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Bachelor's Thesis

Contested Modernities
in the Mirror of the Film Industry

Roman Padrutt

Supervisor:

Prof. Dr. Peter Münch

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Management Summary

The United States and the Western world have been leading forces in the world economy and demonstrated significant global cultural impact. This was also exemplified by the worldwide success of the American film studio Hollywood. In the past years, the Western hegemony has been challenged in every way of life by countries like China, India, and others, letting multiple authors believe that a shift towards a world of contested modernities is happening. In the film industry, there have also been numerous emerging film industries gaining global popularity.

The research aims to examine whether there is evidence of the shift to a world of contested modernities happening in the film industry. The focus is on the influence of Hollywood on emerging film industries and measuring their growing global influence. The analysis consists of a literature review on the history of modernity and essential knowledge of four film industries selected for this thesis. Namely, Hollywood (USA), Bollywood (India), Hallyuwood (South Korea), and Nollywood (Nigeria) have been examined. The analysis is conducted on two levels, film consumption, and film content. The first level is mainly analyzed based on quantitative data, complemented with secondary literature. The second level features a larger focus on qualitative data derived from multiple semi-structured interviews with experts in the field.

The findings illustrate that the film industries discussed have been subject to Western influence in the past. Bollywood was heavily influenced by Hollywood in its early stages but has since developed its own style. In South Korean cinema, the West has remained a strong influence on film production and consumption. On the other hand, Nollywood has had little Western influence implemented in its early stages but is experiencing it recently with increasing interest from Netflix. However, the impact of these film industries is mostly local. Bollywood is mainly active in its domestic market while also enjoying popularity in the MENA region and Latin America. Hallyuwood, still being influenced by the West the most, is the film industry exporting its culture more heavily. Nollywood is enjoying its popularity mainly across the African continent and acts as an illustration for other African film industries.

Overall, the study found some evidence towards contested modernities. While all film industries discussed have exemplified increased global influence, its concentration is

mainly regional or domestic. Nevertheless, the cultural representation of the emerging film industries has been the key success to their development and increased global popularity. However, the magnitude of their popularity is not as significant as has been the case for Hollywood. The Hollywood influence is slightly decreasing, but not to an alarming degree.

Further research should focus on the implications of economic development, globalization, and streaming services on the developments of film industries and how that may contribute to a world of contested modernities.

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1 Introduction

For decades, the Western world has been considered the driving force in economic, political, and cultural development and modernization (Jacques, 2009). Since the second world war, the United States (US) has arguably been the most influential country due to its size and economic strength (Schmidt, 2014). According to Jacques (2009), its values and culture have been recognized and adopted globally in the past decades. The US has, in many ways, become the template for countries on how to modernize. Jacques (2009) has further argued that the terms modernization and Westernization have been used synonymously.

Nevertheless, recent developments have seen China become one of the most significant economic powers globally in a relatively short time. Its economy has risen to the level of the United States while adapting some Western values but still developing its own modernity (Jacques, 2009). He further proclaims that China is not similar to the West, and its economic development will not lead to it being closer to the West. This indicates that the until now overlapping movements of modernization and Westernization are starting to diverge. The divergence could potentially give rise to a world of contested modernities with not only one way to modernize.

The concept of contested modernities in the book of Martin Jacques: “When China rules the world: The end of the Western world and the birth of a new global order” (2009), discusses the economic rise of China and how that will challenge the economy and culture in the West as well as all over the world. The concept features multiple centers of modernity coexisting besides not as previously succeeding each other while challenging and competing in economic and cultural spheres. He mainly focuses on the comparison between the US and China. As there is already a considerable amount of literature and research on the interplay between the two as the largest economic powers, this thesis aims to apply the concept to one of the largest forms of cultural expression, the film industry.

The film industry has always been used to provide insights and learn about different cultures, as many film industries tell stories affected by local situations and problems (Ruby, 2000). Furthermore, like other industries, the global film industry has been heavily influenced by the United States and its main film industry Hollywood. The American hegemony was influential in the beginnings of many film industries and led to the use of

Western ideas and values in films produced all over the world (Maisuwong, 2012). However, in the past years and decades, new film industries have emerged all over the world and started to challenge Hollywood and the US while drawing domestic and international audiences (Li et al., 2020). The emergence of multiple centers of film production with different ideas of storytelling and culture would further strengthen Jacques's concept of a shift towards contested modernities. This thesis aims to analyze whether there is evidence in the film industry today of a shift to a world of contested modernities. The results of this analysis are of theoretical relevance as it provides a measurable element of the influence of contested modernities. A world with multiple modernities would affect the world economy and have cultural influences.

1.1 Research Objective & Questions

Past research on contested modernities was mainly conducted on economic development and geopolitical topics but seldomly on specific cultural impacts. The main objective of this thesis is to evaluate if there is evidence of a shift to contested modernities in the example of the film industry. This evaluation will take place on two levels, film consumption and film content. Both levels will be analyzed with the following two research questions:

1. What is the Western influence on the film industry?
2. Have emerging film industries been able to exert influence over Hollywood and the West?

Both together will provide a comprehensive picture of the current state of the film industry and whether there have been developments towards contested modernities.

1.2 Delimitations

Four film industries have been identified for this thesis to ensure the research objective can be met within the extent of this thesis. Hollywood in the United States, as arguably the most famous film industry, has been chosen as a starting point. Furthermore, Bollywood in India, Hallyuwood in South Korea, and Nollywood in Nigeria have been selected to provide a comprehensive image of the global film industry. The film industries are evaluated on the two levels mentioned above. For the analysis, a focus was put on cinema data and the film industry in general. This thesis is not taking statistics and data from streaming services such as Netflix into account. Nevertheless, the importance of

streaming platforms has been acknowledged, and its impact and relevance are stated where relevant.

1.3 Structure of the Thesis

The introductory part has commenced this thesis by providing relevant background information and establishing the objectives and delimitations of the research. It is followed by the methodology, which arranges the research tools used for the analysis. Next, a literature review is conducted on the concept of modernity. After a definition, a detailed historical outlay is made to identify different stages of modernity. The second part of the literature review introduces four film industries in the United States, India, South Korea, and Nigeria.

Based on the methodology and literature review, the first part of the findings is presented, focusing on film consumption mainly with quantitative data. Film consumption is analyzed in all three industries based on Hollywood's influence on them as well as their influence on the rest of the world. In the film content part, the second part of the findings, results of qualitative interviews, and existing literature exemplify developments in film content. The subsequent chapter discusses the findings and compares them with the concept of contested modernities. Finally, the conclusion answers the research questions, provides information about limitations faced in this thesis, and suggests further research areas.

2 Methodology

This section outlines the methodological part applied in this thesis to answer the before-stated research questions. A comprehensive study of literature on qualitative and quantitative data was conducted with an emphasis on scientific papers and books as well as data statistics and reports. The platforms Google Scholar, Sage Journals, JSTOR, and Taylor & Francis Online have been mainly used as literature sources.

The literature review is a crucial part of this thesis and has been used in all chapters of the thesis. In the first part, existing literature on the history of modernity is discussed while providing information on eurocentric, westcentric, and polycentric modernity. Afterward, the concept of contested modernities by Martin Jacques (2009) is outlined. In the second part, the film industries Hollywood, Bollywood, Hallyuwood, and Nollywood are introduced with compiled secondary data.

The findings section presents the results of the evaluation of a proposed shift to a world of contested modernities by the example of the film industry. The thesis will analyze the shift on two levels, the shifting film consumption based on quantitative data and a shift in the content of films from different film industries with the help of qualitative data. Both will be supplemented with existing literature. The exact approach is outlined in the following parts.

2.1 Shift in Film Consumption

This part of the findings presents the results of an analysis of the film market in general and the four film industries mentioned before. This thesis considers Hollywood as the film industry with the most global impact. Therefore, it is presented first before the remaining three film industries are evaluated based on Hollywood's impact on them. This part of the findings mainly features quantitative data and is completed with existing literature.

2.1.1 Developments in the Film Industries

To analyze the developments of the selected film industries, an emphasis is put on three metrics: The number of cinema tickets sold, box office revenue, and the number of films produced. Compared to the first two metrics, the number of films produced is not by definition focused on the film market but rather on the output of the film industry in the

country. Nevertheless, this metric has been chosen to diversify the analysis as the number of films produced indicates developments in the industry and can suggest an attractive market in the future. However, there are different interpretations of what counts as film production. As multiple sources present contrasting data, a UNESCO report from 2016 analyzing the global film industry in 2013 has been chosen to complement the self-composed data collection. This provides an additional reliable source for the data analysis.

2.1.2 The Influence of Hollywood on emerging film industries

To measure the influence of Hollywood on different emerging film industries, some metrics have been identified for each industry to provide a quantitative part of the analysis. However, as the same data is not available for all film industries, the metrics vary. In addition to the quantitative data, information gained from expert interviews has been used as well as existing literature to complete the analysis.

Bollywood

For the quantitative data collection on Bollywood, the most important data sources were reports from consulting firms such as KPMG and EY. In addition, a box office revenue comparison between Hollywood and Bollywood has been evaluated as a metric. The metric shows the current state of play in the domestic market and exhibits the influence of Hollywood on the Indian market. The metric is complemented by information gained from an interview with Prof. Dr. Satish Kolluri.

Hallyuwood

Besides the data about the general film industry, the Korean Creative Content Agency (KOCCA) and the Korean Film Council (KOFIC) have been the main source of data for the industry in South Korea. The following two metrics have been defined based on said data.

First, the number of foreign films released in South Korea in relation to domestic films released. This data provides information about the increasing or decreasing number of foreign films released in South Korea while also considering developments in domestic film production. Second, the number of domestic film audiences compared to the number of audiences for foreign films will, in combination with box office revenue of domestic

and foreign films in South Korea, serve as an indicator of the popularity of different film industries in South Korea.

Nollywood

The data collection of Nigeria has proven to be difficult. The film distribution only seldomly moves the traditional way to the cinema first. Most of the time, films get distributed on CDs and often not in an official way. Therefore, very little data regarding audience numbers of domestic films were available to be analyzed. Nevertheless, two metrics have been found, sophisticated enough to explore the Western influence.

The first metric is the number of films released by origin. This identified how many Hollywood films are released on the Nigerian market compared to domestic films and films from neighboring countries. The second metric presents the twenty most successful movies at the Nigerian box office in 2020. Thereby, the origin of these movies is analyzed to identify the leading film industry and evaluate the respective popularity in the Nigerian market. Both metrics are complemented by information gained from interviews with Prof. Dr. Onookome Okome and Prof. Dr. Jonathan Haynes.

2.1.3 The Influence of Emerging Film Markets on the World

Where possible, historical quantitative data will be analyzed to identify the increasing significance and influence of the discussed film industries on Hollywood and the world. Additionally, information gained from the literature review as well as from qualitative interviews will provide a conclusive picture to measure the influence of the discussed film industries.

2.2 Shift in Film Content

For the second part of the findings, expert interviews were conducted to gain information on the developments as well as insights into the content of different films. The interviews were conducted online and were semi-structured. The findings of the interviews are implemented in Chapters 5 and 6. This method has been chosen to identify a change in the represented values, cultural forms, and ways of storytelling in modern films, as well as the influence of Hollywood on the analyzed film industries. Table 1 provides an overview of the interviewed experts and their professional fields of expertise. The experts

were contacted by e-mail. The interviews were held on Zoom and were 30 to 50 minutes long. The transcripts of the interviews can be found in Appendices A-C.

Table 1: Interview experts

| Name | Position / Institution | Area of Expertise | Interview Date |
|---------------------------|---|---------------------------|-----------------------------|
| Prof. Dr. Satish Kolluri | Associate Professor Pace University, New York, USA | Bollywood, Asian cinema | 25 th April 2022 |
| Prof. Dr. Onookome Okome | Author, Professor University of Alberta, Canada | Nollywood, African cinema | 8 th May 2022 |
| Prof. Dr. Jonathan Haynes | Author, Film Scholar, Former Professor Long Island University | Nollywood, African cinema | 9 th May 2022 |

In addition to the expert interviews, existing secondary data and past research have been evaluated to provide different perspectives on evaluating the possibly changing film content over the years and complement the overall analysis.

3 Modernity

After a brief definition, the following chapter explains the history of modernity through three phases with a review of scientific literature. Secondly, the concept of contested modernities based on the book “When China Rules the World: The End of the Western World and the Birth of a New Global Order” by Martin Jacques (2009) will be presented.

3.1 Definition Modernity

The term "modernity" has a wide range of interpretations. Baudrillard (1987) defines modernity as an analytical concept and states that it is analyzed based on traits of modernity and not laws. According to Giddens (1990), modernity refers to a different way of social life that surfaced in Europe in the 17th century and, from there on, influenced the rest of the world. In the European Middle Ages, the term “modern” was used to indicate a strong discontinuity with the past (Gumbrecht, 1992).

Authors like Martin Jacques (2009) and Niall Ferguson (2012) have highlighted the significant impact of the West on modernization. In recent years they have both argued that, to some degree, modernization could be synonymously used with Westernization. The extent of Western influence on modernity and whether there is an end to Western dominance in modernity will be discussed in the following part.

3.2 History of Modernity

The history of modernity is important in understanding its relevance today. Multiple authors and scholars in the past have divided the history of modernity into phases similar to the ones listed below. This thesis will use the categorization of Schmidt (2014), who distinguishes the history of modernity into three phases: Eurocentric, westcentric, and polycentric modernity.

3.2.1 Phase One: Eurocentric Modernity

Eurocentric modernity can be seen as the beginning and, therefore, the first phase of modernity (Schmidt, 2014). Research on the topic has shown that it is not entirely evident where and when this phase of modernity originated. According to Goody (2006), the breakthrough to modernity happened largely in northwestern Europe and spread from there. Others, such as (Dussel, 1993), name the time of Renaissance in the 14th century or the Spanish Portuguese voyages around the 15th until the 17th century as starting points of

modernity. Despite different views on its starting point, eurocentric modernity is also largely influenced by scientific, economic, and political revolutions, which transformed all aspects of human life in a short time frame (Wagner, 2012).

Tiryakian (2019) further lists colonialization, trade, and commerce, as elements of modernity. As these elements are predominantly associated with Europe, Tiryakian (2019) calls Europe the unchallenged center of modernity prior to the First World War. Mignolo (2000) undermines that by stating that other forms of modernity at that time had a slim chance to coexist next to the dominant European sphere of influence. By 1900 the superiority of the global European forces, which dominated the world at that time, was so strong that they globalized the world and insisted on their dominance with the British Empire as the main superpower and the first genuine global order (Quijano, 2000). This is also why phase one of modernity is called eurocentric (Quijano, 2000).

3.2.2 Phase Two: Westcentric Modernity

The second phase of modernity is called westcentric modernity. In this phase, Europe loses its status as the world's epicenter of modernity, and European modernity is engaged in the larger Western modernity (Schmidt, 2014). However, the leading superpower is no longer Britain or other Western European powers but the USA.

According to Jacques (2009), the share of world GDP of the United States grew from 1.8% in the year 1820 to 18.9% in 1914, while the GDP of the United Kingdom (UK) had a much slower growth from 5.2% to 8.2% in the same timeframe. After the two world wars, 1914-1919 and 1939-1945, the US truly became a global power. The standard of living in the US surpassed that of the UK and Europe, and most capital currency reserves around the world were now held in US dollars (USD). New global institutions, for instance, the International Monetary Funds (IMF), the World Bank, and the General Agreement on Tariffs and Trade (GATT), were created and are centered around the US as a global power (Jacques, 2009).

According to Schmidt (2014), from 1950 to 1970, the US can be considered the modernity model par excellence despite the cold war happening simultaneously. Leading universities, research institutions, and multinational companies are mainly located in the United States, and the American way of life is known and desirable around the world (Schmidt, 2014). After the demise of the Soviet Union, the main competitor of the US

post-WWII, westcentric modernism achieves its zenith. However, Huntington (2011) argues that the decline of American hegemony has been happening ever since. Nevertheless, the way people live today is significantly shaped by the United States, which will remain the dominant geopolitical and cultural force around the world for some time. Still, it is not perpetual and will end at some point (Jacques, 2009).

3.2.3 Phase Three: Polycentric Modernity

The third and last phase of modernity is called polycentric modernity and comes after westcentric modernity. Early signs of the third phase started to emerge around the year 2000. It is characterized by the modern world not having a single culture or territory as the center of modernity but multiple centers around the globe with different values and models for modernization (Schmidt, 2014). Therefore, polycentric modernity is in harsh contrast to the previous two phases of eurocentric and westcentric modernity. Nevertheless, it is not seen as an abrupt change and discontinuity from the past but rather a combination of both elements (Schmidt, 2014). According to Jacques (2009), such a change is already underway. The economic opening and the followed modernization strives of China and other populous developing countries, such as India or Brazil, shaping the world will lead to the US and the West competing with them on multiple levels.

3.3 Contested Modernities

The concept of contested modernities by Martin Jacques (2009) can be understood as similar or even equal to the previously named polycentric modernity or global modernity. In this part, a larger focus is put on the contest between modernities.

As the third phase of modernity, polycentric modernity implies the emergence of multiple centers of modernity. It is of significance how converging or diverging they are. Europe and North America, or the West, cannot be used synonymously with modernity anymore (Jacques, 2009). As economic prosperity emerges in different centers around the world, following not only Western modernity, a transformation of self-image and self-confidence of societies implies a global projection of political and cultural values (Jacques, 2009). Such a transformation seems increasingly likely to come from East Asia after its successful modernization (Schmidt, 2014).

The implications of not only competing economic forces but also cultural influences from multiple centers could lead to multifunctional forms that are substantially divorced from

the rest of their country, branching out and concentrating around certain interests and activities, such as the banking sectors or film industries (Moisio & Paasi, 2013). As this thesis focuses on the effect on film industries, some large, established, and up-and-coming film industries are introduced in the following chapter to identify later whether contested modernities are emerging.

4 Film Industries

For this thesis, the film industry has been chosen to measure the cultural effect of contested modernities. Cinema has been heavily affected by globalization, and Cohen (2009) argued that no other cultural sector worldwide is as much influenced by the USA as the film industry. Therefore, the American film industry is introduced first. Furthermore, the film industry is also inclined to geographic clustering (Gong & Hassink, 2017). As a result, several centers all over the world similar to Hollywood in the United States have emerged (Cowen, 2009). Hollywood used to be the go-to destination for industry professionals. Since the 1990s, the industry has transitioned to a more global industry, and subsequently, there has been a trend towards new centers of global cultural production (Yecies & Shim, 2015).

The following sections introduce centers in the USA, India, South Korea, and Nigeria to illustrate these different global film industries comprehensively. Some of them are globally leading film industries and have a worldwide impact already, while others are said to become of increasing relevance and popularity in the future.

4.1 United States of America

The most famous and popular global film industry is Hollywood. Founded in California as part of Los Angeles in 1910, Hollywood enjoys a large influence in the US as well as on the rest of the world (Gomery, 1996). Movies produced in Hollywood have been characterized as being entertaining, highly visible, and having a global appeal (Cowen, 2009).

The global role of the United States after the Second World War (WWII) and, therefore, the widespread use of the English language have strengthened the position of Hollywood as the leading film industry and explain their successful film exports all over the world (Vasey, 1996). By 1970, mass audiences have developed a special focus on Hollywood productions. Internationally enjoyed blockbusters like *Jaws* (1975) or *Star Wars* (1977) were examples of Hollywood's innovative products set to challenge television (Cowen, 2009). With the ever-increasing audience levels, Hollywood films were absorbing large amounts of funding and marketing, being the most expensive film industry globally (Cowen, 2009).

In understanding Hollywood cinema and its global film business, globalization is a key part. Hollywood movies have long been used as demonstrative examples in debates about globalization and its cultural consequences (Hozic, 2014). Cowen (2009) raises the question of whether Hollywood is exporting American culture or creating a new global culture based on American origins. Globalization is also the main reason for the emergence of mega film studios, also called the “Big Five”: Disney, Paramount, Sony, Universal, and Warner Bros. Pictures (Jin, 2012). Table 2 below provides information on their revenues in 2021. The named film studios controlled 79.2% of the US and Canadian film market (The Numbers, 2022). The revenues generated by the largest film studios located in Hollywood show the magnitude of the influence of the Western film industry on the domestic and global market in the world of film and cinema.

Table 2: The Big Five film studios by revenue in 2021 (D’Alessandro (2022), own illustration)

| Film Studio | Revenue 2021 (in million USD) |
|--------------|-------------------------------|
| Disney | 1,170 |
| Sony | 1,059 |
| Universal | 714.2 |
| Warner Bros. | 662.6 |
| Paramount | 278.1 |

4.2 India

The largest national center of Indian film production is located in Mumbai (Bombay) and is commonly referred to as Bollywood (Matusitzm & Payano, 2011). Still, in times of modern India, Bollywood is considered a culturally dominant force, influencing Indian society on a national, regional, and individual level (Rajadhyaksha, 2009). Bollywood is not synonymous with all Indian cinema (Corliss, 1996). There is also Pollywood from Punjabi, Lollywood from Pakistani origins, and Chollywood located in Chhattisgarh (Sawe, 2017). However, Rachel Dwyer (2010) still calls Bollywood the most reliable guide to modern India.

