



BROADCAST MEDIA AND DIASPORIC CONTRIBUTIONS IN NIGERIAN FILM PRODUCTION: SYNERGIES FOR SOCIOECONOMIC TRANSFORMATION

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Abstract: This study examined broadcast media and diasporic contributions in Nigerian film production: synergies for socioeconomic transformation. Cultural imperialism theory was anchored in this study. This study adopts a phenomenological research design. The population of the study is approximately 1,250 individuals, comprising 400 broadcast media professionals working in television and radio across Lagos and Port Harcourt, 550 Nollywood filmmakers registered under the Directors Guild of Nigeria (DGN) and Producers Guild of Nigeria (PGN), and an estimated 300 diasporic Nigerians actively engaged in Nollywood film financing, distribution and cultural promotion across the United Kingdom, United States, and South Africa. The sample size of 25 participants was purposively determined. The sampling technique applied is purposive sampling, with a snowballing approach where initial participants recommend others with relevant experiences. The method of data collection involved in-depth semi-structured interviews with media professionals and diasporic contributors, complemented by focus group discussions with Nollywood filmmakers. The method of data analysis was thematic analysis. The findings revealed that broadcast media strengthen diasporic contributions by increasing Nollywood's visibility and attracting financial and creative investments. The study concluded that broadcast media play a vital role in amplifying diasporic contributions, as they enhance Nollywood's visibility and attract financial and creative inputs that strengthen film production. The study recommended that the National Broadcasting Commission (NBC) and Nollywood Guilds should collaborate with diaspora media networks to strengthen Nollywood's visibility and attract more diasporic investments.

Keywords: Broadcast Media, Diasporic Contributions, Nigerian Film Production, Socioeconomic Transformation

Introduction

Broadcast media and diaspora networks are reshaping film industries worldwide by accelerating cross-border flows of capital, stories, skills and audiences. The global creative economy accounts for roughly 3.1% of world GDP and 6.2% of employment, with audio-visual media among the most dynamic segments (UNESCO, 2022; UNCTAD, 2024). At the same time, international remittances now larger than foreign direct investment and official development assistance to low-and middle-income countries have become a dependable development

finance stream that increasingly intersects with cultural production, distribution, and consumption (World Bank, 2024a, 2024b). These converging trends have intensified transnational media circuits in which diasporas function as financiers, tastemakers, and early markets for home-country content, while broadcast and streaming infrastructures knit dispersed publics into participatory "imagined communities" of viewing and co-creation (Ewing, 2024; OECD, 2024).

Across Africa, broadcast media free-to-air television, pay-TV platforms, radio and over-the-top (OTT) streaming have become central to the region's creative



economy growth narrative. Multiplatform distribution has widened monetization windows for local content, particularly through pay-TV brands such as Africa Magic and the rapid expansion (and strategic recalibration) of global streamers across the continent (UNCTAD, 2024; Reuters, 2024; Advanced Television, 2024). Yet structural bottlenecks persist, spectrum reforms and the digital switchover remain uneven, advertising markets are shallow and data costs constrain OTT consumption. Even so, continental reports show substantial headroom for job creation and value addition if broadcast infrastructure and content pipelines mature in tandem with policy supports and co-production frameworks that connect domestic producers to diaspora capital and audiences (UNCTAD, 2024).

Within this continental landscape, Nigeria's film industry (popularly "Nollywood") stands out for scale, adaptability and transnational reach. The sector sits inside Nigeria's fast-growing services economy and is linked to measurable macroeconomic outcomes via "Motion Picture, Sound Recording and Music Production" and "Broadcasting" in national accounts (National Bureau of Statistics [NBS], 2024). Box office and admissions surged in 2024 grossing about ₦11.5 billion and reversing a multi-year slump signalling renewed consumer demand and improving exhibition capacity (Cinema Exhibitors Association of Nigeria [CEAN], 2025). These gains complement television licensing, pay-TV windows, and streaming deals that together sustain production cycles and talent pipelines, while amplifying Nigeria's soft power across Africa and the diaspora (TheCable Lifestyle, 2025; Vanguard, 2024).

