HUMANUS DISCOURSE Vol. 2. NO 3. 2023
ISSN 2787-0308 (ONLINE)

Marketing Culture and the Content Landscape in Nollywood: Cultural Policy Illation

Osedebamen David Oamen
Department of Theatre and Media Arts,
Ambrose Alli University,
Ekpoma, Edo State,
Nigeria

Eshiet Ikotinyie James
Department of Theatre Arts,
Igbinedion University,
Okada, Edo State,
Nigeria

Abstract

This study is on marketing culture and the content landscape in Nollywood from the point of cultural policy illation. It is aimed at examining the prospect of marketing culture, in contemporary Nigeria as culture has been a commodity it stood out to be in Nollywood before its advent. It further examined the Nollywood content landscape, as a brand of cultural product and services in the market. The objective of the study is to investigate the cultural content exploited by Nollywood producers in Nigeria and its acceptability within the local and international culture market. It is also to find leverage for marketing culture content in Nigeria, as cultural products and services have the strength to improve employment capacity within the Nollywood market. It is also capable of yielding income and national reputation within cultural diplomacy. The research method is qualitative and it shall consult relevant books, journals and internet sources related to the study. The findings of this study revealed that the successful marketing of culture products and services are dependent on rich cultural landscape of the people with creative ability in accordance with the cultural policy provision. It concluded that marketing culture has social- economic gains, depending on the cultural landscape, market size and cultural policy provisions.

Keywords: Marketing, Nollywood, cultural products, cultural landscape and cultural policy.

Introduction

The cultural and creative industries, in which the performative arts stands as one of the industries is the arm where Nollywood belongs. The performance industry in Nigeria, which Nollywood is dependent thrives on the culture of the people for raw materials that are used for production. These raw materials may be creatively attractive or non-attractive due to cultural diversity. Though the non-attractive culture may not be appealing to contemporary audience, it remains a contrast point to the appealing, sometimes to other cultures, even to none distant cultures. Therefore, the harvest of such cultural materials with contrast status remains a challenge to the marketing of culture. The problem of

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

culture with contrast status is that it restricts cultural products and services marketing success in all the cultural landscape of the people of that culture. By contrast, it means the differences within value of neighboring cultures. Nollywood has been able to harvest both appealing and non-appealing culture for production with high market success and economic gains, by putting large profit into producers' pocket.

What it implies is that it does sell the image as well as represent the civility of the people within the landscape in which it culturally evolved as unattractive or attractive for creative harvest. Ideally, the civility of the culture of a people does not need the approval of anybody or community, provided it serves a cultural purpose to the people. But its creative or artistic representation within the performance industry remains a factor because it could be consciously or unconsciously manipulated for the purpose of ridiculing, not only the cultural segment it represents within a country like Nigeria, or the entire country depending on dept of injustice and magnitude of manipulation of the audience to the point they disagreed with. Marketing culture remains a dependent factor on the level of acceptability of the culture that is artistically packaged for the market. Again, the acceptability level of cultural products within a society could encourage its production, which is capable of creating jobs and sustaining the cultural identity which cultural products are known for (Oamen 171). The relationship between the market and content landscape in Nollywood at this instance is acceptability in relation to cultural policy provision, which is dependent again on artistic right and cultural freedom with acceptability as standard. However, Pensamiento Gestion and Dagaberro Paramo Morales assert that; "very little has been done to conceive and develop the marketing process in countries with cultural diversity in their historical tradition" (3). This is very important within the Nigerian Nollywood landscape as it is the core of the industry if profit must be made from cultural products and services marketing.

Theoretical Framework

The cultural policy of a nation, apart from the recognition of the totality of the ethnic culture in the nation provides for the protection, preservation, promotion and presentation of the ethnic cultures within its hold. For instance, the cultural policy of Nigeria has established measures in alliance with international cultural institutions and made provisions for the management of her cultures as it relates to marketing of culture and content landscape in Nollywood. The Nigerian cultural policy states in paragraph 4.4.2. "Nigeria culture shall be presented through the popular vehicles of the theatre, films, exhibitions, seminars, workshops and publications. Presentation shall involve the active use of the mass media"(95). Expressly, the mention of film and the active use of mass media put Nollywood on the frontline and at the opening of the paragraph it states that Nigeria culture shall be presented… In terms of presentation through film, Nollywood remains a factor. Therefore, Nollywood has the capacity to present Nigeria culture to Nigerian market and beyond, through the marketing of its film, which is the process of marketing culture, specifically, performance culture, which Nollywood represents; drama, music and dance. The marketing of culture is a bit different from other products and services because it involves artistic products and services. A summary view of

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

culture as a way of life implies it is woven into the culture that robs on Nollywood products and services epitomizing the people and their culture.

