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## CULTURAL GLOBALISATION: THE NOLLYWOOD PERSPECTIVE AND ITS IMPLICATION FOR MANAGEMENT

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### ABSTRACT

No concept has dominated discourse globally in recent times as globalisation, largely on account of its impact on virtually all aspects of society. With culture being the symbol and architect of the society, it becomes logical that its being the soul of globalisation would be an issue that can be hardly debated. This paper set out to establish not only that but also the implication for management as the process of not just stabilising but also ensuring societal progress, using literature review of their conceptual, theoretical and empirical frameworks. The review shows that Nollywood, the surprise culture industry of all time, by globalising Nigerian and African culture, has succeeded in shaping or repositioning the global cultural industry by either enthroning or uniquely optimising quite a number of management practices and theories in the global cultural industry. Besides, some obvious defects have been turned into sources of competitive advantage in the global realm with the resulting phenomenal rise to global prominence as the second largest industry by volume.

**Keywords:** Culture, Globalisation, Management implication, Nollywood.

### INTRODUCTION

Perhaps no concept or phenomenon has assumed prominence in international discourse at different fora of recent than globalisation, whether academic, government, private business, even civil society or human rights, or other non-governmental organisations championing the course of one issue, local or global, or the other. This plethora of fora clearly shows that the scope of the phenomenon is as broad and wide as can be imagined, otherwise virtually all society's stakeholders would ordinarily not be involved as has been the case. The academic circle seems to have predominated discourse, evident in the words of Reich (1998, p.1):

Faced with the intellectual vacuum caused by the end of the cold war, it was only natural that scholars in international affairs should grasp for a new organising principle to orient their work... within a short period, no professional conference or symposium was complete without a genuflection towards the attributes of globalisation.

The scope of the phenomenon as well as the intensity of discourse and frequency of its featuring at different fora must have been informed by the depth of its effects on society. With culture being a dominant characteristic of society, logically it would not be spared of its own share of the impact and characteristics of the all-pervasive construct of globalisation.

Quite often, the characteristics, nature or impact is best appreciated in terms of the manifestations of relevant media or institutions or instruments. Nollywood has recently emerged as a phenomenon worthy of recognition not only locally but particularly globally, as a 2009 UNESCO report ranked it as the second largest film industry in the world (Samyn, 2010). Basically it is seen as the medium of exposition of the culture of not only Nigeria, but generally of Africa's diverse peoples. Thus, not just do its operations or product(s) flow with the tide of globalisation, but particularly the impact of such being evident in several ways, including managerial implications. These are not just in the local realm, but in global outlook in tandem with its being classified as a global industry.

This paper attempts to bring this perspective to the fore in perhaps the first coordinated instance, with most discourse having been on different perspectives. McCall (2012) did a qualitative study on the disadvantaged status of the industry – the highly informal status of the industry operators that has made access to formal funding sources extremely difficult, if not impossible in most instances, thus compelling use of non-state-of-the-art facilities with comparably low quality, and consequently resort to networking for some of the needed resources.



Also echoing the informal networked nature of the industry in the face of limited operating capital was Haynes' (2007) dual study of Lagos and Nollywood. The import of both studies was largely localised, though with obvious constraint to large scale operations of the firms. Samyn's (2007) quantitatively inclined study focussed on the transnational theoretical perspective on both the production and distribution of Nollywood films in Europe with the features of networking and the resulting popularity of the films. While Uwa (2011) investigated the traditional religious culture and its aesthetics as enriched by the ritual process, Endong (2018) sought to establish the link between Nigeria's projected culture and the image of the country, concluding that the allusion to either negative or positive image being portrayed in the films has no empirical bases. Schultz (2012) found the popularity of Nollywood films among Blacks both on the African continent and in the Diaspora to be largely explained in terms of the home effect hypothesis of trade in cultural products.

It is thus evident from the foregoing (though non-exhaustive) empirical survey that no previous attempt has been encountered to isolate the management theoretical and practical implications of the operation of the firms in this global industry and the message of the films from the global perspective, hence justification for the current study. This study employs the qualitative approach – review of the literature. First, the conceptual and theoretical underpinnings are reviewed, which largely provide the input into situating the implications, inherent in the studies reviewed, from which a conclusion is reached, with suggestions for further investigation.

## LITERATURE REVIEW

### Conceptual review.

#### Globalisation

Globalisation is a concept that lacks a precise, straightforward, generally accepted definition (Andreev, Ilyin, & Zinkina, 2015; Mrak, 2000;

Reich, 1998; Rosenberg, 2005). Reich (1998, p. 1) aptly captures this thus: "despite the breadth with which the term has been applied, the meaning of globalisation remains as elusive as to defy definition" as for instance by several distinguished scholars and over seventy participants at a symposium (on globalisation in a leading University in the UK in 1996, Reich, 1998). For those that have provided definitions, the definitions are as varied or diverse as are the scholars.