Bollywood originated in 1913 with the production of the first silent feature film (Hong, 2021). After decades of developments in Indian filmmaking, Bollywood is considered a still-evolving movement, showing resilience against all-conquering Hollywood films

while including a diverse range of films (Curtin, 2010). The typical Bollywood movie has a run time of two-and-a-half to three hours and largely includes lively dance sequences. Bollywood films frequently feature between five and seven musical performances (Sarrazin, 2008). The latter is considered to determine the movie's box office success. These elements allow Bollywood to obtain a broad number of viewers worldwide. The most considerable number of viewers outside of India reside in Africa, Latin America, and the Middle East & North Africa (MENA) (Lee & Kolluri, 2016).

In the past decades, Bollywood has transformed from being focused purely on entertainment to a film industry that involves and promotes innovative genres while bringing historical and contemporary controversies to its audiences (Kohli-Khandekar, 2006). The main reason for this transformation is, according to Kohli-Khandekar (2006), the emergence of major film companies such as Sony and FOX in India. These companies are now responsible for the majority of films released in India. Previously, films were produced by several thousand individual producers.

According to Naficy (2001), Bollywood consciously turned global after the 1980s and the simultaneous rapid growth of the West combined with the worldwide spread of the Indian diaspora. However, Bollywood remains bound to the South Asian diaspora, Africa, and the Middle East. It has a long way to go before becoming acknowledged as a true global power in the film industry (Lee & Kolluri, 2016). Bollywood has its origins in a multitude of cultures around the world combined through globalization (Lee & Kolluri, 2016). Nonetheless, Bollywood is said to have a scarcity of transnational elements typical for East Asian cinema and a modest global appeal for widespread international audiences. Based on research from Lee & Kolluri (2016), its success today is due to a risk-free film formula frequently used in Bollywood films featuring a lack of curiosity and inflexibility. Nevertheless, these factors account for why Bollywood filmmakers do not receive a great deal of acknowledgment from critics despite its enormous global popularity.

4.3 South Korea

The film industry in South Korea, commonly referred to as Hallyuwood, has been through a rapid transformation from being a local industry mainly used for the propaganda of the authoritarian regime in 1960 to a flourishing film industry with significant parallels to Hollywood since the 2000s (Yecies & Shim, 2015).

According to Yecies & Shim (2015), the military regime used the film industry in its early stages for propaganda purposes. From there on, it developed in line with the country's economic, social, and political reforms from the 1970s until the 1980s and up to 2000. During that time, more than four times the number of people watched foreign films at the cinema than domestic films, making it an attractive market for film distributors from Hollywood and elsewhere. As a result, government entities tried to protect the population from the cultural impact of these films. However, Korean producers still had trouble developing domestic cinema in the shadow of Hollywood. It wasn't until 1996 when the Korean government lifted country-wide film censorship, that accelerated the production of domestic films, which marked a significant change in Korean cinema. From the year 2000 onwards, the Korean film industry has become an important force, and Hollywood films have tried not to collide with releases of Korean films. This was evident when the Korean movie *Shiri* (1999) performed better than the Hollywood movie *Titanic* (1998) at the Korean box office in 1999, signaling the serious challenge Korean cinema could become to Hollywood, at least in the domestic market (Yecies & Shim, 2015).

While other Asian cultures like Japan or India always had a market reach outside their borders, South Korea increased its market reach in the 1990s with the Korean wave, also known as Hallyu (Nye & Kim, 2013). This helped to improve the image of South Korea across East Asia while popularizing Korean culture mostly in the form of Korean pop music (K-pop) and Korean film drama (K-drama) (Lee & Kolluri, 2016). Korean cinema includes a wide range of different genres that are universally enjoyed and multiple, more specific subgenres (Park, 2007). The films which enjoyed the most popularity in the years leading up to the 2000s had melodramatic content. While today, action and thriller movies have taken over from mostly drama-oriented films. At the same time, melodramatic content can still be found today as genres have started to converge in South Korean films (Yecies & Shim, 2015).

4.4 Nigeria

The most famous film industry on the African continent is located in Nigeria and is called Nollywood. While the term Nollywood seems to be a replica of the famous American film center Hollywood, it is, according to Haynes (2007), something original and distinctively African. Having originated from local theater, the Nigerian film industry has achieved remarkable growth since the 1990s. In terms of the number of films produced, it is the second-largest film-producing country in the world, having surpassed the United States and is now only behind India (PwC, 2017). It is also considered one of the largest employers in Nigeria (UNESCO Institute for Statistics, 2009).

The high output is explained by Nigerian films being often shot and distributed within three weeks and produced on a moderate budget. Furthermore, the films are dispersed all over Africa in the CD format (Cocq & Lévy, 2006). The short time for producing a film leads to significant competition due to multiple daily film releases. Tight schedules and pressure on cast and crew to meet deadlines lead to a large part of improvisations in films (Jedlowski, et al., 2013). Ebewo (2007) argues that Nollywood is mainly in the hands of entrepreneurs, prioritizing profit rather than artistic excellence. Nevertheless, Larkin (2008) states that the engagement with the audience still brings extraordinary success to the Nigerian film industry and suggests that the main controversy comes from other parts of the world as well as critics and African academics.

Film has developed into one of the most widely acknowledged forms of entertainment (Chapman, 2003). This has also been true for Nigeria. As in other film markets, the domestic popularity of Nigerian cinema comes from its ability to address relevant issues to a large audience (Ebewo, 2007). Jedlowski, et al., (2013) see new elements in Nollywood films and their detachment from previous directions as a challenge to definitions of contemporary African cinema. They further suggest that this transformation could lead to the industry being important enough to be taken seriously by the rest of the world.

The popularity of Nollywood is not only limited to the domestic or African market. In the last 25 years, the industry has caught the attention of several Western universities and film festivals (Ebewo, 2007). Nevertheless, multiple critical voices have emerged, calling its films poor imitations and noticing multiple technical glitches (Jedlowski, et al., 2013). Furthermore, Afolabi (2008) even argues the poor imitations go far enough to confirm

the primitive Africa conceptualized by the West. Jedlowski et al. (2013) name the most powerful exports of Nollywood, which happen increasingly often, as collaborations between Nollywood and other film industries such as Hollywood. Nigerian stories produced for transnational cinema with Hollywood equipment have enjoyed increasing popularity and fight the bad perceived quality of many Nollywood films (Jedlowski, et al., 2013). However, critics have questioned the thematic obsession of the industry with topics such as black magic, sorcery, prostitution, and commonly mixing horror, magic, and melodrama and see that hindering its global popularity (Larkin, 2008).

5 Findings Film Consumption

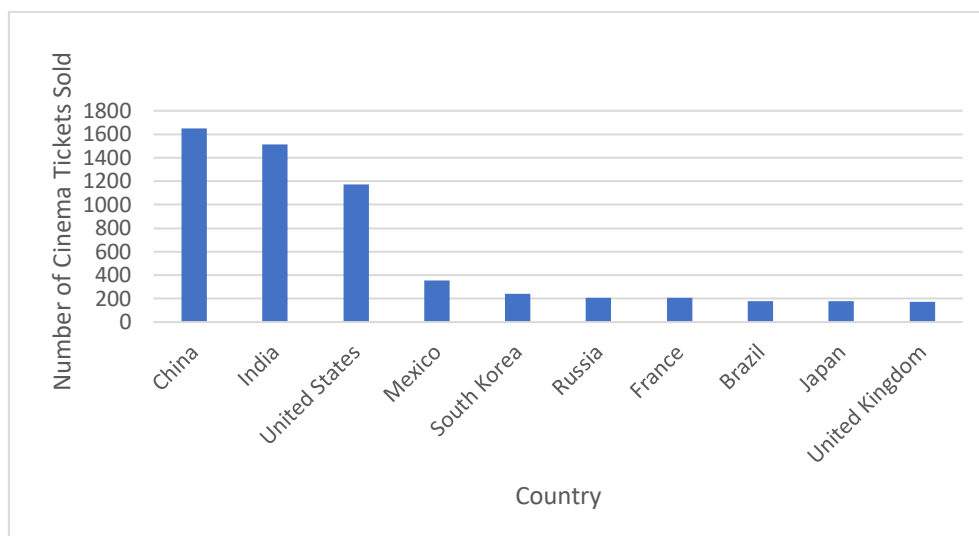
This chapter presents the findings on the first level of the analysis, the film consumption. The chapter is structured to first show findings on the global film market in general with the aim to provide context on the size of relevant film industries. The global film market is analyzed with the three metrics, box office revenue, number of cinema tickets sold, and number of films produced. These metrics are also used to analyze the individual developments of the discussed film industries. Furthermore, the relationship between Hollywood and other film industries is presented. For these subchapters, quantitative metrics have been identified that provide a reference for Hollywood's influence. Finally, results on the global impact of Bollywood, Hallyuwood, and Nollywood are displayed.

5.1 Global Film Market

5.1.1 Number of Tickets Sold

According to data by IHS Screen Digest (2022) illustrated in Figure 1 below, the largest film market for tickets sold in 2019 is China, with 1.65 billion tickets. The film market of India is ranked second with 1.51 billion, and the United States is third with 1.17 billion cinema tickets sold. South Korea falls behind Mexico in fifth place with 239 million tickets.

Figure 1: Leading film markets worldwide in 2019 by number of cinema tickets sold (IHS Screen Digest (2022), own illustration)



The first and second places are occupied by the two countries with the largest population (World Bank, n.d.). Besides a significant population gap between the second and third-

placed United States, the number of cinema tickets sold does not fall far behind. This difference becomes more comprehensive when looking at the relative numbers presented in Table 3. The calculated ratio identifies that the United States and South Korea have a vast market respective to their population compared to China and India. As there is no data available for the number of cinema tickets sold in Nigeria, the ratio could not have been calculated.

Table 3: Ratio of the number of cinema tickets sold in 2019 in relation to population (World Bank (n.d.), IHS Screen Digest (2022), own illustration)

| Film Market | Population (in million) | 2019, | Tickets sold (in million) | Tickets Sold / Population Ratio |
|---------------|-------------------------|-------|---------------------------|---------------------------------|
| China | | 1,410 | 1,650 | 1.17 |
| India | | 1,380 | 1,514 | 1.09 |
| United States | | 325 | 1,170 | 3.60 |
| South Korea | | 51 | 239 | 4.69 |
| Nigeria | | 206 | -- | -- |

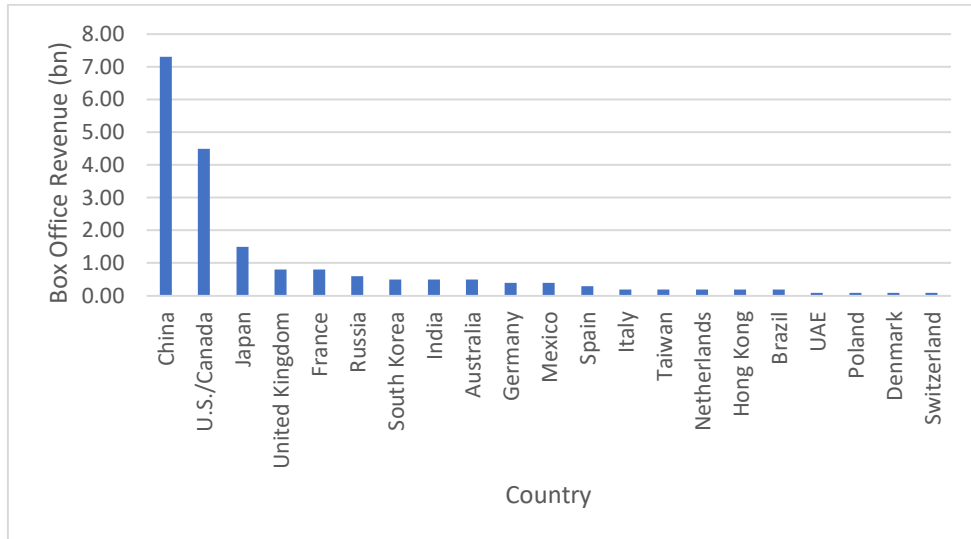
Whether looking at the numbers in absolute or relative terms, there is a large gap between China, India, the United States, and the other film markets worldwide in terms of cinema tickets sold. In general, the list is dominated by some of the largest countries in the world population-wise, exemplifying them as attractive markets for film studios to release their films and attract a large audience (Howse & McLarney, 2006). Findings on whether these markets are attractive for foreign film industries or mainly for domestic ones will be presented later in this chapter.

5.1.2 Box Office Revenue

The largest box office markets are illustrated in Figure 2 on the following page. Comparing the revenues shows that two film markets set themselves apart from the others. The box office market in China is the largest globally with \$7.3 billion, followed by the United States with \$4.5 billion as of 2021. Other film industries discussed in this thesis, namely India, South Korea, and Nigeria, are further back on the graphic or not even on it. In 2019, the Nigerian box office grossed \$13 million. This figure will be further explained in chapter 5.5.1. Different ticket prices depending on a country's purchasing power bring India further back in this listing despite having the second-largest number of

cinema tickets sold. China and the US & Canadian film markets remain in a strong position leading both rankings

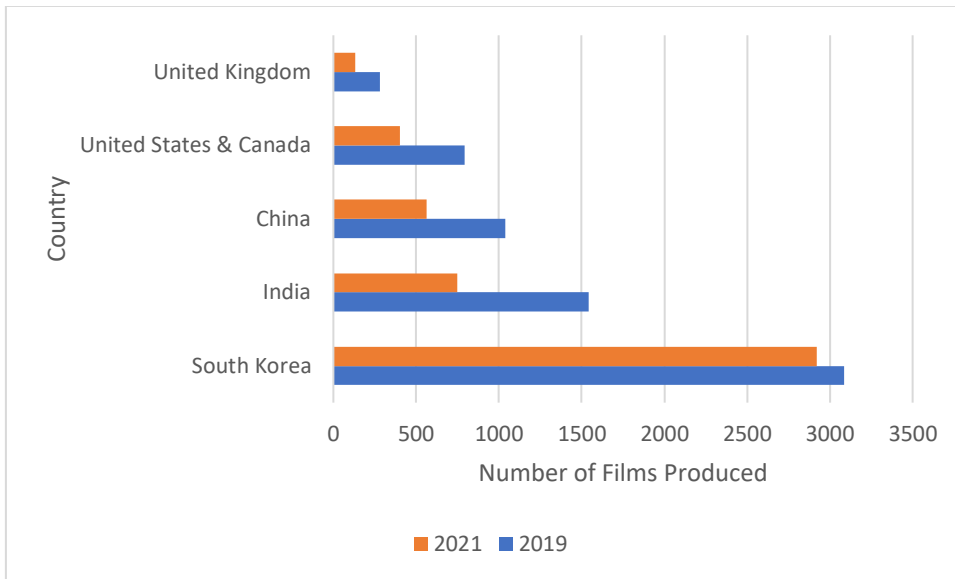
Figure 2: Leading box office markets worldwide in 2021 by revenue in USD (MPA (2022), own illustration)



5.1.3 Number of Films Produced

The number of films produced identifies the output of each film industry. As visualized in Figure 3, the two bars present the number of films produced in 2019 and 2021 as a comparison before and after the Covid-19 pandemic. The data has been collected from different sources. It must be stated that South Korea only provides information on the number of films released and not the number of films produced in recent years. Therefore, the data on the film output of South Korea cannot be seen as definite. Thus, India is the film industry producing the most films with 1,541 in 2019, before China with 1,037 and the United States/Canada with 792. The 2021 figures already exhibit a sign of recovery from the Covid-19 pandemic in most countries. However, India is still largely behind its pre-pandemic output.

Figure 3: Leading film markets in number of films produced in 2019&2021 (BFI (2022), Box Office Mojo (n.d.), (China Film Administration (2022), EY, (2022), (KOFIC, n.d.), own illustration)



As mentioned in the methodology and the lack of data in the case of South Korea exhibited, statistics on film productions are difficult to compare due to different counting methods. To provide a different perspective, data from a UNESCO report released in 2016 analyzing the global film market in 2013 has been visualized below.

Figure 4: Leading film markets in number of films produced (UNESCO (2016), own illustration)

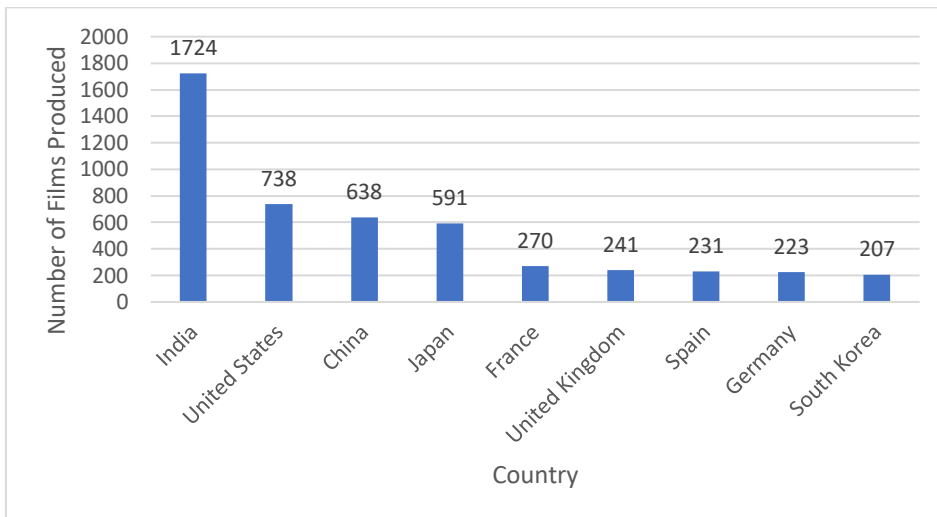


Figure 4 above illustrates the significant position of India as the leading film industry in the number of films produced already in 2013. The remaining film industries are ranked similarly to compiled data illustrated in Figure 3, except for South Korea only having made 207 films in 2013. According to UNESCO (2016), the Nigerian film industry

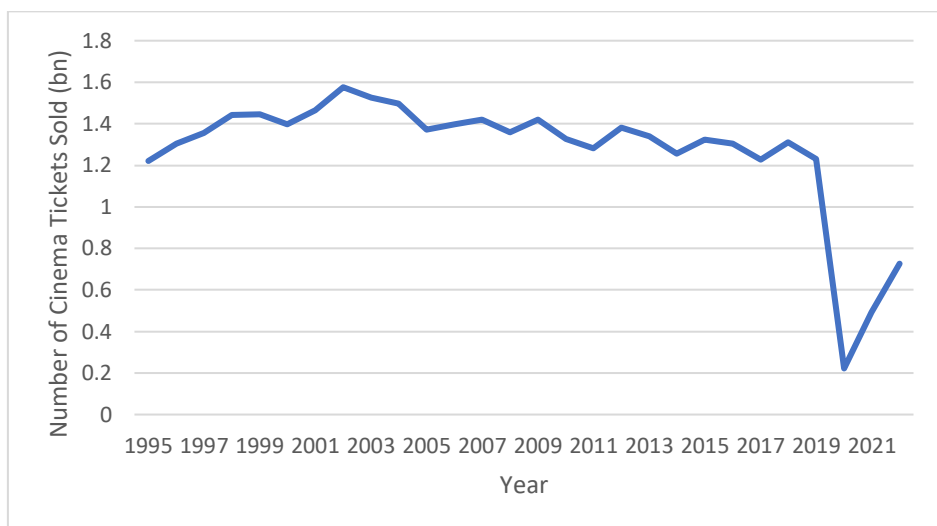
Nollywood has not been included in the statistic as these films are mainly produced in a video format.

5.2 Hollywood

5.2.1 Developments of Hollywood

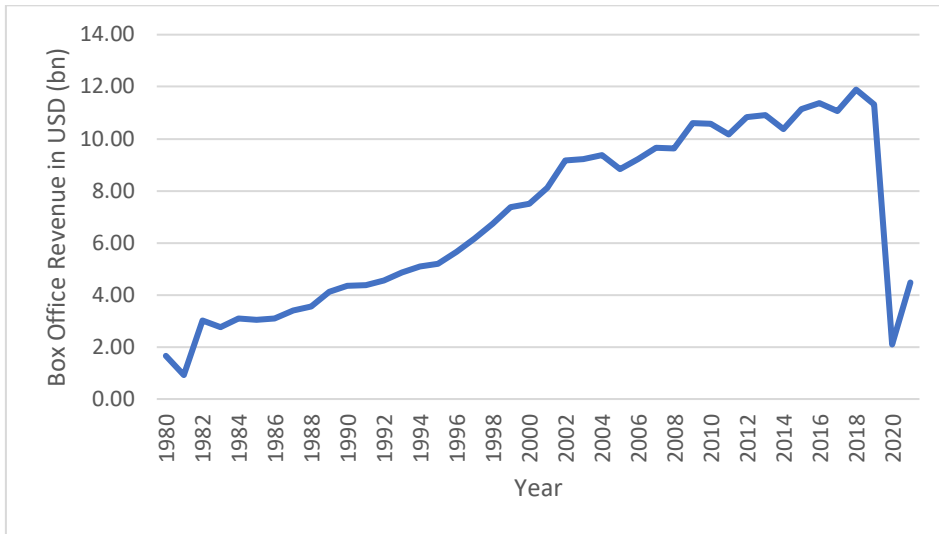
As mentioned previously, the US film market is one of the largest film industries in the world (Gomery, 1996). This also holds for the number of cinema tickets sold. As Figure 5 indicates below, the market has experienced consistently high levels since 1995. Since then, the market has always sold above 1.2 billion tickets each year. With the Covid-19 pandemic in the year 2020, these numbers fell drastically but are already on the way to recover in 2021, reaching 728 million cinema tickets sold.