In the artistic creation of cultural products and services, caution is expected, this is because, no matter how satisfied the artist who created the work is, if the people are not satisfied, it means the people are misrepresented in that artwork and the marketing of that artwork is set to suffer setback. The dissatisfaction of the primary market of an art product or service constitutes a serious problem for the marketing of that art work. That is because the primary market is a component of the people of that culture. This is because as client of first contact of the art work, they serve as market contact for others. This is an important aspect of marketing that is often negated besides the provision of the cultural policy. The two means provided for marketing culture within the cultural policy are presentation and the next is promotion, though an aspect of marketing, it did not state further how it should be used and when. Francois Colbert quoting Diggles stated that,

> marketing culture and the arts essentially seeks to distribute or disseminate a work of art and generate the best possible financial result. Unlike the commercial sector, which creates a product according to consumer needs, artistic concerns create a product first and then try to find the appropriate clientele (13).

This is an attempt towards creating a new market, "creating a new market is not a strategy for those looking for easy win" (Tracy 85). Therefore, the culture of the people serves as a ready market for its cultural products and services because they are of the culture that created the art work. This is the exact difference between marketing culture and other consumer tailored goods and often times, it is the people of that culture that are most attracted to the goods that are created from their culture.

The attraction to cultural goods and service is an innate pledge of patriotism that push patrons to patronize cultural goods and services that streamed from their culture as a result of cultural sentiment, which is endemically set in their minds to accept and embrace cultural products and services. This comes from their culture with the power to meet the desire of their cultural taste. This makes the cultural audience of a product automatically the first patron to arts works that come from the culture where the cultural materials were harvested for creativity. This pre-close the possibility of marketing culture as a unique arm of art business that requires the knowledge of the arts and culture product and service market, it is on this premise that the two theories asserted will drive this paper.

Culture as a creative resource

Cultural activities are means of creative resource because the activities embody enormous economic value. This is because culture evolved from attempt to overcome the challenges of life which include economic activities. Every aspect of human existence is capable of evolving cultural values that are creatively resourceful. Accordingly, "… culture is dynamic and relational and interacts

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

with economic and political conditions"(Gbenga 121). The dynamic influence of culture run into the food we eat, clothes we wear, the house we build, the way we learn, the artifacts, craft, dances, music and drama we create, etc. The value and objective of every cultural creative resource makes it trendy as well as gives it economic value. The inherent economic value advances cultural resources attraction for exploitation.

Exploitation and processing of culture into product and service

The discovery of cultural and creative resources led to the unfolding of its economic purposes. The exploitation of cultural resources is common in arts; drama, music, dance, puppetry, costume, scenery etc, among so many others not within the purview of this study, however, the former constitutes the buildup in Nollywood. The exploitation of cultural and creative resources in this regard, drama, music, dance etc stems from the realization that it has value – commercial and that it has objective – entertainment, which exemplifies education and promotion of culture. The exploitation and promotion of culture comes through the artist, who identifies his or her rays of creativity and toll the most favourable creative niche for those interested in music, drama and dance, which possess the artistry to exploit the same culture within the same society to process them distinctively for different artistic roles they have to play and for different markets.

As a creative artist exploit cultural creative resources and process for music, another exploits and process for drama, the same goes for craft processing and all other art forms in a society. These exploitations and process evolve in every culture in a country like Nigeria because of its cultural plurality. Cultural plurality provides for multiple cultural creative resources exploitation and processing, which gives opportunity for variegated products and services in Nollywood, due to the nation's composition of variegated ethnic cultures. This is the result of the various strands of ethnic representation in Nollywood that are enjoyed in cultural production and services rendering in the entertainment industry. This informed the cultural wealth of Nollywood in Nigeria as one of the most competitive culturally variegated culture in the world.

Marketing Culture in which market?

When exploited and processed culture is fully formed into artistic products or services, they are taken to the market for purchase. One of the strategies for marketing the product or service is through market segmentation, product, people, place, promotion and price. How does the marketing or culture utilize this marketing plan within the process of segmentation? Bearing in mind that the process of marketing regular products and services is not adequately compliant with the means of selling other costumer target products. On this premise the marketing of culture takes on its unique mode of marketing culturally originated products and services.

