ORIGINAL ARTICLE

Proliferation of Internet Protocol Televisions (IPTV) and Cultural Discounts amongst Nigerian Millennials: A Study of Mass Communication Students of Lagos State Polytechnic.

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Abstract

Before the advent of the Internet and its many features like the video viewing channels, there were cable televisions that transcend international spheres. Through cable televisions like the DSTV, Africans were receiving western-styled movies, music videos and news programmes. While local media programmes became improved and sophisticated in the 1990s, most Nigerian youths became avid consumers of local contents through local media. However, the advent of the Internet with the easy mode of viewing random contents, foreign videos became popular amongst Nigerian youths. This again, was checked by the rise of local content providers who flooded the Internet with skits, music videos, movies and eyewitness reports of local happenings. International tech and entertainment producers devised new means of penetrating the African market with innovations like the internet protocol television (IPTV), where Nigerian youths views foreign, mostly western contents, programmes on Netflix. These latest developments from the western societies, mostly from the United States contents through IPTV, compete with local Nigerian made contents. The local contents appeal more to the Nigerian youths because they are made in the language, style and contexts of Nigerian environment and the millennials seem to prefer them to the foreign contents. This study attempts to examine how Nigerian millennials perceive foreign media contents in terms of semiotic representation of the American culture as displayed in Hollywood products viewed on Netflix. Survey was adopted to gather the views of Mass Communication students of the Lagos State Polytechnic on cultural discount of Hollywood products they consume through IPTV. The results are represented in simple tables. Findings reveal that Nigerian millennials are more comfortable with local media contents they view on IPTV like Ibaka TV, Iroko TV and many other online means. The study is supported by the semiotics theory.

Keywords: Nigerian millennials, semiotics, Nollywood, media culture, pop culture

INTRODUCTION

Film plays dominant role in the development of modern society, as viewers across the world imitate the speech, dress, and behavior of their common heroes on the silver screen. In our today's world the youth grow seeing movies of characters and they admire (sometimes detest) these characters that appear in the television screens. Youngsters dressed like movie stars and emulate various mannerisms like speaking, gestures and other lifestyles prevalent in our contemporary society (Mintz, 2007). The United States of America has since been the focus of modern activities in many aspects and film has been on of the methods of mass communication through which the US culture and events are shared with the rest of the world. American (USA) identity in mass society is built around certain commonly held beliefs, or myths about shared experiences, and these American myths are often disseminated through or reinforced by film. Many academic materials have established the fact that film has enormous power as a medium to influence public opinion (Acheme, 2019). Films directed at social issues have had a strong influence on cultural attitudes and have brought about significant change. In Nigeria for instance, filmmakers produce film themed around issues they want the publics to know and encourage (or discourage) viewers from certain behaviour. International organisations and government agencies sometimes collaborate with some Nigerian filmmakers to produce films with the aims of influencing the Nigerian publics to adopt certain attitude. For example, the actress Stephanie Okereke, now known as Stephanie Linus,

collaborated on a film to create awareness on breast cancer and expose the evil of domestic violence against women and critical health challenges they face in rural Nigeria (Fistula Care Plus, 2015).

When it comes to the topic of film on a global level, American movies certainly influence the mass culture that consumes them and they are an integral part of the dominant culture, which have been trending since the establishment of films in the U.S. The American films became the standard for film making around the world, influencing the attitudes, lifestyles, beliefs, social etiquettes, business and many other aspects of human society. In faraway Africa, youths mimic American slang and dress like the Americans. Though there are cultural revolutions going on in other continents to shake off the cultural influence of Uncle Sam, Hollywood standard still applies to film making across the world. The American influence over other continents is so enormous and may take a lot of hard work and investment to be ridden of. Film industries across the world are emulating Hollywood in all ramifications even though they claim to be telling their own stories and erase American influence on their audience. The name Hollywood was the first in the world to describe a nation's film industry. Nations in different continents began naming their countries' film industry in similitude to Hollywood. The Indian Film industry, which is one of the largest in the world, named itself Bollywood. The largest film industry in black Africa named itself Nollywood, and other related film industries in the region adopted the names Dannywood, Kannywood, and Mollywood. Today, all the industries ending with the suffixes "wood" are film industries. The "wood" which started from the United States has become a generic name for film industries around the world, so are the cultural values that emanate from Hollywood. In this study, the focus is to examine how contemporary Nigerian film industry is working getting attention of the local millennials to consume more of local movie contents, especially in the advent of Internet protocol television.