Figure 5: Number of cinema tickets sold in the US 1995-2021 (The Numbers (n.d.), own illustration)



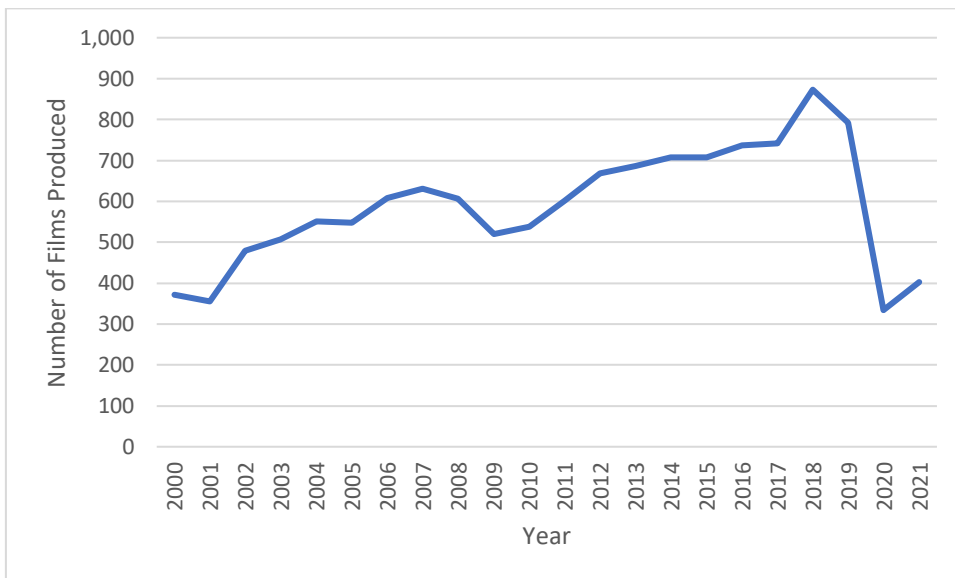
As can be exhibited from Figure 6, the film market in the US & Canada experienced almost linear growth in the period from 1980 to 2020. It grossed \$920 million in box office revenue in 1981 and grew to \$11.32 billion in 2019. The effect of the Covid-19 pandemic was also felt in a downfall of the box office revenue, grossing merely \$2.1 billion, leading to a loss in revenue of 72%.

Figure 6: Box office revenue in USA & Canada 1980-2020 (Box Office Mojo (n.d.), own illustration)



In the last 13 years, the number of films produced in the United States, presented in Figure 7, has grown from 371 in the year 2000 to 981 films produced in 2019 before going down to 387 in 2020 due to the Covid-19 pandemic. The developments are not as linear as the box office revenue before, but an increasing trendline can be examined.

Figure 7: Number of films produced in USA & Canada 2000-2021 (Box Office Mojo (n.d.), own illustration)



The three metrics illustrate the significant popularity of film and cinema in the US due to the constantly high number of cinema tickets sold. Furthermore, the results present developments in the box office revenue and the simultaneous rise of film productions in the United States.

5.2.2 Influence of Emerging Film industries on Hollywood

From a film consumption perspective, the international market has become more significant to Hollywood than the domestic market. A majority of films distributed abroad are translated into the local language to benefit from its popularity with local audiences (Maisuwong, 2012). Nevertheless, in India, Hollywood is already starting to pick their release dates precisely not to get in the way of domestic film releases as they do not want their movies to fail at the box office (Kolluri, 2022). Even if the influence of emerging film industries on Hollywood is rising, their output cannot compete on a quality level with the American film industry (Rodman, 2012). Furthermore, the number of foreign films receiving a place at the American box office is very small (Haynes, 2022). Nevertheless, Haynes (2022) sees potential in streaming services as the films can be watched through the internet. Further influences on the film content of emerging film industries are explained in chapter 6.

5.2.3 Influence of Hollywood on the Rest of the World

The first sign of Hollywood's popularity and influence on other film industries worldwide is the name. Multiple film industries have adapted the "wood" to the name of their respective film industry (Cowen, 2009). Additionally, according to Maisuwong (2012), Hollywood's film industry has, for most parts of the last decades, enjoyed large popularity not only in the domestic market but also abroad (Cucco, 2010). The formula of Hollywood films being focused on entertainment has resonated well with global audiences and increased consumer culture. Due to its popularity, the US is exporting an enormous number of movies abroad (Haynes, 2022). The promotion of American culture abroad has led to a dominance of American films in the past, and they have been used by multiple film industries as an inspiration (Crane, 2014).

5.2.4 Key Takeaways

The three metrics have illustrated that the United States is a significant domestic film market. The box office revenue, the number of cinema tickets sold as well as the number of films produced have increased over the years and would still be rising if it wasn't for the pandemic. As presented in the previous chapter, the numbers are on a very high level when comparing them with other film industries. The international market is increasingly important for Hollywood, and the American film industry is exporting a significant

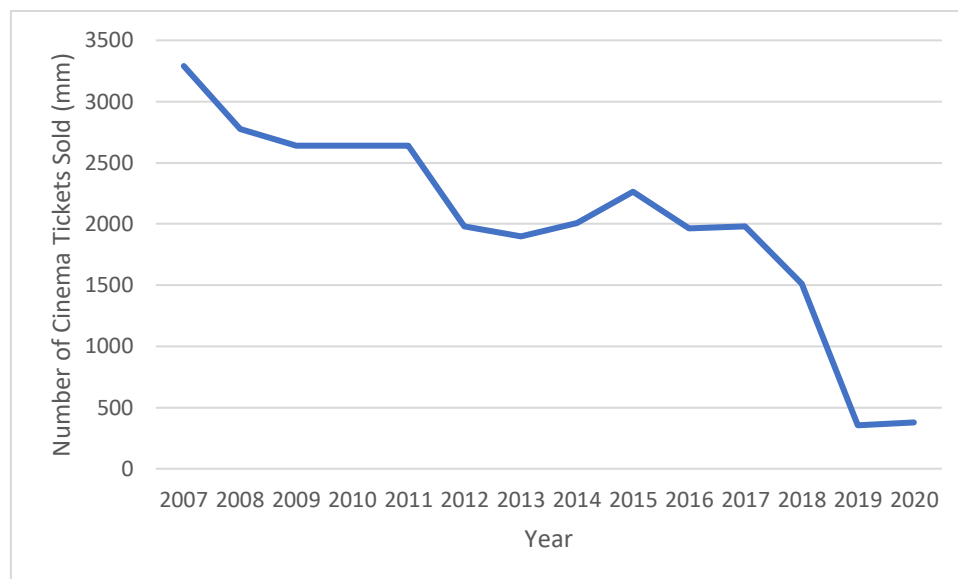
number of films. In doing so, Hollywood has fostered its global influence, and its popularity is more evident, whether that's by influencing the name of new film industries or with its cultural promotion. The influence of emerging film markets on Hollywood is noticeable by the increased competition in the film markets abroad but not in the American market. There, foreign films still play a minor role.

5.3 Bollywood

5.3.1 Developments of Bollywood

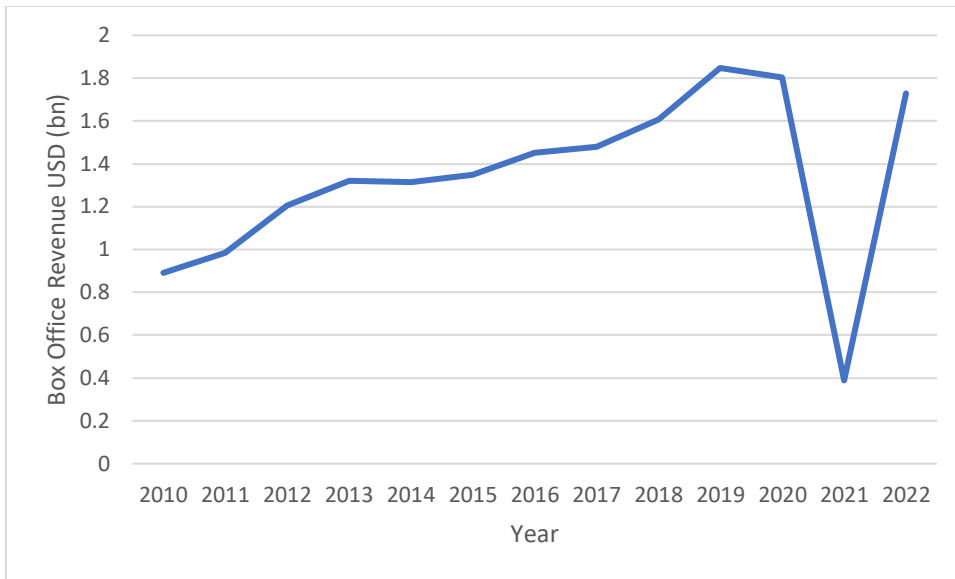
Bollywood has developed a strong global brand and an attractive industry (Lorenzen, 2009). Nevertheless, as illustrated in Figure 8 below, the domestic number of tickets sold has decreased from 3.29 billion in 2007 to 1.51 billion in 2018 and further to 379 million during the Covid-19 pandemic. Despite the decreasing amount, on international comparison, India still represents the world's second-largest film market for the number of tickets sold in 2021 (IHS Screen Digest, 2022).

Figure 8: Number of cinema tickets sold in India 2007-2020 (IHS Screen Digest (2022), own illustration)



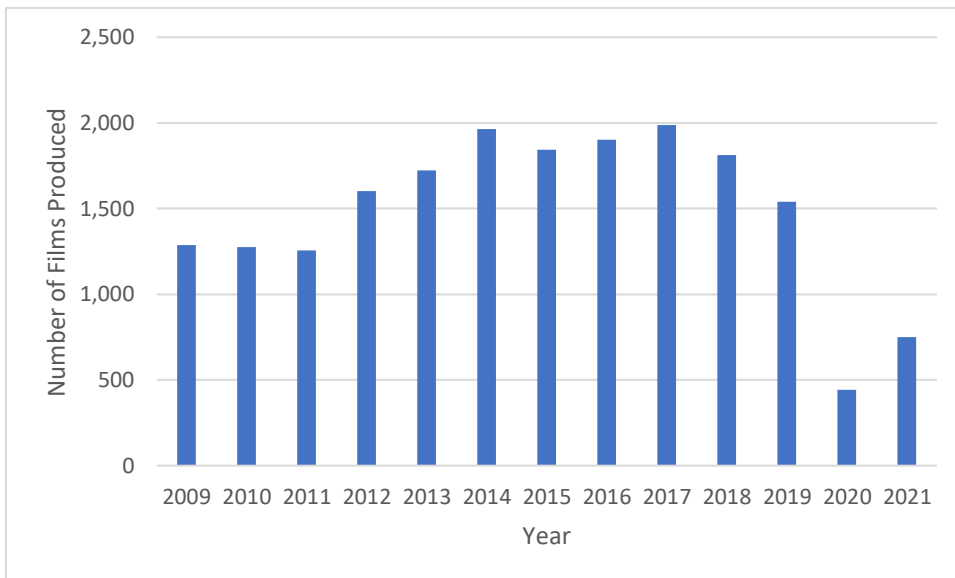
In contrast to the number of cinema tickets sold, the box office revenue in Figure 9 has been increasing over the last ten years, reaching \$1.85 billion in 2019. Currently, the industry is on the way back to the pre-Covid level with a projected \$1.73 billion in 2022.

Figure 9: Box office revenue in India 2010-2022, exchange rate: 29.04.2022 (Bloomberg), (KPMG (2020), own illustration)



Bollywood has overtaken the US as the largest film producer in the world for several years now. Domestic film production has been on the rise, as illustrated in Figure 10 below, and the industry reached new heights in 2018, with 1,813 certified films being produced before going down to 1,541 films in 2019

Figure 10: Number of films produced in India 2009-2021 (European Audiovisual Observatory (2019), EY (2022), own illustration)

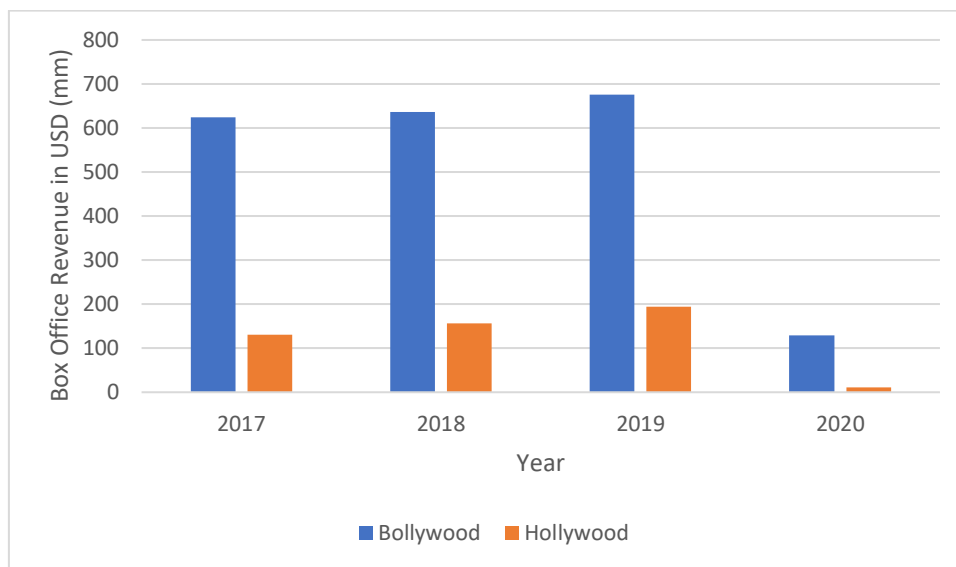


Despite the Covid-19 pandemic and its implications on the film industry, 750 films were released in 2021, and the industry is expected to return to pre-pandemic levels by 2023 (EY, 2022).

5.3.2 Hollywood Influence on Bollywood

The first noticeable influence of Hollywood on Bollywood is the name, being closely linked to Hollywood. However, in the Indian film market, Bollywood has overtaken Hollywood. Even though Hollywood movies get released and dubbed in multiple regional languages to feature different local dialects, the impact of Hollywood on the Indian market has not been significant in recent years (Kolluri, 2022). The statement from Kolluri (2022) is underlined by data collected from Ernst & Young, visible in Figure 11 below. It illustrates the significant gap in box office revenues between Bollywood and Hollywood films in recent years. In 2019, Bollywood grossed \$676 million at the domestic box office while Hollywood only managed \$119 million, creating a gap of \$557 million. The revenues dropped in 2020 with the Covid-19 pandemic to \$129.9 and \$11.7 million, respectively.

Figure 11: Box office revenue comparison of Bollywood and Hollywood 2017-2020 in USD, exchange rate: 13.05.2022 (Bloomberg, 2022), (EY (2021), own illustration)



According to Cowen (2009), this gap is due to Hollywood not being able to produce popular music on a level that resonates as well with Indian as Bollywood music. These and other content elements in Bollywood films not present in Hollywood films show why Hollywood's influence has not been as significant as in the earlier years of Bollywood. The information on the content of Bollywood films can be found in Chapter 6 of this thesis.

Furthermore, Hollywood does not only face competition from the domestic film industry but also from other film industries coming to the Indian market. According to Kolluri (2022), everything is coming together in India, and films from all around the world are being consumed. He highlighted that especially Korean dramas resonate well with the Indian audience due to the universal emotions represented in films of both origins. Kolluri (2022) further explained that Hollywood and the West had introduced genres to India and the rest of the world. Films are categorized according to their content. However, Bollywood films nowadays feature a wide range of different genres in one film, making it different from the Western way of thinking about cinema and genres.

Kalluri (2022) stated in our Interview that overall, the collaborations between Hollywood and Bollywood have increased. In the last decades, Bollywood actors have appeared increasingly often in Hollywood films, but their parts in the overall movie remained rather small. With the increasing worldwide recognition of Bollywood, Western stars sometimes even want to work with Indian film directors and appear in Indian films. Additionally, Hollywood is not as attractive anymore for Bollywood actors. Today, small parts in Hollywood films are often rejected, except the script stands out to them. Therefore, Indian actors are now at a stage where they feel that their domestic film industry is large and popular enough, so there is no need to move to Hollywood (Kolluri, 2022).

5.3.3 Bollywood's Influence on the World

Due to a large share of Indians living all over the world, Bollywood is in demand in multiple places around the globe (Kolluri, 2022). According to the website, Connect2India (2021), around 40% of export value of films from India is to five nations. Namely, the USA, South Africa, United Kingdom, Nigeria, and Germany are listed in decreasing export value. Together these five nations imported \$164.02 million worth of films from India. Furthermore, Bollywood is the leading foreign importer to the entertainment market in the United States. Kolluri (2022) comments that Bollywood has been able to break into the American market but has not been able to displace Hollywood.

In 2019, Bollywood released 350 films abroad (EY, 2021), grossing \$222 million in box office revenue (KPMG, 2020). It exhibits Indian cinema's popularity does not end at the Indian borders, but it has an increasingly global audience (Lakshman, 2009). Bollywood films are tremendously popular in the MENA region, South America, and other East

Asian countries such as South Korea (Kolluri, 2022). Nevertheless, Kolluri (2022) further adds that the main audience of the New York Indian Film Festival (NYIFF) is Indian. However, according to Lakshman (2009), Bollywood has become symbolic for the globalization of culture around the world with respect to cinema, exemplifying that globalization does not necessarily lead the way to Westernization. Furthermore, he sees Bollywood resisting this supposed trend. India's cultural appropriation of Hollywood has taken place to some degree and has given India a degree of soft power (Lee & Kolluri, 2016).

5.3.4 Key Takeaways

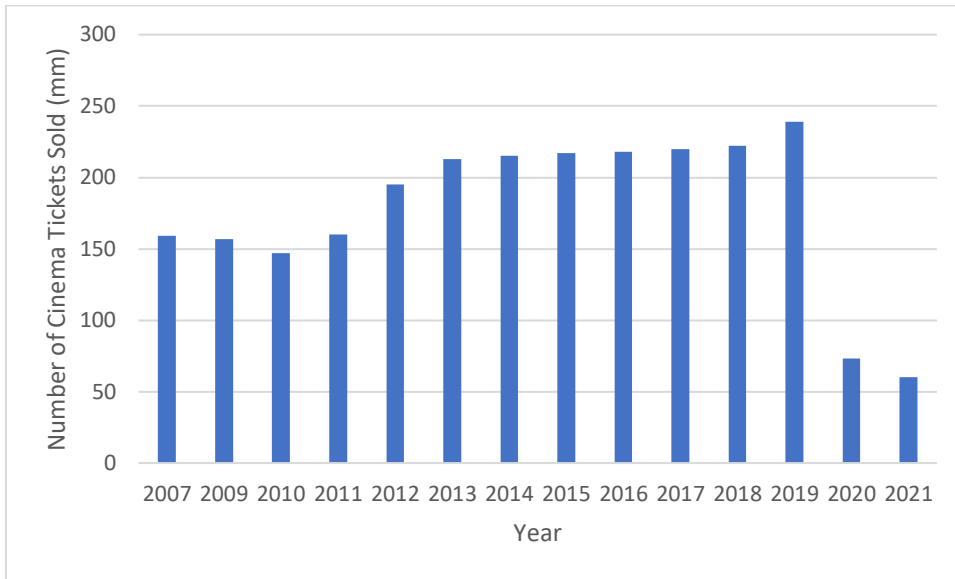
The three metrics have illustrated the significant market size of Indian cinema. Bollywood's remarkable development over the years has seen its international influence grow. It represents one of the largest domestic film markets and has been the film industry with the most films produced. Bollywood is the most significant player in the Indian film market, which features a multitude of different film cultures. Hollywood is becoming increasingly aware of the strength of Bollywood in several parts of the world. In America, Bollywood films are mostly enjoyed by Indians living in the US, which gives reason for the large number of movies exported to the US. However, Bollywood has not been able to displace or challenge Hollywood significantly in the US market.

