

Film, Mobility And Transnationality: A Case For Nigeria's Citizen Diplomacy

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ABSTRACT: Corpus literature has overtime sketched the contours of a theoretical framework that explores the relationship between media and mobility. As part of its substance, the endeavour has apart from emphasising the transnational connections that exist between different parts of the world, as often facilitated by relative ease of international travel and the globalization of capital and labour, equally observes that the transnational proliferation of communication technologies have specifically strengthened such international connections. Building on this understanding of the relationship between media and mobility, this paper constructs ethnography of how the social relationships, imaginations and desires of irredentist national subjects can be portrayed on such transnational Nigerian cultures as Nigerian films that focus on Nigerians in the Diasporas and at the same project some national issues of global concern to draw the involuntary attention of other countries and their nationals to such national preoccupations. It is the belief of the paper that this approach can be achieved through the creation and the consequent reflection of the nation's citizen diplomacy in Nigerian films alongside the nation's public diplomacy for the consolidation of Nigeria's nationalism and the sustainability of the attendant development in culture and other spheres of the polity for an acceptable national image on the world scene.

Keywords: Firm, mobility, trasnationality, globalization and media

I. INTRODUCTION

Film is one of the transnational public cultures that facilitate social relationships and imaginations all over the world. It is equally a prime content of the communication technologies that are currently being proliferated to mediate national connections between parts of the world. Its functions in fostering international relations are many and varied. For instance, among other variables such as the transnational proliferation of communication technologies itself, relative ease of international travel and globalization of capital and labour that facilitate transnational connections among parts of the world, film, as this paper argues, not only strengthens transnational relationships but can also be creatively constructed to achieve citizen's diplomacy (a political concept depicting average citizens who either inadvertently or deliberately engage themselves as representatives of a country or cause alongside conducting national intercourse and negotiations for the purpose of securing acceptance before foreign governments and their people). Thus, the thematic preoccupation of the paper is the examination of how film can be harnessed as a transnational public culture [1] that conveys messages directly related to the interest of the country to a message receiver that represents another country. In its assumptions, by transnational public cultures, the paper refers to such border-crossing media such as film, television and print media and as well such public expressions of community like cultural festivals and ethnic grocery stores [2]. It is possible to use films that focus on Nigerians in the diasporas to construct a transnational culture that does not view home and the diasporas as discrete sites especially by drawing on the relationships between media, placement and displacement.

According to [3], the way people relate to each other in a world of "internationalized" culture and consciousness may be more important than how nation states relate and this is in tandem with the emphasis of this paper. However, this does not imply the limitation of organizational, technical or politically organized communication for diplomatic reasons nor does it suggest renegeing efforts to improve our communication technology. Far from that, more so as the world we live in is a stage where all humans are players in a scenario that plays out as one of the powerful tributes to the utility of international communication for a [4]; [5]. [6] particularly observes that the United Nations with all its shortcomings, United Nations Educational, Scientific and Cultural Organization (UNESCO), the International Telecommunications Union (ITU) and other international institutions have served as theatres where nation actors might play out their roles and communicate frustrations that if left unexpressed might lead to violence. The value of this, he maintains, cannot be underestimated in view of the recurrent situation in world history in which comparatively small countries that feel neglected or unheard set in motion chains of events that climax in catastrophic conflagrations. Besides, the international fora have been contributory to that long chapter of human history where the strong divided the rest of the world among themselves literally and figuratively, or set the rules that the weak would follow. [7]

observes that “one thing common with those strong countries is that all of them without exception have imperialistic and expansionist agenda” (p. 274).

It is true that the world scope of the media must be viewed as a whole. It is equally true that nations will always retain lifestyle characteristics while maintaining their distinctiveness even in the face of the obvious impact of a hypothetical global code of ethics. Arguably, communication occurs at interpersonal, local and national levels and eventually transcends national boundaries to affect people outside its immediate cultural and national boundaries [8]; [9]. Also noteworthy is that communication creates an international or global symbolic environment in which internationally political and economic behaviour takes place. It is at this point that the nature of the medium, its coverage potentials and mobility attributes, especially in penetrating other cultures that this paper envisages film as an archetypal medium of communicating citizen diplomacy.