Diasporic contributions operate along at least three reinforcing channels, finance, markets, and know-how. Financially, Nigerian emigrants are part of remittance flows that reached \$656 billion to LMICs in 2023 and were projected to grow further in 2024; Nigeria alone received roughly \$20–21 billion in 2024, underscoring diaspora liquidity that can be mobilized directly or indirectly into creative ventures (World Bank, 2024a; Reuters, 2025). As markets, diaspora communities in the U.K., North America, and elsewhere constitute reliable early adopters for Nigerian titles on pay-TV and

streaming platforms, stabilizing demand and de-risking distribution. As know-how, diaspora professionals broker co-productions, post-production services, and festival circuits that elevate production values and export readiness (Ewing, 2024; Post45, 2021). Together, these channels create positive externalities for domestic employment, skills transfer, and tax receipts.

Broadcast media are the connective tissue enabling these diaspora effects to scale. Pay-TV brands such as Africa Magic curate high-volume slates of Nigerian content for pan-African and diaspora households, while OTT platforms globalize release windows and metadata-driven discovery, shifting Nollywood from informal DVD circuits to formalized transnational distribution (Simon, 2024; Agina, 2019/2021). This "platformization" has altered commissioning practices, genre emphasis, and technical standards, as producers align with deliverables demanded by broadcasters and streamers and experiment with longer-tail revenue via catalogues and format sales (Simon, 2022, 2024). Crucially, broadcast promotion (trailers, talk shows, radio tie-ins) lifts theatrical openings and primes later windows, creating a feedback loop in which audience data from diaspora markets inform domestic programming and vice versa (CEAN, 2025).

Scholarly work on Nollywood's globalization underscores how diasporic publics co-produce cultural meaning and economic value. Studies document that streaming and pay-TV have reconfigured viewing practices and expanded transnational audiences, while maintaining the vernacular appeal that differentiates Nigerian narratives (Adejunmobi, 2015; Simon, 2024; Aondover, 2023). Evidence from diasporic hubs such as London and Toronto highlights hybrid consumption spaces, festivals, community cinemas, living-room screenings that function as markets and cultural forums, anchoring repeat demand and sponsorship opportunities for broadcast partners (Ewing, 2024; Ekperuoh, 2021). This evolving ecosystem suggests that diasporic engagement is not merely ancillary but foundational to Nollywood's contemporary political economy—an insight with implications for policy design, investment structuring, and export strategy.



Despite clear momentum, policy and infrastructure gaps temper the pace and inclusivity of transformation. Nigeria's digital switchover has been staggered, limiting free-to-air capacity for local content and localized advertising markets; data costs and foreign-exchange volatility complicate OTT unit economics; exhibition infrastructure remains thin outside major cities; and revenue leakages along the value chain piracy, fragmented rights management persist (NBS, 2024; Vanguard, 2024). Addressing these constraints would multiply the socioeconomic dividends from broadcast-diaspora synergies: more stable jobs across production and post-production, greater participation by women and regional language industries, better tax capture, and stronger international co-production pipelines (UNCTAD, 2024; UNESCO, 2022).

The synergy between broadcast media and diasporic contributions in Nigerian film production is a high-leverage pathway for socioeconomic transformation. Broadcast platforms concentrate demand, standardize quality, and open multi-window monetization, while diasporas supply capital, markets, networks, and symbolic power that internationalize Nigerian stories. Recent macro- and industry-level trends, services-led GDP growth, rising box-office receipts, expanding pay-TV and OTT footprints, and resilient remittance inflows suggest a policy opportunity: align spectrum and switching reforms with export incentives, diaspora investment vehicles, and skills programs co-designed with broadcasters and streamers. Doing so can convert Nigeria's cultural vibrancy into scalable employment, diversified foreign-exchange earnings, and durable soft-power assets across Africa and the world (NBS, 2024; CEAN, 2025; World Bank, 2024a; UNCTAD, 2024).