This involves the first three elements of segmentation and intra-connectedness of the people to their culture. This reintegrates Colbert's view that, "marketing culture and the arts essentially seeks to distribute or disseminate a work of art and generate the best possible financial result. Unlike the commercial sector,

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

which creates a product according to consumer needs" (13), the culture sector creates before locating a market for it.

Any artistic product or services that is cultural is from the culture of a people that lives that culture; that is the production processes of any cultural products or service in a society, whose life activities generates cultural activities that serves as cultural raw materials for the creative process of cultural products and services. Within a society with an idea and acceptable culture, there are people who live the culture of the society. They are the people whose spirit, soul and body personify the totality of the culture as a way of life from time immemorial of that society. As they live the culture on daily basis and run their life processes on the norms and values of their existing culture, they enable it generate cultural activities that makes it productive, bearing in mind that no culture is productive without the people. Therefore, the production process of any culture is highly dependent on the people, else the culture becomes inactive and void of cultural activities which ought to generate cultural materials for creativity.

The next interconnected and inter-dependent on the first two items is place, which may also be referred to as environment which provides the physical resources for culture to thrive and become productive by generating the raw material for creative products and services. The place holds in trust the environmental and its resources for any creative production. The place could be rain forest, desert, island, mountain; plateau etc., in respective of the place nature has created and endowed, that particular environment is meant to support through its environmental capacity the culture of the people who inhabits it. Price is the only thing that is distinct in this regard, but it is also slightly dependent on the other factors.

The price is expected to be the sum amount the people are able to pay for the cultural product, which indicates the economic viability of the culture and it connects market value determining factors. It is obvious that product, people place and price are dependent on each other within the context in which it has been analyzed in the process of marketing culture. Therefore, marketing culture, which is a product of a people within a place at a price, is dependent on the same culture because it is the product of a culture. Marketing culture is better as giving back to the culture that provided the raw materials for the production of that cultural product and service but not without promotion, which is a very important aspect of marketing. This is another dimension to cultural products and service marketing which the society that generates the raw material can take up as enterprise.

This is why the highest patronage of cultural product and services comes from culture whose cultural raw materials made the products and service. This is because these cultural products and services are like mirror which tells the culture how it looks. For instance, the sizeable ethnic cultures in Nigeria are creating ethno-cultural blocks within Nollywood, which is the umbrella body; such blocks are Kannywood, representing an aspect of the Northern block, Yoruba film, Benin film etc. These are essentially ethno-centered blocks that are also ethno-language centered. Many of such blocks are springing fast, because their cultural constituency constitutes an existing market. Therefore,

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

marketing culture is nationally centralized but culturally decentralized in Nigeria because the people of that culture are all over. It must also be noted that those cultural products that are centralized by language/content are also decentralized through sub-titling indicating the language of the culture in Nigeria that evolved the video or film. This is to enable the marketer enjoy the various ethno-cultural patronage of the film. That marketing culture in Nigeria is nationally centralized means all the ethnic cultures within Nigeria belongs to Nigeria as a nation.

Nollywood products or services are products that comes from the exploitation of Nigerian cultures and some are often produced in the ethnic language of the culture that gave birth to the storyline, after which it is translated in subtitling, which brings it to the lingua franca of the nation. It could be in the reversed order, when Nollywood product is made in English and it is subtitle in the ethnic language that had the storyline. Most often, the culture that produces Nollywood product could come from the originator of the storyline's culture, because every story is often linked to the cultural background of the author, more so that authors draw storylines from their culture or in their language, because thoughts generated in one's language are better than any other generated from another language.

Thus, subtitling of video or film is also a marketing strategy for video or marketing in Nollywood because as soon as it is subtitled it duplicates the language/culture, thereby highlighting the original language as well as creating dual market for ethnic and English language viewer. Any Nollywood product that is subtitled automatically has dual market value, which raises its marketing potential to double value and profit. Marketing culture takes the culture and the people of that culture into consideration because the people of that culture's sentiments are attached to their culture and its products and services, so they are bound for patronage because of this attachment to their culture, which is in their heart as the root of attraction to their culture. This is seemingly the position of traditional marketing of culture in Nigeria, which is operational alongside the contemporary marketing of culture.