RESEARCH QUESTIONS

1. Do the Nigerian millennials find Nollywood contents more appealing than foreign movies?
2. Do they understand and relate well with Nollywood movies than Hollywood and other foreign movies?
3. Which IPTV do they view frequently: local or foreign?
4. Which movies influence their lifestyle? Local or foreign?

LITERATURE REVIEW

HOLLYWOOD MOVIES AND CULTURAL DISCOUNT: THE NIGERIAN LANDSCAPE

Kun (2020) believes the term cultural discount was first proposed by the scholar Hillman Seelmann-Eggbert, to denote reduction of the value of cultural products in the international market due to the difference of cultural background, which is not recognised or misunderstood by the audiences in other regions. He explained that due to cultural differences and other reasons, the audience lacks the cognition of the cultural background of the work, making it difficult to understood and identify the work. Cultural differences are likely to affect the extent to which and the ways in which audiences appreciate foreign media products. Not all media products travel across cultural and national boundaries equally successfully. When media contents are highly culturally specific, a high level of relative cultural discount and a loss in cross-culture performance predictability are likely to result (Lee, 2008). Jane (2020) believes that Cultural products and services are created to cater to markets made up of cultural consumers. When Hollywood had almost global monopoly on film production, their contents are widely accepted as entertaining around the world. Hollywood films broke cultural barriers by presenting sexual and violent scenes, fast moving cars, bikes, trains, and even airplanes chases and collusions with great explosive effects. Non-English speakers in Asia and Africa view Hollywood films with great interests and this have many impacts on these foreign viewers.

The impact of Hollywood films on foreign viewers include not only influencing lifestyles and mannerism of the viewers, it affect the views of the

youth regarding their own culture, and the influence also include economic benefit Hollywood films grossed from their foreign audience. Governments of developing countries began to consider these impact and influence of Hollywood films on their nations and took critical steps to reduce these foreign influences on their people. In Nigeria for instance, though the government didn't give any tangible support to Nollywood in the early stages, the nation's film industry began producing local contents to entertain Nigerians. These local contents produced in Nigeria gave the impetus to a counter-cultural product from America, and the narratives of films began to reflect the lifestyle of Nigerians. The 1990/1991 marked the revolution of the Nigerian film industry as it was birthed as a distinct entertainment and cultural industry in the country. From that point on, there was a decline on how Nigerians consume American and Indian films. The locally produced films tell our own stories and speak the language Nigerians understands. The costumes, the food, props and cultural elements in Nollywood films directly appeal to the local audience and they feel at home for the first time. Before the advent of Nollywood films in Nigeria, many Nigerians barely understand Indian and American films, especially the accents, food, cultural ideologies and lifestyles. They merely relish on the entertainment elements like music, fast cars, etc. Themes of some American films such like serial killers, wanton pleasure seeking and living the dream life were somewhat incredulous to Nigerian audience but they had limited choices. With Nollywood giving them what they need and understand, massive attention shifted inward and foreign films diminished in demand. While local film economics began to gain momentum, foreign films suffer decline in demand. Of course, the western society are good at improvising and exploring opportunities, Hollywood films continue to proliferate through Nigeria via other means- cable televisions and IPTV (internet protocol television).

CABLE TELEVISION, IPTV AND THE PROLIFERATION OF FOREIGN MOVIES IN NIGERIA

The Britannica Encarta (2019) describes cable television as the systems of distributing electromagnetic signals via satellite. Cable-television systems originated in the United States in the late 1940s and were designed to improve reception of commercial network broadcasts in remote and hilly areas. While High Definition Television HDTV, Standard-Definition Television SDTV are common in the United States of America, other cable television system providers operate in different countries and continents. Like every other inventions in advanced society, cable television spread to developing nations. While cable television introduced in Nigeria many decades ago, it used to be an item for affluent families, as the poor could not afford to buy and continuously subscribe to channels on cable televisions. The most popular and the first major cable television to operate in Nigeria is the DSTV (owned by Multichoice) and it held monopoly in the country for sometime. Though other cable television system providers like Strung, Startimes etc., later join the race. These cable televisions present foreign channels and programmes to Nigerians in large quantity. DSTV offers services such as Direct To Home (DTH), Digital Terrestrial Television (DTT) and online video entertainment services (Multichoice, 2021). In the late 1980s and early 1990s when DSTV was introduced to Nigeria it became popular among the people.

