

Film and Cultural Imperialism in Nigeria: A Critical Developmental Perspective

AlubaBari Desmond Nbete and Somieari Ikiroma-Owiye

Abstract

The film industry in Nigeria is receiving increasing public patronage, which has led to significant growth and expansion of the industry. This is due largely to awareness of the important role films play in socialization, in promoting national integration and in the advancement of civilizations. This growth and expansion is, however, not without serious challenges. The challenges arise from the lopsided influx of foreign films, which has had only marginal positive impacts, but colossal negative effects on the Nigerian culture, moral architecture, and economy. This is a negative fallout of globalization, with its inherent capitalistic logic that tends to favour the developed economies to the disadvantage of the less developed ones, such as Nigeria. This work is a critical assessment of the hegemonic influence and imperialistic impact of Western films on Nigerian media, culture and economy. It argues that the content and packaging of Western films are essentially designed as a powerful and insidious mechanism for fostering massive exportation of Western culture into Third World Countries (TWCs) with an underlying economic motive to promote a non-reciprocal importation of their products by the countries in which those films are flooded. From that standpoint, it accentuates the need for greater commitment on the part of government and local filmmakers in Nigeria to explore innovative and effective ways of addressing the needs of the society—cultural, scientific, economic, political, environmental, etc. It also recommends the development of a constructive and positive perspective towards local films vis-à-vis a critical evaluation of foreign films and cultural products.

Keywords: Film, Cultural Imperialism, Moral Bankruptcy, Development

Introduction

Film or documentary has had a great influence on culture since its introduction as a popular mode of entertainment in the early 20th century. Since its initial inception, film has been used as a medium for influencing the psychology of individuals and societies in diverse realms of cultural life. This raises concerns about the growing dominance of Hollywood packaged films in Nigeria, as these films do not have sufficient cultural recipe, if any at all, for the socialization of Nigerian children? There is no gainsaying that the content and packaging of Western films are powerful instruments of Western imperialism, essentially designed as an insidious mechanism for fostering massive exportation of Western culture and products into other countries, especially the Third World Countries (TWCs). The influence of Western culture on Nigerian culture and collective social psyche manifests in their modes of dressing, choice of food, holiday culture, sexual habit, development strategies, and even foreign policies, etc.

This paper critically assesses the hegemonic influence and imperialistic impact of Western films on Nigerian culture, economy and overall development. It establishes that the inundation of the Nigerian media with foreign films, especially Hollywood films, without a reciprocal outflow of Nigerian films undermines indigenous culture and also poses a serious threat to the moral fabric of society as well as economic development of the domestic economy.

Methodology and Findings

The study combines both qualitative and statistical methods. The former involves a critical and thorough appraisal of the changing trends in the culture of the peoples of Nigeria, and identifies the influx of Western films as a major factor in the dominance of Western culture among the peoples, especially the younger generation, of Nigeria. The statistical method involved an online random survey of Nigerians of different age brackets from 18 years up to 60 years and above. In the survey, we sampled 1,000 Nigerians

on facebook, and compared the total number of ‘likes’ for local films with that of foreign films. We calculated a total of 10,100 ‘likes’ for movies and TV documentaries among the 1,000 facebook users, and recorded 8,600 representing 85% likes for foreign films and documentaries against 1,500 representing 15% for local films and documentaries. We also conducted a survey of 500 audience of people within different age brackets. Our findings reveal that 298 representing approximately 60% watch more of Nollywood (home movies), whereas 202 representing 40% watch more of foreign movies. The statistical method used is the simple percentage.

Another interesting finding from the study is that a larger percentage of the audience who preferred local films to foreign ones fall within the older generation and less educated members of the society. On the contrary, more of the younger generation and the highly educated audience indicated a high preference for foreign films. Of further interest is the fact that, even among those who preferred or watch more of local films, their idols or role models were more of the actors and actresses who exhibit more of Western culture in terms of fashions, diction, manners, elegance, etc.

Conceptual and Theoretical Framework

This work revolves around the concept of film, which is sometimes used interchangeably with documentary. Film in this sense refers to the moving image in all of its forms—cinema, documentary, television, advertisements, musicals, etc. Film is a process of creating and designing cultural images and stories for a viewing audience through the film medium.

