available to the audience" (p.20).

Hollywood is known for producing action films and *The Woman King* is an example. Most of the fascinating actions in the film are performed by the female actors. The women in the film engage in fights with men and even over-power them. The actors exhibit an appreciable level of artistic dexterity which apparently is a fall out of in-depth rehearsals and brilliant manipulation of filmmaking equipment.

In *Merry Men* ..., action scenes are also used to elevate the visual aesthetics of the film. The film toes the action film design of Hollywood. The shoot-out scene with the police is a good example. The speeding, reckless driving, the gun fire and other similar actions are articulated and organized in the Hollywood style,. Although the fight and shoot out scenes may not be rated to be in Hollywood standard, as the actors seem not to have been trained in martial arts cum warfare acting, there is however an appreciable level of articulation and organization in the scenes as shown in the plate 2A and 2B below:



Plate 2A: The Merry Men and the police engage in gun battle

Plate 2B: The Merry Men and the police engage in physical fight

Abuja, the film's political tone is accentuated. Abuja is known as Nigeria's seat of power and almost all national politicians reside there. The city is also about the most planned city in the country. The selection of the FCT gives the film a high visual aesthetics as the locales, coupled with the gorgeous costumes of the characters project the expensive outlook typical of Nigeria's political class. It further gives the Merry Men opportunity to meet and confront politicians who claim to serve their people but renege on their campaign promises after being voted into power.

In line with the theory that supports this study, the both films brings to bear high cinematic technology, mechanics and artistic techniques in order to achieve visual aesthetics that can provide the audience some unique viewing experience capable of exerting mental and psychological effect on them.

Cinematography:

The camera as the most important tool in any film plays a key role in the two case study films. Other filmmaking

equipments like lights, drones, trackers, Dolly seemed to have employed in order to elevate the visual quality and narrative techniques of the camera in the film. There is a clear display of cinematographic skill in *The Woman King*. In the film, McBaror and his crew employ camera angles and movements that reveal certain ideological positions. For instance, Nawi's stubborn disposition and resolve not to marry against her wish as her father wanted is emphasized through close up and low angle shots. Through the use of other supporting equipment, the tempos of the action scenes were raised. The shots of the fight scene where the female warriors take up weapons and move to challenge the kingdom's assailants shows the splicing of different angle shots and camera movements in quick succession as exemplified in Plate 3A and 3B below:



Plate 3A: The Warriors prepare for war Plate 3B: The Warriors advance towards their assailants

In *Merry Men* ..., deductive shots are used to expose the personalities of the characters as well as their emotional state. Wide angle shots, for instance are used to establish locales that require emphasis. Iconic spots in the FCT like the Eko Hotels, the abode of the politicians as well as the Merry Men are well established through. In

contrast, locales where the masses reside are depicted as dilapidated areas typical of the Nigerian society where the masses live in squalor while politicians live excessive affluence.

The director employed such cinematographic technique to narrate the class dichotomy that exists in the Nigerian society. The high angle dolly-in shot used to establish the



Plate 4A: Fight between Merry Men and the kidnappers Plate 4B: The shoot-out between the Merry Men and the police

Eko Hotels and in fact the entire locale, underscores the economic and political strength of the people who reside within that area. The use of equipments like dolly, tracks and drones to improve the narrative quality of the scene and other scenes is also evident in scenes like the kidnap attempt at Kemi, Naz's (Jim Iyke's) wife and Ayo's (Ramsey Nouah) sister. The fight between the Merry Men and the armed kidnap gang are punctuated using various camera shots, the positioning of the camera with various angel changes under spilt seconds is used to create tension, suspense as well as heighten the illusion of motion. The gun duel between the Merry Men and the police is another good example. The action is emphasized during the shootout with various tracking

shots of cars in fast motion. The manipulation of the cinematic equipment is what gives these scenes fluid movement as shown in Plate 4A and 4B below.

Editing and CGI Creation:

Film production continues after the shoot proper. The post production stage is a critical stage in every filmmaking process and editing is critical in this regard. Proferes (2008) regards the editing suite as the “director's assembly”, where the various cuts or rushed are spliced together to enhance the narrative meaning of the film (137). In other words, the editing system and all of the accompanying software used in splicing the shots, creating special effects as well as generating images are geared towards impacting on the psyche of the audience. As the audience expects a unique cinematic experience, as projected by the apparatus theory, the editing pros find tune the film and adds more color and intrigue in the film so as to quell the artistic appetite of the viewer as he steps into the cinema to experience the magic of the motion picture.