Reich (1998) sampled definitions reflecting this divergent posture, ranging from those who defined it by comparing it with similar concepts such as globalism and universalism (e.g. Rosenau, 1992); those who consider it in terms of multiplicity of linkages and interconnections that transcend nation-states with significant consequences for individuals and communities in quite distant parts of the globe (e.g. McGrew, 1990), to others who conceive of it in terms of authority, processes, institutional and other structures transcending nation states (e.g. Lawrence, 1996 and Cerny, 1997). With this critical survey in mind, Reich (1998) provides his definition in terms of four dimensions as:

- i. A construct defined with specific time periods in history, notably the end of the cold war and the events of the mid 1970s-1980s, thus presenting globalisation as symptoms or cause of structural tensions.
- ii. A confluence of economic phenomena occurring in unprecedented volume, breadth, speed and systematically linked basis.
- iii. The hegemony of American values – a diffusion and convergence of political and economic institutions in the public sector and best business practices in the privatisation sector.
- iv. A technological and social revolution significantly compressing space with unprecedented social and economic linkages (pp. 17-20).

Evidently, he ended up like those he criticised, not providing a straightforward definition, but one in terms of its functions and characteristics, notwithstanding its comprehensive posture.



This four dimensional perspective is re-echoed in Andreev et al. (2015), citing al-Rodhan and Stoudmann (2006): an ideological construct, depicting a borderless world compressed in time and space, with unprecedented world-wide integration of markets and humanity, and a homogenous society/phenomena world-wide with capitalist orientation de-emphasizing the concept of nation-state.

To Boli and Lechner (2011, P.6261), "globalisation involves expanding worldwide flows of material objects and symbols, and the proliferation of organisations and institutions of global reach that structure those flows". This entails a process, largely cultural, with institutional frameworks and other structures for unlimited flows across the globe, though not as specific as Reich's, but apparently functional in orientation. The process outlook is also emphasized by Mrak (2000), who asserts that as experience indicates, globalisation is used in both a descriptive and normative sense. In a descriptive sense, it is a process of continuing integration of the countries of the world: "national markets are becoming increasingly interlinked, where the inter-dependence of production is intensified and where the mechanism about the allocation in the goods and factor markets is increasingly operating at a global level" (p.3). In its normative sense, however, globalisation is seen as a process of opening up trade and foreign investment regimes of national economies. Inđa and Rosaldo (2002) cited in Glass (2007, p. 4) similarly advance an insightful definition as "the intensification of global inter-connectedness, suggesting a world full of movement and mixture, contact and linkages, and persistent cultural interaction and exchange". From the foregoing definitions, quite a number of defining characteristics of globalisation are obvious, an apt summary of which is provided by Glass (2007, pp. 4-5) as follows:

- i. Speeding up of flows of capital, people, goods, images and ideas across the globe, through increased transportation and communication technology.
- ii. Intensification of the links models of interaction and flows that interconnect the world.
- iii. Stretching out of cultural, social, political and economic practices across frontiers.
- iv. Interdependence of the globe and local landscape.
- v. Goods, values and cultures come from all over the world and are shared to any number of counties across the globe.
- vi. People do not just take what is provided for them, but now shape and form their own ways of living that was not the case before.

It is evident from these characteristics and others in the various definitions that globalisation is not a new phenomenon, but an age-old process concerned with the unprecedented integration or interconnection of virtually all human processes across nation states with recent increasingly heightened, revolutionary pace of transportation and communication technology. Some of the theories lend credence to this age-old dimension of the concept. It is posited that in view of the nature of culture, from its conceptualisation (subsequent sub-section), globalisation is simply global cultural interconnectedness – the intensification, speeding up and stretching out of cultural flows or practices across nations worldwide through unprecedented systematic technological linkages.

### **Culture**

Like globalisation, culture has no generally accepted definitions (Allaire & Firsirotu, 1984; Andreev et al., 2015; Sun, 2008). While Sun (2008) asserts that it has numberless definitions, giving credence to Kroeber and Kluckhohn (1952), cited in Allaire and Firsirotu (1984) who identified 164 definitions, almost seventy years ago, and Uwah (2011) states that it has been variedly defined over the years and across



continents. Uwa (2011, p. 84), having reviewed some of these varied definitions, including Taylor (1832–1917), “a complex whole, including knowledge, belief, art, morals, law, customs and any other habits acquired by people as members of society” (Luzbetak, 2002); Ang (1996), “the objectified set of ideas, beliefs and behaviours of peoples” and Hall (1997) “the production and exchange of meaning between members of a society or group”; summarises that “culture is all about living and the manner of doing things in the society”.