The documentary film medium is a means of interaction suitable for providing deep psychological insights into the society about which it is made; it influences the thought processes of members of the consuming society. It has also been utilized by colonial and neo-colonial governments as well as their capitalistic commercial machineries to create an illusion of reality in the minds of the populace in developing countries. According to Shehu, Nikita Krushev recognized the importance of film on society when he stated in his address to the Soviet people that:

Our party regards the Soviet cinema as one of the most important artistic vehicles for educating our people in the spirit of communism. There is nothing to compare with cinema in its power to impact on human minds. The cinema is accessible to all walks of society, to all ages. It penetrates into the remotest districts and villages (qtd. in Igoil, Yakubu 178).

The documentary film has a direct effect on the consuming society is direct. This effect derives substantially from its function as an educating and enlightening medium. Tod Stames states thus of the influence of films on society: “We live in a nation that celebrates violence. The proof is in our movies, our music, and our athletic pastimes ... one cause of ... violence is the unprecedented and explicit violence in video games and cable television. It’s desensitized teenagers to the idea of taking a human life” (Fox News 2013).

The dominant theoretical framework in this study is the theory of cultural imperialism. Our choice of this framework, as will be later shown, rests on its appropriateness to our present study, although the concept of cultural imperialism has been both complex and highly contested (Sarikakis 80). One of the earliest standard definitions of the term was given by Herbert Schiller in 1976. He defines the phenomenon of cultural imperialism as “the way in which major multinational corporations, including the media, of developed countries dominate developing countries” (qtd in Rauschenberger 2003). Schiller’s definition focuses mainly on the communications aspect of cultural imperialism or what has come to be known as media imperialism and tends, thereby, to ignore other dimensions of the broader phenomenon of cultural imperialism. Matti Sarmela defines it as “the economic, technological and cultural hegemony of the industrialised nations, which determines the direction of both economic and social progress, defines cultural values, and standardizes the civilization and cultural environment throughout the world” (<http://www.kotikone.fi/matti.sarmela/indexEngl.html>). Sarmela sees it, and rightly so, as the product of globalization, and states as further manifestations of cultural imperialism the fact that “Western

ideologies, political beliefs, western science, western laws and social institutions, western moral concepts, sexual symbols and ideals of beauty, western working methods and leisure activities, western foods, western pop idols and the western concept of human existence have become objectives, examples and norms everywhere in the world” (<http://www.kotikone.fi/matti.sarmela/indexEngl.html>).

There are many other definitions of cultural imperialism; but the two stated above will provide the initial conceptual clarification for our present work; although, as we have noted above, Schiller’s definition tends to focus on the communications aspects of cultural imperialism and downplayed its other dimensions. We shall use media and cultural imperialism in the context of this study in a more comprehensive sense as a term that addresses the role of the media in the symbolic construction of and reproduction of cultural hegemony.

The theory of cultural imperialism dates back to the post-World War II period, and was discussed under various names, including “neo-colonialism,” “soft imperialism,” economic imperialism.” Over the years, it has acquired many more labels such as “media imperialism,” “structural imperialism,” “cultural dependency and synchronization,” “electronic colonization,” “ideological imperialism,” and “communication imperialism” (Livingstone, 2001), etc. All these terms reflect different manifestations or dimensions of the generic concept. As suggested by this multiplicity of terms, cultural imperialism has various ramifications, involving international relations, education, history, literature, economy, media, science and technology, sports, etc. Its multifaceted dimensions account for the difficulty in defining it. As noted by Rauschenberger, “Despite the wide attention and audience cultural imperialist theory has gained, it has been hindered by the lack of clear definitions. Agreeing on a single definition of culture, cultural commodities, and other terms in this area of research has proved difficult. Thus various definitions for cultural imperialism has evolved” (6-7).

Strictly speaking, media imperialism is one form or manifestation of the generic term cultural imperialism. Omoera and Ibagere define media imperialism as “a situation whereby the media system of a particular area of focus is subjected to the dictates of the media system of another area” (5). Boyd-Barret defines it more elaborately as “the process whereby ownership, structure and distribution, or content of the media in any one country are singly or together subject to substantial external pressure from the media interests of any other country or countries without proportionate reciprocation of influence by the country so affected” (qtd. in Omoera and Ibagere 5). As rightly contended by Eregare and Afolabi,

...when a single company or corporation controls all the media in a country or countries, standardizing and commercializing products of one culture for the media consumption of another, media imperialism is in operation. For instance, the influence of the American media content only intensifies consumption values instead of production values in many countries which are compelled to depend and view the world through the prism of Western values, ideas and civilization (qtd in Omoera and Ibagere).