Through this cable television, Nigerian youths became glued to their television sets and, mostly viewing Hollywood contents. The foreign influence through media products was reinforced in the country. Local film creators continue to find means to engage the Nigeria youths with local products and new means like the Multichoice M-Net Africa Magic channels were conceived (Ekwauzi, 2011). The three Africa Magic channels promote Nigerian films produced in the three dominant ethnic groups of the country, namely: Igbo films, Yoruba films and Hausa films. Today, Multichoice has established more channels to incorporate other class of Nigerian films and thereby having channels like Africa Magic Epic, Africa Magic Family, Tribes TV and others. This development again checked

Hollywood films on Nigerian soil and boost local films that become readily available to the local audience. Again, Hollywood got busy until they found alternative means of sharing their products directly to the Nigerian audience. This time, it was through Internet protocol television.

Internet protocol television popularly known as IPTV, is a service viewers can use to watch their favourite TV shows without needing to sign up for cable (Wilkins, 2021). Hana and Scarpati (2021) gave a technical definition of IPTV as a service that provides television programming and other video content using the Transmission Control Protocol/Internet Protocol (TCP/IP) suite, as opposed to broadcast TV, cable TV or satellite signals. It services provide viewers access to multiple TV channels using Internet connection. IPTV allow people to watch videos on their own schedule as opposed to the prearranged times from the cable provider. The Video on Demand is another service through IPTV that allows viewers to watch sports, TV shows and movies whenever they want to. The medium presents viewers with options of watching a live programme online or download the contents for viewing at their own convenient time. The online medium also has 'TV on Demand' where viewers could pay to view an episode of a TV programme online or pay for an entire seasonal TV programme. With the advent of IPTV, Hollywood products are delivered directly to our youths on their phones or computers where they view foreign films at their leisure.

The new medium, like cable television, provides quick and attractive television contents to the youths. Why there are free viewing platforms on IPTV, there are also paid services and our youths gladly indulge themselves. Nigeria, being a fast growing society, its people is always apt in exploring opportunities like their foreign counterparts around the world. Hence, local filmmakers and marketers soon adapt to the new online medium and began dishing out Nollywood movies to the Nigerian youths, and the international audience interested in our products. Today there are few local IPTV providers that offer 90 percent Nollywood films. These local IPTV providers include Iroko TV, Ibaka TV, Ndani TV, Red TV and Accelerate TV. These local online film providers are rivaling Netflix on the Nigerian soil. But then, in their usual ways, Netflix are incorporating Nollywood contents into their platform, leaving us with another salient question. Will the local Nigerian IPTV providers imitate Netflix on this latest trend?

THEORETICAL UNDERPIN

SEMIOTIC THEORY

Many literatures credited Swiss linguist Ferdinand Saussure for naming the term semiotics (also called semiology). This term he defined as the study of the life of signs within society (Encyclopedia Britannica, 2021). Asemah, Nwammuo and Nkwam-Uwaoma (2016) add that semiotics means the study of signs and their interpretation. According to Saussure, languages are the most important system of signs responsible for human communication and are, therefore, the model for the study of other symbolic systems. Another major contributor to the semiotic perspective, Roland Barthes defines semiotics as the study of media images and the way they can be co-opted to serve alternative ends. Through semiotics study we are able to make sense of methods, terms, signs and practices like gestures, posture, dress, writing, speech, photography, film, television and radio. The theory helps us to understand the cultural values with which we make sense of the social world around us. While this theory has many good effects on society, there are some obnoxious ways people are taking advantage of others by influencing other cultural values with media content. The Hollywood movies for example, contain messages of their beliefs and ways of life, which they always make others, see as the ideal life for humanity. Through their movies, Hollywood is promoting culturally centered views to its global audience. Interestingly, modern media technologies like ICT and the Internet have brought about impetus for contending cultures to showcase their products around the world. Some critics have voiced their dissatisfaction on how the American media are dominating other culture through media products, hence the term 'semiotic democracy' was birthed in the 2000s to denote the idea that people should write their own stories and not allow others to do it for them. This

means the freedom to make their meaning and the Internet gives people such platforms to do so (Baran & Davis, p. 44, 2012). As an offshoot of the Internet, Internet protocol television IPTV has become a means through which Nigerian filmmakers tell our own stories through the silver screen and share among the youths.