Film is in itself a medium of mass communication and at the same time a readily available content of other mass media like theatre, television, new and social media. It has a communicative bent that repudiates technology-oriented communication for more interaction, human dialogue and exchange of ideas with a triangulation of its cinematographic techniques including a subtle blend of objective and subjective points of view. Therefore, in the same manner that has been used to localize the global, film can be used to globalize the local [10]. As an indispensable part of the mosaic known as soft power in the international political arena, film is one of the foremost mass media that grossly accelerate the intensification of world-wide social relations which link distinct localities in such a way that local happenings are shaped by events occurring many miles away and vice versa [11]. All these collectively point to the usefulness of film in effectively communicating worthwhile messages including the objectives of citizen diplomacy. The paper will suggest the plot design for achieving this but before then there is the need for orientation on some conceptual issues.

II. EXPLANATION OF FILM

Film is a collaborative art through which people not only share their opinions and ideas about particular people, things, situations, occurrences, realities and imaginations but also portray same in an entertaining yet informative manner. Conceptually, [12] defines film as a series of motionless images projected onto a screen so fast as to create in the mind of anyone watching the screen an impression of continuous motion of such images being projected by a light shining through a corresponding series of images arranged on a band of flexible material. In an expression that appears to draw its strength from the functionality of film, [13] defines film as a medium of mass communication that recaptures human experiences in an audio-visual manner and presents them on the screen for the appreciation of an audience. He adds that film transforms mere theatrical performances (make-belief constructions) on stage into seemingly real-life presentations on the screen. According to him, “it is the optical illusion that causes the audience to perceive continuous motion between separate objects viewed in rapid succession” (p. 87). Film began at the end of the 19th century as a technological novelty even though it offered what was scarcely new in terms of content or function [14]. Having evolved, it instantly became a true mass medium in the sense that it quickly reached and still reaches a very large proportion of populations even in rural areas. One reason, among others, is that it transferred to a new means of presentation and distribution an older tradition of entertainment, offering stories, spectacles, music, music, drama, humour and technical tricks for popular consumption [15].

Although film has been subordinated to television in many ways, it has also become integrated with other media, especially book publishing, popular music and television itself. According to [16], film has acquired greater centrality despite the reduction of its immediate audience, as a showcase for other media and as a cultural source, out of which some books, strip cartoons, songs, and television stars and series are accessed. Film is, indeed, a mass culture creator [17] to the large extent that even the loss of film audience has been more than compensated by a new domestic film audience reached by television, video recordings and cable and satellite channels. Nigerian filmmakers like their counterparts in other countries of the world have organized themselves into a filmmaking industry known as Nollywood. One of the reasons is to make films that are directly associated with the Nigerian federation.

Nigerian Film; the Status quo

Nigerian film is popularly known as Nollywood. It has become popular because it speaks to aspects of social life that many people live. It speaks and debates cultural anxieties in a way no other media had done [18]. As a film genre, it engages in political discourses, in varying degrees, and as well invests the individual, especially the one living in the city with a new sense of person. Okome (ibid) observes that the Nigerian film has really become a global phenomenon but only a few persons can talk competently about it. He adds that to the outside world, including North America and Europe, Nollywood is a mere curiosity. The reason, he maintains, is that those foreigners perceive the film as conveying to them their feeling of the Africans as people running around in circle in the jungle or besides the rivers because of the emphasis on juju, magic, witchcraft, animalism, and other tell-tale signs.