In contemporary marketing of culture, it should be understood that a new dimension has evolved, in spite of, the fact that it is only a short departure from what has been. According to Colbert "The performing arts, by their essentially artistic nature, require marketing principles", quoting Mokwa he stressed that "marketing does not tell an artist how to create a work of art; the role of marketing is to match the artist's creations and interpretations with an appropriate audience"(13). Hameed Olutoba Lawal corroborated Colbert by saying "online marketing, another effective method, is yet to be fully explored by some producers and marketers of video films in Nigeria" (238). This is a very good means through which the marketer can march product with the appropriate audience. However, in respective of the method used for the marketing of arts and culture, Colbert quoting Diggles, states that "marketing culture and the arts essentially seeks to distribute or disseminate a work and generate the best possible financial result (13). This is a cardinal reason for marketing culture bearing in mind that the culture market is unique to its content and artistic flavour.

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

Content landscape in Nollywood

The content landscape in Nollywood is variegated; this comes from the variegated cultural content of the nation which houses the Nollywood that projects them. Within every ethnic nation in Nigeria there are ethnic groups with varied cultures no matter how related they are, these varied cultures produce the cultural raw materials for creative works in Nollywood. Apart from the cultural raw materials produced by these cultures, it is also responsible for the cultural education of the creative artist and other workers in the industry. These ethnic nationalities in their diversity have produced strands of stories, costumes, music, dance, drama, environment, props etc, which in turn generates renewable cultural energy for sprouting new ideas for continuity in Nollywood. Every strand of provision made by any culture has been advanced upon by modern ideological and technological stride for better production.

Content landscape in Nollywood has encouraged the advancement of ethnic languages of the various ethnic groups evolving through the course of Nollywood productions. Sometimes, with or without subtitling, which is also done without fully representing the sentences in its true and correct meaning, the audience by the storyline, costume, setting and other elements of the performance could easily tell which culture informed it. By implication, subtitling ought to be a means of developing the various strands of Nigeria languages subtitled in English, or English subtitled in Nigeria ethnic languages. English as our official language is important considering its economic power in this regard, this is because it has the force to engender those who speak it to venture into the act of commercial dramatic performance in Nollywood because they already have the language required for it, in addition to their ethnic language. In this case they are not inhibited by language deficiency, except the problem of accent.

Another aspect of Nollywood content landscape is negative cluster of activities, which is capable of sustaining the uncritical audience attraction. According to Hygenius Ekuazi, "bloodletting, murder, sex, pornography, witchcraft, occultism, violence and ritual killing: the more of these you can weave into a story the better…" (252), in Nollywood. Obviously, these obscene related practices in Nollywood are often better for the uncritical audience because it is a recall of the traumatized audience historical past on current dramatic reality. This is what the script writer harvests from the cultural activities of the society, recreate and represent it in the society as a mirror for individual or collective evaluation. No society gives what it lacks, and because this is what the society has in stock as well as what the audience wants to see, then, these are the raw material the script writer has to harvest within the content landscape of a society for production in Nollywood because the uncritical audience are at home with it. However, the most disheartening side of it is that there are virtuous side of communal life of our people's cultural activities that are neglected and unharnessed by these script writers within Nollywood because they do not project the expected flash euphoria and traumatic aspect of the society that energizes and sustains the uncritical audience's attention. This throws up the dust of imbalance within the content landscape in Nollywood for eagled eyes critics to attend to. In Matthew Kukah's view,

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

Even in Nollywood today, since the release of *Living in Bondage*, the major themes have focused on witchcraft, sorcery, armed robbers, and scammers and so on. True, these are representations of our daily life. However, they do not speak to the majority of over 90% of Nigerians who are doing their best and living well; they do not even offer the young one another mirror they might look at. It is through this prism that outsiders see Nigeria and how often have we been asked within Africa by those who watch Africa Magic if those things really happen in Nigeria…" (248-249).

The content landscape in Nollywood concentrates much more on the ridiculous then the virtuous. This is because the ridiculous is what the people often see as it provides room for destructive construct and the unpatriotic citizen or foreigner who need ridiculous influence to achieve his or her gains capitalize on them, not minding its ridiculous impact on the marketing of the image of the nation, which is of benefits to all of us.