METHODOLOGY

The population of this study is Mass Communication students of Lagos State Polytechnic in the full time programme. The population of the full time mass communication students as seen in the Head of Department's record by their levels are: ND1-186 (one hundred and eighty six); ND2 -161 (one hundred and sixty one); HND1-142 (one hundred and fourty two) and HND2-111 (one hundred and eleven). Giving the total number of 6000 (six hundred full time students in the department. Using probability sampling was used to draw the sample size. The Slovins Formula for sample size was used for this study. The Slovin's formula (Statistics, 2018), below has been applied to generate the minimum sample for this study. The formula is represented mathimatically thus, n = N/ [1+N (e)^ 2]

DATA PRESENTATION AND ANALYSIS

The data gathered from the research population are filed in frequency tables below:

Distributed copies	240	100 %
Returned copies	240	100%
Percentage	100%	

A total 240 copies of the questionnaire were duly filled and submitted, making it a 100% response rate.

Table 2. Gender

Item	Frequency	Percentage
Male	84	35%
Female	156	65%
Total	240	100 %

65% of the respondents are female why 35% of them are male.

Table 3. Level of respondents:

Item	Frequency	Percentage
HND II	58	24
HND I	68	28
ND II	56	23
ND I	58	24
Total	249	100%

About 28% of the respondents are in HND1, 24% are in NHD2 AND ND1 respectively while 23% are in ND2

Table 4. Age bracket.

Years	Frequency	Percentage
16-20	104	43
21-25	102	43
26-30	30	13
31 above	4	2
Total	240	99 %

About 43% of the respondents are between the age brackets (16-20, and 21-25 respectively, 13% are in the age bracket 26-25, while 31 and above made up just 2%. What this means is that most of the respondents are millennials.

Table 5: I find Nollywood movies very interesting

Response	Frequency	Percentage
Extremely interesting	40	17
Somewhat interesting	66	28
Interesting	92	38
Not so interesting	30	13
Not interesting	12	5
Total	240	101%

About 38% of the respondents find Nollywood movies interesting, 28% find Nollywood movies somewhat interesting, 17% find them extremely interesting, and 13% however said Nollywood movies are not so interesting while 5% said the

movies are not interesting. Careful deductions from the responses show that most of the respondents find Nollywood movies interesting.

Table 6: I watch more Nollywood movies than foreign movies

Response	Frequency	Percentage
Every time	28	12
Most times	74	31
Sometimes	110	46
It doesn't matter	18	8
I don't know	10	4
Total	240	101%

About 46% of the respondents said the watch Nollywood movies than foreign movies, 31% said they do most times, 12% said they do every time, 8% said it doesn't matter while 4% are not willing to comment on this.

Table 7: I understand the Nollywood narratives than foreign movies

Response	Frequency	Percentage
Every bit of them	64	27
Most of them	80	33
Some of them	82	34
I don't understand them	10	4
I don't know	4	2
Total	240	100%

About 34% of the respondents said they understand some of Nollywood narratives than foreign movies, 33% said they do most of the time, 27% said they understand every bit of them, whereas 4% said they don't understand them while 2% wouldn't know.

46% of the respondents said Nollywood movies storylines are far relatable than foreign movies, 33% said the storylines are somewhat relatable, 12% said the storylines are not relatable, 7% said they are confusing while 3% wouldn't respondents. From the data presented majority of the respondents find Nollywood movies relatable.

Table 8: I relate well with Nollywood movies storylines than those of Hollywood, Bollywood and Dannywood.

Response	Frequency	Percentage
The storylines are far relatable	110	46
The storylines are somewhat relatable	80	33
The storylines are not relatable	28	12
They are confusing	16	7
I don't know	6	3
Total	240	101%

Table 9: Nollywood movies reflects the reality of my immediate environment

Response	Frequency	Percentage
Very true	126	53
Somewhat true	82	34
Not true	14	6
Far from true	12	5
I don't know	6	3
Total	240	101%

53% said as a matter of fact that it is very true that Nollywood movies reflects the reality of their immediate environment, 34% said that is somewhat true, 6% said that is not true, 5% said that is far from true while 3% wouldn't comment. From the data presented in the above table, most of the respondents believe Nollywood movies reflect the reality of their environment.