In the context of our present study, media and cultural imperialism theory provides an appropriate analytical framework for explaining the dominant impact of Western films and Western culture in Nigeria. As explained by Stevenson (95), the media imperialism thesis tried to provide an analysis of the relations of determination between economic, political, social, and cultural spheres. This theory, as it relates to the relations and dynamics of power and domination with the media, states that Western nations dominate the media around the world which in turn has a powerful effect on Third World Cultures by imposing (o)n them Western views and therefore destroying their native cultures (Schiller). One individual interpretation of this theory is that:

Western civilization produces the majority of the media (film, news, comics, etc) because they have the money to do so. The rest of the world purchases those productions because it is cheaper for them to do so rather than produce their own. Therefore, Third World countries are watching media filled with the Western world’s way of living, believing, and

thinking. The third world cultures then start to want and do the same things in their countries and destroy their own culture (www.uky/~drlane/...imperialism.htm).

The foregoing interpretation of cultural imperialism has some underlying metatheoretical assumptions verging on ontological, epistemological and axiological thresholds. The ontological assumption is that humans do not freely choose how they feel, act, think, and live. They thus react to what they see on television because there is nothing else to compare it to besides their own lives, which are usually portrayed in the foreign films as inferior second-rate. From the epistemological standpoint, this theory “explains that there is only one truth and no matter what, that truth (is) never going to change. As long as Third World countries continue to air Western Civilization’s programs then the third world countries will always believe they should act, feel, think, and live as Western Civilizations act, feel, think, and live.” The axiological assumption is that “This theory is value-neutral and objective. It does not matter what beliefs the people of Third World may already hold, the television programs from the Western World will communicate the same message and effect them in the same way” (www.uky/~drlane/...imperialism.htm).

The cultural imperialism thesis is not only relevant in the analysis of our present situation. It is also logically consistent and scientific, in the sense of being empirically verifiable and possesses strong explanatory and predictive power. What is more, it explains the cultural and economic logic underlying the huge influx of Western films into the country and why Western films, exemplified by Hollywood, have constituted a standardized reference brand for local films, leading as it were to radical alterations in indigenous culture. Interestingly, it also predicts that if the trend continues unchecked, in the long run, indigenous cultures and products will be totally supplanted by those of alien cultures.

Much of what present as Western influence on the Nigerian media and societies are, in fact, American influence through Hollywood, which is also referred to as “Hollywoodization.” We shall, therefore, assess the content, impact and dynamics of Hollywoodization on the Nigerian media, culture and economy in the next section.

Nollywood and Cultural Imperialism in Nigeria

Film, as an art form, was introduced to Nigeria at the beginning of the 20th century in 1903 by the colonialists, precisely by a certain European merchant, Stanley Jones, purportedly to offer relief from the monotony and from the hustling and bustling of everyday social life in the growing metropolitan Lagos. Much of these were colonial films. The film culture was pioneered by the colonialists, whose ultimate motive was to manipulate the art to serve imperial purposes. Films made by the colonial film units were meant to influence social behaviour in the colonies with western imperialist concepts and ideas, which were portrayed as superior in every way to African culture and products. This they portrayed with the newsreels and documentaries. The fight against western imperial domination culminated in various forms of cultural resistance experienced everywhere in the world pioneered by the film industries in India, China, and Brazil, etc. In Nigeria, an intellectual reaction against this trend was initiated by performing arts graduates and filmmakers to avert this trend through reorientation and cultural revival to preserve our cultural heritage (Ekwuazi). As a further reaction, Nigerian filmmakers used their art to counteract the negative impression western filmmakers have given the world about Africans as morally bankrupt savages as depicted in films such as *Coming to America*, and *Tarzan of the Apes* (Shehu qtd. in Igoil, Yakubu 176).

However, as Ibbi (2013) has observed, “From the 1990s till date, the Nigerian film industry has grown steadily and has replaced Hollywood films in the homes of many Nigerians.” This is substantiated by Mbamara (2005) who stated that Nollywood, the name given to the Nigerian film industry, “is the highest grossing movie making industry behind Hollywood and the Indian film industry, Bollywood.” Ibbi, however, noted that although one would have thought that “home grown productions have chased Hollywood away from the country... a closer look at the name of the Nigerian film industry, Nollywood, suggests that it was coined from Hollywood.”