Drawing from Okome's observation, it is certain that with such plot type that appear to be endemic in Nollywood, its quality is short of international film standard. [19] notes that Nigerian film is a genre said to have poor output, sound quality and replete with negative themes and plots; yet it is on the rise in terms of popularity. [20] asserts that "film is the most dangerous form of colonialism, and that the only way to stop it is to encourage indigenous African filmmakers" (p.13). He explains that at the departure of direct colonialism, Hollywood and Bollywood began struggling for Nigerian audience, which is a pointer to the time-honoured use of those international genres for the purpose of international communication i.e. the crux of diplomacy. According to Agba (Ibid), in the film essay written by Wole Soyinka in 1979, film festivals were mentioned as part of film identities. He reveals that Soyinka intelligently reflects on the significance of individual filmmakers to the making of films closely associated with their nations. The implication of Soyinka's position is that certain dominant strains regularly earn for a nation a film name. In line with this, Soyinka maintained that French realism was gradually superseded by existentialism whose echoes are already in the United States of America. Thus, Soyinka is aware of the significance of signatures in films whose appearance conditions the audience reaction to their film cultures. But the context of film production in Nigeria appears to assume a reverse of this trend. According to [21], the context of film production in Nigeria is the composite of the production of Nigerian films and the context of the production of those films which have found their way in Nigeria from the international market place, such as those of Europe and the United States of America.

Commenting on the British film industry, [22] regrets that the film has found itself in romantic cul-de-sac, and as well irredeemably stuck, especially since it began the "Hammer horror films back in the 1950s" (p. 67). As a result, among other preoccupations, it features persistent and squalid violence of East End gangsters. And this is exactly what Nollywood appears to imitate. Accordingly, in just one Nigerian film today, it is possible to have various images of murder, perversion, forbidden sado-eroticism and chaos. On another, you will watch clear emphasis on the primacy of imagination, celebration of sadism, rejection of ordered claims of a religious sensibility, insistence on the sick and the ugly, inversion of all normal values, and the inability to tell right from wrong in persistence of the bizarre, shocking, terror, vengeance and death.

In reversing the ugly trend, [23] was of the opinion that theatre and film practitioners should be part of the struggle for our country and our continent for political and economic emancipation. Thus, he maintains that the time is apt to jettison the innocuous aesthetics of mere amusement in preference for the idea of political commitment on our screens. One of the ways of achieving this is the judicious utilization of film for the purpose of citizen diplomacy, especially with the aid of the mobility and transnationality of film as a cultural artifact.

Mobility, Transnationality and Film

As a fundamental premise, the mass media, including film, are constituted through mobility. Essentially, mobility is an essential characteristic of the mass media which, by definition, circulate over space and time. For instance, it is by circulation that media achieve social significance. [24] informs that it is as result of the mobility characteristic of media that much of media theory is predicated on implicit, albeit frequently unexamined, assumption about circulation, circuits and flows of media. To buttress the point, circulation and circuitry are evident in such early paradigms as the hypodermic model of media effects and contemporary theories like Stuart Hall's encoding and decoding paradigm. Similarly, the much vaunted efficacy of globalization and transnational media draws its power of reality from the notion of mobility (flows) from the point of production to the point of reception.

Again, mobility as conceptualized in this paper is not restricted to the mechanical movement of media from one point to another such as the deliberate shipping of Nigerian films to the diasporas. It includes such mobility that is experienced with film's random emergence from, convergence with, and even bypass of multiple sites across the world [25], especially if we recall that all transnational mass media do not flow uninterrupted from one part of the world to another. Thus far, it is therefore important to establish, at least in theory, that as a basic aspect, film and other transnational media exist in and through mobility and that media work across space and in time. Therefore, in the task of predicting the cultural work of media like constructing how film can be harnessed for the purpose of citizen diplomacy, there should be recourse to the spatial and temporal dimensions of media as well as the notion of 'mediascape' - a term coined by media scholars to represent the electronic and print media in global cultural flow; it indexes the electronic capabilities of production and dissemination, as well as "the images of the world created by these media [26].

Similarly, conceptually, theoretically and even experientially, transnationality has nourished an important literature in social sciences, but in practice, it refers to increasing functional integration of processes that cross borders or according to others trans-bordered relations of individuals, groups, firms and mobilizations beyond state boundaries. Individuals, groups, institutions and states interact with each other in a new global space where cultural and political characteristic of national societies are combined with emerging multilevel and multinational activities. It is, indeed, a part of the process of capitalist globalization, its concept refers to multiple links and interactions linking people and institutions across the borders of nation states. Proponents of

transnationality seek to facilitate the flow of people, ideas, and goods among regions. They believe that it has increasing relevance with the rapid growth of capitalist globalization. They contend that it does not make sense to link specific nation-state boundaries with for instance migratory workforces, globalized corporations, global money flow, global information flow, and global scientific cooperation.