Similarly, Allaire and Firsirotu (1984) present several definitions from the viewpoints of structuralist, functionalist, ecological/adaptionist, historical/diffusionist, cognitive and symbolic anthropological theorists, concluding that considering this diversity of positions, one may feel free to choose that which suits one’s particular needs or sensitivities. In these contexts, culture is seen as an instrument for need satisfaction (functional), an adaptive mechanism for orderly society living (structural), a system of transmitted behaviour patterns to fit human communities to their settings (ecological), interactive behavioural forms occasioned by historical events and processes passed over time and systems (historical diffusionist). While in the context of a system of ideas, culture is viewed as a “system of knowledge, of learned standards for perceiving, believing, evaluating and acting, symbolic systems that are products of the mind and shared meanings” (Allaire & Firsirotu, 1994, p. 198). Thus, these anthropology theorists (Goodenough, 1957; Levi–Strauss, 1973; Keesing, 1974; among others; all cited in Allaire & Firsirotu, 1984, pp. 195, 197–8) conceive of culture as two broad dimensions – rooted in social systems and a system of ideas.

A definition that appears more widely accepted, judging by its wide, global usage and citing of underlying theory (Dauber, Fink & Yolles, 2010), is that by Schein (1985), as:

A pattern of shared basic assumptions that a group learns as it solves its problems of external adaptation and internal integration that has

worked well enough to be considered valid, and therefore, to be taught to new members as the correct way to perceive, think and feel in relation to those problems (Stoner, Freeman & Gilbert Jr., 2003, p. 183; Sun, 2008, p. 137).

This definition contains three basic elements (Stoner et al., 2003, pp. 184-185):

- i. *Artefacts*: the things that one sees, hears and feels when one encounters a new culture, such as dress, architectural design, products, etc.
- ii. *Espoused Values*: the reasons for action or ideas about what is believed to be good, right, desirable, beautiful (Jones, George & Hill, 2001) or relatively permanent desires that seem to be good in themselves and often are answers to the "why" question (Stoner et al, 2003).
- iii. *Basic Assumptions*: unspoken beliefs that organisation or society members take for granted, but border on the right way to do things.

On average, definitions have some of the elements as Schein's, largely bordering on values, norms, learned and shared beliefs or expressive forms (Kroeger & Parsons, 1958, cited in Allaire & Firsirotu, 1984; Brown, 1995, cited in Sun, 2008). Further insight into the concept is provided by Boli and Lechner (2001), from a particularized point of view – world culture – as the complex of foundational assumptions, forms of knowledge and prescriptions for action that underlie globalised flows, organisations and institutions, including methods of organizing social life. Thus considering the central elements of the various definitions, notably those of Taylor (Luzbetak, 2002), Schein (1985), and the diverse anthropologists, one would not be out of context to summarise the defining nature of culture as a society's collective transmissible value systems and their manifestation in products, possessions and actions that sustain it. Viewed in this light, culture is the aggregate of the uniquely defined processes of a society, encompassing the economic, technological, social and political, since it defines the way





these processes are organised, as remarked by Boli & Lechner (2001, p. 6262), "standardised principles, models and methods for the organisation of social life".

This position, of culture as the totality of society's processes, is taken in view of the fact that the social, economic, political and technological systems of a society are all based on or driven by its value systems. Perhaps the simplest of all definitions of culture as "the way we do things around here" (Lundy & Cowling, 1996, cited in Sun, 2008, p.137), best lends credence to this perspective, as the "things" could be anything - political, social, economic - as reflected in several discourses on the impact of globalisation or the dimensions of the definition by Reich (1998), one of which is the foisting of the American "democratic" and "best business practices" values (p.11), combining the political and economic systems. Similarly, Uwa (2011) hints at this in his reference to Turner's (1974) theory thus:

every society's attempt to mobilise itself to solve its broader societal problems leads to an emphasis on authoritarian institutions, creation of status differentiation, justification of the concentration of power and inequality, reward of individual ambition, technical knowledge and other form of structure (p.86).

As with globalisation and other human constructs, it has quite a number of characteristics, key among these being a system of collective, shared, learned phenomena that are transmitted to succeeding generations and across other societies through diffusion processes of acculturation and assimilation (Firsirotu, 1984), typified in the process of globalisation, besides being dynamic (Schein, 1985) or "in a flux and brings about new formations over time" (Uwa, 2011, p. 85).

## Theoretical Framework

A theoretical framework would be proper so as to complement the conceptual underpinnings highlighted in the previous section, towards an understanding of the relationship between these important constructs. Several theories of these concepts have been advanced by scholars over time, but only a few are presented briefly.