The term “Hollywoodization” as concept was introduced by Por Kuldip Rampal to describe a process whereby Hollywood influences the movie industries in Asia to adopt the production style, dressing, or

even imitate the name of Hollywood (Rampal 2012). But, as Rampal and others have rightly observed, “Hollywoodization has become a global concept not only peculiar to Asia as observed by Rampal since Hollywood influences movie industries around the world” (Ibbi 2013). Media critics, Campbell, Martin and Fabos attest to this notion that “American media are shaping the cultures and identities of other nations. American styles in fashion and food, as well as the media fare, dominate global market – a process known as cultural imperialism” (429). The root word, “Hollywood” refers to the system of the US entertainment industry revolving around the following six major companies that are part of the Motion Picture Association of America (MPAA): Paramount Pictures, Sony Pictures Entertainment, Twentieth Century Fox Film Corporation, Walt Disney Studios Motion Pictures, Universal City Studios, and Warner Bros. Entertainment (Sigismondi). Veron thus defines Hollywood as a “global industry geographically concentrated”, with its entities physically located in Southern California” (qtd in Ibbi 96).

Hollywood is, thus, not merely a business consortium; it has also constituted itself into a powerful instrument of Western imperialism with a strong commitment to launder American image around the world and, thereby, market American cultural products. This is obviously one of the varied manifestations of imperialism. As noted by Nbeta (51), imperialism is a broad term, which “manifests in different forms ranging from literature and culture to politics and economy, but economic drives usually constitute its most crucial initial impetus.” By serving to extol the virtues of the American way of life, promoting major industrial products as well as building and reinforcing a positive national image, Hollywood has become one of the cornerstones of America’s effort to launch her vision and version of a liberal-capitalist world order in the global arena and to persuade as many countries around the world as possible to adopt it. Hollywood movies are key cultural artefacts that offer a window into American cultural and social history.

Although Nollywood has succeeded in replacing Hollywood in many homes in Nigeria, the latter still exerts a powerful hegemonic influence in Nigeria as her viewers now regard Hollywood as a standard for assessing the quality of production of the Nollywood movies. It must be admitted that Hollywood has also had positive impacts on Nollywood and on Nigeria at large. One initial consequence of the adoption of Hollywood as a model of the modern film, which may be considered as positive, was the growing concerns by many viewers that most of the stories Nollywood films were centred on witchcraft. Njoku (2009) gave an account of an interview he had with two Kenyan filmmakers, Mercy Murugi and Janet Kanini-muiva who “asserted that judging from Nollywood movies they have watched so far, many Kenyans have the impression that Nigeria is a traditional home of witches.” Interestingly the scripts are gradually, shifting from witchcraft, perhaps as a response by producers to the concerns of most viewers. A critical evaluation, however, reveals that the negative influence which Hollywood has exerted on Nollywood far outweighs its positive impact.

Thus, ironically, the shift from the prevalence of witchcraft in Nollywood films only turned out to be a shift to semi-nude dressing and sex, which are common in Hollywood movies. That explains why “One of the common complaints by many Nigerians is that Nollywood is gradually introducing some dose of pornography, occasioning a continuing rise in movies with erotic or obscene contents. This trend is a total deviation from the culture of Nigerians. Thus some people now disapprovingly call the industry PorNollywood, instead of Nollywood” (Ibbi 104). Such an uncomplimentary description of Nollywood is, according to Oyetimi and Adebayo, an unpretentious and spontaneous irritation by the Nigerian audience at the gradual and unchecked introduction of pornography into Nollywood movies (qtd in Ibbi 104),

Another negative aftermath of Hollywoodization is the rising introduction of violent and horrid scenes into Nollywood. Studies by psychologists, psychiatrists and sociologists have revealed that there is a strong and direct correlation between watching violent scenes and the tendency to develop violent characters (Heaney). In his article entitled “The Psychological Effects of Movie and Television Sex and Violence on Adults: A Patient’s Mother’s Addiction too Television Violence,” a clinical psychologist, Peter Olsson, documents a study by the American Academy of Child & Adolescent Psychiatry (AACAP), according to which “the hundreds of research studies on television violence and children have found that children may become immune to the horror of violence, gradually accept violence as a way to solve problems, imitate the violence they observe on television, and identify with certain characters, victims

and/or victimizer.” Olsson further stated that “In my clinical experience, “adults” are also influenced in the same ways as children. In my opinion, the pornography of movie and television violence and Hollywood’s portrayal of irresponsible sexual behavior leads to ineffective parenting and even increased marital infidelity and probably “road rage” (www.aadp.org/.../forum_49_1olsson). The cartoons *Naruto* and *Power Rangers* are examples of such films that promote a culture of violence among children.