Therefore, media transnationality is the ability of the media to transcend all national boundaries as well as the difference between cultures and societies. The spatial dimension of such media is often characterized by the more limitless localities and universal principles of international consumer culture. Thus, film, as one of the transnational media, vigorously defies the symbolic space of national culture. The whole process depicts film as a product of rationalized and commercialized communications infrastructure, which transmits massive flow of information, and has extended its marketing reach to all nooks and crannies of the world.

The Concept of Citizen Diplomacy

Citizen diplomacy (also known as people's diplomacy) is a political arrangement in which the citizens of a country are deliberately or inadvertently engaged to represent the country, its cause or mission. It aims at using Nigerians at home and in the diasporas as diplomatic machinery to protect national interest in all spheres of human endeavour. [27], informs that an erstwhile Foreign Minister of the Federal Republic of Nigeria, Chief Ojo Maduekwe introduced the concept of citizen diplomacy as a novelty in Nigeria's foreign policy architecture, which placed some irredentist responsibilities on Nigerian nationals both at home and in the diasporas to the extent that is permissible by international laws. As an ideal tool of statecraft, it does not require direct negotiations between two parties; rather it assumes the form of scientific and cultural exchanges, transnational gigs and international athletic fiestas. However, citizen diplomacy may be used to complement or entirely substitute public diplomacy, especially in the background of unavailability of reliable or desirable channels of public democracy as always the case when two countries do not formally recognize each other's governments. In its best, citizen diplomacy makes use of students, teachers, athletes, artists, business people, humanitarians, adventurers, tourists and culturally charged artifacts like film (cultural diplomacy); all of which are overtly motivated and designed to undertake the responsibility of meaningfully and mutually engaging other nationals for the benefit of the country.

Leaders of thought, non-governmental organizations and indeed all citizenry from across the public, private, and social sectors utilise citizen diplomacy in building individual and collective global fluency, which in turn creates economic opportunity, contributes to peace and stability, and develops leadership skills through global problem solving. As a framework, individuals from around the world, particularly in an era of unprecedented interconnectivity, have the ability to share information and ideas instantaneously and work together to resolve common challenges. It therefore behooves every individual, as contributors to a global community, to understand the positive impact they can have as citizen diplomats and be empowered to act with meaning and purpose for the collective stability of the nation. According to [3], it is true that public diplomacy aims at reaching the masses rather than elites, but it cannot be totally separated from citizen and cultural diplomacy. While citing Leonard (2002), he outlines four purposes for public diplomacy to include increasing familiarity, increasing appreciation, engaging people and influencing people's behavior, hence as noted earlier in this paper, the three diplomatic techniques can either be applied in isolation, used as complements or substitutes, or triangulated to the achieve the singular objective of diplomacy as a tool of international relations, particularly used to counterbalance propaganda around the globe. [9] adds that citizen diplomacy requires the government of Nigeria to more consciously resort to calculi of the basic needs, human rights and the socio-economic welfare of the citizen in conducting bilateral and multilateral engagements with other nations.

Film and its Mobility and Transnationality for Citizen Diplomacy

The substance of this paper is clearly an advocacy for the commitment of Nigerian films with its mobility and transnationality to the actualization of our cultural nationalism. There is no greater tool for creating mental images that powerfully shape identities and define cultural relationships than film. The global film industry has grown rich and very profitable on the cooperation of a global audience that has readily partaken of its cultural fare, in spite of its unfortunate tendency to also promote cultural divisions and stereotypes. Thus, in an increasingly threatened and conflict ridden world, the Nigerian government has to, among other diplomatic postures, recognize that the film industry has a subtle power as a tool for public diplomacy, often harnessed to promote cross-cultural production and images that enhance peace and harmony throughout the world. It requires a critical readjustment in line with prevailing trends in traditional and formal communications of a government to foreign public. It is usually used to in campaigns to capitalize or counteract messages spread by their country's cultural industries. Nye (2012), the Former Dean of the Kennedy School at Harvard University, believes that film as a core component of a culture of a country and its relative soft power in the international political arena can be used to expand the understanding of values and culture that belong to a country. According to him, most, if not all, Hollywood films showcase the happy life and the American Dream.