### Theories of Globalisation

Though some of the theories tend to emphasize dominant aspects of some disciplines, however, most draw on the distinctive contributions and traditions of multiple disciplines, as aptly captured by Robinson (2007, p. 128), thus: "... the traditional borders between disciplines have become blurred in both theories and empirical studies on globalisation". Accordingly, the following theories, irrespective of any dominant disciplinary orientation, are relevant to the discourse, moreso with the multi-disciplinary posture of Management:

- i. *Global System Theory* – Propounded by Sklair (2000) cited in Robinson (2007, p. 130), the theory has its basic premises in transnational practices bordering on economic, political and cultural dimensions operationalized by relevant agents, typified in transnational corporations, transnational capitalists class composed of "globalizing bureaucrats, politicians, professionals and consumerist elites" in the media and commercial sector.
- ii. *Global Capitalism Theory*: Credited to Robinson (2003) cited in Robinson (2007, p.130), is similar to the theory of global systems but with the new dimensions of the transnational state and particularly the conception of a global economy with globalisation of production as against the earlier stage of national economies linked with others through mere international trade and finance.
- iii. *Networked Society Theory*: Pioneered by Manuel Castell (1996, cited also in Antiroiku, 2015), and anchored on unprecedented advances in information and communication technology with capability for networking productivity of globalised enterprises across knowledge-based economies through horizontal, flexible structures, this theory



postulates the existence of international networks of firms as the basis of global flows rather than transnational corporations as agents of globalisation, thus more culture oriented, in view of the integration of the society via the communication networking.

- iv. *Transnationality and Transnationalism Theories*: explaining a “variety of transformative processes, practices and developments that take place simultaneously at a local and global level” (Robinson, 2007, p.131), these theories have been associated with different global events, notably ethnic group formations resulting from immigration processes aided by technological advances, racializations and other practices that connect people and institutions from different countries. Basically, transnational processes refer to the multiple ties and interactions that link people, communication and institutions across national borders with economic, political, social and cultural dimensions. The theories have been popularized by several scholars, including Basch, (1994), Levitt (2001), and Portes (1995), all cited in Robinson (2007); Ezra and Rowden (2006), cited in Samyn (2010).

### Theories of Culture

Among the several, considering its complexity, the following are relevant to the discourse:

- i. *Ecological/Adaptation Theories* – Several variants that explain the construct in terms of evolutionary and related periodic developments in society, hence the processes or ways of life humans adopt to fit into the developments, either economic, political, technological, or religious, championed by such scholars as Harris (1964) and Bindford (1968), cited in Keesing (1974), largely border on transmitted values and other cultural components, depicting a pattern of life within a society or community.
- ii. *Cognitive Theories*: several variants in which cultures are seen as systems of knowledge that are gained or learned and believed in as serving as standards for acceptable behaviour, via standardized media

such as language and other processes. Goodenough (1957), Keesing (1971), and Tyler (1969), among others cited in Keesing (1974) and Allaire & Firsirotu (1984), have theorized in this respect.

- iii. *Functional Theories*: emphasized by Malinowski (1944), and Radcliffe-Brown (1952) among others, where culture manifests in several forms arising from the universal trait in community for need satisfaction, hence the institutionalization of processes (Allaire & Firsirotu, 1984).
- iv. *Ritual Process Theory*: Credited to Turner (1974), cited in Uwa (2011), the theory posits that cultures involve the ritual process as necessary tool to balance the excessive emphasis on structures established to solve societal problems with the deep experience of community's need for social levelling, concern for needs of others and values formation, since the structure(s) is/are source(s) of conflict, alienation and oppression, on account of its many features notably institutions with concentrated power and bases for inequality and differential rewards.
- v. *Home-effects Model of Trade in Cultural Products*: Pioneered by Wildman and Siwek (1988), cited in Schultz (2012), this theory as modified, posits that other things being equal, consumers tend to prefer creative works in their own language that reflect familiar cultural references. By this, they discount foreign works which act as natural trade barriers and give creative works from the home market a competitive advantage.
- vi. *Theories of Global Culture*: Quite a number of theories have attempted to explain globalisation of cultural phenomena including religion, nations, consumerism, communications, with underlying values. While some of the theories (e.g. by Tomlinson, 1999; Boli & Lechner, 2001) centre on homogeneity of culture globally, others harp on cultural diversity, with others in between (Robinson, 2007). Appadurai (1990) explains the current global interactions in terms of the tensions between homogenization and cultural heterogenization. A notable theory – Cultural Imperialism – that sparked off several scholarly debates, was spearheaded by Schiller



(1969) with earlier related, though not so pronounced, ideas from others notably McLuhan (1962, cited in Wikipedia.org) with the famous phrase of 'global village', and Tomlinson (1991).