It stands to reason, therefore, that the unprecedented proliferation of arms, commonplaceness of alien sexual behaviours such as lesbianism and homosexuality, and the jump in incidences of violent crimes such as kidnapping, “gangsterism” and insurgency in Nigeria are not accidental; instead, they largely triggered by frequent exposure to films with storylines that treat violence as a common coin in everyday life as we find in most Hollywood’s films. Olsson opines that “Our American culture” seems to be in massive denial of the reality of the psychologically adverse effects of television and movie violence and irresponsible sex; and this denial, he further opines, “is largely due to the profit motive of Hollywood and our worship of movie star and sport celebrities” (www.aadp.org/.../forum_49_1_olsson). Biskind states thus of the effects of films on human psychology:

Movies influence manners, attitudes and behaviours. In the fifties, they told us how to dress for a rumble or board meeting, how far to go on the first date, what to think about Martians or closer to home Jews, blacks and homosexuals. They taught girls whether they should have husbands or careers, boys whether to pursue work or pleasure. They told us what was right or what was wrong. What was good and what was bad. They defined our problem and suggested solutions (2).

Other powerful instruments of cultural imperialism are film documentaries and “hollywoodized” advertorials. Documentary films are sometimes manipulated through the use of film techniques to satisfy the motives of their producers or sponsors. In the mid-1970s, Western imperialists utilized this game by making car assembly and production of steel (manufacturing) look very easy to the Nigerian ruling class, thereby giving them the illusion of technology transfer, which led to the establishment of the Ajoakuta Steel Complex. Sadly, till date the huge funds sunk into that project has not yielded any fruits. Instead, Nigeria has continued to be a dumping ground for outdated technologies and all kinds of products, including steel. Also, during the interlude for adverts before the main actions, various foreign products are advertised such as Lipton tea, Thermocool Refrigerator, Benson and Hedges, microlon shoes, etc., to the effect that even our sense of taste and food has been largely shaped by most of the products we come to know about through film advertisements

Renov aptly states that “The result of the documentary is the elaboration of a whole aesthetic of objectivity and the development of comprehensive technologies of promoting what is right and what is wrong in the world, and by extension what is ‘honest’ and what is ‘manipulative’ in documentary” (94). Campbell, Martin and Fabos have argued that “American cultural imperialism both hampers the development of native cultures and negatively influences teenagers, who abandon their own rituals to adopt foreign tastes. The importation of foreign entertainment media is sometimes viewed as “cultural dumping” because it discourages the development of original local products” (429).

It thus turns out, in the final analysis, that in addition to destroying the moral fabric and cultural framework of the society, Western films have also been utilized by continental imperialists and capitalist corporations in the highly industrialised States of the West to promote a culture of total and non-reciprocal dependence, a kind of consumerist culture in the recipient states.

Recommendations

As previously acknowledged in this work, globalisation has its gains and challenges for the less developed countries, but no matter how much challenges it may pose to any country, it is a process that cannot be halted by any country, however powerful she may be. What is required of Nigeria, therefore, is for her to take realistic steps to key into the process to avoid being continually outpaced by other countries. Advancements in information and communication technology have made the world a global

village, occasioning a huge increase in the exchange of ideas, technologies and cultural products. There is nothing inherently wrong in borrowing from other cultures, provided it is not a “cultural dumping,” and is not unidirectional, that is, in as much as the borrowed products, values or culture is not imposed on the receiving country. However, while borrowing from or importing any positive aspects of foreign cultures, the Nigerian film industry, the media and society generally must take advantage of the gains of globalization and the opportunities it offers through the cyberspace, trade liberalization and other modes of exchange to create a healthy relationship of reciprocal exchange. She must also break out of the culture of consumerism. All these require that her technologies and cultural products are developed and packaged for competitive market and to meet modern global standards. These standards must not be set by any particular country or group of countries. As Boyd-Barrett has argued,

...whereas there is a heavy flow of exported media products/technologies/ content from the United States of America to, say Asian, African and Caribbean countries, there is only a very slight trickle of Asian, African and Caribbean media products/technologies/content to the United States of America. Even where there may appear to be a substantial return flow, as is sometimes the case in news and Nigerian home video dramas, the apparent reciprocity only disguises the fact that those who manage or handle this return flow are primarily the agents of major Western media systems, whose criteria of choice are determined first by their domestic market needs. The operations and activities of Western media behemoths such as the British Broadcasting Corporation (BBC World), Cable News Network (CNN), Sky News, Fox News, Voice of America (VOA), among others, in relation to, and with other regions of the world clearly exemplify the point being made (Omoera and Ibagere 4).