Problem Statement

Globally, film industries have increasingly benefited from the intersection of broadcast media and diasporic engagement, with evidence showing that diasporas act as financiers, cultural brokers, and early adopters of home-country content (UNESCO, 2022; Ewing, 2024). Yet, scholarship on these intersections has disproportionately focused on Hollywood, Bollywood, and the role of digital

streaming platforms, leaving a research gap in understanding the distinctive contribution of broadcast media in African contexts. While Africa's creative economy has grown, existing literature often treats broadcast media and diasporic contributions as separate variables rather than interdependent drivers of socioeconomic outcomes (UNCTAD, 2024). This fragmentation leaves a knowledge void in mapping the structural and functional synergies between television, radio, OTT platforms, and diasporic capital, markets, and skills. Empirical evidence on Nigeria in particular has been piecemeal, focusing on box office performance, piracy challenges or remittance inflows in isolation (CEAN, 2025; World Bank, 2024a), without integrating these into a holistic framework that connects broadcast-diaspora dynamics to job creation, cultural exports and foreign exchange earnings.

At the Nigerian level, this research gap is compounded by pressing practical and policy concerns. Despite Nollywood's global visibility, the industry still suffers from piracy, inadequate broadcast infrastructure and inconsistent government support, while remittance inflows from diasporas often larger than foreign direct investment remain largely undocumented in their application to creative production (World Bank, 2024b). Broadcast media are crucial in expanding content circulation and audience access, yet little is known about how these platforms can be systematically leveraged to harness diaspora markets for sustainable industry financing and socioeconomic transformation. This lack of integrative empirical studies leaves policymakers and industry stakeholders without the necessary evidence base to design effective strategies that optimize broadcast-diaspora synergies for national development. The unresolved problem, therefore, is the absence of comprehensive research that situates broadcast media and diasporic contributions within the same analytical and practical framework, thereby limiting both academic knowledge and the industry's capacity to realize its full socioeconomic potential.

The aim of this study is to examine the relationship between broadcast media platforms and diasporic contributions in driving the growth of Nigerian film



production. It also seeks to investigate the socioeconomic impacts of broadcast-diaspora synergies on employment generation, cultural exports, and foreign exchange earnings in Nigeria. Furthermore, the study aims to identify the challenges and policy gaps hindering the effective integration of broadcast media and diasporic contributions for sustainable film industry development in Nigeria.

Socioeconomic transformation

Socioeconomic transformation captures the measurable changes in employment, income generation, export earnings, skills upgrading and enterprise development that result from the Nigerian film industry's activities across production, distribution and consumption. Scholars and international organizations conceptualize transformation in the creative economy through indicators such as GDP contribution, job creation, export value of cultural goods and services, and inclusion outcomes like youth and women's participation (UNESCO, 2022; UNCTAD, 2024). In the context of Nollywood, these outcomes manifest in the growth of domestic box-office revenues, international licensing deals, catalogue sales, and diaspora-driven cross-border revenues. For example, the Nigerian box office grew by 60 percent in 2024, grossing about ₦11.5 billion, which signalled an increase in consumer demand and industry-wide revenue streams (Cinema Exhibitors Association of Nigeria [CEAN], 2025). Diaspora remittances, which reached over \$20 billion in Nigeria in 2024, further demonstrate the financial potential that can support film financing and distribution when strategically mobilized (World Bank, 2024a). Thus, socioeconomic transformation serves as the dependent outcome, reflecting the extent to which broadcast media and diasporic contributions produce sustainable employment, income, foreign exchange earnings, and cultural influence.

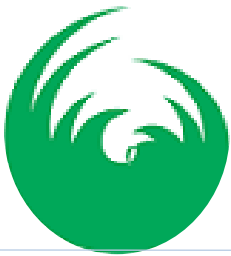
Broadcast media–diaspora nexus

The independent construct centres on the synergy between broadcast media systems and diasporic contributions. Broadcast media comprising free-to-air television, pay-TV networks, radio and over-the-top

(OTT) streaming create platforms for commissioning, promoting, distributing, and monetizing Nigerian films. At the same time, diasporic contributions influence the industry through three major channels: finance, markets, and knowledge exchange. Financially, diaspora remittances and investment provide capital inflows that can underwrite production budgets and distribution costs. As markets, diasporic communities in the United Kingdom, North America, and Europe function as early adopters, stabilizing demand and expanding revenue streams for Nigerian content. In terms of knowledge, diaspora professionals support co-productions, post-production services and festival circuits that raise technical standards and export readiness (Simon, 2024; UNCTAD, 2024). Together, broadcast media and diasporic resources reinforce one another, with broadcast infrastructures amplifying access and reach, while diaspora networks enhance capital, consumption, and industry standards. This synergy constitutes the explanatory factor driving socioeconomic outcomes in Nigerian film production.