5.4 Hallyuwood

5.4.1 Developments of Hallyuwood

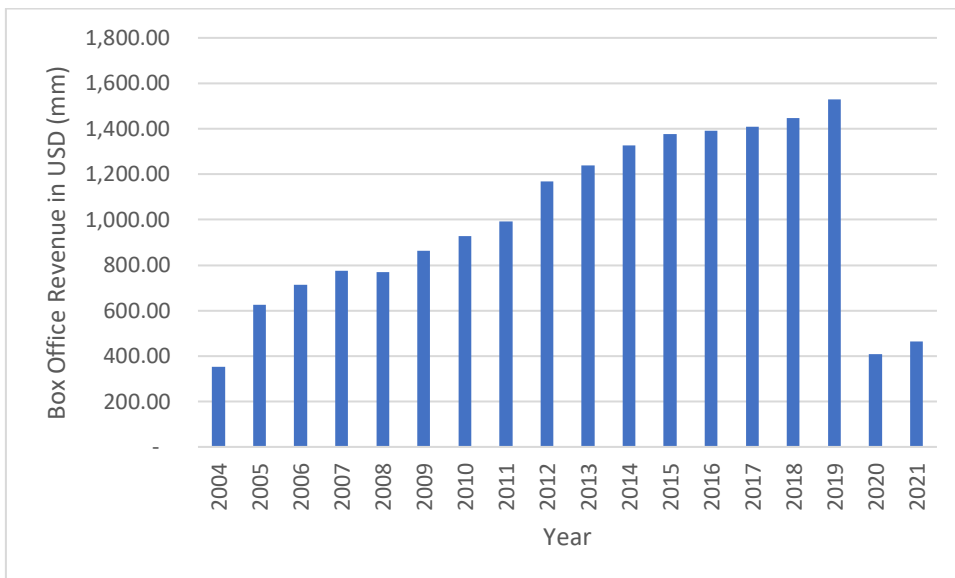
The South Korean film industry has had remarkable developments in the domestic market as well as internationally. As visualized and explained in Section 5.1, the South Korean film market is ranked ninth globally, with 60 million cinema tickets sold (IHS Screen Digest, 2022). This number is massively influenced by the Covid-19 pandemic. In 2019, 239 million cinema tickets were sold in South Korea, the fifth most in the world in that year. Furthermore, the market has constantly seen high cinema ticket demand in the past decade, as illustrated in Figure 12 on the next page. The industry grew by 50% between 2007 and 2019.

Figure 12: Number of cinema tickets sold in South Korea 2007-2021 (IHS Screen Digest, (2022), own illustration)



South Korean Box Office revenue has grown similarly to the number of cinema tickets sold. As shown in Figure 13, between 2007 and 2019, the grossing revenue has nearly doubled from \$776 million to \$1.5 billion before Covid-19, exemplifying a CAGR of 14%. During the pandemic in 2021, the South Korean film industry ranked seventh worldwide in box office revenue, grossing \$500 million (MPA, 2022).

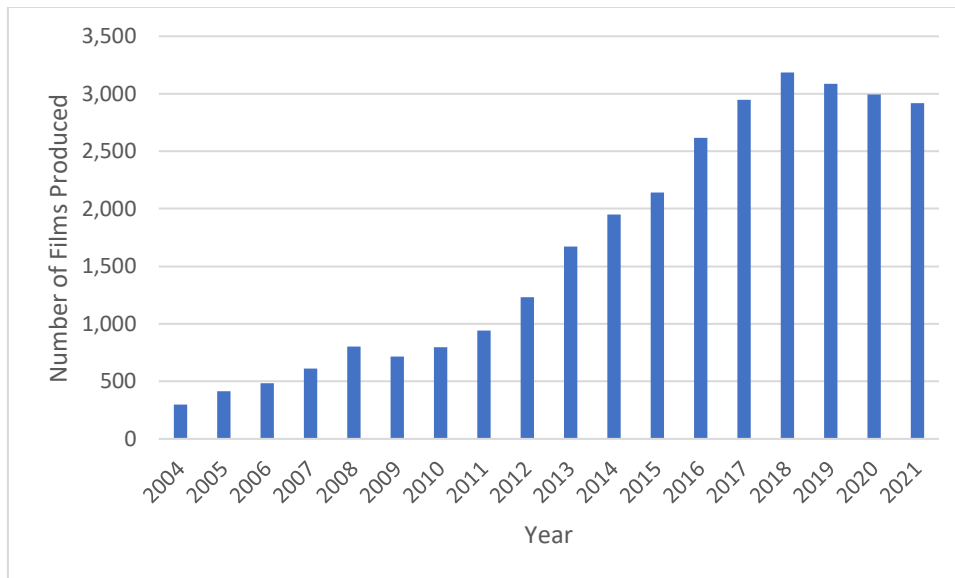
Figure 13: Box office revenue in South Korea 2004-2021 in million USD, exchange rate 22.04.2022 (Bloomberg), (KOFIC (n.d.), own illustration)



With the Korean wave, the South Korean film industry has boosted its popularity and output of films visualized in Figure 14. In 2004 the South Korean film industry released 95 films on the domestic market. Following a few more years of limited growth, the

numbers grew exponentially between 2009 and 2019, to 1,096, exemplifying a growth of 515%. During the Covid-19 pandemic, the industry growth stagnated and decreased slightly to 1,168 movie releases in 2021.

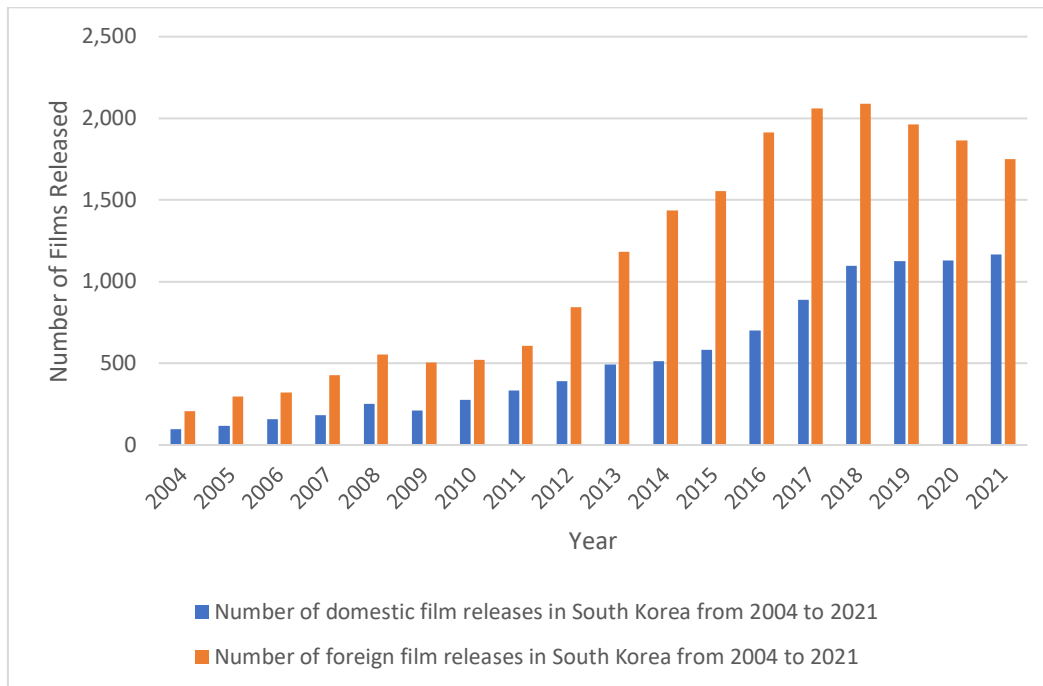
Figure 14: Number of domestic film releases in South Korea from 2004-2021 (KOFIC (n.d.), own illustration)



5.4.2 Hollywood Influence on Hallyuwood

The first metric to analyze Hollywood's influence on Hallyuwood shows the number of foreign and domestic films released in South Korea, illustrated in Figure 15. When looking at the absolute numbers since 2004, more foreign films than domestic films have been released each year. It becomes visible that the growth of the domestic film production outlined above has also come with the increasing releases of foreign films. To resist the hegemony of Hollywood, the South Korean film industry has adopted some Western elements to its production in combination with Korean culture to strengthen its domestic film industry (Min, 2003).

Figure 15: Domestic vs. foreign films released in South Korea 2004-2021 (KOFIC (n.d.), own illustration)



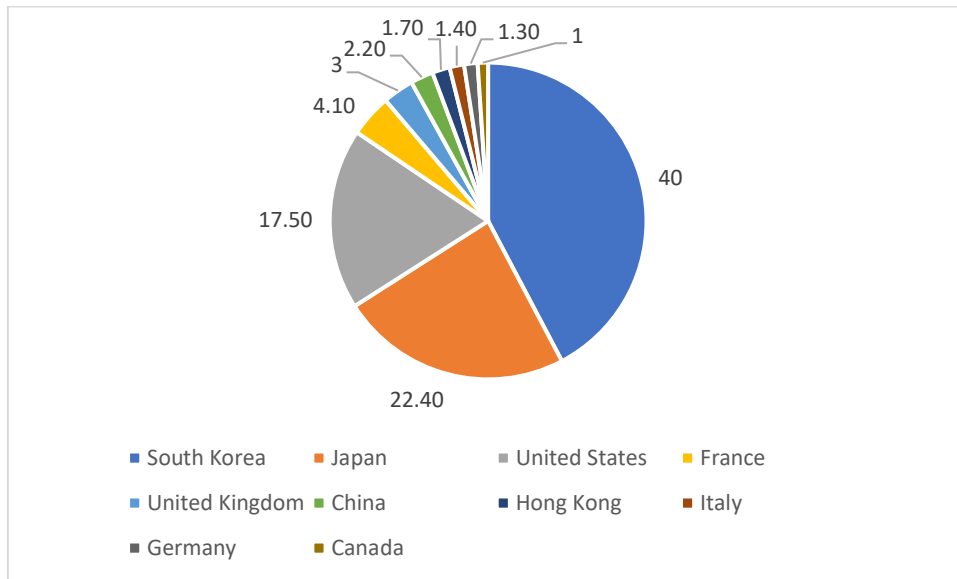
Calculating the percentage of domestic film productions on total film releases shows that the proportion has increased by 8% between 2004 and 2021, indicating a positive development of domestic cinema and a decreased influence of foreign films. However, the number of films produced, domestic as well as foreign films, has increased significantly from the year 2004 to 2021. Nevertheless, the gap between them has only changed slightly, as shown in Table 4 below. The complete table 4 can be found in Appendix D.

Table 4: Percentage of domestic films on total films released in the South Korean market (KOFIC (n.d.), own illustration)

| Year | Percentage of domestic films of total films |
|------|---|
| 2004 | 32% |
| 2010 | 35% |
| 2015 | 27% |
| 2019 | 36% |
| 2021 | 40% |

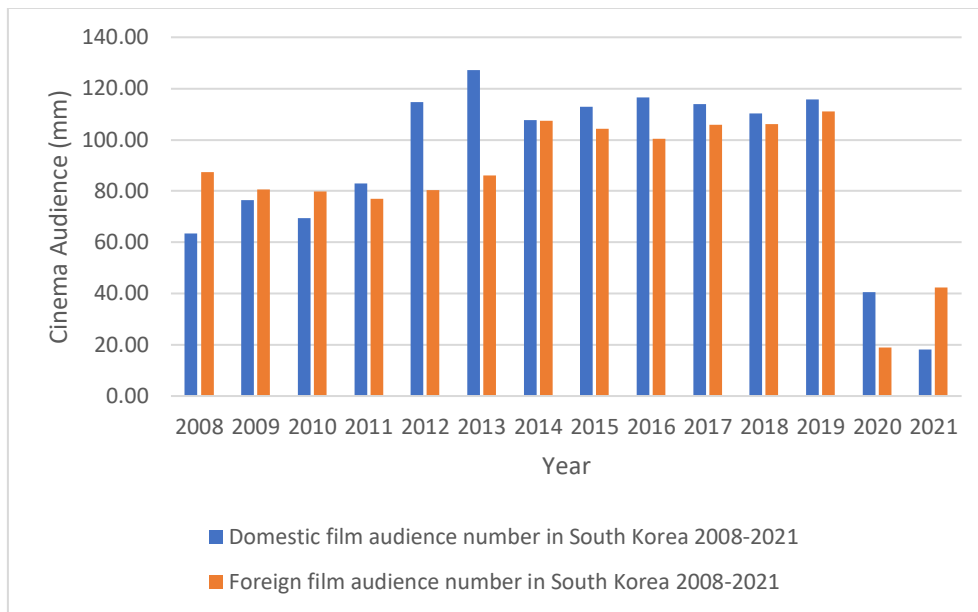
When further distinguishing between the origin of films released on the South Korean market in Figure 16, it becomes evident that the lion's share of films released in 2021 is of Korean origin at 40%. Furthermore, Japan has released 22.4% of total movies released, and close behind is the United States, with 17.5%. Other foreign film industries amount to 14.1% combined. This data shows that a significant amount of film releases in Korea are produced domestically. The still large proportions of other film industries exemplify the multicultural South Korea.

Figure 16: Distribution of movie releases in South Korea in 2021 by country of origin in percent (KOFIC (n.d.), own illustration)



The number of film releases in a country presents part of the picture of foreign or domestic dominance. A second, equally important statistic is the industry's profitability. It displays popularity in the population and their willingness to visit the cinema. Therefore, Figure 17 on the following page compares domestic and foreign film audiences. It can be exhibited that Korean films have drawn a larger audience to cinemas in all but four years. Notably, three of those are in the early years of this data collection, exemplifying the rise of domestic Korean film productions and its increasing popularity among film audiences in recent years.

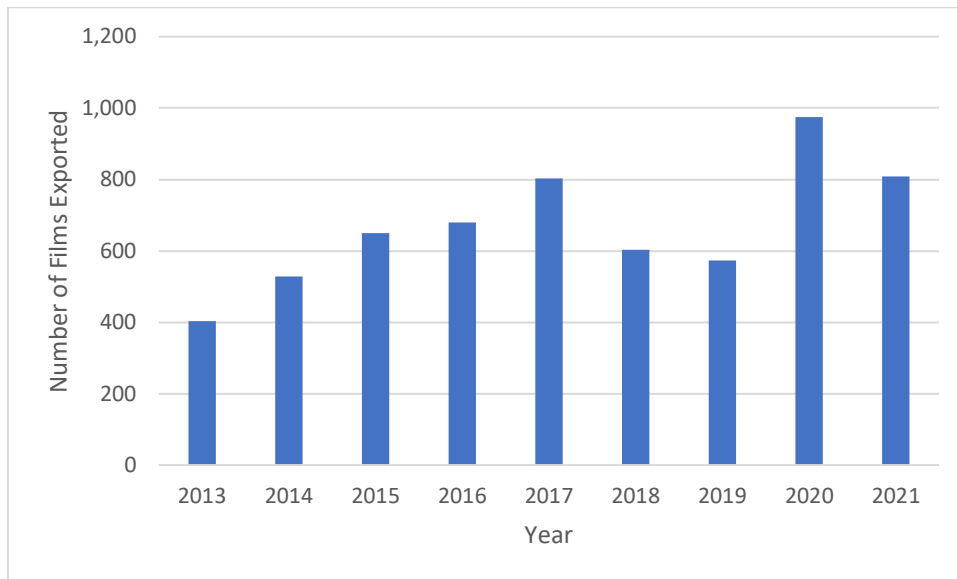
Figure 17: Domestic vs. foreign film audiences in South Korea 2008-2021 in millions (KOCCA (2022), own illustration)



5.4.3 Hallyuwood’s Influence on the World

As discussed in the literature review, the Korean cultural wave exemplifies the increasing trend of exporting Korean culture abroad (Nye & Kim, 2013). The popularity of Korean cinema is also not limited to the Asian continent but stretches out to the Middle East, Latin America, and Africa (Shin, 2005). It has also exemplified a significant impact on the United States and Europe (Kim et al., 2016). Figure 18 presents film exports of South Korea from 2013 until 2021. On average, the number of film exports doubled from 403 films in 2013 to 809 in 2021, indicating the growing popularity of Korean cinema abroad in combination with the increasing popularity of Korean culture in general. The most famous film export is the film “Parasite” (2019), which received the Academy Award for Best Picture in 2020, the first foreign film to win this award in the 92-year-old history of the prestigious Western award gala (The Economist, 2020).

Figure 18: Number of Korean film exports 2013-2021 (KOCCA (2022), own illustration)



5.4.4 Key Takeaways

Based on the three metrics evaluated in part 5.4.1, South Korea presents itself as a large and still growing film market. It also exemplifies the strong growth of the Korean film industry in the production of films stating their position as an important film industry, at least in the domestic market. Part 5.4.2 has exhibited in two key metrics the ability of Korean cinema to challenge Western and foreign influences. First, foreign film productions are still leading in terms of the number of films produced, even though the Korean film industry was able to increase the proportion of domestic film releases on total film releases by 8% between 2004 and 2021. Hallyuwood has established itself as the largest film producer in its domestic market, with 40% of films being released in South Korea. Second, the higher popularity of domestic movies compared to the popularity of foreign films is also visible in the cinema audience numbers. The last part of this chapter, 4.4.3, showed the increasing significance of South Korea on the global film industry. In combination with the Korean cultural wave, the film industry exported twice as many films in 2021 than in 2013.

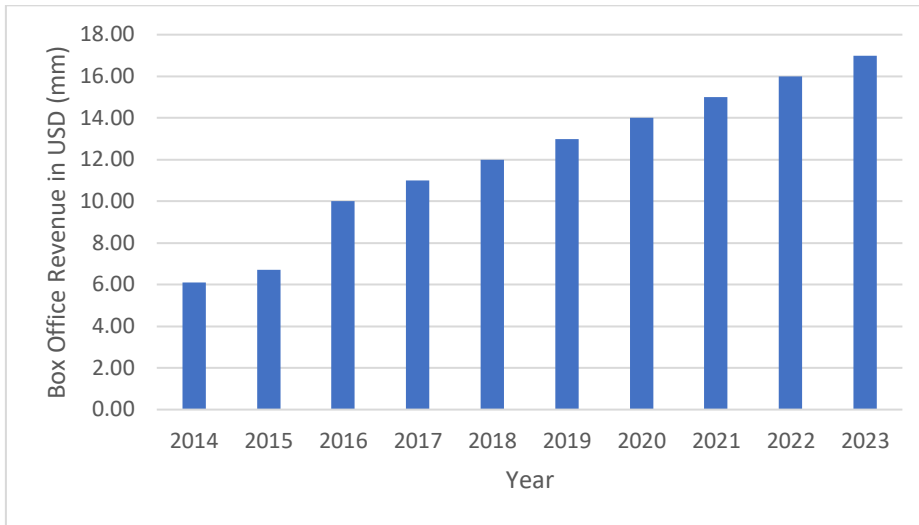
5.5 Nollywood

5.5.1 Developments of Nollywood

The metrics “number of tickets sold” and “box office revenue” used to evaluate the development of film industries before cannot be used in the same way for the film industry in Nigeria as they only provide a limited outlay on the developments of Nollywood. As stated in part 4.4 of this thesis, the classical Nigerian film is filmed in a short time span and distributed via video CDs. This often pirated distribution system makes data analytics difficult as very few to no accurate statistics are available. Also, due to the distribution system usually not featuring cinemas, the data on cinema visits is not as representative of the developments of the film industry in Nigeria as in other countries. Furthermore, the number of cinemas in Nigeria is far smaller than in other countries. According to a report from FilmOne Entertainment (2021), there are only 77 official cinemas in Nigeria as of 2020. Twenty-seven of them alone in Nigeria’s capital Lagos.

On the other hand, there are 5,798 cinemas located in the US (National Association of Theatre Owners, n.d.). This illustrates the different importance of cinemas between the two countries as population-wise, the US is not remarkably larger than Nigeria (World Bank, n.d.). A visit to the cinema in Nigeria as a leisure activity is not as common as in the US or South Korea. This accelerates the growth of piracy distribution networks which can harm the industry (Barlet, 2006). According to Okome (2022), piracy used to be a fixed part of Nollywood because there was no regulation. Today, in combination with some regulations, internet platforms such as Miracle TV, Ibaca TV, and Netflix have mainly taken over from the previous pirating distribution system (Okome, 2022). There has also been an increase in building multiplex cinemas and, with that, increased box office revenue. As visualized in Figure 19, the Nigerian box office grossed \$14 million in 2020. PwC's (2019) predictions indicate that this number is said to rise to \$17 million by 2023.

Figure 19: Box office revenue in Nigeria 2014-2023 in USD (PwC (2019), own illustration)



Another factor in which the development of the Nigerian film industry can be measured is the number of films produced. According to the National Bureau of Statistics (2021), Nollywood has released 2,599 films in 2020. Depending on which source to trust, this is the largest number of films produced by a single film industry in the world. Other sources as Kolluri (2022), claim that most films were made in India. Even if that were to be the case, the developments in Nigerian cinema are evident. According to Okome (2022), Nollywood has found a way to produce its films quickly and without significant money. The combination with the existing demand from the large domestic audience resulted in a considerable number of films being produced.

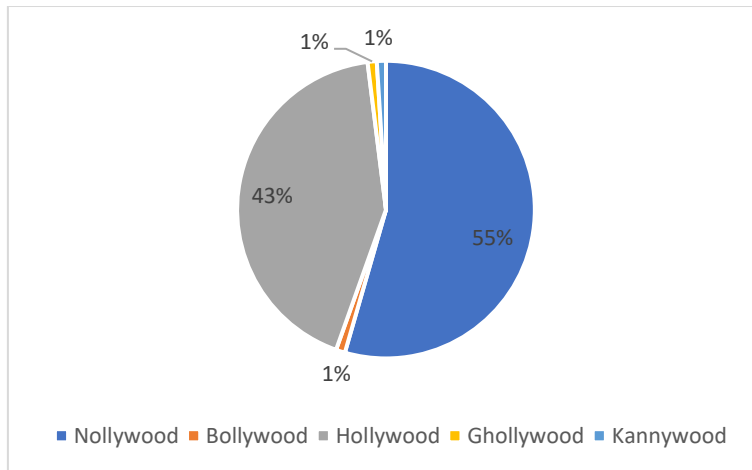
In the beginning, Nigerians were not very proud of their film industry. Many thought the films it produced were terrible as they were unskillfully made and showed shameful parts of the culture (Haynes, 2022). Nevertheless, it has and is still influencing Nigeria's society, and filmmaking has been an important tool in the country's modernization (Larkin, 2008). As Nollywood has become a significant power in filmmaking, it is seen as Africa's representation in a very globalized cultural environment and something Nigerians are proud of (Haynes, 2022).