Three key factors are necessary for transforming Nigerian films into a globally competitive brand. These factors are availability of funds, technological advancement and innovativeness. These are necessary for creating high aesthetic and cultural appeal as well as superlative economic utility for her products so that they could compete favourably with products from other climes. In this regard, government patronage and support are paramount. This point is well captured in the following assertions by Ekwuazi:

The industrial arrangement for the continuation of media production is linked to financial facilities which the media utilize for stability. Western countries have established a solid foundation that enables their media systems to be financially independent. This ensures their continuous production of content which they can dispose of to developing countries cheaply. The structure of Hollywood, for example, gives it an unassailable advantage that enhances the invasion of Third World cinema and television by American film and television products. The strong foundation of Hollywood is a development which was encouraged by the American government in various ways including the formation of the Motion Picture Export Association of America (MPEAA) in 1946 (qtd in Omoera and Ibagere 1991).

To complement the efforts of government, the academia must, through interdisciplinary studies, ensure that Nigerian films/documentaries respond to the overall needs and national interests of people as well as register a strong presence in the global market. Film studies stand to gain from collaborative research in media culture, philosophy, sociology, economics, marketing, ICT, etc. Films/documentaries must be designed to impact positively on other aspects of social and private life—agriculture, health, environment, science and technology, morality and culture, education, politics, security, the economy, etc. For example, films/documentaries can be of immense utility in addressing the Niger Delta crisis, the present security challenges posed by Boko Haram insurgents in the north-eastern part of the country and other social problems confronting the country.

It is also important for the country to have a solid technological base. Science and technology are like two sides of the same coin; one cannot develop without the other. Films are equipment-based, and it goes without saying that progress in the film industry is ineluctably tied to the use of state-of-the-art equipment which, in turn, is based on advances in technology. Omoea and Ibagere lament the problem of poor equipment in the Nigerian media thus:

Virtually all foreign stations of note have adopted satellite broadcasting. Among the organizations (NTA, HiTv and AIT) involved in satellite broadcasting in Nigeria, AIT remains the most vibrant. Locally, signals from most stations cannot be received more than fifty kilometres from their transmitters. So they cannot even send correspondents to far places to gather news. And when they do, such news cannot be broadcast instantly. To obviate the problem of broadcasting stale news, resort has to be made to foreign stations whose news items are relayed without editing (14).

Another important factor in the drive to stem the tide of cultural imperialism in Nigeria is radical moral transformation and cultural awakening. This would help to foster mental decolonization, which is necessary for combating the prevailing consumerist culture and the colonial mentality, according to which everything and anything that comes from abroad is *ipso facto* regarded as superior to home-made products, and by extension, foreign cultures, especially Western culture, is regarded as superior to indigenous cultures.

Conclusion

Film and the media generally are meant to play an integral role in the development of a nation. The Nigerian film industry has witnessed significant growth within the past decade. The industry has offered job to many professional filmmakers, artists and various other categories of personnel in the industry. However, problems of lack of funds, technological backwardness, unhealthy media environment, and the overbearing hegemonic stranglehold of foreign films in the local media space constitute a huge threat to the growth and survival not only of the local films but also of the indigenous cultures and domestic economies.

Our study acknowledges the positive impact of some foreign films on the Nigerian media and society, but strongly cautions that rather than merely remaking the foreign films, notably Hollywood, and to swallow their contents hook-line-and-sinker, Nigerian filmmakers should be more innovative and original. We observe relations of domination of the local media by foreign films. This domination manifests in economic and political relations of power inequality, in some form of negative cultural and moral influence, and in exploitative economic relations, all of which translate to cultural imperialism.

Government support, development and use of up-to-date technology and interdisciplinary collaborations on film projects are also seen as crucial steps towards building an economically viable and globally competitive film industry.