## NOLLYWOOD AND CULTURAL GLOBALISATION

### Nollywood

Nollywood is the name given to the Nigerian film industry. Its exact date of emergence is controversial (Olayiwole, 2011) even though a greater consensus points to 1992 with the debut of the film "Living in Bondage" (Haynes, 2007; Wikipedia.com). Since then, the industry has become a huge success story such that it has become the second biggest in the world by number of films produced, with not less than 1500 a year, from the 3<sup>rd</sup> biggest a few years earlier, and the 3<sup>rd</sup> biggest in terms of earnings, besides being, perhaps, the most creative and productive in the world (Haynes, 2007; Jade, 2010; Samyn, 2010; Schultz, 2012; Uwa, 2011).

Nollywood produces and markets films, the vehicle or medium through which the culture of Nigeria and Africa is transmitted to the world. The films "tell genuine stories about cultural experience of the people..." or "...reveal familiar stories, problems, values of Nigerians and Africans in general, universal questions of values and meanings of life, identity, preservation of cultural heritage and resistance of dominant western influence" (Uwa, 2011, p. 84). Of particular note are the traditional African values of communal life, brotherhood, collectivism and cooperation, human equality, social cohesion and order which engender social justice. The films are produced using digital technology: cameras, videos, other equipment that are amenable or adaptable to operational variability (Haynes, 2007; Schultz, 2012; Uwa, 2011), with editing, music and related processes undertaken with computer processes and on-site communication facilitated by the global systems of mobile (GSM). Communication with distributors is also effected with GSM telephone system and the internet, which has particularly boosted

distribution across the globe (Ugochukwu, 2013). The popularity and spread of its films owe a great deal to the onset of satellite television, which has become a veritable distribution tool, especially across the African continent (Schultz, 2012; Samyn, 2010).

Several factors have been adduced as being responsible for this unprecedented phenomenal rise, including the resilience of the Nigerian spirit blended with the resignation and determination of the African mentality, anchored on hope and the dream to succeed against all odds (Haynes, 2007); poor economic conditions that necessitated innovative adaptation of digital camera technology with simple computer processes (Schultz, 2012); appeal to the right audience with proper real-like cultural experiences; commercial viability drive, complemented by an already established television viewing culture (Uwa, 2011).

Surprisingly, the industry structure does not possess state-of-the-art technology, world class characteristics – formal organisations with access to adequate operating capital –but rather those that leave people dumbfounded: producers in informal networks, working with small amount of capital, unaided without studios, but shooting on locations all over the country especially Lagos, in rented hotels, offices, homes, using the simple technology described earlier, with the resulting films not for giant-screen cinemas but for small-screen television sets suitable for home and office viewing, hence the common reference to video film industry (Haynes, 2007; Uwa, 2011). Characteristic of global industries, production of Nollywood films are undertaken in several countries across the globe (Samyn, 2010; Ugochukwu, 2013), and despite the foregoing obvious unfavourable conditions, “Nollywood films do not only compete with films from Hollywood and other foreign markets but they do so quite effectively” (Schultz, 2012, p.246), successfully re-enacting into the minds of Africans especially in the Diaspora, and peoples of other races, of cultural values and practices,



leading to what has been labelled “cultural authenticity” (Boli & Lechner, 2001; Cowen, 2003; Tomlinson, 2003).

### **Nollywood, Cultural Globalisation and Management**

With the foregoing brief insight into the nature of Nollywood and its globalisation of culture, can it be said to have impacted or contributed to the phenomenon called globalisation, its management and any other managerial phenomena? Or, in short, is Nollywood a global industry, with its accompanying management processes? These are weighty questions that cannot be exhaustively addressed in the context of a paper as this. Nevertheless, a reasonable position is put forward to give a reasonable insight into the discourse that would result to an opinion being formed. The questions relate to two closely linked issues (i) the influence of Nollywood or its possible contribution to the (cultural) globalisation process and (ii) whether it or its operations, including products, qualify as global industry with management implications. Both issues can largely be resolved by an understanding of the nature or conceptual and theoretical underpinnings of globalisation and culture, and also what constitutes or defines a global industry.

First, its status as a global industry can be threatened when considered in the light of defining characteristics of global industries. It is reported not to have a scalar model of hierarchical relationships, usually the dominant model in views of globalisation (Marston, Woodward & Jones III, 2007, cited in Haynes, 2007). Moreover, in some elements of Porter’s (1986, 1998) definition of global industries as those in which a firm’s competitive position in one country is significantly influenced by its position in other countries, Nollywood might be said to be deficient, especially in terms of the condition that an industry requires a firm to compete on a worldwide, coordinated basis, since there are no large organisations with highly formal organisational structures (Haynes, 2007; Jade, 2010). However, the lack of hierarchy is considered not a sufficient condition to disqualify Nollywood as a

global industry, since “increasing competition, cheaper information technology, and new management practices have transformed organisational fabrics flatter and shallower” (Westling, 2012, p. 2). Even Marston et al. (2007) cited in Haynes (2007) concede that the status of Nollywood need not be determined by the organisational structure, in view of the unique nature of its operations characterized by localized, networked, highly productive organisations.