Policy–infrastructure environment

The policy–infrastructure environment moderates the extent to which broadcast media and diasporic contributions impact socioeconomic transformation. This environment includes regulatory frameworks such as digital switchover policies, intellectual property enforcement and tax incentives; infrastructural factors such as availability of broadcasting capacity and cinema networks; and digital access considerations such as affordability of broadband and devices. Global research confirms that supportive cultural policies and investment in broadcasting infrastructure generate stronger GDP and employment effects from the creative industries, while weak regulations, piracy, and poor infrastructure undermine these outcomes (UNESCO, 2022; UNCTAD, 2024). In Sub-Saharan Africa, mobile data costs and limited smartphone access continue to restrict OTT consumption, with the GSMA (2024, 2025) reporting persistent gaps in mobile internet usage. Nigeria faces similar constraints, including incomplete digital switchover, weak enforcement against piracy, and high



operating costs for production and distribution companies (Reuters, 2024). Consequently, when the policy–infrastructure environment is enabling, diasporic financing and audiences more effectively translate through broadcast platforms into jobs, cultural exports, and foreign exchange. When disabling, these contributions lose transformative potential.

The Cultural Imperialism Theory

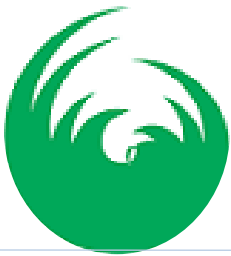
This theory proposed by Herbert Schiller in 1976, offers a robust framework for understanding the interplay between broadcast media and diasporic contributions in Nigerian film production within the context of global cultural flows. Schiller argued that powerful nations used mass media as tools of domination, exporting cultural commodities that embedded Western ideologies and consumer values, thereby creating dependency and marginalizing indigenous cultures. The tenets of the theory emphasize that media are not neutral but carry cultural and ideological values that can reshape identities, preferences and worldviews, while its assumption rests on the notion that cultural exchange is largely one-directional, privileging dominant economies. Despite its influence, the theory has faced criticism for its deterministic outlook and for underestimating the agency of local industries and audiences in negotiating or resisting external cultural domination (Tomlinson, 1991; Boyd-Barrett, 2019). In response, contemporary scholars have revised the theory to reflect the multidirectional nature of cultural flows in the 21st century, where non-Western media systems such as Nollywood and Bollywood have emerged as global exporters of cultural content, actively consumed by diasporic and transnational audiences (Straubhaar, 2021; Kraidy, 2022). In this revised framing, diasporas are no longer passive recipients of dominant cultural products but active contributors who finance, consume, and legitimize cultural exports from their home countries, reinforcing their global reach. This makes the theory particularly relevant to the present study, as it situates Nollywood's growth within the global system of cultural production where broadcast media serve as amplifiers of Nigerian films and diasporic communities provide critical

financial, cultural, and market support. Together, broadcast–diaspora synergies demonstrate how a once peripheral industry has transformed into a globally competitive cultural force, driving not only identity affirmation but also contributing significantly to Nigeria's socioeconomic development through employment generation, foreign exchange earnings, and cultural exports (Okome, 2020).

Empirical Review

A study by Simon (2024) titled 'They are now pocket videos, not home videos': Streaming and reconfiguration of video consumption in Nigeria examined how broadcast and streaming platforms reshape the consumption and distribution of Nigerian films. The objective was to analyse how digital broadcast and streaming services influence film visibility, audience engagement, and industry sustainability. The author adopted a qualitative cultural analysis of media consumption trends and platform distribution strategies. The findings revealed that streaming and broadcast services provide wider accessibility for Nollywood films, particularly among diaspora communities, while simultaneously reshaping local consumption habits and monetization models. This study aligns with the present research by showing that broadcast media platforms play a central role in driving Nigerian film growth, thus confirming the relevance of the first research objective.