The script writer, director and financials of Nollywood products are aware that the uncritical audiences constitute a large size of their patrons, which in turn constitute a larger size of the market. Unfortunately, the uncritical audiences do not see anything wrong with the content landscape informed content in Nollywood, provided it meets their entertainment needs, thereby sacrificing the interest of national image marketing on the altar of unmindful, selfish and uncritical view of entertainment with and beyond Nollywood, this again constitute a challenge to marketing the culture which Nollywood represents. However, there are very exceptional cases of Nollywood products and services that have deep balance and performance value which are capable of selling any country whose culture they represent. The most grievous within the problems of content landscape in Nollywood is that those involved do not know the magnitude of damage done by these Nollywood content that create laughable conditions for their country and culture of origin because their objective is specific; extra-large box office profit. This implies that everything is done on the premise of gain, this counter their consciousness of representing the culture, people and nation which the product represents. This, on its own puts Nollywood and the image of the nation it personifies on the wrong side of both local and international culture market.

Marketing Culture and content landscape in Nollywood: Cultural policy illation

The marketing of culture was not expressly stated in the cultural policy of Nigeria, which is the main hub of providence for Nollywood existence, though it negligibly attended to it in a manner that it could not be held responsible for it. In paragraph 4.4.2, the Cultural Policy states; "Nigeria culture shall be presented through the popular vehicles of the theatre, films exhibitions, seminars, workshops and publication. Presentations shall involve the active use of the mass media" (Federal Republic of Nigeria 195). Within the above mentioned, theatre and film are connected to what the cultural policy expected because they constitute a viable means through which marketing culture is realizable. The above cited position of the cultural policy is specifically under the sub-heading of presentation and not marketing, though theatre and film could be presented for marketing, this is the assumption in this regard. Theatre and film

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

production are capital intensive businesses and it is expected that the producer should recoup the money expended and profit on the production, which should only be free when sponsored or on command. But the express means of marketing culture are not stated in the cultural policy of Nigeria in a direct manner, this may be due to the knowledge that marketing culture is unlike marketing other products. Again, culture may not have been considered as a market product at the time of planning the documentation of cultural policy. Relatively, an over view of other cultural policies do not indicate that it is the responsibility of our cultural policy to make provision for the express marketing of culture, "unfortunately, cultural policies in developing countries, particularly in Africa do not indicate the roles artists are expected to play in their national policy" (Oamen 207). This would have provided an opportunity for the development of culture market for cultural goods and services as prescribed by the cultural policy, hence the absent of none give the formative power to the industry itself.

The content landscape in Nollywood determines its variegated market structure, which are formations of the different ethnic film blocks, Yoruba, Igbo, Hausa, Edo, etc., even the minor ethnic convergent groups are rising to the challenge of representing their culture as well as capturing their market segments within the Nollywood market. According to Christopher Lovelock and Jochen Wortz "when other people become part f the service experience, their attitudes, behavior, and appearance can enhance it or detract from it" (20).These segments are fractions of content landscape that are ethnic, language and geographically congruent and set to possess the fraction of their own market share of Nollywood wholesome market, as a representation of their own culture. The definition of culture within the preamble of the cultural policy of Nigeria encourages the cultures within the ethnic landscape of the various ethnic groups in Nigeria to take advantage of their culture and participate in the evolving Nollywood market. It reads in part; "culture is the totality of the way of life, which give order and meaning to their social, political, economic, aesthetic and religious norms and mode of organization thus distinguishing a people from their neighbours" (Fed. Republic of Nigeria, 193). The cultural policy illation therefore, is an express encouragement for the different cultures to exploit their social, political, economic, aesthetic and religious norms and modes and how it affects their way of life. Particularly, their cultural distinction as a people, which they are proud of and would be proud to reflect in their film production for presentation in Nollywood, with a view to market their culture for economic, aesthetic and political gains as well as evoke the pride of it amidst other cultures nationally and internationally. It is on this foreground that Stanley Palineoda states that; Market provide means and stimulate activities that distribute goods, services, money, and other media of exchange" (64), these the various competing ethnic nationalities with the brad umbrella of Nollywood are poised to benefit from through market participation.

Findings

The findings of this paper include the following, though in-exhaustive. It was revealed that Nigerian culture is variegated, and the raw materials for Nollywood production are sourced from our variegated cultural landscape.

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

ISSN 2787-0308 (ONLINE)

It is these variegated cultures that streamed into Nollywood as a film industry as well as constitute its market.

The variegated cultural landscape in Nigeria created strands of cultural markets that are exploited in Nollywood by artists, directors, producers etc.
The marketing of cultural products is different from the making and marketing of other products and services.