Editing therefore impacted on the overall narrative flow of the two films. A semiotic understanding of *The Woman King* entails paying close attention to the camera language arranged by the editor to give subtextual interpretation and depth to the film. Women emancipation is one of the film's thematic concerns which is projected in the opening scene through the confrontation between the Agozie warriors made up of females and the men of the neighboring community who indulge in slave trade. The women warriors attack the

community and free their people who were captured and imprisoned in readiness to be sold to the white slave trader. From the juxtaposition of the two enemy camps and the fight that ensues, the various shots are strung together to accentuate the strength, agility and skill of the female warriors and their determination to overpower the male dominated community. This editing strategy is ideological as the females are given prominence in the fight as shown in plates 5A, 5B and 5C below:



Plate 5A: Agojie warriors and the enemy neighbors confront each other Plates 5B & 5C: Fight between the two warring factions and A medium shot that depicts the braveness of the Agojie (female) warriors

Again special editing effect is used to achieve verisimilitude especially in the use of weapons to wound or kill opponents which is characteristic of Hollywood films. The fire explosion that guts almost the entire Oyo empire shows the editing dexterity of the production team as depicted in the below plates:



Plate 6A: Fire set by the Dahomy kingdom move forwards the enemy camp



Plate 6B: The Mahi tribe of the Oyo Empire is gutted by fire

Special editing effect is employed here to create believable wildfire outbreak as residents of community including their livestock scamper for safety. The destruction of lives and properties by the wildfire set up by the lead warrior of the Agozies further underscore the strength of the female warriors.

On the other hand, the explosion of Naz's (Jim Iyke) car in *Merry Men: The Real Yoruba Demons* is a good display of Nollywood's advancement in the creation of Computer Generated Imagery (CGI) in this age of digital film production. In the film, as depicted below, Naz is about to leave for a wedding ceremony and steps into his jeep without knowing that a time bomb was planted in it. The bomb explodes as he is about to drive out of his compound to the shock of his friends and other guests who watch the scenario from the screen mounted in the wedding reception hall. Another car explosion occurs during the shootout scene between Safe (Chidi Mokeme) and the police in the season 3 of the film. As the police attempts to track Safe down, he jumps out of his car,

leaves a bomb which suddenly explodes in order to distract the police and then escapes with abike



Plate 7A: Naz's car explodes and goes up in flames Plate 7B: Defe's car explodes during a shootout with the police

The manipulation of editing technology to achieve believable car explosions in the film brought its visual quality close to what is obtainable in Hollywood.

A Comparative Study of *the Woman King* and *Merry Men* ...

McBaror's *Merry Men*... and Bythewood's *The Woman King* both display high quality production. The visual quality of the both films shows that a lot were put into the production in terms of equipment, location, costumes, make-up, decor and so on. The actors also being notable film stars interpreted their roles believably which added to the films' verisimilitude. Although *Merry Men*... is one of the films that proves that Nollywood has taken film production to the next level, the quality of production in *The Woman King* shows Nollywood is not yet there as far as matching Hollywood standard is concerned.. *The Woman King* presents better choreographed and synthesized actions than that of *The*

Merry MenThe actors in the latter appear to have been trained in combatant acting as their actions, especially in the fight scenes are quite swift with attendant acrobatics and summersaults that proved the skill and flexibility of the actors. The fight scenes in *The Merry Men* On the other hand betray the director's failure to thoroughly train the actors in combatant acting as they display amateurish skills. Action films are known for the extensive destruction that occurs in them. For instance in one of the scenes in *The Woman King*, a whole community of Oyo is set ablaze by their assailants, the Agojie warriors. The entire community, their huts, their livestock and properties go up in flames and this is convincingly portrayed. On the other hand, there is an identifiable attempt to economize action in the *Merry Men*... as shown below in Plates 8A and 8B.



Plate 8A: Oyo Community is set ablaze by the Agojie warriors.

Most of the properties that may have been affected during the fights and other actions in the film remain intact. In the bomb explosion scene, for the instance, it is only Naz's car that explodes, leaving out the compound where the car is parked. Only one car is affected by the bomb detonated by the police in the shootout scene

between them and the Merry Men. None of the properties in the Merry Men's house is tampered with in the fight scene between them and a kidnap gang which is inconsistent with action films produced in the Hollywood standard. All these instances are proof that Nollywood still has more to do to measure up to Hollywood standard. This is without losing the fact that the Nollywood quality has improved significantly over the years and being a relatively younger film industry, there is hope that it will match Hollywood standards in the near future if the recommendations below are taken into cognizance.

This study found that although Nollywood has significantly improved over the years in terms of quality and techniques of production, there is still room for further improvement if it must match Hollywood standards. The study also found that Hollywood as a first rated film industry tends to influence the content and production techniques of some Nollywood films which has some positive implications. Nollywood filmmakers are now motivated to produce high budget films that are characterized by heavy-duty equipments, extension cinematography, special effect editing and CGI thereby elevating spectacle and have begun to compete with other film industries from across the globe. The study therefore recommends constant (re) trainings in order to keep Nollywood filmmakers abreast with global best practices. Seeing that the filmmaking sector currently generates \$600m yearly and employs more than one million Nigerians, making it second only to agriculture

in the list of largest employers of labour in Nigeria, the government as well as other private institutions should encourage the industry through effective funding. Younger and upcoming Nollywood filmmakers should also be motivated through grants and non-interest loans as this will enable them find their feet in the ever competitive and fast growing industry.

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