This highly networked nature is acknowledged by Jade (2010), whose findings show the changing posture of “global culture industry networks as multi-polar and rife with multi-directional flows, standing in the North-South conceptions of flows in global cultural industries” (p.1). Here in addition to the significance of Nollywood challenging (competition-wise) the hitherto bi-polar flows of cultural influence from America and Europe to the rest of the world, it brings out an important feature of globalisation – networked firms both at their home locations and abroad. This is corroborated in Krings and Okome (2013, p.9) with specific reference to the position of Appadurai (1990) that both Bollywood and Nollywood serve as part of the global cultural flows that converge through ‘mediascapes’ and ‘ethnoscapes’, providing (through television, film and cassette forms) “complex repertoire of images, narratives and ethnoscapes to viewers all over the world in what the world of commodities and the world of news and politics are profoundly mixed”.

Networking or social capital is acknowledged and recognised in Management as not just one of the few strategic resources or capabilities to be accorded strategic attention (Ireland, Hitt & Sirmon, 2003), but especially one of the few that truly confer sustained competitive advantage on firms (Barney, 1991). This derives from its nature as sets of intra-and inter-firm relationships that are difficult to imitate, duplicate and substitute (Barney, 1991) and are particularly useful in “gaining access to and control of resources and absorption of knowledge” of and from strategic alliances with other firms (Ireland et





al., 2003, p. 976). Walker, Lechner and Kellermanns (2007, p.700, citing others including Coleman, 1990, and Ritter & Germunden, 2003) similarly are empathic that a firm in inter-firm network "... gain competitive advantage in the marketplace because of its exclusive access to and control over other firms' knowledge...key technologies or other resources". This has been validated empirically. Tsai (2001), cited in Walker et al. (2007) found a significant relationship between a unit's centrality in its inter-firm network and its innovative capability. Mowery, Oxley & Silverman (1997), while concluding on significant relationship between interfirm networks and transfer of knowledge and technical capability, report of several other evidences with variety of positive significant relationships, including Kogut (1988) with equity joint ventures; Oxley (1996) with structure and content of alliances, and Cohen and Levinthal (1990) with effective absorptive capacity. Among others, the networked nature of Nollywood is rooted in key African traditional values of cooperation, collective achievement, support and the intertwined, strong bonds of kinship and friendship.

Again, the absence of large, highly formalized firms in the industry does not invalidate the competitive position of the industry in other countries, as evidence abounds in the literature of the considerable presence of Nollywood production outfits in America and Europe, among other continents and products all over the globe (Haynes, 2007; Samyn, 2010; Schultz, 2012; Ugochukwu, 2013; Uwa, 2011). And as remarked by Schultz (2012), "Nollywood thrives, even against titanic competition from the West and East" (p. 231). Moreover, Porter's (1986, 1998) definition of global industries is qualified in the sense that "globalness" is a matter of degree which varies from industry to industry, besides the emphasized fact that "managers in nearly every industry must consider the global competition a possibility" (p.276) and thus have to think globally. With Hollywood, Bollywood and Nollywood, among others, in keen, global competition (Haynes, 2006; Samyn, 2010; Shultz, 2012; Ugochukwu, 2013), the 'globalness' of

Nollywood cannot be doubted. Hence, the competition element (key ingredient of seemingly accepted Porter's definition) of globalised industries is evidently displayed by Nollywood with its having battled and continues to battle not just Hollywood and Bollywood, but smaller African cinema industries like Gollywood (of Ghana).

Besides, when considered under lenses of the concept and theories of globalisation, Nollywood and its films adequately fit in as global phenomena. Anthony Giddens's theory of time-space distancing where social relations are 'lifted out' from local contexts of interaction and restructured across time and space (Robinson, 2007, p.134), largely in terms of the concept of deterritorialization; Transnational theories concerning cultural and other practices that link people, communities, etc across borders of nation-states (Robinson, 2007; Samyn, 2010; Ezra & Rowden, 2006, cited in Samyn, 2010); theories of global culture, with focus on issues as "globalisation and religion, nationality, ethnicity, consumerism, global communications...", cultural homogenization and heterogenization, global cultural flows..." (Robinson, 2007, pp. 139, 140; Jade, 2010), are particularly relevant. Also clearly pertinent to Nollywood are the home market effects model of international trade in films (Schultz, 2012) and the ritual process theory (Uwa, 2011).