5.5.2 Hollywood Influence on Nollywood

Hollywood has had some influence on Nollywood, particularly from a technical point of view (Barlet, 2010). Nevertheless, according to data from FilmOne Entertainment (2021), the Nigerian film industry is more significant in the domestic market than Hollywood in terms of generated revenue in the West-African diaspora. This data illustrated in Figure

20 includes the markets of Nigeria, Ghana, Liberia, and their respective film industries. It exhibits that Nollywood's share of total revenue (55%) is larger than Hollywood's (43%). Nevertheless, this statistic includes the official Nigerian film market, not the entire one. When considering the whole revenue generated by including informal cinemas and piracy distribution networks, the share of Nollywood's revenue might be even larger.

Figure 20: Revenue generated in West Africa according to film industry (FilmOne Entertainment (2021), own illustration)



Furthermore, when comparing the 20 most successful films at the Nigerian box office, eight out of 20 are Hollywood productions, and 12 are Nollywood productions. While this is a small sample size and may also be affected by the decreased film output during the Covid-19 pandemic, the statistic presents the importance of the domestic film market to the Nigerian audience. Table 5 provides an excerpt of the entire table located in Appendix E.

Table 5: Top 5 most grossing films at the Nigerian box office, exchange rate 03.05.22 (Bloomberg), (FilmOne Entertainment (2021), own illustration),

| Film | Revenue at the box office (in USD) | Origin |
|----------------------|------------------------------------|---------|
| Sugar Rush | 494,400 | Nigeria |
| Omo Ghetto: The Saga | 448,800 | Nigeria |
| Bad Boys for Life | 432,000 | USA |
| Fate of Alakada | 271,200 | Nigeria |
| Wonder Woman 1984 | 240,000 | USA |

The box office revenue also shows the small revenue figures in the Nigerian film market compared to its population and other countries discussed in this thesis. It further underlines that cinemas do not play a significant role in the Nigerian film industry. Okome (2022) further elaborated that Nigerian film is indeed the main preference of the domestic audience. Its popularity is mostly due to its film content, which Chapter 6.3 will elaborate on further.

The influence of Hollywood today can be mainly seen in the impact of Netflix. The streaming service, which is present globally, has played a significant role in the more recent global popularity of Nollywood (Okome, 2022). According to Haynes (2022), Netflix is repeatably publishing Nollywood films on its platform and has started to finance the production of new, original Nollywood films. Nevertheless, he considers the further financing of Nollywood productions by some of the “Big five” American film studios as rather unlikely in the near future.

5.5.3 Nollywood’s Influence on the World

According to Haynes (2016), Nigeria makes up a quarter of the population of sub-Saharan Africa, providing a significant domestic market with a population of 200 million. The larger audiences will allow for larger budgets and production values, leading to greater influence. As previously stated, the size and influence of America have played enormous roles in the international development of Hollywood (Cucco, 2010). Nollywood could trust in a similar development, at least in Africa. Nollywood is already more influential on the African continent than Hollywood or Bollywood (Jedlowski et al., 2013). The latter also enjoys significant success (Kolluri, 2022). According to Haynes (2022), Nollywood can be seen as the African equivalent of Bollywood’s status in South Asia.

When looking at its influence on other continents, its popularity rests largely within the African continent and Nigerians living abroad (Adejunmobi, 2014). Nevertheless, Nollywood films have spread around the world lately, mainly due to the already mentioned impact of Netflix (Okome, 2022). As a result, the production of Nigerian cinema has not exclusively taken place in Nigeria but has expanded elsewhere with increasing interest in this form of Nigerian culture (Haynes, 2007). According to Okome (2022), Nollywood has also been able to penetrate some of the Southeast Asian market.

Still, it has not achieved the same popularity as in Africa or even Europe within the migrant community.

Nevertheless, Haynes (2022) sees a small potential for Nollywood on the Asian or American continent. While he highlights the difficulty for Nollywood breaking into the wider popular culture in the US, he mentioned it would be a mistake to underestimate Nollywood. He further said that Nollywood was already popular in the Caribbeans almost ten years ago, but its main influence is within the African continent. The success of Nollywood has already influenced film industries in Uganda, Tanzania, and Kenya, where it is acting as an inspiration for the development of new film industries (Jedlowski, et al., 2013).

5.5.4 Key Takeaways

Nollywood has exhibited a remarkable transformation in the way films are produced and distributed. In the Nigerian market, Nollywood is already a significant force, and the popularity of Nigerian cinema is also felt throughout the African continent (Haynes, 2022). Besides the name being derived from Hollywood, Nollywood has not been subject to much Western influence in the past. Today, in the form of Netflix, the West is getting more involved in Nollywood and is a major factor in making it popular globally (Okome, 2022). Nollywood's influence on the rest of the world has not yet reached the levels of Bollywood or Hallyuwood. Nevertheless, the impact on film industries in Africa as an inspiration has led to the emergence of multiple other film industries in Africa (Jedlowski et al., 2013).

6 Findings Film Content

In the second part of the findings, a possible change in the content of films from emerging film industries is analyzed. The chapter is based on information gained from semi-structured interviews with experts in their respective fields as well as existing literature.

6.1 Film Content of Bollywood Films

Until the recent past, the culture of copying or borrowing from predominantly Western films in Bollywood or Indian cinema, in general, has been a significant issue (Larkin, 2000). The borrowings even reach some of the most famous Bollywood movies. They show a dependence on motives, themes, and storylines derived from classical Hollywood films, which strengthens the belief in the distinctiveness and originality of the Western world (Roy, 2016). Furthermore, Roy (2016) exhibits that Bollywood does not exactly copy the original but transforms it to a parodic imitation. Nevertheless, according to Kolluri (2022), the stronger enforcement of international copyright laws has changed the borrowing problem in Indian cinema and has led to an increased emergence of new, original stories. If the film is inspired by existing films, it is stated in the beginning or at the end of the movie, permission is given, and a compensation is paid. He further mentions that Indian filmmakers have become cautious in sharing information on their films as they are fearful their idea will get stolen (Kolluri, 2022).

The developments of Bollywood have resulted in decreasing dependability on Western ideas and the emergence of new original stories (Jess-Coke, 2009). Kolluri (2022) identifies Hollywood's leading role in India during the 70s and 80s as due to the export of American culture by Hollywood but also because Indian cinema had not reached the current heights at that time. He describes Bollywood back then as extremely inward. When looking back to his childhood, he preferred American or British films. While Bollywood was already developing, the standard of films and the storyline were, for the majority speaking, poor (Kolluri, 2022).

When asked about the film industry today, Kolluri (2022) highlights the shift to more engaging, gripping, and realistic films produced in India. Here, he identifies the Western influence due to the films becoming less theatrical in the dialogue. Another reason, according to Matusitzm & Payano (2011), is the development of the Indian middle class and the globalization of India's economy. In the past, Bollywood has often featured a

template for stories of goodness fighting against evil forces in multiple forms (Kolluri, 2022). As a result, topics such as tradition and modernity or rural and urban cultures have started to contrast more. The fast-changing Indian society focuses on materialism, identity politics, and the already mentioned realism (Hjort & Petrie, 2007). Furthermore, Bollywood today includes different economic and social classes as well as LGBTG topics, reflecting what people talk about daily (Kolluri, 2022).

Bollywood is said to feature universal values and emotions that have an impact on its audiences (Takhar et al., 2012). Kolluri (2022) explained that in the example of Hollywood not having to subtitle violent scenes as it is understood globally. Similarly, emotions in Bollywood films, such as grief and mourning, are understood universally. Nevertheless, it has to be differentiated on how these emotions are perceived, which can differ depending on the culture. The use of grief and mourning, for example, is perceived differently across the world, as Indian men do express grief more openly than men do in Western countries (Kolluri, 2022). This marks a value often represented in Bollywood that draws its origin from Indian theater rather than from Western content.

The value of storytelling is another point where Bollywood has progressed since the 1980s. As already mentioned, stories nowadays are far more original and are not copying Hollywood films. As mentioned by Kolluri (2022), special effects are still an enormous selling point for Hollywood films in India and have been for quite some time. Today, for example, the Marvel franchise is present at the global box office together with other action-packed blockbusters. Nevertheless, he claims that these films are not memorable as these kinds of films blur together at one point and do not feel special anymore (Kolluri, 2022).

In Hollywood, many films are categorized into genres such as Drama, Action, Sci-Fi, and others (Neale, 1999). As Bollywood has developed, these different genres have merged. Indian films entail a wide range of different genres, making them distinct and complicated to explain in Western terms (Kolluri, 2022). The way of bending different genres and taking inspiration from the Western way of storytelling and making it something unique is a significant element in how Bollywood stories are told. Furthermore, Bollywood's use of music in its films is different from that of other industries such as Hollywood (Jedlowski et al., 2013). The most successful Bollywood film in the United States has been *Slumdog Millionaire* (2008), which still featured some songs but fewer than typical

Bollywood films (Lee & Kolluri, 2016). A significant reason for its good perception in the West may also be its similarities with the idea of the American dream. A typical story element used in Hollywood films (Winn, 2007). While the film could not succeed at the Indian box office, it has bridged cultural gaps between Bollywood and Hollywood with the use of elements from both film industries (Banaji, 2010).

In general, the content of Bollywood films has shifted away from an industry of frequently borrowing elements from Western movies and making them into their own parodic adaptations. Instead, it produces more serious films closer to the current Indian social environment. While still drawing some influence from Hollywood, it is also drawing influence from Indian theater and the classical Bollywood element of the fight of good against evil to establish itself closer to realism, which has resonated well with domestic audiences (Kolluri, 2022). In combination with the bending of genres while telling original stories, these developments have been the major shift for the film industry in India, and its emergence has helped them further establish themselves as something unique and not limited to adaptations of Western films.

6.2 Film Content of Hallyuwood Films

The South Korean film industry was used by the authoritarian regime during the 1960s. The content of these films was mainly propaganda for the government and was heavily censored (Yecies & Shim, 2015). Furthermore, most of the films released during that time are believed to be copies of Japanese cinema (Doherty, 1984). Despite the plagiarism, these films still performed remarkably well at the Korean box office. Therefore, the filmmakers were able to use the newest trends and genres in filmmaking and receive profits without having to come up with original stories (Yecies & Shim, 2015). After getting away from the remake strategy and lifting the censorship in the 1990s, the Korean film industry adapted its cinematic style (Park, 2002). Elements of Hollywood action or thriller films were implemented, trying to be more similar to Hollywood (Maisuwong, 2012).

The development, internationalization, and the followed current domestic and international success of the Korean film industry are not due to copying Hollywood films but by taking established Western elements and mixing them with Korean culture, values, and story elements of the past as well as from modern culture. This mix distinguishes Hallyuwood from other Asian film industries (Yecies & Shim, 2015).

This adaptation of Western values in filmmaking while keeping Korean cultural elements gave rise to something unique. Yecies & Shim (2015) listed the use of universal storylines, high production values, and genre construction as notable similarities between Hollywood and Korean films. These similarities are part of the reason why the subsequent Korean wave has had its success. The transnationalism of Hollywood has ensured its global success, and a similar development can be examined in Korean cinema (Lien Sunde, 2009). Furthermore, the construction of genre in Hallyuwood is similar to Bollywood, where the Western ways of genres are bent to accommodate multiple genres in one movie (Kolluri, 2022). In Korea, Western genres are mixed with distinctive Korean cultural elements (Yecies & Shim, 2015). One may identify this handling of genres as an increasingly important aspect when analyzing the success of these film industries. Due to Hollywood being a dominant force in the South Korean market in the last century, the transformation of genres was a crucial process to develop the national cinema and distinguish itself from Hollywood (Yecies & Shim, 2015).

Implementing some Western elements in combination with elements from Korean culture and internationalization incentives from the Korean government has led the South Korean film industry to find the right mix to go global (Yecies & Shim, 2015). As a key part of the Korean cultural wave, Hallyuwood, despite its Western influence, still transmits core elements of its culture to its global audience (Anderson, 2014). In combination with music (K-Pop), Korean films are key cultural exports of the Korean wave. They are promoting a positive global image as part of the cultural policy of South Korea, but it is also increasing its soft power (Kim et al., 2016). Part of this cultural exchange is, as mentioned before, also the implementation of Western values and elements into their film production. Kim, Unger & Wagner (2016) further elaborate that a key part of the Korean wave is remaking popular films and television series for Korean audiences. When conducting further research, popular American TV series such as *Criminal Minds* (2005-2020), *Suits* (2011-2019), and *The Good Doctor* (2017-) all have their Korean adaptation, exemplifying the popularity of Korean-made films and series while taking the story from American originals (Mazur et al., 2019).

The analysis conducted on the content of Korean movies presents a strong Western influence but with key Korean cultural elements (Yecies & Shim, 2015). Compared to recent Western films, Korean films can be described as more cutting-edge (Kolluri, 2022).

Additionally, the way of internationalization can be seen as very similar to Hollywood in the past. The promotion of Korean culture abroad as a key part of Hallyuwood's movies shows a strong reminiscence of Hollywood's promotion of the American dream. Furthermore, the content of Korean films seems to be enjoyed more universally, also in the West, compared to Bollywood while showing more Western elements in its stories (Nye & Kim, 2013).

6.3 Film Content of Nollywood Films

Haynes (2007) argues that based on its Name "Nollywood", the Nigerian film industry will always be an imitation of Hollywood or Bollywood rather than something distinctively African. On the other hand, Okome (2022) stated in an interview that the content of Nollywood films has always been focused on local life mirroring African society. While Hollywood has had some influence on Nollywood stories, it is much less so than in Bollywood, for example. If story ideas and outlines were inspired by Hollywood, they were presented to the Nigerian audience in a more domesticated way (Haynes, 2022). He adds that the audience wants to see films with Nigerian faces and accents. As a result, the audience resonates better with the movie as it is made in terms they understand from their day-to-day life (Okome, 2022).

The intimacy of Nollywood with its audience has not only impacted Nigeria itself. The stories also enjoy significant popularity across the whole African Continent. Okome (2022) especially highlights Kenya and South Africa as enormous Nollywood fans. In general, Nollywood has not just challenged Hollywood in terms of story narrative, but its representation of local stories while representing Africa's own cultural biases in a way audiences understand has led to the spread of Nollywood throughout the continent (Okome, 2022). In recent years, Nollywood has gained popularity also on other continents, such as Europe and North America. According to Haynes (2022), this is mainly due to the African diaspora. Nigerians and Africans, in general, who migrated to the Western world, enjoy showing their children Nollywood films to transmit to them a representative image of Africa (Haynes, 2022).

In its beginnings, Nollywood stories featured vast amounts of violence, misogynistic, supernatural, and religious themes which have not resonated well with audiences (Geiger, 2012). Haynes (2022) further criticized the former quality of Nollywood production and storytelling. With time, the industry evolved, focusing more on local stories about local

people in local situations. Stories coming from the street about love and domestic problems, such as marital stories and the family. The films still entailed stories on witchcraft and fidelity but in a more accepted form (Okome, 2022). In the last ten years, the corporate capital became increasingly important, which further adapted Nollywood films. The increasingly international audience became aware of Nollywood mainly due to its distribution on streaming platforms such as Netflix, and said expansion also had implications for the content (Okome, 2022).

Nevertheless, Okome (2022) explains that despite the commercialization of Nollywood, the values of the films remain African, and Hollywood has no significant effect on the story of the films. Sometimes, Nollywood actors and directors take part in Hollywood productions, but this happens very seldomly and not to the effect that would influence the films' story. The stories of Nollywood films have been described as generic and conservative by Haynes (2007). The individualization of films is often rather costly and time-consuming, which does not resonate well with the fast-paced productions of Nollywood films (Haynes, 2007). Nevertheless, in an Interview in 2022, Haynes clarified that after 2016, there has been an emergence of films closely modeled the American romantic comedies in the last 10-12 years. With that, crime stories are discussed more frequently, and there is a general sense of direction to postmodern, post generic films with more of a collaboration of genres (Haynes, 2007).

According to Okome (2022), the filmmakers had no idea about genres in the early stages of Nollywood. Only as the industry evolved have some scholars started to analyze patterns of the films. They noticed films focusing on topics such as juju or urban stories but mainly on the family. Today, there starts to be a greater focus on genres, but as Nollywood is a relatively new film industry, it will take time until it can be defined more clearly as it is in Hollywood films (Okome, 2022). Haynes (2022) criticizes the use of generic classification systems as Nollywood has invented new cultural forms for their own purposes, even if Nollywood is stepping into American and global film culture to some degree. A noticeable genre of Nollywood is that the film setting is almost always in the present. Settings include thatched villages or traditional costumes. Due to the low budgets of Nigerian films, there are no studios that construct landscaped sets in the past or in other worlds (Haynes, 2016).

The value included in Nollywood films is mainly the cultural representation of Nigeria and the whole African continent (Okome, 2022). From basic beginnings, it evolved into a cultural product exported worldwide. Its international recognition is nevertheless still held back by relatively poor production standards, which makes the illustration of complex stories difficult (Geiger, 2012). Still, Nollywood is a very young film industry, being only 30-35 years old. The topics discussed in Nollywood today would have been inconceivable in 1995 (Haynes, 2022). According to Okome (2022), it is debatable where it will further develop. The use of internet platforms and streaming services such as Netflix have helped Nollywood significantly in gaining international recognition and will do so in the future as cultural travel is heavily facilitated by it (Okome, 2022).

6.4 Film Content of Hollywood Films

It has been found that, for a long time, Hollywood has been the largest and most prestigious film industry around the world. Its rise to that position is heavily linked to the economic strength of the United States and its culture being globally popular (Maisuwong, 2012). As exemplified in the parts before, Hollywood has had a significant influence on other film industries (Gomery, 1996). The American culture has been present globally, but the new industries emerging also address large audiences. Their appeal is in a more familiar and, therefore, more desirable way to specific regions than Hollywood (Haynes, 2022). As these other film industries developed further, Hollywood became more aware and adapted to new markets and audiences to appeal more familiar to other regions (Crane, 2014).

Classical Hollywood has been affected by multiple foreigners and immigrants coming to the US after WWII (Langman, 2000). Therefore, Hollywood has always had some foreign influence. Nevertheless, the increasing popularity of other film industries, even in the American or Western market, has urged Hollywood to change its formula to stay on top. In recent years, Hollywood has paid significant attention to the inclusion of different ethnicities in its films (Hund & Ramón, 2021). This is partly due to its domestic market, which consists of multiple ethnicities itself but also to attract audiences from other markets. Large film markets such as India and China have emerged as significant target audiences due to their large population. To retain these target audiences, Hollywood has, in the past, even cut or added scenes from its films to still appeal to Chinese audiences (Donovan, 2019).

Ray (1985) argued that not adhering to the commercially successful formula of Hollywood films would be equal to a failure at the box office. While this has certainly been true in the past, it has changed with the emergence of globalization and other film industries (Crane, 2014). An enormous selling point of Hollywood films has been its special effects (Kolluri, 2022). As previously mentioned, Hollywood was more advanced than other film industries, and its technology was superior. However, the increased development of different film industries has led to a diminishing superiority in that aspect and a leveling of the playing field (Crane, 2014). On the other hand, storytelling has gained significance, and, in general, Hollywood is said to have declined in that sector. According to Kolluri (2022), most films these days blend together as they are not memorable enough. This is, of course, a generalization as the odd film still ties audiences to the screen. A still significant factor of Hollywood is its reliance on stars and celebrities (Ellis, 2007). Mass audiences are drawn to the cinema if a film features multiple popular film stars. While other film industries have their own stars, as of yet, no industry has been able to copy the global popularity of Hollywood stars, with Bollywood being the closest (Jedlowski et al., 2013).

As the US still is one of the largest producers and exporters of films, it is difficult for foreign films to enter the American market (Segrave, 2004). Only a few foreign films are registered to the American box office, depending on their appeal to the domestic audience (Haynes, 2022). Haynes (2022) exemplifies this statement with the popularity of the film *Crazy Rich Asians* (2018). He further elaborates that the cast of the romantic comedy is entirely made up of people of Asian heritage and is mainly set in Singapore. The film was a success at the American box office. A similar movie produced in Nollywood called *Wedding Party* (2016) featured a similar storyline but could not receive a distributor. This exhibits the difficulty of foreign films in breaking into the Western market and the small influence foreign film industries have on Hollywood (Haynes, 2022).

While Hollywood is very dominant in the domestic market, other centers of film production can appeal more closely to their respective domestic markets, making it more difficult for Hollywood to attract audiences overseas. Their increased inclusivity of actors, values, and cultures in its stories resembles the effect of these emerging film industries on Hollywood. Nevertheless, this effect is still rather small even if it is growing.

7 Discussion

The growth of economic powers like China and its challenge to Western modernity has led to an increased debate about the potential diminishing predominance of Western influence and a shift to a world of contested modernities. Besides economic strength, contested modernities also entail cultural influence. As the film industry is one of the largest cultural sectors, this thesis poses the question of whether this possible shift to contested modernities and a diminishing influence of the West is measurable in the film industry.