In another study, UNCTAD (2024) published the Creative Economy Outlook 2024, which aimed to assess the socioeconomic impacts of creative industries, including film, on global and regional economies. The objective was to measure the contribution of cultural industries to GDP, employment, trade in cultural goods, and sustainable development outcomes across developing and developed countries. The report employed a mixed-method approach combining global trade statistics, industry surveys, and policy case studies. Findings demonstrated that cultural and creative industries accounted for over 3% of global GDP and significantly contributed to job creation, foreign exchange, and cultural exports, with Nigeria's Nollywood cited as a case of rapid growth and export potential. This study relates to the



present research by confirming that film–diaspora synergies have measurable socioeconomic impacts, directly aligning with the second research objective.

A related study by UNESCO (2022), *Reshaping Policies for Creativity*, investigated the role of policies and governance in enabling or hindering the creative industries. The study evaluated how legal frameworks, regulatory environments, and infrastructural conditions affect the performance of cultural and media sectors globally. Using policy review and case-based comparative analysis, the findings showed that countries with stronger copyright enforcement, favourable tax incentives, and robust broadcasting infrastructures achieved higher returns from their creative industries compared to those with weak regulatory systems. The study highlighted that Nigeria’s challenges with piracy, digital switchover, and weak policy support significantly limit Nollywood’s transformative potential. This study connects with the current research by emphasizing that the policy infrastructure environment moderates how effectively broadcast media and diaspora contributions translate into socioeconomic transformation, aligning with the third research objective.

Methodology

This study adopts a phenomenological research design to explore the live experiences and perspectives of stakeholders on the synergies between broadcast media and diasporic contributions in Nigerian film production and how these interactions drive socioeconomic transformation. The population of the study is approximately 1,250 individuals, comprising 400 broadcast media professionals working in television and radio across Lagos and Port Harcourt, 550 Nollywood filmmakers registered under the Directors Guild of Nigeria (DGN) and Producers Guild of Nigeria (PGN), and an estimated 300 diasporic Nigerians actively engaged in Nollywood film financing, distribution and cultural promotion across the United Kingdom, United States, and South Africa. This population is justified because it embodies the core actors shaping the dynamics of film production, dissemination and global cultural exchange. The sample size of 25

participants was purposively determined to ensure depth and richness of data rather than breadth, in line with qualitative inquiry principles that privilege meaning over representativeness. The sampling technique applied is purposive sampling, with a snowballing approach where initial participants recommend others with relevant experiences, thereby enabling access to hidden diasporic networks and specialized broadcast practitioners. The method of data collection involves in-depth semi-structured interviews with media professionals and diasporic contributors, complemented by focus group discussions with Nollywood filmmakers to allow for interactional insights and collective reflections on shared experiences. The method of data analysis was thematic analysis, which systematically identifies, organizes and interprets recurring themes from the narratives of participants, capturing patterns that reveal how broadcast media and diasporic inputs intersect to influence Nollywood’s socioeconomic impact. The choice of phenomenological design is justified because it allows the researcher to capture subjective meanings and lived realities of participants, while interviews and focus groups ensure a rich triangulation of perspectives. The sampling technique is appropriate because the study seeks individuals with insider knowledge, while thematic analysis is justified as it enables the extraction of patterns and meanings that align with the research objectives and address existing knowledge gaps.

Data Presentation and Analysis

Themes were deduced deductively following the research objectives. The following themes were deduced: Broadcast media as catalysts for diasporic engagement in Nigerian film production; socioeconomic transformation through broadcast–diaspora synergies in Nollywood; and institutional, structural, and policy barriers to sustainable broadcast–diaspora collaborations. These were presented and discussed below:

Broadcast media as catalysts for diasporic engagement in Nigerian film production

Interviews with broadcast media professionals revealed that television, radio, and online streaming platforms act



as powerful mediators between diasporic Nigerians and the local film industry. Participants consistently emphasized that broadcast platforms extend Nollywood's visibility beyond national borders, creating awareness among diaspora communities who, in turn, feel a sense of belonging and obligation to support the industry. One media executive stated that diasporic audiences are not just consumers but also "stakeholders who sponsor, fund, and influence narratives because they see Nollywood as a cultural bridge." This reflects the lived experience of media practitioners who perceive broadcast outlets as gateways for diasporic engagement.