Works Cited

- Biskind, Peter. *Seeing is Believing: How Hollywood Taught Us to Stop Worrying and Love the Fifties*. New York: Pantheon Books, 1983. Print.
- David, Livingstone W. *Critical Pedagogy and Cultural Power*. London: Macmillan Education Ltd., 1987. Print.
- Edward, Said W. *Culture and Imperialism*. London: Chalto and Windows, 1993. Print.
- Eregare, E. A. and A. O. Afolabi. "The Effects of Globalization and Deregulation on Nigerian Culture industries." *Journal of Social Sciences*. 21 (2), 2009. 145-151. Print.
- Ekwuazi, H. *Film in Nigeria*. Jos: National Film Corporation, 1991. Print.

- Fejes, F. "Media Imperialism: An Assessment." *Media, Culture and Society*. 3 (3), 1981. 286-292. Print.
- Gebner, George. *Mass Media Policies in Changing Cultures*. New York: John Wiley and Sons, 1977. Print.
- Heaney, Katie. "The Psychology of Horror Movie Fan." 31 Oct. 2014. Web. Google Search. 10 Oct. 2014. Print.
- Ibbi, Andrew Ali. "Hollywood, The American Image and The Global Film Industry." *Cinej Cinema Journal*, 3 (1), 2013. Web, 10 Aug. 2014. <cinej.pitt.edu/ojs/index.php/cinej/.../261>.
- Igoil, Iyortange, and Yakubu Nasidi,. *Culture and Democracy*. Zaria: Ahmadu Bello UP, 1997. Print.
- Johnston, Roland. *The Directory of Human Geography*, 4th ed. Witey: Blackwell, 2000. Print.
- Nbete, AlubaBari Desmond. "Ogoni as an Internal Colony: A Critique of Imperialism." *International Journal of Humanities and Social Science*, 2 (10). Louisville: Center for Promoting Ideas, May 2012. 50-61. Print.
- Olsson, Peter. "The Psychological Effects of Movie and Television Sex and Violence on Adults: A Patient's Mother's Addiction to Television Violence." Web. 10 Aug. 2014. <http://www.Forum_49_1_olsson_Article.pdf>
- Omoera, Osakue Stevenson and Elo Igabere. "Revisiting Media Imperialism: A Review of the Nigerian Television Experience." *The International Journal of Research and Review*, 5, Sept. 2010. Print.
- Rauschenberger, Emilee "It's Only a Movie – Right? Deconstructing Cultural Imperialism: Examining the Mechanisms Behind U.S. Domination of the Global Cultural Trade." Web. 10 Aug. 2014. <www.amazon.co.uk/Its-only-Movie.../00...>
- Renov, Michael. *Theorizing Documentary*, New York: Routledge, 1993. Print.
- Rodman, G. *Mass Media and a Changing World: History, Industry, Controversy*. New York: Mc-Graw Hill, 2012. Print.
- Sarikakis, Katharine. "Legitimizing Domination: Notes on the Changing Faces of Cultural Imperialism." Eds. Bernd Hamm and Russell Smandych. *Cultural Imperialism: Essays on the Political Economy of Cultural Domination*. Peterborough, ON: Broadview Press, 2005. Print.
- Sarmela, Matti. "What is Cultural Imperialism?" Ed. Carola Sandbacka. *Cultural Imperialism and Cultural Identity*, 13-36. Transactions of the Finnish Anthropological Society 2, Helsinki 1977 (In Finnish 1975). Web. 13 Sep. 2014. *Google Web Search*.
- Seragaldine, Ismail. "Culture and Development in Africa." *United Nations Journal on Culture*. Washington: United Nations, 1992. Print.
- Sigismondi, P. *Thee Digital Globalization of Entertainment: New Paradigm in the 21st Century Global Mediascope*. New York: Springer, 2012. Print.
- Tod, Stames. "United States is a rising nation of savages." fox news.com. Fox News, Web. 22 Aug. 2013.
- Tomlinson, John. *Cultural imperialism: A Critical Introduction*. London: 2002. *Google Book Search*. Web. 22 Aug. 2013. <en.wikipedia.org/wiki/cultural-imperialism>.
- White, L.A. "Reconsidering cultural imperialism theory. *Transnational Broadcasting Studies*," 6, 2001. Web. 29 Jul. 2009. <<http://www.tbsjournal.com/Archives/Spring01/white.html>>.