As presented earlier, the United States gained significantly more influence worldwide and emerged as the center of Western modernity after the second world war, and took over from the previous Eurocentric modernity (Schmidt, 2014). This shift is also visible in the film industry, where numerous refugees fled to the US and significantly impacted the local film industry in Hollywood (Langman, 2000). Hollywood went on to establish itself as the most prestigious and largest film industry in the world. The American culture and its economic strength have been presented in Hollywood films in a way that makes it desirable for audiences globally and provides a mostly universal image of modernity.

As the previous paragraph exemplified, the film industry has in the past provided an accurate parallel to the global state of the world and views of modernity. Recently, Jacques (2009) stated that the way of China's development into a significant economic power had displayed a multitude of ways to modernize without entirely adopting Western values. This has led him and several other authors and historians to predict a shift to a world of multiple modernities. In the film industry, a similar development has taken place. While in the more distant past, film industries were influenced heavily by the American film industry Hollywood. In the case of Bollywood, according to Kolluri (2022), it has notoriously been famous for its close adaptation of existing Hollywood films, as it was viewed as the way modern films have to be. Synonymously with the emergence of multiple modernities have come the developments of the film industry towards embracing its own culture while still adapting some Western ideas and forms.

7.1 Bollywood's Position

As this thesis exhibited, India's large population, domestic and international, is a significant factor in the strength of Bollywood. Cinema tickets sold, box office revenue, and films produced appear to be influenced by the domestic market size rather than completely relying on the quality of films. Nevertheless, in recent years the quality has improved significantly, and the influence of Hollywood on Bollywood is not as strong as it used to be. Bollywood seems to have found a way to embrace its culture in its films that resonate well with Indian audiences. The implementation of Bollywood actors and elements in Hollywood films have been increasing. Still, these actors are less willing to accept smaller parts in Hollywood films and rather stay in India, as Kolluri (2022) mentioned. This exemplifies the development of Bollywood and its decreased dependence on Western filmmaking.

Besides the Indian diaspora, Bollywood seems to enjoy popularity in other parts of the world, such as on the African continent, South America, or the MENA region. However, the findings exhibited that the classical Bollywood film is not as popular with Western audiences. According to Kolluri (2022), the main audience in the United States for Bollywood films are Indians living abroad. As much as this appears to be a small fraction of the American population, research suggests that India is still the largest entertainment exporter to the US.

The analysis of the film content has exemplified the increased realism in Bollywood films and the move away from more theatrical influences. Modern topics appear to resonate well with the Indian audience, and this can be interpreted as a switch to its own modernity. While this shift has featured Western elements, the more realistic story elements and plots provide an insight into modern India that not necessarily coincides with the contemporary West.

While the developments of Indian cinema have been remarkable, and its influence on the rest of the world has been increasing, it is yet to exhibit similar strength as Hollywood. While some new cultural forms represented in the films may indicate a step toward a new way of filmmaking, its failure to rival Hollywood films in markets abroad makes its progress more within the Indian diaspora than towards influencing global modernity.

7.2 Hallyuwood's Position

While India's domestic market is the main strength of the local film industry, the findings of the South Korean film industry present a smaller and more contested domestic market. Behind some of the most populated countries, the South Korean film industry is considered one of the largest film markets in the world. Cinema visits, as well as box office revenue, are on the rise. The number of domestic film releases represents some of the largest developments in the film industry. Nevertheless, Hollywood influence is more visible in Hallyuwood than, for example, in Bollywood. While the findings also presented a tendency of the Korean population to prefer Korean film productions, the comparison of the number of domestic and foreign films released suggests a remaining superiority of foreign films. Nevertheless, the gap has become smaller, mirroring the development of Korean cinema. Additionally, the percentage of South Korean films released is already larger than Hollywood's, with Japanese cinema also releasing a significant number of films in the Korean market. The popularity of South Korean cinema measured by film audiences provides a more comprehensive picture, seemingly on par with foreign films. As this indicates, the domestic market seems to be split. One may argue that the split is not as significant, as Korean and Western films share multiple similarities.

The analysis of the film content has identified the closeness between Western and Korean films. While the use of genre is similar to the use in Bollywood, Hallyuwood is, as one of the only film industries discussed in this thesis, able to keep up with Hollywood when it comes to the use of special effects. This may indicate a reason for its popularity worldwide, also within Western audiences.

While some films are 1:1 replicas of Western movies, their original stories have been found to catch the most attention on the international market. The film industry achieved global popularity with its closeness to Hollywood but still slight adaptation to its own values and culture represented in its stories. While the odd film reaches international box office success, not many Korean films are able to reach the Western box office. Nevertheless, the Korean wave and the export of South Korean culture make South Korea arguably the most influential film industry discussed in this thesis and exemplifies elements of its own modernity.

7.3 Nollywood's Position

The interpretation approach used for the previous film industries was not used for the Nigerian film industry as it is not representative of its success. The fast production times and distribution in CD format allowed for its vast growth among Nigeria and the whole African continent. Nollywood produces one of the largest outputs of films. However, their quality and production standards are inferior to other film industries. During its development, Hollywood has not had a significant influence on Nollywood. While Hollywood films are consumed in Nigeria, the recurring preference of local audiences to consume films representative of their culture and way of storytelling strengthens the position of Nollywood. The cultural representation and closeness to the African people appear to make Nollywood more influential on the African continent than other film industries.

To contextualize, Nollywood has not been able to break into audiences outside of Africa. While there appears to be an appreciation of Nollywood from the West, its influence and importance lie much more within the African diaspora. As Nollywood is a very young film industry and is still in the preliminary stages of its development, it remains to be seen whether Nigerian cinema will be able to gain popularity among audiences in the West. Despite recent investments made by Netflix, experts do not see that happening in the near future.

7.4 Hollywood's Position

While the embracement of domestic culture appears to be the strategy for multiple film industries worldwide, Hollywood seems to compose the opposite. The findings have highlighted the importance of the international market for Hollywood. As a result, Hollywood appears to feature global issues and challenges in their films increasingly often to attract international audiences. On the other hand, it is said that this makes Hollywood films more generic.

Despite the focus on the international market, the film market in the United States is the second-largest in the world. Only the Chinese market has generated more box office revenue than the American market. Considering the sizeable population gap between the two countries, the significance of the American market gives the domestic film industry an advantage compared to other industries. While Hollywood does not produce as many

films as other film industries, such as Bollywood or Nollywood, they seem to be more popular with the general global audience. This contextualizes the significance of Western modernity in the film industry, arguably representing universal, modern values. It remains to be seen if the emerging markets will lead to Hollywood losing its leading market position or if it will further strengthen the industry.

7.5 Further Implications

This thesis has aimed to analyze the developments of multiple film industries to identify a shift to a world of contested modernities. To find further reasoning behind the analyzed developments, three implications have been identified and must be considered.

The first implication is the economic development of the countries. This thesis has not analyzed the effect of economic developments on the film industries. Developing countries such as India and Nigeria have had significant economic growth in the past decades, which generally led to a higher standard of living. This may have an influence on the quality and production of films as well as the audience that is able to attend film screenings and buy the films.

The second implication is globalization. As this thesis illustrated, local film industries such as Bollywood, Hallyuwood, and Nollywood enjoy the popularity of their films increasingly often outside of their borders. As this was not as simple before globalization, it is uncertain whether the analyzed developments are due to globalization or actual developments within the film industry. Furthermore, in the case of Bollywood, it has been identified that a significant amount of Bollywood's popularity in the US is due to Indians living abroad as a result of globalization. A similar situation has been exhibited in the case of Nollywood. While globalization also features the faster travel of content and information, further promoting different cultures, its impact on the film industry has to be considered.

The last implication identified is streaming services. While the subject has been touched on in the findings on the Nigerian film industry, it has not been the focus of this thesis. While the analysis has predominantly featured cinemas as an indicator, the ease with which culture travels through the internet cannot be ignored, as the example of Nollywood exemplified. Therefore, the effect of streaming services could provide a different picture than cinema data has suggested in this thesis.

8 Conclusion

This thesis analyzed multiple film industries worldwide and provided information on their developments, influences, and contents. Its goal was to examine the Western influence on film industries as well as their influence on the world. Both combined aim to answer the research questions and the general research objective of identifying whether there is evidence of the emergence and developments of these film industries giving rise to a world of contested modernities.

8.1 Answer to the Research Questions & Outlook

With the help of literature, data, and expert interviews, the developments of the film industries have been evaluated on a quantitative and qualitative level. The findings have exemplified the differences between the industries concerning their success. Additionally, Hollywood's influence on them is measured as well as their influence on the rest of the world.

The influence of Hollywood is present in all three evaluated film industries to a varying degree. While Hollywood films were often subject to copying and borrowing from Bollywood, its influence has decreased with the development of the Indian film industry in content and cinema presence. The largest influence had Hollywood on the South Korean film industry. Its influence is still felt today in the content of Korean films and its popularity among the Korean audience. Nollywood examined the smallest influence of Hollywood in its past development. The content of films from emerging film industries is considerably different from Western films as there is a larger focus on domestic cultural elements closely linked to daily life.

The impact of the discussed film industries on the rest of the world is increasing but not as significant as the influence of Hollywood has been in the past. Bollywood films and their songs enjoy large popularity in multiple regions but not particularly among the Western population. The films are not actively promoting its culture in a similar way to the US. Hallyuwood, on the other hand, has been able to break into Western audiences and promote its culture globally. This is partly due to being similar to Hollywood films in the story and technical aspects. Nollywood, being in the preliminary stages of its development, enjoy international recognition but not on a comparable level with Bollywood and Hallyuwood yet. However, on the African continent, several other smaller

film industries have noticed the success of Nollywood and are adopting similar ways to transform their film industries.

To conclude the analysis and answer the research questions, the impact of the different centers of film production has largely been in their respective domestic and regional area due to the preference of audiences for films with local character. As of now, the odd movie can be an international success but based on global influence, Hollywood and the West are not alarmingly diminishing because of new emerging film industries. Nevertheless, the developments and increasing popularity of film industries in India, South Korea, and Nigeria achieved more cultural representation but mainly on a Western basis. The export of culture has generally not reached the levels of the US. Therefore, it can be assessed that there is some evidence towards the concept of a world with contested modernities as multiple centers with similar quality standards compete with each other. However, the West is still the most influential and significant film industry globally.

To provide an outlook on the topic, it can be assumed that the remarkable developments of the evaluated film industries will continue. As some of them are relatively new, how fast they grow remains open. However, streaming platforms and the internet, in general, will likely further increase the demand for different films, as there are fewer hurdles for cultural products to climb than with general cinema screenings. With the continuous rise of multiple film industries, a slight decrease in the popularity of Hollywood reflected in box office revenue and the number of cinema tickets sold can be expected. This is due to more competitiveness in foreign markets, as exhibited in the case of the Indian or South Korean market.

8.2 Limitations & Further Research

This thesis faced multiple limitations. First, while some data was applicable for the film industries, there was little data to compare all film industries based on the same metrics. Different metrics could have provided a slightly adjusted picture of Western influence and may have affected the outcome of the thesis.

Second, several experts in American and South Korean cinema and culture were approached for interviews to help evaluate the film content of Hollywood and Hallyuwood. However, no responses were recorded. Therefore, the content part on South Korea can only be compiled from existing literature. The part about Hollywood features

some insights gained from interviews with experts in other film industries that involve Hollywood.

Third, the film industry was heavily impacted by the Covid-19 pandemic. Therefore, the developments of the film industries have been slowed since 2019. As a result, several numbers in the analysis were taken from 2019 instead of 2022. Where constructive, a comparison to pre-Covid-19 numbers was made.

Finally, the concept of modernity is very theoretical and cannot be analyzed according to a simple framework. Therefore, the research questions can only be answered based on the data collected and its interpretations. As mentioned in the discussion, the data may be influenced by multiple other factors not discussed in this thesis.

Further research to diffuse the aforementioned limitations is recommended. Furthermore, the impact of economic development, globalization, and streaming services on the development of different film industries could be investigated. Additionally, as only three film industries in addition to Hollywood have been analyzed, other film industries may be of interest. Particularly, the influence of the Chinese film industry together with Hong Kong could provide a competing force to other film industries when considering its film output and enormous domestic market.

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Appendices

Appendix A: Transcript Interview Prof. Dr. Satish Kulluri

| | | | |
|--------------------------|-----------------------------|--------------------|---------------|
| Date | 25 th April 2022 | Interviewer | Roman Padrutt |
| Expert | Prof. Dr. Satish Kolluri | Length | 29 minutes |
| Area of Expertise | Bollywood, Asian cinema | Form | Zoom call |

Roman Padrutt: As you have said, Bollywood is sort of the transnational element of India, that is present all over the world. And there's other centers like that. I'm in my thesis focusing on Nollywood and South Korean cinema as well. How have these centers, Bollywood in particular, been able to challenge Hollywood in the last 10 to 20 years, from Hollywood being the norm, and now other centers emerging, taking this norm, sort of away from Hollywood itself?

Satish Kolluri: You know, Bollywood actually has made a significant impact, not necessarily in America, but in Africa, in Middle East. And when I say Africa, the whole continent of Africa, from Egypt down to South Africa. And so now I watch tick tock videos where we know people in Rwanda and Congo basically are dancing to Bollywood tunes. So you know, it has, you know, percolated there. So Bollywood does is a kind of a regional hegemonic force, not really on par with Hollywood. Bollywood has not been able to displace Hollywood here, or at least cannot not displace Hollywood, but kind of break into the American audience here. The audience's primarily for Indian films are Indians, the diaspora in the diaspora. So you have millions of them living here. And so you find very few white or black Americans watching Indian films. So we try to bring them to the festival circuit, you know, kind of encourage them or bring them into class, right? films that are outside of their culture. So the values of why Bollywood films actually do have an impact is because they speak to certain universal values, or emotions that travel were like Hollywood's violence, Charles Well, you don't need to subtitle violence. And you know, with emotion, still, you don't have to really subtitle them, the only differences how those emotions are culturally inflected or culturally constructed. By, you know, I mean, so something like grief, like mourning. In the West, if someone dies,

men do not really mourn, you know, openly, they're kind of very stoic. You know, they, you know, they they kind of repress their grief. In Arab cultures or Asian cultures, it's perfectly fine to men, for men to cry openly. So, it is a culture of mourning, that is different. Mourning is similar, but the way you mourn is different the way you grieve as a culture differs right? from one culture to another culture. So Bollywood brings this kind of a very Indian you know, basically derived from theatre, and that comes from the Mahabharata and Ramayana, the epics, right. So the fight over good and evil, you always have the binaries. So there's always a kind of a battle between good and evil, Bollywood films in Indian films. It's always the you know, I mean, so that always becomes the kind of a premise a template for most of the Bollywood films. So there is always goodness triumphing over evil. And that evil can take any form many forms, could take a foreign form could take an alien form could take, you know, whoever doesn't matter. So, but Hollywood in India has made an impact but not been able to displace Bollywood, because even the Hollywood gets dubbed Hollywood movies do get dubbed in regional languages, they still haven't been able to kind of make a huge dent in the local market. Because Hollywood Yeah, Indian firms still reign supreme local. It's difficult to watch that market, you know.

Roman Padru: Okay, interesting. I've also seen that in in terms of films produced, Indian cinema has produced more than Hollywood. And also there's a Nigerian cinema quite often coming up in that topic. Do you see other areas where Indian cinema can overtake the United States in the future, like global space bases?

Satish Kolluri: See, it is basically a fight for theatre space in any particular city. You know, you're talking about distribution, right? I mean, at the end of the day, you know, you have to boil it down to the nitty gritty stuff where if Hollywood films basically clash, they're really these dates with some epic Indian film coming out like Baahubali or you know, some film, there is going to be bad news for Hollywood because nobody is going to show up. So the end of the day, it's all about distribution. A friend of mine actually runs the the Motion Picture Association of America in India. Okay. So he struggles with this because you're always fighting with content from other regions. And so you have South Korean films coming in now. You also have OTT is all over. So you are basically trying now every film industry, an OTT is trying to grab eyeballs beat Netflix beat Fox, either they are streaming it for you or they want you to come to the theatres. Right. So

look at the example of everything everywhere all at once. Right, the film that came out? Have you watched it that came out recently?

Roman Padrutt: No, I don't.

Satish Kolluri: Read the reviews. It's the most incredible sleeper hit that has happened in America last week. Okay, it's a Hong Kong film. Okay, everything everywhere. All it wants. It's all about multiverse. It's a sci-fi fantasy film. Magical realism. It will blow you away. Okay, I'm going back again next week to watch it because I'm still processing the film.

Roman Padrutt: Oh wow, I have to watch it then.

Satish Kolluri: Yeah, it is absolutely incredible. So, what you know, when in terms of we know there is always that cultural space because we are now truly a global village in terms of how information travels or entertainment travels. So within India, say for instance, now when I look at my friends, they are watching films from other parts of the world and not necessarily Indian. So, you know, the tastes have expanded everywhere. So now I can watch French I watch a lot of French, I watch a lot of Belgian drama, I watch a lot of Nordic noir, I like the Nordic stuff. Films, I like Italian. So now, you know, cinema has now kind of come home. So you don't have to go to the theatres. Right? You don't have to rent DVDs. So that way cinema has travelled incredibly, I mean, across borders both ways. And so the West also gets to see some very interesting stuff coming from the east. And so someone like you knows, wakes up in Zurich and says what is going on? Yeah, I have actually come across a Polish thesis, or a thesis written by a Polish student, because Bollywood has established a major center in Poland. Okay, for shooting. So just do some Google research Roman, you will get the idea of Poland and Bollywood and how they have basically subsidized the shooting of Indian films in Poland and even Romania, so they remain very favorite hotspots like Switzerland. They remain very favorite hotspots for Bollywood filmmakers to come and film abroad. Okay, well not. For instance, this movie that came out recently, three hours was partly filmed in Ukraine before the war began. This was like two years ago last year. So yeah, so you know, it's very interesting just to see how you know films are basically you know, Luca Toki. Sorry, okay. Yeah, like, Yeah, this is this is my guy. Yeah. That's English speakers panels. And it was Luca.

Roman Padrutt: Oh, nice. That's my second name.

Satish Kolluri: Oh, really? Is it really, okay. I use 3d I use fists or yeah, I'm

Roman Padrutt: Swiss. Okay. Zurich. I didn't catch the last part. Sorry.

Satish Kolluri: No. Are you from Zurich? Originally or?

Roman Padrutt: Not originally no. I'm from close to Basel. The third largest city in Switzerland after Zurich and Geneva.

Satish Kolluri: I know a lot of Indians who visit Switzerland tourists My God. I've never been there. But I always tell my wife I'm scared of going to Switzerland because I don't want to keep running into Indians. Like God, I know you guys need the tourist economy but still, you know. Yeah. So yeah, tell me other questions, you know, I mean, we can take this as a kind of a beginning interview and then maybe I can, you know, also put some thoughts down into my email. So it will be better. Theoretically also for you,

Roman Padrutt: thank you very much. You've previously mentioned South Korea coming up in India. To what a degree? Are we talking about?

Satish Kolluri: something like I love South Korean horror? I love to do the zombie films. I love the South Korean film industry, it's very interesting. It's very cutting edge. The kind of stuff they do, look at the the film that won the Oscar, Parasite. Right. It's kind of very the way they think about it. That's why even though even everything everywhere, I think we'll definitely get some awards. Because it's really cutting edge. So it also resonates because when you make harder or zombie films, it's really a challenge to pull it off. You know, not just special effects or conceptually, and they have consistently done that. And also the soaps are a huge hit. Yeah. Huge. Yeah. I mean, in India, oh, my God, I know people, my wife has watched a couple of them. So again, that they resonate with Indians, again, that universal emotions. You know, that's why Koreans love Indian dramas and Indian films. So Indian films are, by the way, very popular in China. So Aamir Khan, this actor, he is extremely popular, because he's done stuff, films that address, parenting and education. And in Asian cultures, parenting and education are huge. And that is why one of my chapters in the book is on parenting and education.

Roman Padrutt: Okay, and one thing I've sometimes heard, as a stereotype that has come up with Bollywood is that in the past, often western films or Hollywood films have more or less cut and then made their own adaptations. To what degree is this still the case?

Satish Kolluri: That definitely, I mean, Bollywood says they have been “inspired by” but before they used to copy films. Like story, you know, but now, they do loosely borrow an idea. But now, because of the copyright laws, people have become extremely careful. And also in Bollywood, people are extremely guarded about their scripts. They will not share an idea in a party. Yeah, people are scared that someone will steal your idea. So they are very guarded about it. And they will only discuss the narration / narrate the script only with people once they are convinced that they are involved with a project. So yeah, it's Yeah, exactly.

Roman Padrutt: Yeah. And how much has there been an emergence of new original stories?

Satish Kolluri: A lot, they are incredible. I mean, if you look at the first the festival circuit, I've sent you the films, yeah. Original, the features incredible, amazing stories. Yeah, you can go back to all the previous years schedules all original. Yeah. And except like one film, sir, which is on Netflix, it's called “is love enough”. And I showed the film to my class and the director zoomed in from Paris. She's an Indian living in Paris. And that actually was inspired. I think not that film. Sorry. One other film was inspired by a French short film, which is on Netflix. It's called “Blind tune” on Netflix on that. Don't watch it. It's a murder. It's a murder mystery. Under donee. And what I'll do is I'll send you the other Sunday, the films that you will watch. My classes last year, it's a thriller. And that film is based on a French short film. And that is acknowledged in the credits. Okay, so now Bollywood films even if they are, you know, inspired by a French short film, they go take permission, pay the guy and then they borrow the idea. Yeah, that's what you have to do. Yeah, it's cheap, things have changed now things have changed because everybody sees what is it now so I can wake up in America and say, Hey, that film is my idea. And then I can file a lawsuit.