Focus group discussions with Nollywood filmmakers confirmed that broadcast coverage provides legitimacy and market reach that attract diasporic investment. Filmmakers narrated how diasporic investors often discover new talents and productions through televised interviews, trailers, or festival broadcasts. A participant explained that "without broadcast media, many of our diaspora partners would never know where to invest." This highlights the phenomenological essence of broadcast platforms, where the live experiences of filmmakers show that visibility through media directly translates to diasporic financial and creative contributions.

Diasporic contributors interviewed further validated this relationship by recounting how exposure to Nollywood films via African-focused satellite channels such as Africa Magic motivated them to invest in production and distribution chains. They emphasized that seeing Nigerian content in global media landscapes gives them confidence that Nollywood is an industry worth supporting. Collectively, these live accounts establish that broadcast media not only promotes Nigerian films but also mobilizes diasporic contributions that drive the industry's sustained growth.

Socioeconomic transformation through broadcast–diaspora synergies in Nollywood.

Findings from interviews with Nollywood producers and directors revealed that diasporic investments facilitated through broadcast partnerships have significantly boosted employment opportunities within the Nigerian film

sector. Producers explained that when diaspora funding flows into production, broadcast platforms help create publicity that drives higher audience demand, resulting in larger production crews, expanded cast lists, and the hiring of technical experts. A director explained that "each diaspora-funded film aired on television creates at least 50 to 100 jobs, from actors to set designers." This reflects the tangible socioeconomic impact of broadcast–diaspora synergies on local employment.

Focus group discussions highlighted how broadcast platforms enable cultural exports by amplifying Nigerian stories globally. Filmmakers and cultural advocates emphasized that Nollywood's visibility on international broadcast channels has elevated Nigerian identity and promoted African cultural narratives. Participants agreed that the synergy between diaspora support and broadcast distribution ensures that Nigerian films are marketed as cultural products abroad, enhancing Nigeria's soft power. As one participant noted, "Our films become ambassadors of culture once they are screened internationally, and this would not be possible without diaspora sponsors and broadcast networks."

Diasporic respondents further affirmed that these synergies contribute significantly to foreign exchange earnings. They narrated that investments in Nigerian films often yield profits when productions are distributed through broadcast platforms across Africa, Europe, and North America. Several diaspora investors explained that Nollywood's increasing profitability on global television and streaming networks validates their financial involvement, while simultaneously strengthening Nigeria's economy through remittances and revenue repatriation. The convergence of these experiences demonstrates that broadcast–diaspora collaborations are crucial drivers of socioeconomic transformation.

Institutional, structural and policy barriers to sustainable broadcast–diaspora collaborations.

Interviews with media executives and government stakeholders revealed that weak regulatory frameworks and institutional barriers limit the full potential of broadcast–diaspora synergies. Respondents expressed concern that policy inconsistencies in Nigeria's



broadcasting and creative industries discourage long-term diaspora investment. One media manager observed that “diaspora investors are frustrated when policies shift without consultation, especially concerning content regulations and licensing fees.” These narratives highlight how institutional instability undermines sustainable collaborations.

Focus group discussions with Nollywood practitioners further uncovered structural and technological challenges. Filmmakers complained that inadequate broadcasting infrastructure, high production costs, and limited access to modern technologies hinder their ability to collaborate effectively with diaspora stakeholders. Participants explained that unreliable electricity supply, limited high-definition broadcasting equipment, and insufficient distribution networks reduce Nollywood’s global competitiveness. A filmmaker summarized this by saying, “We have willing partners abroad, but our structural deficiencies slow everything down.” This collective experience reflects the structural gaps obstructing integration.