Certainly, a discourse on the use of film for citizen diplomacy in Nigeria should therefore begin with our ideas of what is good about film content. Film is arts and, therefore, largely depends on creativity, while creativity, in turn, depends on the surpassing power of ideas. Without minding digressing, let us recall that our ideas rule and control everything we do. They are central to our life and every culture. They are the indivisible atoms of our thought processes; they are the object of thoughts or the perceptions and images by which we think and act. They equally dictate how we think about ourselves and our views of the world. There is therefore a sense in which we are no more than the sum of our ideas about ourselves. [11] insists that the world is no more than the sum of our ideas about it. To illustrate the point, politicians, in particular, always miss the point gloriously on matters of crime and violence. Faced with the dramatic growth in lawlessness that is prevalent in society, they draw up new plans for more police, tighter gun controls, stiffer sentences, crackdowns on excessive drinking (Davies, *ibid*) and even from time to time urge capital punishment. In spite of their good intentions, all these are defensive measures which do not attack the real causes of crime, which dwell where no policeman's truncheon or hangman's noose can reach i.e. in the human mind; crime exists squarely and simply in the criminal's ideas.

Ideas when expressed in film with its mobility and transnationality have not only legs but wings. They can travel through the countries of the world at a speed of sound, especially when subjected to proper placement. Arguably, while some ideas are original, the majority of them are received from such media as film. Our ideas on the law rule the land; our ideas on what makes a proper home determine the standards of that home; our ideas on dress determine what we wear; our ideas on food determine what we eat, etc. Though there might be some *idée fixe* somewhere, our actions spring directly out of our ideas. For instance, if we receive our ideas from, say, the systematic study of the Bible then the chances are that we shall act in a Christian way hence we do not kill, steal, covet people's spouses or property nor bear false witness. Instead we exude the aptitude of truthfulness, kindness, goodness and other sterling qualities that will make us glory in the greatness of God's creation. Alternatively, if we receive ideas from, modern film for example, the chances are that we are going to act in a different way because every film, just like book, contains a series of ideas, which, in turn, can frame our world view and reinforce our concept of ourselves. It is not a surprise that a modern film might provide ideas that would actually encourage us to repudiate the Bible principles mentioned above. Davies (*ibid*) notes that there is a widespread notion, which is particularly rampant in the modern cinema that crimes can actually perfect the world. Thus, we are routinely invited to admire killers, perverts and thieves, while it is a common practice among film viewers to safely laugh at all notions of truth, kindness, goodness, etc. Ridiculously, any thought of God is usually introduced as a vehicle of humour.

The interface of film and mobility as best explicated by films targeted at those who have left their homes for some time, especially with plots designed to instill in the viewer a nostalgic relation to both past and home might become part of the lived reality in the present. Mankekar (*ibid*) asserts that by generating and circulating a range of affective economies, mobile media frequently blur the boundaries between location and migration, stasis and movement, homeland and diasporas. She went on to observe that film and television enable the reterritorialisation of space through the construction of phantasmic hometown, which cannot ultimately be located in a specific place. In line with this, as an extra-geographic entity, this phantasmic construction of hometown is inscribed with particular kinds of affect. For instance, such plots are designed to feature a range of affect spanning nostalgia and longing, as well as disaffection, alienation, and at times antagonism. This paper believes that when this idea is articulated in Nollywood, it will enable Nigerians in the diasporas to feel connected with home, especially when the shots are such that are intertwined with those of 'memories of homeland' and 'the social location' alongside a wide range of affect. Again, for many people, films and other transnational media like television shows, advertisements and internet generated fantasies play a crucial role in their inducement to go abroad in search of a better life, upward mobility, financial security, or a more cosmopolitan lifestyle (Mankekar, *Ibid*). And particularly film can be produced to constitute the experience of being in the diasporas by providing the viewers with a language, a discourse, a mode of representing their own struggles, aspirations and identities. For instance, the diasporan-viewer of the film, *Osuofia in London* analysed by [23] has no qualms of coping with the intergenerational situation of a culturally dislocated African. The film actually produced a particular vision of the subject position of Nigerians as second-fiddle immigrants in London. To achieve this it is observable that film, just like other mobile media, forges practices of imaginative travel and thereby, participate in processes of world-making by enabling viewers and spectators to inhabit worlds that are, at once, phantasmic and intimate. Film has therefore become a space of intimate habitation for many people who do not physically move.