Table 10: I view most movies on local IPTVs than Netflix.

Response	Frequency	Percentage
Very true	54	23
True	88	37
Sometimes	58	24
Not true	34	14
I don't care	6	3
Total	240	100%

About 37% of the respondents said it is true that they view most movies on local IPTVs than Netflix,

24% said they sometimes do, 23% said that is very true, 14% said not true while 3% wouldn't care.

Table 11. My favourite local IPTV is?

Response	Frequency	Percentage
Ibaka TV	52	22
Iroko TV	174	73
Ndani TV	6	3
Red TV	4	2
Accelerate TV	4	2
Total	240	102%

73% of the respondents said their favourite local IPTV is Iroko TV, 22% said it is Ibaka TV, 3% said Ndani TV, while 2% said they like Red TV and Accelerate TV.

Table 12: My social relations habit are largely influenced by?

Response	Frequency	Percentage
Nollywood movies	112	47
Hollywood movies	80	33
Bollywood movies	16	7
Dannywood movies	Nil	Nil
Others	32	13
Total	240	100%

47% of the respondents said their social relations habit are largely influenced by Nollywood movies, 33% said they are influenced by Hollywood movies, 13% said they are influenced by other unmentioned movie industry while 7% said they are influenced by Bollywood movies. Though, Nollywood movies influence the respondents, Hollywood still has a reasonable influence on them.

When asked 39% of the respondents said they will only pay to view Nollywood movies online, 32% said they will pay to view Hollywood movies online, 18% said it doesn't matter, 11% said they will pay to view Bollywood while 1% said they will pay to view Dannywood movies online. While the respondents will pay to view Nollywood movie, a reasonable number would opt for Hollywood movies online.

Table 13. If I am to pay viewing any movie online, it can only be…

Response	Frequency	Percentage
Nollywood movies	94	39
Hollywood movies	76	32
Bollywood movies	26	11
Dannywood movies	2	1
It doesn't matter; I'll pay regardless of the movie.	42	18
Total	240	101%

Table 14: I will watch more of Nollywood movies than Hollywood.

Response	Frequency	Percentage
Strongly agree	44	18
Agree	86	36
Disagree	76	33
Strongly disagree	18	8
I don't know	14	6
Total	240	100%

When asked if they will watch Nollywood movies than Hollywood 36% agreed, 36% disagreed, 18% strongly agreed, 8% strongly disagreed while 6% wouldn't say. Slightly more than half the population would watch Nollywood movies than Hollywood movies.

Answering Research Questions

Research Question 1: *Do the Nigerian millennials find Nollywood contents more appealing than foreign movies?*

Table 5 holds the answer to the question as 38% of the respondents find Nollywood movies interesting, 28% find Nollywood movies somewhat interesting, 17% find them extremely interesting, and 13% however said Nollywood movies are not so interesting while 5% said the movies are not interesting. Putting the percentages of the first and second cells together, it is clear that most of the respondents find Nollywood movies interesting. Again, in table 6, 46% of the respondents said the watch Nollywood movies than foreign movies, 31% said they do most times, 12% said they do every time, 8% said it doesn't matter while 4% are not

willing to comment on this. This means most of Nigeria's millennials find Nollywood appealing otherwise they wouldn't be viewing the movies in such numbers.

Research Question 2: *Do they understand and relate well with Nollywood movies than Hollywood and other foreign movies?*

As shown in table 7, 34% of the respondents said they understand some of Nollywood narratives than foreign movies, 33% said they do most of the time, 27% said they understand every bit of them, whereas 4% said they don't understand them while 2% wouldn't know. Meaning that most of the local millennials understand Nollywood movies to a large extent. Responses filed in table 8 also give insight into this question as 46% of the respondents said Nollywood movies storylines are far relatable than foreign movies, 33% said the storylines are somewhat relatable, 12% said the storylines are not relatable, 7% said they are confusing while 3% wouldn't respondents. From the data presented in table 8, majority of the respondents find Nollywood movies relatable.