Highlighted briefly, the links to or relevance of some of these theories applicable in the global context are as follows: in terms of the time-space theories, social and cultural events and practices are experienced in the living rooms of residents in Europe, America and other continents of the globe as they occur in the villages of Africa as transmitted through the films. People of African descent all over the globe are linked by similar cultural practices as relayed by Nollywood films, in line with transnational theories, with the added dimension that a good many of Nollywood films are produced in different parts of the globe, notably America, Europe and Asia, aside Africa (Samyn, 2010; Ugochukwu, 2013). The ritual process theory, which underlies cultures and universality as celebratory, consumatory and decorative (Real, 1996;



cited in Uwa, 2011, p. 86) is a dominant feature of most Nollywood films, be it rite of religion, burial, festivals, membership of status of social organisation. The significance of rituals in culture is evidenced in these positions of Onwubiko (1990), that "they embody the values of the people, they document the traditional education of the people, the songs, symbols, signs, proverbs and riddles and works of art", and Real (1996) that they "connect us with our historical past and physical environment, establish order and define roles, restructure time and space for our era and celebrate the central values in culture" (both cited in Uwa, 2011, p.87). Hence rituals are as visible to the typical local Nigerian/African community as they are to the modern global institutions, including corporations (Jones et al., 2001). Several management processes of virtually all organisations, notably business, are rituals of sorts, considered of particular importance to survival and success, from periodic goal setting, policy and strategy sessions, recruitment, induction and training sessions and cycles (Haberberg & Rieple, 2001), to performance appraisal and promotion sessions – all entail periodic (especially human resource) processes that prepare organisational members and allow them passage from one stage to another, aside the other organisational routines – "the way things are done on daily bases ... that lubricate the workings of the organisation, and may provide a basis for distinctive organisational capabilities" (Johnson et al., 2011, p.177).

Besides establishing the 'globalness' of the Nollywood phenomenon, literature is replete with the global impact of its films and the accompanying managerial lessons. The most obvious indication is the popularity of the films, variously described as 'avidly consumed', 'hugely', 'wildly' or 'very' popular not only in Nigeria, Africa but beyond, including the Americas, Europe and Asia (Endong, 2018; Haynes, 2007; Schultz, 2012; Samyn, 2010; Uwa, 2011), thus stamping the accompanying influence of the messages which largely border on the cultural values of African people with their hopes, dreams,

aspirations and determination. The popularity has gone beyond mere distribution of the films globally to production, especially in America (New York City, for instance), most countries of Western Europe, in addition to African countries aside Nigeria (Haynes, 2007; Samyn 2010; Ugochukwu, 2013). Thus, in management terms, the messages transmitted were deliberately created and positioned (in the minds of the audience) to meet the cultural needs of the target consumers along the lines of not just segmentation, but especially strategic target consumer groups (Johnson et al., 2011) as hard core brand loyalists. Strategic marketing and positioning (Kotler & Keller, 2013) are thus among the great lessons Nollywood has not just exemplified, but reinforced into the global management process.

Related to the above is the full operationalisation of the internationalisation of entrepreneurial orientation (Dimitratos, Voudouris, Plakoyianaki, & Nakos, 2012) through identifying and exploitation of the vast market opportunities across national boundaries (the African Diaspora). It is obvious that firms in Nollywood keyed into the international customer and competitor orientations of the international market orientation, with emphasis on deep understanding of the customers' interests and core competencies and weaknesses of the competitors respectively, both rooted in international entrepreneurial culture, considered to be the organisational culture that facilitates and accommodates international activities of the firm (Zahra, 2005, cited in Dimitratos et al., 2012). This entrepreneurial spirit is a reflection of the cultural values of dreams, aspirations and determination emphasized by Haynes (2007), Schulz (2012) and Uwa (2011).

Aside the general influence in terms of African values being projected, Nollywood contributes to global culture dynamics in several respects, such as portraying cultural diversity in defiance of the emerging monoculture popularized by the West, and hence, redefining global cultural flows from the dominant bipolar posture (America/Europe, and East) to multi-polar flows (Haynes, 2007; Schultz, 2012; Jade,



2010). This serves as an impetus to challenge the status-quo ante and thus enhance global cultural enrichment, besides local cultural preservation, with the accompanying diverse managerial dispositions such as the success of the highly informal small firms operating in Nollywood with astounding success despite lack of formal funding apparatuses typical of the developed world, especially the West (McCall, 2012). The informal funding mechanisms, instead of serving as cogs in the wheel of developing large organisations usually considered to be bases of economies of scale that are essential ingredients of competitive advantage to firms (Porter, 1986), turned out to be the very basis of competitive advantage (unexplained success, McCall, 2012) that has seen Nollywood firms collectively turn the industry to second and third largest globally in terms of volume and earnings, respectively (Adefuye, 2011; McCall, 2012).