As has been noted, films are outstanding cultural artifacts created by specific cultures. They, therefore, reflect those cultures, and, in turn, affect them, and can be considered an important art-form that depicts a source of popular entertainment and a powerful medium of mass communication for educating (documentary films) or indoctrinating (propaganda films) citizens. It is germane to state here that films are set in the economic, cultural and political spheres of society, and inevitably bear the birthmarks of its passage into light. As a

technological art, crucially defined by its capacity of automatic registration of sights and sounds, they are composed of pieces of the culture they represent. Thus, in order to recover the full discourse that films advance, the analyst of film must be at once a historian and an interpreter of art, able to shift constantly between the objective examination of the context of a film and the subjective immersion in the experience they offer. Equally as culture, it has many attributes, including the ability to reach many people, thus making it an ideal medium for diplomacy and as a mimetic medium of expression; it features fictitious and real people, things, places, happenings, etc as content, thus making itself an ideal medium for diplomacy. When culture is portrayed in film for the purpose of citizen diplomacy, especially in the era of globalization, the first thing to do is to lay emphasis on our national distinctiveness to communicate who we are and to tell our stories through the values of a specifically Nigerian culture. The taxonomy of films in accordance with countries of the world like Hollywood, Nollywood, Bollywood, etc has literally delineated particularistic content among those divisions to emphasise local, regional and national distinctiveness [4]. [7] add that the movie industry is critical to the issue of diplomatic relations because film is known worldwide to be a promoter of culture to international audience as a medium of international communication. To actualize this is not farfetched.

To begin with, the mobility of film makes it possible for a nuance that is portrayed in film as particularistic and distinctive content to its host country to earn a universal appeal, however, depending on that country's ability to package, brand and sell its content [26]. Thus, in the equation of promoting what is truly and distinctively Nigerian (including music, artwork, clothing, personalities, food, etc), it should be borne in mind that in a competitive global village, the entire elements of Nigerian film's content must be produced to be rhythmically ribald, ideologically unique and aesthetically seminal. There should be a paradigm shift from film content that is inundated with animalism, fraud, violence, rape, bribery and corruption and other sinister repertoire and absurdist complexions to quality films that beam the nation's image positively to the whole world. The winged feet of ideas purveyed in film are synonymous with ageless angels who travel through the centuries intact and bright while mere buildings fade into rubble and dust. To explicate the point, the ideas of Jesus and Apostle Paul, as expressed in films anchored on theatrical Christianity, led to revolutions in society and human behavior; they gave rise to new and powerful communities and even religious tyrannies, exciting and dismaying almost everyone who came into contact with them

Furthermore, citizen diplomacy entails the portrayal of important, influential, truthful and admirable ideas about the nation, which if generated from film, will always last and will, in the end, always prevail. [8] asserts that in the advocacy for the local, there is a general acknowledgement that every idea that is being shared was conceived in a locale, practised to a certain level of perfection before being exported for global consumption. In the process of usage and mobility, such ideas are refined and sometimes given new definitions. He went further to observe that although Nigeria has been a major producer of arts of classical essence, which engage the attention of international scholars and testify to a rich cultural heritage of the people, Nigeria cannot meet the needs for artistic productions like designer's materials. This implies the need for immediate stocktaking of resources and the evaluation of requisite capacities needed for self dependency or limited dependency on foreign artistic materials, particularly in the process of film production.