Diasporic contributors echoed these challenges by narrating their frustration with policy gaps that fail to protect intellectual property rights and guarantee fair returns on investments. They explained that piracy, weak enforcement of copyright laws, and lack of diaspora-inclusive policies diminish their confidence in the system. Many emphasized that sustainable collaboration requires strong legal frameworks, government incentives, and reliable broadcast infrastructures. Taken together, these lived experiences confirm that despite the promise of broadcast–diaspora synergies, institutional, structural and policy challenges continue to undermine their sustainable integration in Nigerian film production.

Discussion of Findings

The finding reveals that broadcast media strengthen diasporic contributions by increasing Nollywood’s visibility and attracting financial and creative investments. This finding aligns with Simon (2024), who demonstrated that transnational media platforms enhance diaspora engagement by amplifying cultural content, and this relevance supports the current study’s strand on how

visibility through broadcast channels directly translates into diasporic participation in Nigerian film production. The finding is in tandem with Cultural Imperialism Theory because it shows how global media flows shape Nollywood’s visibility while enabling diaspora actors to influence local film production.

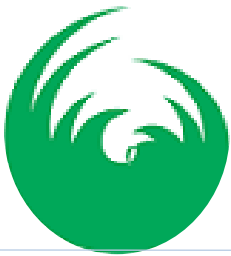
The result shows that broadcast–diaspora synergies create employment, promote Nigerian cultural exports, and generate foreign exchange earnings for socioeconomic transformation. This finding resonates with UNCTAD (2024), which emphasized that creative industries contribute significantly to global trade and economic development, and this relevance reinforces the study’s strand on the socioeconomic transformation that emerges when broadcast media and diaspora inputs intersect in Nigerian film production. The finding reflects Cultural Imperialism Theory by demonstrating how cultural industries in developing countries integrate into global markets through media-driven exchanges.

The study indicates that weak policies, structural deficiencies and inadequate legal protections hinder effective integration of broadcast media and diasporic contributions in Nollywood. This finding corroborates with UNESCO (2022), which highlighted that fragile policy environments and piracy undermine sustainable cultural industries, and this relevance strengthens the study’s strand on identifying structural and institutional barriers that obstruct the full potential of broadcast–diaspora collaborations in Nollywood. The finding supports Cultural Imperialism Theory because it highlights how unequal media and institutional power structures limit Nigeria’s capacity to fully harness broadcast–diaspora collaborations.

Conclusion

This study concludes that broadcast media play a vital role in amplifying diasporic contributions, as they enhance Nollywood’s visibility and attract financial and creative inputs that strengthen film production.

The study establishes that broadcast–diaspora synergies drive socioeconomic transformation by generating employment, promoting Nigerian cultural exports, and boosting foreign exchange earnings.



In conclusion, weak policies, structural deficiencies, and inadequate legal protections obstruct the effective integration of broadcast media and diasporic contributions, thereby limiting the sustainable growth of Nollywood.

Recommendations

In view of the findings from the work, the following recommendations have been made.

1) The National Broadcasting Commission (NBC) and Nollywood Guilds, in collaboration with diaspora media networks, create joint broadcast platforms and co-production agreements that showcase Nollywood films across global diasporic communities, thereby attracting financial and creative investments. This can be supported by targeted diaspora film festivals, satellite partnerships, and the establishment of Nollywood content hubs in key diaspora locations such as London, New York, and Toronto.

2) The Federal Ministry of Information and Culture, working closely with the Nigerian Film Corporation (NFC) and diaspora cultural agencies, design and implement policies that leverage broadcast-diaspora synergies to maximize employment opportunities, cultural exports, and foreign exchange earnings. This should include tax incentives for diaspora investors in Nollywood, government-backed distribution partnerships with international streaming platforms, and structured training programs to build industry capacity and ensure cultural authenticity in global markets.

3) The Nigerian Copyright Commission (NCC), the National Assembly, and relevant film industry regulators undertake urgent reforms of copyright and intellectual property laws, strengthen anti-piracy measures, and enforce industry standards to protect both broadcast media and diasporic contributions. This should involve establishing digital copyright tracking systems, enacting stiffer penalties for piracy, and creating bilateral agreements with diaspora host countries to safeguard Nigerian cultural content in international markets.

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