Similarly, by the messages of its films, Nollywood has awakened the spirit of nationalism and identity construction not only among Africans, but other peoples across the globe, as the films substantially promote national values, especially the unifying African traditional values of collectivism, social cohesion and meaning, thus a renewal of self-reflection, self-worth and demonstration of progress to modernity (Schultz, 2012; Uwa, 2011 citing Kunzler, 2007, among others), without necessarily imbibing wholesale the Western values. These values depict, advance and reinvigorate the management principles of team work, involvement in decision making, collective responsibility, order and discipline, with accompanying high commitment, morale and job satisfaction and resulting high productivity, consequent upon parade of mentoring and support (Cameron & Quinn, 1999), democratic, charismatic and transformative leadership styles and stake-holder consideration in corporate governance (Freeman, 1984). Besides, the reawakening of self-reflection, self-worth in black people in countries other than Africa arising from knowledge of an ancestry of rich, proud, noble and achieving people have formed bases of and fired or fuelled the

spirit of self-respect, self-confidence and self-esteem, equality and aspiration to the highest levels of organisational leadership, business ownership and other pursuits, in competition with peoples of other colours and races, hence not just the consistent demand for and emphasis on organisational justice and equity (Jones et al., 2001), but particularly the overriding essence of diversity and multi-cultural management in organisational success (Stoner et al., 2003).

An equally important export of Nollywood to the global management community is adaptive creativity and innovation, a unique form of entrepreneurial management skill, which can be likened to the strategic management process of leveraging and bundling resources (Ireland et al., 2003). Nollywood's meteoric rise to prominence and confounding success has been largely premised on its unique modus operandi, occasioned by special entrepreneurial ability: seizure of disadvantaged circumstances – lack of access to formal funding sources due to the informality of its operational bases and promoters' status (McCall, 2012). Haynes (2007), Schultz (2012) and Uwa (2011), point out that poor economic conditions, largely reflected in small producers working with small amount of capital, unaided without studios and state-of-the-art technology and other world class characteristics, necessitated innovative adaptation of digital camera technology with simple computer processes with films not fit for larger but effectively well-targeted audiences. Thus, faced with the foregoing, the firms in Nollywood have had to be innovative in putting to use the simple facilities in creatively appealing to the right audience with proper real-like cultural experiences. Little wonder the youngest industry in the global cultural setting has been adjudged the most creative and productive (Haynes, 2005; Schultz, 2012) in under three decades, to the consternation of industry watchers as to how it could have upstaged centuries-old Hollywood and far older Bollywood.

Undoubtedly tying up the foregoing, which are just few of the influences of Nollywood on the cultural globalisation process is the



reminder and affirmation of the known role of culture generally in organisational management. The dominant features of Nollywood that largely accounted for its unique success story despite the huge stumbling blocks – the informality of the set ups or structure of the firms in the industry and their networked nature – are the typical reflection of the general culture inherent in the typical traditional Nigerian and indeed the African peoples values, notably the independent communal collaborative spirit of survival and progress outside of and in the absence of “official” or formal support systems or frameworks. By way of summary, the management implications of the globalised culture is manifest in the position that all strategies, policies and processes of a typical organisation are not just a reflection of its culture (Dabuer, Yolles, & Fink 2010), but particularly the entirety of the structure, implementing actions, processes, evaluation and control of these strategies, with the values that underlie them, represent its or have roots in culture (Johnson et al., 2011). The strategies of organisations founded and run by many black people the world over, notably in America, are manifestations of the varied African values dominant in Nollywood films.

## CONCLUSION

Both dominant phenomena in every society, culture and globalisation have quite in common, especially when considered in their wholistic natures, as the paper did. Their fundamental conceptualizations as the totality of the way a group or society organizes its entire processes of existence – economic, political, social, and technological, and the increasing unprecedented integration of society and its organisations largely driven by information communication and other technologies, also along dimensions similar to culture, underlie their interrelatedness. The conceptual and theoretical frameworks established that the relationship is strong and dual in quite a number of respects – globalisation shaping or influencing culture and vice versa.

This dual relationship is by extension, evident in the Nigerian or African cultural enigma – Nollywood – which has shattered the global record for cultural industrial growth to become the second and third largest globally in terms of number of films produced and earnings respectively, within two decades of its emergence. Piloted by the resilient Nigerian entrepreneurial spirit, leveraging on the characteristic networking disposition of the African, it has positioned itself as a global industry, competing with the best and long-established, well-funded Hollywood and Bollywood, significantly shaping the cultural world with emergent new directional cultural flows, providing fillip for further diversified and enriched cultural base the world over. The concomitant influences on management theories and practices manifest in advancing, re-enacting, reinvigorating and redefining quite a number of aspects including informal systems, clan-like mentoring and supportive leadership, teamwork and cohesion, resources acquisition via social networking, innovative adaptation (resources leveraging and bundling), and self-realisation and confidence for competitive global organisational leadership and business ownership, as rooted in the globalised age-old relevant African traditions, values and perspectives.

Future research is advocated to focus on empirical verification of the management implications advanced herein, with prospects for enrichment via comparative study of other industries, notably Bollywood.

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