Roman Padrutt: Yeah, that makes sense. Then, you already mentioned how Indian cinema is dominant in India compared to Western cinema when you talked about release

dates. Is that mostly language based or also because certain values and ways of storytelling resonate better with the Indian audience?

Satish Kolluri: Yeah, the value is storytelling. Exactly. The storytelling part. Hollywood, you know, is known for storytelling, I mean, special effects. So people do go to the Marvel franchise, you know, all the Superman's and, you know, I mean, that's for special effects. But they're not really memorable films, if you know what I mean. I mean, do you remember the Batman vs. Superman films that you watched? Maybe the last Batman film, it is very memorable. It's an interesting film. But, you know, otherwise, they kind of blur into, you know, memory, you don't really remember. But some of these other films that you watch, you know, some of them stay with you. You will not forget them in a hurry. So, and that's partly because of storytelling. I mean, you know, at the end of the day content is king. Yeah. Right. I mean, you know, how you narrate a story. And so I would say, definitely storytelling in any culture, you know, obviously, that's the whole thing. I mean, you know, you have to have a very strong, you know, ability to do that to kind of narrative story and visualize it for the audience. But it's not just where Hollywood can come in and say, you know, in the 80s, and 70s, they did it because Indian cinema really wasn't taken off. Bollywood, you know, was there but it wasn't really, it was very, very much inward. Okay. So the diaspora thing all started, you know, in the late 1980s. So the whole movement to the east, the West, everywhere, right, I mean, Bollywood becoming Bollywood, you know, so Hollywood. You know, it's, it's a very interesting relationship laying, and I was thinking of my own childhood growing up where I would watch all the American films of the British films that came our way even European, some of them blacked out, we were lucky. But it's where our film industry growing up in the 70s and 80s back then sucked. Bad films like 80s rock music, it was bad. The hairstyle, you know what I mean? It is, wasn't great for rock music. I mean, you know, it wasn't, you know, that kind of MTV generation, but still, music wasn't great. It was like that the movie is also a very derivative. They copied the music, console music, the ideas for scripts, extremely derivative, hackneyed. repetitive where people just said you know, I angry young man gets angry and you know, bashes of rich people marries poor girl, and you know, life ends happily ever after. So it's the same old story. They were at hospitals be produced. I'm not saying that India was not making great films they were. But for us growing up, we were mesmerized by Hollywood films, because of the special effects the war films, right westerns. So we got introduced to genre through the West. And that is

why I spent some time on the genre, this notion of, you know, an Indian saying, and Indian filmmaker is saying that I have a genre, but I cannot talk about it in your language. Okay. Yeah. So we do have so it's like, more complicated. So what kind of a film is it? Well, it's a comedy. It's a Drama, Thriller. It's a mystery. Yeah, it's everything rolled into one. So no, it's not like in otherwise what happens in Western way of thinking is, you have to figure out what film you're watching whether it's sci fi, it's got it has to be predicted for you. So there's, you know, so you can't just walk in that is why this everything everywhere will throw you out of the park completely. Because it is genre bending.

Roman Padrutt: Okay, yeah. I've read that several times. There's like a big kind of selling point of Bollywood. It's like, all together. Would you say that kids growing up now will have a different view of Indian cinema than you have just mentioned when growing up?

Satish Kolluri: Absolutely. They are much more respectful. They love it. The younger films they are the the young filmmakers, oh my God. All the submissions. We got so many. The filmmakers are so young, and they are like in their 20s and they make these incredibly profound firms. Beautifully done. I mean, they're like they've been watching. Like this editorial. We got a submission last year. US inspired by Tarkovsky and he's making films like Andrei Tarkovsky and you know, the whole each shot is like 13-14 minutes long each shot 13 minutes long. And he just kept the camera there. So, yeah, people are now learning the vocabulary. It's also people. Multiplex cinema has taken our small budget films, you don't have to think about big canvas Bollywood films anymore. So all these films that I should share the link with you, the festival, they're all small budget, they're nicely done films. festival like they go to can they go to Berlin, they go to Venice. They go to they come here they go to LA. So yeah, I mean, they are arthouse festival circuit firms that do really well. And through the word of mouth, they claim they become commercially successful. So they find theatrical release. Yeah, that's how it works.

Roman Padrutt: Now I'm really looking forward to watching some of these movies.

Satish Kolluri: Absolutely, yeah.

Roman Padrutt: You actually just answered many of my questions that I have written separately, which is amazing. I've mentioned before the film centers that I'm looking at

Hollywood, Bollywood, Bollywood and Hallyuwood, would you say that there are other emerging film industries that have caught your attention? or you would say deserve more recognition worldwide? Or that you can predict will become the next big thing in the distant future?

Satish Kolluri: Yeah. Yeah. Nigeria is up and coming. They're doing well. Iran. Okay. Iran has always been, you know, an epicenter of making beautiful films. I mean, they have Oscar winners. They're in Iran. South America, I mean, if you look at countries, Argentina, in Mexico, take a look at Central America. Absolutely. Mexico. As usual, Mexico comes up with some amazing films. You know, in South Asia know, Hong Kong now, because of the Chinese takeover, censorship, people are very guarded. They are making films that are kind of non-controversial, or coded. So, you know, so people are now you know, I mean, Hong Kong is coming up. We look at this, everything everywhere. I mean, it's just incredible that they came up with the idea. The costumes in that film just blew me away. They just blew me away. I have never seen costumes like that. Yeah, I would say Africa, Nigeria, I would say within Africa, Nigeria, right now. Coming. Absolutely. Yeah.

Roman Padruitt: Right. And if I mentioned that, how, like the Bollywood, Hollywood discussion goes on within India. And how would you say is, is Bollywood influenced by Hollywood? And how has Bollywood already influenced Hollywood even the domestic market? Has there been an influence?

Satish Kolluri: But no one has collaborations where they have collaborated a few times. For actors crossing over Irrfan Khan, you have some actors, Priyanka Chopra, acting in Hollywood films on Hollywood, don't they serials here. Nowadays, recognition for Bollywood so even now, there are American stars who want to work with Indian films, directors. You know, it's not just the other way where everyone says, I want to work in Hollywood. So let's see. So, even Indian actors now are not desperate to come and act in Hollywood, unless the script is great, because you'll just have a small role. So, if you look at Hollywood productions like Jurassic Park, the namesake or you know some of these independent productions to then meaty roles for Indian actors. And now Indian actors or actors have reached a stage where they want roles that do justice to their craft rather than just getting like an extra in Hollywood, so the charisma of Hollywood the glamour so to speak, as kind of lesson you know, I mean, because now other countries are made started

making these films now. So in within India now, I mean, if I go to netflix, India, I mean, I like I'm literally multitasking between four films. You know, continue watching, continue watching, so I stopped the narrative. I go there because I'm like, this Indian film, se Oh, my God, I have to go back as he was going on there. So, yeah, I mean, that's the nice thing. They are making very engaging, very gripping, very realistic. So Bollywood of the 70s and 80s, we're not really known for realism, even with a dialogue delivery. Now it's very realistic. And that's the influence of Western terms where you are not being theatrical. In your dialogue, yeah. Even the themes are much more realistic, LGBTQ class, economic class, socio economic class caste. So very below stuff that we see, you know, spatial society, people talk about that. That's what did happen.

Roman Padrutt: Okay. And then what is your absolute must see Indian film that I should preferably just watch right after this interview?

Satish Kolluri: You know, since you asked me, I'm going to give you the one that I've watched, which my students cried after watching was, but I though, I'll just drop in the chat. Do you have Netflix? Right?

Roman Padrutt: Yeah.

Satish Kolluri: Where are you? Oh, sorry. They do Dangal. And don't I'm not done, then. Oh, my God, what are the other film? I'll save you the list? Three, I would say. But I though because it is. It's something very interesting. It's funny. It's, you know, theory, it makes it theory, right. But it's about how GIS in India basically, you know, this gay couple go through a sham marriage for their families to leave them alone. So essentially Interesting, very interesting. And my students loved it. They really, you know, so that, for me, is a Bollywood out not Bollywood, commercial film. But with very Indic sensibilities in the sensibilities. It talks very middle class, very realistic, you can see the homes, it's not learning around the trees and singing, none of that. So that's changed. Now. You know, people also now, they don't want that stuff anymore. I mean, unless you know, it's part of the narrative. So even the crap is changed. Cinema, making a film making a change, storytelling has changed. It become much more grounded, much more realistic. At the same time, also universe.

Roman Padutt: I'll definitely watch one of these three films. Thank you.

Satish Kolluri: Yeah. But yeah, feel free to reach out anytime you have any questions? You know?

Roman Padrutt: Thank you very much. If I have any questions, I will definitely come to you. Thank you,

Satish Kolluri: please. I mean, think of me as your outside thesis advisor.

Roman Padrutt: Thank you very much. Do you have any sort of statistic on Indian cinema? influence on the rest of the world lying around like box office numbers, film releases in the US and stuff?

Satish Kolluri: Oh, my God. I would have to send you a link to that alert, figure out which ones but I'll send you a link to

Roman Padrutt: That would be great but if you don't have it. No worries.

Satish Kolluri: There is I'm sure there is stuff. Yeah. I'll get to that. I think there is something I think yeah.

Appendix B: Transcript Interview Prof. Dr. Onookome Okome

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|--------------------------|------------------------------|--------------------|---------------|
| Date | 8 th May 2022 | Interviewer | Roman Padrutt |
| Expert | Prof. Dr. Onookome Okome | Length | 36 minutes |
| Area of Expertise | Nollywood, African cinema | Form | Zoom call |

Roman Padrutt: So I prepared some questions and if it's OK for you I would go through them but if you have any other inputs or if it rhymes with something, just feel free to share any information you have. Everything helps a lot so.

Onookome Okome: Good, I'm glad. Yeah, that's that's OK.

Roman Padrutt: So as I mentioned in the in the email I sent you I'm looking at, I try to identify like a shift in the film industry towards not only Western influence but also other centres, for example as here Nollywood and how this influences the rest or other film industries. How would you say that's film industries such as Nollywood have been able to challenge Hollywood in its kind of leading role in the past 10 to 20 years?

Onookome Okome: Uhm so thanks. It's the the very fact that Nollywood emerged at all. It's something to really talk about and it has done a lot too not just to challenge the presence of Hollywood as a narrative machine, but it has also come to represent a local cinema industry that is able to tell the story of local people in the way that the local people actually understand storytelling and understand their own cultural biases in the cultural system. In that sense, it has been able to challenge the presence of Hollywood in, say, Africa, for instance because, as as you know, Nollywood is not only popular in Nigeria, it is now popular across the African continent and especially so in the African diaspora in Europe and North America.

Roman Padrutt: Is there any growing popularity in Asia as well, or is it predominantly African, North America, Europe?

Onookome Okome: Well, it's it's getting in. So in the last couple of years, I think it's in the last five. So, so yes, it's been able to penetrate some Southeast Asia, and indeed, the whole of Asia, but it's not as popular there as it is, say in Africa or say in Europe, especially in the migrant community. African migrant communities. But it's it's surely

making waves in Asia. I know that there was an African Film Festival recently in China that promoted Nollywood a whole lot and there is also Netflix. Netflix as you know Netflix has made the presence of Nollywood very very ubiquitous in many parts of the world, including of course, Asia.

Roman Padrutt: OK, interesting. And I've read that no other film industry in the world produces as many films as Nollywood does. So in that sense it has kind of caught up with Bollywood and Hollywood. Do you see other areas where Nollywood is on par with these other film industries?

Onookome Okome: Uhm, in terms of the production number and things of how many films are released every year. Nollywood has been really important. Because it's over the years, it's been. It's been very, very vibrant in terms of the numbers of films that is released. Uh, and this is this is the case because Nollywood produces at very cheap rates. OK so the production, the production number is very high because Nollywood has been able to make films on a very cheap budget. I mean it's, it's phenomenal the way it's been able to drive production in this way you know producing very low budget films and doing so in very rapid succession. Another reason that propels this kind of production is of course profit margin. The film makers are very interested in making films that will give them more money, and then, you know, make them laugh to the bank and there's a, you know, at the beginning, actually there was a huge Nigerian audience, more than 50 million people and so. The audience took care of that. The audience you know took care of the very fact that they could actually manage the consumption of that kind of volume of films being produced every year, but primarily, I think, that the reason why we can say, for instance, that Nollywood produces more films than any other film industry in the world is simply because Nollywood has managed to find a way to produce films with very, very low budgets.

Roman Padrutt: Okay, and what would you say are some key story elements present in Nollywood films you see in a frequent basis?

Onookome Okome: First of all, the stories are about local. They're local stories about local people about local situations and local events. Nigerian events, especially so this is especially the case in what is now called Old Nollywood, you know, old Nollywood dealt with stories taken from the street. Stories about love. About all these stories are actually

based on domestic problems and so these domestic problems have stories about marital stories, family stories, you know witchcraft stories, stories about fidelity. Stories about sex, you know? These are stories that are woven around the idea of the domestic space, you know, and so that people actually identify with these stories on very close basis. They are not stories that Nollywood hardly especially old Nollywood told any stories that are not connected to the people directly. And you know the world has moved a little bit from that because you know, Nollywood. The films are made not just for Nigerians or for Africans, but for an international audience influenced by what corporate capital wants for this international audience? So that's a little different, but that came about only a couple of years ago. Probably the last ten years or so you know when Netflix began to take interest in Nollywood and so the corporatization of Nollywood I mean what I mean is that the very fact that Nollywood then entered sorry that Netflix enter into the business, expanded the audience and therefore expanded. This the the kinds of stories told right? But it's still basically African stories. You know, Nigerian stories specifically and they're they're still about then young family you know. Uh, that is the reason why some of us think that you know the basic theoretical premise of the Nigerian Hollywood film. These stories had woven around very melodramatic themes. It is very, very melodramatic, yeah?

Roman Padruitt: And I've also read a lot about Bollywood and their topic in the early stages of the development of Bollywood was that a lot of Hollywood films got and key elements were borrowed from Hollywood films or entire stories were kind of copied. Was there a similar development in Nollywood or has it always been original local stories?

Onokome Okome: Well, it has always been original, which is not to say that there were no imitations, right? But even where you find the influence of Hollywood that influence is not rendered to the audience in in a very foreign way. Rather, it is domesticated in a way that it became palatable for the local audience to understand. One of the great things about Nollywood, especially the early Nollywood which is uhm, which is now referred to us old Nollywood is that it was able to connect with the local audience directly. So even when it's when it's managed to copy something from Hollywood. It's what it did was to domesticate that. That's copy you know, and then make it readable. You know, make it readable to the local audience.

Roman Padruitt: OK, so if you have the comparison between different film industries from Nollywood, Hollywood, South Korea or India. Is Nigeria or Nigerian films the

number one preference for the Nigerian audience or is there a also significant audience for other film industries?

Onokome Okome: I will say that the Nigerian film would be the main uhm, would be the main preference for the Nigerian audience and the reason is simple. It tells the Nigerian story and tells it in such a way that that Nigerian audience members of this audience can understand and appreciate it. It is not foreign to the Nigerian audience. Rather it is local to them. So that would be the first. The kind of thing that I would see, which is not to say that Nigerian audiences don't like foreign films they do, I mean the country has a very open attitude to the consumption of media stuff, right? And it's always been there for a long time like you have, as you know, was at some point a very key part of the British Empire and indeed you know Lagos, with the commercial capital was a crown colony of the British Empire as far back as 1860s. There the 1860s so it's It has always been very cosmopolitan and for this reason it has always been open to outside influence, especially with some European influence.

Roman Padrutt: OK, Say it's the cinema culture in, Nigeria. Is it similar to the west? Because I've read a lot about smaller kind of home cinemas where the films get distributed on CD formats. Is this still case or how has this evolved?

Onokome Okome: It has evolved as a technology, became even more sophisticated, right? When Nollywood began, the stories were shot on VHS cassettes, right? In the late 1980s, these films were shot on video cassettes and later on, the film makers moved into shooting on this CD technology and then DVD and now they moved on to different kinds of digital formats and so. Especially in the last 10 or so, yes, they have been distributing on uhm internet platforms such as such as Miracle TV, Iba TV and of course Netflix, you know so. Yeah, in in that sense, yes, they they have evolved from the crude VHS cassettes dumb filmmaking in someone sophisticated kind of filmmaking.

Roman Padrutt: I've also read about the pirating of the film distribution and how it starts developed? Is this also similar? Is the online format is more centred on Netflix or not that big of an issue anymore. Or how is that developing well?

Onokome Okome: Piracy was part and parcel of Nollywood. At the very beginning because those who work in the industry we're also responsible for pirating each other. So that the piracy, the infrastructure of piracy was also one of the things that was responsible

for the popularity of Malu, the Nollywood cinema. And here is the reason. The one reason was that because it was freely pirated, it was all not regulated. Government had nothing to do with it for a long time, and people were free to pirated stories, whether it was. On on VHS or on DVD's they just pirated freely and and they made it possible for this. For this the films to travel OK, uhm, there are stories about Nollywood films being pirated in Italy, in in England everywhere, and sold in the streets by African traders. While it was bad for the film makers it was also good for the popularity of the films across the Nigerian count the Nigerian nation. So it became truly popular across Africa in a sense because of piracy.

Roman Padrutt: And going back to the content of the films. I've heard a lot that in Bollywood there is not particularly one film genre as like if you're watching a film it's not specified as its action, horror or comedy. It's sort of altogether like it mixing of the different genres. Is this also present in Nollywood or is it still like split well?

Onookome Okome: Jones studies the study of genres in any kind of artistic. I just take a uhm, representation is something that is created over time. It is not something that that comes at the very beginning, right? This was the case in Nollywood so when Nollywood was when it began there was no clear called idea of genre. I mean the film makers didn't bother about that but it was later in the history of Nollywood when scholars began to take interest that's dumb. Some of them began to see patterns in terms of the storytelling, right? So some some stories will have a preponderance of magic juju, and whatever you know, witchcrafts you know and others will find patterns of. Urban dwelling urban stories. You know upwardly mobile people. But central to, central to the business of storytelling in Nollywood is the idea of the family. Is the idea of, of culture and its manifestation within the family structure. But today there is. There is what many scholars now call. the juju films and others who say it's about Nollywood, you know someone, say it's you know it's films that deal mostly with the idea of women violence against women and so on and so forth. So you know it's beginning to emerge. And don't forget that Nollywood is. It's barely. It's about 30 to 35 years old and which is not enough time to develop. You know, with very, very structured manner uh, any sense of discernible and categorical genres? You know? Hollywood for instance, been there since, you know, since since the early part of the 20th century, and so we can talk about the very fact that they now develop

some kind of general system, but it's not as clear caught in Hollywood as, say in those old cinema industries.

Roman Padruitt: In general, how would you describe the, the relationship between Hollywood and Nollywood. Are they like increasing collaborations between them?

Onokome Okome: Well, there's been some collaborations, especially with African American actors and and film makers. There's been some collaboration, but but as you know, it's it's not been very, very fruitful because. Of the fact that uhm the idea of collaboration is always difficult. Uhm, especially in the case of say. Uhm, film makers coming from the first world and collaborating with film makers with different with a very different culture in the Third World and and so it's. It's not always very profitable for the film makers, in other words, to do that. But I I should say that one of the first films in the industry too. I actually do that. Is it film title? I think it is dying still. What's that it's? They did. The title just escaped me. It's a film about slavery. What's what's an made from a story? Which has now been become very popular, written in written in. I I had, I had that film around me last week, actually. Uhm yeah. Amazing Grace, Amazing Grace. OK that was the first film made in Hollywood that uhm had this direct connexion to a collaboration between Nollywood actors and film makers and this guy from BBC called Nick Moran who then came and wanted to do this collaboration. Since then, there's been some kind of some amounts of collaboration going on, but it is not huge. It's not. It is not big. It's once in a blue moon so to speak.

Roman Padruitt: OK. And where would you say, is the largest spheres of influence for Nigerian cinema, Is it the whole of Africa? And where do you see a potential future audience as well, like specific centres that are not that popular. Where Nigerian cinema is not that popular now, but it might be in like 5 or 10 years?