That cultural products and services are product of ethno-national culture that are processed and returned to people of the culture.

The audience of each ethnic culture is sentimentally attached to their culture; hence they constitute a ready market for their cultural products and services.
It reveals that the cultural policy did not provide for development consistency of the culture market.

The ethnic cultures are developing their strand of Nollywood industry and market, if encouraged these strands of ethno-cultural industries will enlarge Nollywood market.

Recommendations

Nollywood as a national entertainment industry with robust market value, ethno-cultural performance industries and market strands should be encouraged by government support through effective cultural policy implementation.

Cultural centers should be established by government to train youths so as to enable them take advantage of performative arts, particularly in their language with a view to expanding their existing ethno-cultural Nollywood markets.
The role of nation building assigned to artist in the cultural policy should be one of the criteria for censorship.

The performative arts/Nollywood industry market should be evaluated with the intent to ascertain market worth and how youths can connect to it for employment.

Irrespective of the use of negative material resources harvested from our culture and used for Nollywood production, the essence should not be to present the ethnic culture or Nigeria in a bad light but to justifiably remedy what went wrong, with a proof of its relevance to the people's culture and how irrelevant it is, perhaps in contemporary culture.

The Nollywood market should be monitored to ensure that producers and the final product distributors are not doing business in a manner that will put the final consumer at disadvantage.

That marketing culture in Nigeria as embodied in Nollywood product marketing has dual focus, while the primary aspect of it takes on marketing the national cultures; the secondary aspect of it takes on the process of recovery the production cost and the profit therein and the two are of equal importance.

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me

Conclusion

The art of marketing culture in Nigeria has been, what comes different in contemporary time is the size of global market attained, the application of digital technology in the marketing process and how national culture has been marketed to improve national image and reputation within the global community and the foreign financial benefits in line with earnings accrued to the nation. Flowing from the study, it is granted that marketing culture derived from the landscape of Nigeria in Nollywood calls for stakeholder's attention to improve and sustain best practices, so as to advance the marketing of the variegated cultures of Nigeria through Nollywood as a collective body for the purpose of earning international reputation as well as foreign income for national growth.

References

Aig-Imoukhuede, F. The National cultural policy: Parameters, linkages and strategies – An assessment. in *Culture and decision making in Nigeria.* Sule Bello (Ed), National Council for Arts and Culture. Abuja.1991.

Colbert, F. *Marketing culture and the arts*. Second edition. Canada. 2002.

Ekwazi, H. The Nigerian home video: Living in the bondage of wealth. In *A compendium of NAFEST colloquium.* Maidugu, M.M., Ben-Iheanacho, E. O. & Iyimoga C. O. (Eds.), Kraft Books. Ibadan. 2009. 247-256.

Lawal, Hameed Olutoba. Evolving marketing strategies to sustain the Nigerian video film industry in *Marketing contemporary Nigerian* theatre *and cultural entertainment.*

Ododo, S.E. and Olusola A. Fosudo. The Society of Nigerian Theatre Artist (SONTA) 2014. 233 - 240.

Loveluck, Christopher, and Jochen Wortz. *Service Marketing People, Technology, Strategy.*Fifth Edition. Singapore Peason.

Palineoda, Stanley. *International Marketing* (Second Edition). Oxford. 1973.

Pensamiento Gestion and Dagaberro Paramo Morales. "Ethno marketing: the cultural dimension of marketing". Number 18 Julio, 2005. 77- 206

Sonuga. G. Culture as a tool for national reform. In Maiduguri,

M.M., Ben-Iheanacho, E. O. & Iyimoga C. O. (Eds.). *A compendium of NAFEST colloquium*. KraftBooks. Ibadan. 2005. 117 - 126

Tracy, B. *Business Strategy*. America Management Association. Chicago. 2015.
Oamen, O. *Performing and visual artist management as a career*. Forthspring Publishers. Benin City. 2020.

ISSN 2787-0308 (ONLINE)

Osedebamen David Oamen. Prospects and impediments of Benin cultural products marketing. In *Marketing contemporary Nigerian* theatre *and cultural entertainment.*

Ododo, S.E. and Olusola A. Fosudo. The Society of Nigerian Theatre Artist (SONTA) 2014. 163 - 173.

© humanusdiscourse@gmail.com , http://humanusdiscourse.website2.me