Research Question 3: *Which IPTV do they view frequently: local or foreign?*

From the responses filed in table 11, 73% of the respondents said their favourite local IPTV is Iroko TV, 22% said it is Ibaka TV, 3% said Ndani TV, while 2% said they like Red TV and Accelerate TV. This was complemented by the responses in table 10 where About 37% of the respondents said it is true that they view most movies on local IPTVs than Netflix, 24% said they sometimes do, 23% said that is very true, 14% said not true while 3% wouldn't care. The millennials agreed that they view Nollywood movies than foreign movies. When asked if they will watch Nollywood movies than Hollywood 36% agreed, 36% disagreed, 18% strongly agreed, 8% strongly disagreed while 6% wouldn't say. Slightly more than half the population would watch Nollywood movies than Hollywood movies.

Research Question 4: *Which movies influence their lifestyle? Local or foreign?*

Though majority of the respondents said they are influenced by Nollywood movies, the numbers who are influenced by foreign movies are close. Table 12 reads that 47% of the respondents said their social relations habit are largely influenced by Nollywood movies, 33% said they are influenced by Hollywood movies, 13% said they are influenced by other unmentioned movie industry while 7% said they are influenced by Bollywood movies. Though, Nollywood movies influence the respondents, Hollywood still has a reasonable influence on them. Table 12 shows how they are willing to watch the movies that influence their social relations habits. When asked 39% of the respondents said they will only pay to view Nollywood movies online, 32% said they will pay to view Hollywood movies online, 18% said it doesn't matter, 11% said they will pay to view Bollywood while 1% said they will pay to view Dannywood movies online. While the respondents will pay to view Nollywood movie, a reasonable number would opt for Hollywood movies online.

DISCUSSION OF FINDINGS

Cultural discount may have economic undertone, what influences viewers of foreign movies in Nigeria may be different from economic motivations. Since the advent of Nollywood as an established movie industry in Nigeria, a reasonable numbers of Nigerian populations, the millennials especially, are more interested in Nollywood movies than foreign movies that were hitherto the main entertainment products in Nigeria. This has no doubt affected the circulation of foreign movies in Nigeria. The advent of Internet protocol television, which was a means for Hollywood to reclaim their market amongst Nigerian audience, has also been taken over by indigenous films pervading online IPTVs. This again, has posed another challenge for Hollywood merchants on Nigerian soil.

As could be seen in table 9 for instance, 53% said as a matter of fact that it is very true that Nollywood movies reflects the reality of their immediate environment, 34% said that is somewhat true. These figures show that the millennials are not only watching Nollywood movies in large numbers, many of them also realise that the indigenous movies reflect realities of their immediate environment. This is good news for the government of Nigeria and Nollywood filmmakers.

CONCLUSION

Studies have established the roles of film as a medium of entertainment, enlightenment and education. Film is one of the agents of socialisation in contemporary society and the youths learn from films. Hollywood being the pathfinder of film industries have sold its products across the glob for decades. Though many nations like Nigeria have established local film industries like Nollywood, Dannywood etc., there is still threat from Hollywood through cable televisions and the Internet protocol television. These again were met by the proliferation of cable and Internet protocol televisions by Nigerian filmmakers who adapt to the new technologies to showcase local contents to the youths. This paper launched a campaign into studying the level of impact local IPTVs have on Nigerian millennials and the findings reveal helpful information. It was gathered that many Nigerian millennials watch Nollywood movies understand and relate with the local movies, which reflect realities of their immediate environment.

RECOMMENDATIONS

From the foregoing studies and results gathered, it is obvious that Nigerian millennials are increasingly viewing Nollywood movies than foreign movies. However, from the data presented above, some of the following recommendations became necessary.

1. Concerned authorities in Nigeria (Nollywood associations, government agencies) should launch a wider study to ascertain the level of influence foreign movies still have on Nigerian youths.
2. It is also pertinent to know the kind of storylines that appeal to the millennials; as such information could be incorporated into public enlightenment campaign targeted at the Nigeria youths.
3. Nollywood filmmakers should up their games and make efforts to improve on their storylines, picture quality, miss-en-scene etc., to attract more local millennials to view more of Nollywood products. With the right appeal, local movies could further reduce the chances of foreign movies competing on Nigerian soil.
4. Presently, online few local IPTVs are available to Nigerian youths. With the large number of film local filmmakers are churning out on monthly basis (about 2000 new films are produced in monthly basis in Nigeria), the local film industry should explore means to partner and help develop local IPTVs.

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