One strategy of citizen diplomacy is indigenisation, which according to [22] includes greater utilisation of indigenous techniques, personnel and approaches to such purposeful change as the objectives of citizen diplomatic activities. This includes greater utilization of Nigerian languages in Nollywood to achieve economic and constitutional change. No country has achieved first world status by excessive dependence on foreign languages. Just like Japan, Nigeria can equally rise to dazzling industrial heights by scientificating its languages, and the fact that the languages are many should be seen as an advantage and not a limitation. Culture as communication and culture as production need to converge (Mazrui *ibid*). If this is done, all paraphernalia of film production including adaptation, translation and intertextuality can be actualized in Nigerian languages.

Closely associated with the indigenisation strategy is the international communication technique of domestication, which has to do with making Nigerian extensions of imported institutions more relevant to Nigeria. The imperial culture of perception needs to change, and when it changes it will be possible that the Euro-imperial language will be used in film to promote our national culture and civilization. [15] suggest that among other ways, it is possible to achieve this by making special movies for Nigerians in rural communities, urban and the diasporas with a view to transforming their attitude towards information and the government. [18] suggests that social analysis must acknowledge the primacy of movement as a way to theorise processes of identity formation and social change.

There are some basic facts to be portrayed in Nigerian film for the purpose of citizen diplomacy, and Nigerian film producers and directors need to research and unravel them for effective utilization in film production. One of them is that Nigeria is more naturally beautiful and endowed than other countries of the world. This, according to [21], is why the west loves Nigeria and keeps coming to Nigeria no matter what is happening. Thus, he maintains, that whereas the majority of western countries are "now a product of artificialities, Nigeria is still in the state of nature" (p. 11). In addition, the natural environment of Nigeria has

equally liberated the Nigerian woman, and she has remained liberated for long time now. To underscore the fact, the Nigerian woman has the freedom to choose any activities to participate in, and therefore she could be a farmer, trader, mother, clan head, family head, or any other profession of her choice [9]. Again, Nigeria is the most populous country in Africa to the extent that almost 200 million people live in the country, and this makes the nation one of the most populous countries in the world. By 2019, it is ranked as the 7th most populated country in the world [12]. Over 500 indigenous languages are spoken throughout the country, and not only are many people living within its borders, but it is also a multicultural nation, which is also rated as one of the most diverse countries in the world in terms of indigenous languages spoken on a regular basis. With some of the major languages like Hausa, Igbo and Yoruba, even though English serves as the official language, experts estimate that more than 500 different languages are spoken [25].

Furthermore, Nollywood content should include the fact that the social media is very popular in Nigeria not just because they facilitate business in the country as one of the most industrialized African countries, but also because as a form of public sphere, they are used as a platform of public debate to facilitate the nation's ever enduring democracy. Also, it is important to portray the fact that Nigeria is one of the largest producers of crude oil with an average of 2.5 million barrels a day, and the nation, as well, has a massive reserve of petroleum that plays a vital role in its economy. Again, the mobility and transnationality of Nollywood should be used to inform the world that Abuja the capital of Nigeria was built in the 1980s and was planned to replace Lagos as the Nigerian capital even before it was built. It is the country's political and administrative center, and is one of the fastest growing cities in the world with a population of around 6 million people in its metropolitan area, while Lagos, the former political capital, is however the largest Nigerian city with a population of more than 21 million people.

III. Conclusion

Throughout the twentieth century and beyond, film has served as one of the most influential and accessible media of citizen diplomacy and it has had a unique ability to influence the mass audience all around the world. In the context of our country, it is feasible that films be produced not only to entertain the audiences, but also to truly help educate, enhance and sustain diplomatic relationships, break stereotypes and transcend borders at a number of levels, especially against the backdrop of the nation's time-honoured search for social harmony and identity formation. While deconstructing the rather baseless projections against the country as often seen even on local media, film producers should cash in on the nation's archeological past and ethnographic present evidence of cultural heritage and reconstruct, especially on the platform of citizen diplomacy, the nation's image by simply sharing them with the entire world through the film medium.

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