Onokome Okome: Well Nigerian, that's not the words and then your own film is now very popular across Africa across the whole of Africa ones. Just to give you an example I went to I went to Johannesburg once and uhm, once they knew that I was an university professor and that I came from originally from Nigeria, they talking today about stories of now the stories in Nollywood that they've they've seen and and shared among themselves and you know, they started speaking in Nigerian Pidgin English and and some of some Nigerian language. And so so it's popular, and that's also the case in Kenya was

in Kenya and they were really, really enthusiastic about about uhm me because they thought I was an Indian filmmaker and I kept saying no, no. I'm I don't make films. I talk about films, right? Uh, so it's it's popular across the continent and the culture too is now very popular. Whether for good or bad. It's not very, very popular across the continent. Where Nigeria will go from there is debatable is something that will wait to see, but it is obvious that the presence of platforms such as Netflix is making this cinema culture travel across the world, you know, so you can actually come. You can actually watch these films on Netflix. You know I'm and feel part of it and. I have. I have also taught Nollywood this. One summer at the University of Basel in the Anthropology Department, you know, because I have a colleague there who with whom I collaborate a long time ago and and and so. People are taking notice across the world and people watch Nollywood for different reasons. Actually, this colours especially the anthropologists. They they watch Nollywood because they see. Something interesting about the films in terms of cultural representations you know and in terms of the ecology of the city and and so on of the African cities, so to speak. You know so so. Uhm, it's. Very likely too travel even further in the coming 10 years, as a result of the Internet and the pay-per-view kind of screening platforms, all of this. There are so many platforms now that Screen Nollywood films on the Internet and and distribute Nollywood content on the Internet. So, it's small, it's likely to penetrate even further. The nooks and crannies of the cinematic world globally.

Roman Padrutt: And they're also like strives to make it even more popular, or are there an increasing number of Nigerian film festivals that pop up all over the world. Have you noticed any of that?

Onookome Okome: Let's put that in in context. You know? Film festivals are supposed to make film cultures visible in the global world, the global space. But you you must remember that Nollywood did not begin life as a traditional cinema. Kind of filmmaking, OK? Nollywood made films in parts like television series OK like television programme and so normal things were not in the beginning suitable for uh, for film festivals and so did not did not actually participate. In many Film Festival, but that has changed now. So Nollywood film makers now make films especially the so called New Nollywood. They now make films in one part in less than two hours, and so they can. They go to a Film Festival and and some of them been very successful. Uh, some multiple teams been so

successful in that regard, but it's still, It's still far away. It's still far away from being Cinema that, that is, there were represented in film festivals.

Roman Padruitt: Ok, and you've heard about which film industries I'm looking at? Do you know of any other film industries that are up and coming? And that's deserves more recognition?

Onookome Okome: Yeah, uhm the Korean film industry, for instance Korean, and so my extent, the film industry in Hong Kong? It's it's coming on very strong in the last couple of years. And and there there's been some film industry making waves in in, in the Southeast Asia, move from industry, imagine and and and on the African continents. Many countries and film makers from these countries are imitating the low budget film regime that Nollywood began, and so you know. New Uganda. For instance. You know then new popular film industry is beginning to take roots Uganda in Tanzania. You know the beginning to take root and and I think that they come. They emerged because they saw the example of Nollywood and and in Kenya. In fact, in the case of Kenya it is called Carnival. Yeah, so yeah, the there's some film industry. Imagine because of the example of Nollywood.

Roman Padruitt: OK, and then the final question I would have would be what is your favourite Nollywood film that you would recommend everyone should see?

Onookome Okome: Uh, that's difficult, but one film that I really like would be *Osuofia in London*. I don't know if you've seen this film. It's called *Osuofia in London*. Uhm, I I can give you a reference if you want to because I because I wrote about it. So there is a book we published I published with my colleague from the University of Mainz in Germany. And we organised this conference and a book came out of it, and the book the title of the book is *Global Nollywood*. It's called *global Nollywood*. My contribution in that book deals with *Osuofia in London*. The film that I'm talking about so maybe you want to take a look at it and the reason I like that film is because. It is the first film that deals with the idea of the relationship between the uneducated Nigerian and metropolitan London. The former colony of the sorry, the former colonial centre London, you know, and this story reverses the colonial gates, in other words, but what it does is this main character goes to London and then it's said to have conquered the British people by taking a British gal, I'm bringing the British go back to Africa to Nigeria and it's seen as some

kind of conquest, some kind of reversal of the gaze. And maybe when you read the essay you see you understand the whole idea of the postcolonial reversal of the colonial gaze and for me it's it's a very fine film because it it tells me that popular culture can also think about the whole business of colonialism, practically, it's not only this not only educated Africans writing literary texts that attacked that, it just attack uhm, the whole procedure of colonialism, but that you know, popular imagination can also deal with this very, very serious issue in the history of the colonised and that's that's the reason I like the film. It's very, very interesting for me in that sense. As somebody who teaches colonial literature and postcolonial literature this this film, which comes from popular culture, is really, really interesting for me.

Roman Padrutt: Yeah, it sounds really interesting. I will definitely look into the article now and look that I can find this film somewhere and watch it in time.

Onokome Okome: Yeah, no, no, it's you can you can find it easily. It's on, it's it's on the Internet it's just Google it. Will come up, it's different.

Appendix C: Transcript Interview Prof. Dr. Jonathan Haynes

| | | | |
|--------------------------|---------------------------|--------------------|---------------|
| Date | 9 th May 2022 | Interviewer | Roman Padrutt |
| Expert | Prof. Dr. Jonathan Haynes | Length | 49 min |
| Area of Expertise | Nollywood, African cinema | Form | Zoom call |

Roman Padrutt: I have prepared some questions which would help me understand the concept of Nollywood a little bit better and also like they interchange how it connects with Hollywood and other film industries. If you have any other inputs or see anything that might help me, please feel free to just interrupt and yeah, say whatever comes to your mind. So the first questions I would have is Nollywood, Bollywood or other film industries have been able to challenge Hollywood in its like predominantly Western influence over like the past 10 or 20 years.

Jonathan Haynes: You were breaking it up a little bit, but I think I got the question. You know when I was entering this this field, which is quite a long time ago by now, but you know the great worry and it still haunts me was you know American cultural imperialism like you know you were going to get the commercial monoculture and that hasn't happened, at least not in the way that we feared and so you know, a major element in this was the appearance of a lot of the several kind of regional dominant film industries it turns out people quoted. That doesn't mean they want everything to remain the.

Roman Padrutt: I'm sorry, can you still hear me?

Jonathan Haynes: Yeah hi.

Roman Padrutt: Sorry, I it was lagging quite a bit for I don't know like half a minute I didn't hear anything.

Jonathan Haynes: It was, I'm afraid it's the Internet connection on my end. I got a message saying it was unstable so.

Roman Padrutt: Should we just maybe switch off the camera? Maybe it will improve the quality.

Jonathan Haynes: OK, we yeah, sure we can try that.

Roman Padruitt: When we had online class there was sometimes everyone told us we should shutter for cameras and then the connection improved a little bit. Yeah, even if it's not as personal as it would otherwise be, it helps the Internet connection.

Jonathan Haynes: Yeah, so I was saying you know American culture. You know, in some way it has flooded the whole globe, but in others there are other major industries. Major industries that address large populations. In ways that are more familiar and therefore desirable to those specific populations. So you know, in Latin America I, I mean there it's kind of less a matter of cinematic production than of television production, but you know, Brazil, Mexico, Venezuela, and you know those are the major ones I guess and certainly the Indian film industries you know which there are actually several and so Nollywood is kind of emerged as the African equivalent of these things that are going on elsewhere, you know that are kind of recognizable pattern.

Roman Padruitt: So would you say that the sphere of influence of Nollywood is predominantly domestic or increasingly often international? And then where's like the biggest spheres of influence around the world?

Jonathan Haynes: It's both, I mean certainly the Nigerian market is the most important one for Nollywood but it's huge. You know that's an enormous factor in all of this size really does matter, and the the fact that there are 200,000,000 Nigerians and the number keeps increasing very rapidly. Plus a diaspora that in itself gives Nigeria, you know, a really powerful Bates based audience to work from and the uh Nigeria is also a very multicultural country, right? You hear estimates of how many Nigerian languages there are with a separate culture attached to each one anywhere from 250 to 500. So you know there's a tradition in Nigerian culture of working out a kind of national idiom in which to address a national audience that's not tied to one particular culture you know that that effort started with literature and with radio and so on. It predates television and cinema so but that's been an enormous advantage. I think you know Nollywood could spread with really remarkable speed and ease across Africa because it was already used. I am addressing a multicultural audience and had kind of figured out how to do that. So yeah, it's I mean and Africa magic, you know there's this South African based Transnational corporation uh, which started a series of satellite. You know what's now a bouquet of

satellite channels which reaches pretty much every country in Africa now and they could not have done that without the existence of Nollywood because it was only Nollywood when you look at the numbers for what African film production or more media production in general was before uhm, the video explosion that was that that Nollywood was kind of spearheading. It's very, very small and you know keeping uhm, they're you know, the number keeps changing, but something like 8 channels on Africa magic this this bouquet and they've got enough material to fill that because Nigeria produces so much stuff, I mean they're getting stuff from other places as well, but again, Nollywood is the indispensable precondition for that. So the African market is also, you know something that that is very much Nollywood domain at this point. I mean, there's certainly not alone in this and there are other industries in other places, but not we would still, you know, the biggest one and also the model uhm, spreading beyond there the Internet has made possible. Yeah, something that that predated the Internet, but a very close relationship with the Nigerian diaspora all around the world. But also the African diaspora so Ghanaians and you know people really from all over watch Nigerian films on TV or you know, however, on their computers on discs, whatever the medium is, but you know one thing often that you hear people say about why they're doing that is they want to show their kids who are growing up in the US or the UK, or someplace in Europe or wherever they want to show them what Africa looks like and images that aren't formed by the racist stereotypes that you know, kind of still permeate Western. Uhm, you know breaking into the wider popular culture in Africa or in the US or anywhere else. It is something that's very difficult to do. And the kind of raises assumptions of the world about these things really come into full play here, but last weekend, Burna boy, do you know who that is? He sold out Madison Square Garden in New York.

Roman Padrutt: Yeah, he's He has such an influence. Everywhere around the world you see him.

Jonathan Haynes: Yeah, yeah, but that's I mean that's a real landmark event. It's kind of the most prestigious huge venue in NYC occupied by this Nigerian and so you know, there are ways in which it's easier for musicians to do this than for film makers to do it. But you know, there's a whole lot going on and it keeps turning out to be a mistake to underestimate Nollywood's potential.

Roman Padruitt: And what would you say are typical story elements that are involved in Nollywood and what parts of it are like influenced by Hollywood or other film industries? Was there some sort of information exchange when developing Nollywood or has it always been more original stories from not precisely Western influence, but from its own culture.

Jonathan Haynes: Yeah, I mean one of the maybe the central argument in my last book big book on Nollywood. Was that Nigeria had worked out its own system of genres and that it was a big mistake to use generic classification systems developed elsewhere to, uhm, you know to as the framework in which to understand not only would because they really had invented new cultural forms for their own purposes. Having said that, I certainly don't mean to deny that Nigerian film Makers along with you know basically all other Nigerians are also stepping in uh American film culture and kind of global film culture. So and this kind of, I mean, African cultures in general and maybe the popular culture in particular are, have always been very receptive to all kinds of influences, from everywhere, and you know they kind of soak it up and they pick up and adopt and adapt things that they like and seem useful to them for some way so you know there's this is not the place to look for some kind of authentic, you know in scare quotes, African culture. Because that's really not what they're aiming at. There's a constant kind of negotiation between indigenous forms and indigenous desires. What do people want to see it? Is this whole industry is very much part of popular culture and responds with great sensitivity to the desires of the audience. If things don't sell, they disappear very quickly, right? I made that argument and in this book which was published in 2016 and then immediately, things changed very dramatically. It's kind of exhausting trying to keep up with his film industry and with Nigeria in every dimension so you know right after I wrote the book there was a sudden kind of influx of or a sudden spate of films and of John Resx that were much more closely modeled on American forums or transnational forms romantic comedies. You know most striking example I go on at some length in my book about how romantic comedies or something that you know Nigerian film culture just didn't seem particularly interested in and in in a way that was strikingly different from the rest of the world then I came up with all kinds of arguments about why this was so and then immediately, they started making these films, you know, by the 100, or by the thousand, and they kind of became the most popular form of films that were showing up in the cinema theatres. So that argument is slightly less true than it used to be, but uhm, so I, you know, it's still a

better basis for beginning to understand what's going on to see it as a, you know, an independent kind of self-guided set of choices that people are making basically in relation to an immediate domestic popular audience, right? So they may be influenced by American forms. They may be imitating American forms but they're doing it because there's an audience in Nigeria that wants to see that you know, wants to see versions of that with Nigerian faces and Nigerian accents.

Roman Padrutt: And have you seen a change in that over a certain time period whether this has increased or decreased prior to the original?

Jonathan Haynes: Well, I mean again there, there was always this process of you know hybrid, or of adopting and adapting foreign cultural elements. Again, that's always been there but there was a very dramatic change in the level and depth of that, and you know, it really came 10-12 years ago. So you know the romantic comedies is the most impressive example of that, you know the clearest and the strongest, but also crime films and the kind of postmodern, uh, post generic, you know you have films that are kind of a mishmash of all kinds of different genres all at once, so you know crime, comedies, and maybe with a romance element and right so they're there. There's also, you know, there's, uh, the younger generation of leading film directors. I mean, one thing to understand about Nollywood film culture in general is that nothing ever goes away right, but it's constantly inventing new forms, new styles. But those never entirely displace what's gone before, so there's a kind of movie that's been around in very much the same form. I mean, several kinds of movies since the beginning of Nollywood in the early 1990s. But at the same time, there's a kind of movie that's really only been made in the last 10 or 12 years. Not just, you know in terms of genre, but also of settings and production values and to some degree, cultural values, cultural values, I mean like the treatment of sexuality, especially women sexuality. Uhm, there are films being made recently, that would have been inconceivable in 1995.

Roman Padrutt: And you've previously mentioned cultural imperialism said that it hasn't happened quite as not just was feared from the US, but still like the element of the American dream and similar kind of stories are always present in American films. You see, like South Korea, Bollywood or Nigeria having a similar kind of sense of presenting their culture and with that being more international, can you see that influencing the Western world as has been previously the other way around?

Jonathan Haynes: Uhm yeah, I mean there's always been a strong sense of pride around Nollywood. I mean there was also especially at the beginning a whole lot of the opposite of pride. There were a lot of people who thought that you know these films were terrible. They were badly made. They were an embarrassment. They showed parts of the culture. They were, shameful or, you know they were purveying sort of half baked, degraded versions of African traditions, there are a lot of very strong criticisms, some of which have, you know, some real bases. It can't all simply be dismissed, but the fact that you know Nollywood managed to grow to be so big and so powerful, and really, you know has become a way for Africa in general, for African culture to talk back to this very globalized kind of cultural environment. That's something that Nigerians are proud of, and you know when the term Nollywood first began to circulate, I wrote a short about that. One of my arguments being this term is never going to go away just because it points to you know, not Nollywood is being derivative from Hollywood or Bollywood but Nigeria. You know Nollywood claiming to be a parallel Industry arrival industry appear to these other cultural industries and Nigeria. That's always been an aspiration and African needed that you know. If you don't have such a thing, your culture is kind of in trouble. You know you will get steamrolled by other cultures, because if that's what's there for your kids to watch, that's you know that's what your kids are going to watch, and it'll shape the world they live in.

Roman Padruitt: Do you see that kids growing up now will have a different or view of the domestic or national culture in comparison to the Western culture and how much do they compete with each other?

Jonathan Haynes: These things aren't simple. There is still a lot of imitation of you know. There's always been in Africa in general, you know, as a result of colonization and neo-colonization, this sense that things are better abroad and the more you can imitate foreign lifestyles and foreign accents and for his business models and so on, the better that is and a whole lot of people on the African continent dream of escaping to Europe or the US or something. So that those kind of syndromes diseases really of the imagination that colonialism brought to Africa that has not gone away. There's also something else which just feels really different. There is a real pride on in the last, uh, I think it is maybe the last kind of full article I published. It was about the role of pidgin, Nigerian pidgin. You know that has changed really dramatically in the last 20 or 30 years. I mean, since

I've been living in Nigeria, you know, I've kind of exposed the Nigerian culture it was, you know it's always been really important as a mode of communication. in Nigeria and in other places. But uh, it used to be something that kind of had almost no official presence at all, and something that people were kind of ashamed of. And you know, they called it broken English. Of course it has its own grammar but there was an understanding that you know that it didn't, that it was, it was all about violating you know proper so you know middle class people would tend to try to keep their kids from speaking it and stuff like that. In the last 20 years, and especially in the last 10 or even less, that's really changed and there's just been a tremendous cultural investment and pride in pigeon as one of the places it comes from is... You know there are all these languages in Nigeria, but the population, the median age is 18, and the population is half urbanized at this point and kids growing up in the cities are mostly living in a, uhm..., you know the major Nigerian languages are... Well, according to some people, they're all in some degree of trouble. Actually, with the new the younger generation, but especially if you're if you are from one of the 500 smaller cultures. It's not one of the big three, and you live in a in a city in a big city or a place like Lagos, where you know nobody owns it. As they say, people are speaking all kinds of different languages and if your family comes from the other side of the country, the chances are that you know younger people are going to assimilate, you know they'll pick up some Yoruba cause everybody kind of needs to know some of that and you know grammatical English, proper English is supposed to be the language of the school system, and things like that, so you know people are mostly exposed to that to some extent. But the language that a whole lot of people actually live in and use all the time to communicate not only on the most intimate level with their intimates, but also just, you know what's the language you need to talk to a policeman on this street or somebody driving a local bus, or you know, even when you go into a government office to get a driver's license or something. It's pidgin that people are speaking, and it's become a kind of primary. There used to be almost no films that were entirely in pidgin, essentially nothing except common and kind of rough comedies about lower class, you know, sort of a servant class who wouldn't know how to speak anything besides pigeon, but now it's kind of hard to find a film that doesn't have some pigeon in it. And again, there's a striking parallel with what's going on among the musicians. People like Burna Boy are constantly code switching right from one from one language to another, but there's a lot of pigeon, you know, kind of always in in that context, seats and you know all the popular musical forms. So there's a real you know, It seems to me to be a kind of fundamental shift in the

Cultural Center of gravity. So Pidgin has now become something that people are proud of because it isn't, it's a national language and, uh, you know it using it identifies you as a Nigerian. Some people call this language Naija, which is the kind of slang term for the country. Uhm, so you're using it as to identify yourself as Nigerian and kind of proudly Nigerian. But you know it, it lets you to commute but it does so in a way that's not ethnically tagged and in a country where there's so much ethnic rivalry in conflict, there are tremendous advantages in that right, and then it's also very closely related, linguistically and historically.

Roman Padrutt: Yeah, yeah, sure.

Jonathan Haynes: To, you know, Ghanaian pidgin and Sierra Leone and Krio and to Jamaican patois and to African American, you know Ebonics, and so on and so forth. So, and, people know that people feel that they like that about it too. There is a, you know it's the language of the Black Atlantic, right? The in this whole cultural zone, which is international and cosmopolitan, but black, you know, African at its root.

Roman Padrutt: Yeah, it's really interesting. I will look into the language part, how the cultural pride has evolved. Furthermore, do you know anything about collaborations between Hollywood and Nollywood and whether there's the possibility of this happening a little bit more in the future? Because I've heard that now they're increasing collaborations between Bollywood and Hollywood. Could something similar happen to Nollywood as well in the future?

Jonathan Haynes: Yeah, I mean my impression is that the collaborations between Nollywood and Bollywood are. Are fairly minimal actually. There have been some films and I hear about Nigerians going to India to go to film school because you know, for the same reason that they go to India for medical operations and things like that. You can get good quality at a very low price. So, it's kind of an intermediate option between staying at home and going to Europe or the US or Canada or someplace. I mean something going on there but I think the connection with Europe and especially the US is the one that's much more powerful and significant and you know Netflix is very much on people's minds in Nigeria now. They do keep picking up Nigerian films, and series, and they're sponsoring a lot of original ones now and they pay better than other options, and they've got that international prestige, so that's Netflix. They certainly, I mean all the foreign

corporations who were involved, and, again, this has been a topic that's concerned me a lot, and, uh, you know because of my own background political and background, it makes me nervous, the foreign corporations always insist on certain minimal technical standards. You know, quality of sound, quality of ... If you're including music on the soundtrack, do you have the rights to do that? Traditionally, you know not the first, you know 20 years of Nollywood history, those films are very hard to show them abroad because they were made without securing those rights. It's a big problem, but once a corporation can set those standards, they're really kind of beginning to set other standards too, and that is concerning. There's some loss of control, although you know Nigerians, they know what they're doing and they know what they're getting out of these deals, most of them really go into these relationships with open eyes. So, Spike Lee executive produced a film two or three years ago called Nigerian Prince. Uhm, there have been a few collaborations like that, the, you know there for years now there have been some American or British or you know, just kind of actors and, uh, some cinematographers and directors were interested in Nollywood and would come and work in it and try to feel their way into it and had sort of become part of things to some extent. I mean mostly they kind of come and go. More significant is, there's some kind of clearinghouse online clearinghouse in the UK at least, for film professionals so that you know they'll advertise for somebody, they need a cinematographer for six weeks to shoot something or another in the UK or someplace and a lot of Nigerians look for that kind of work because by their standards, they make a lot of money and you know quickly. So you've got people, you've also got a lot of Nigerian film makers by now who've been to film school in the UK or someplace in Europe, or in the US, so they form connections there. There's also, you know, there's a huge diaspora of Nigerians, people whose parents fled Nigeria in the late 80s or 90s, when the economy was collapsing, the educational system was collapsing, the medical system you know just a huge flight of educated people abroad, and now you've got their kids coming up who really bicultural or something. There's every kind of variety there, but a lot of them are in the film industry, so I mean I read credits kind of obsessively film and TV credits and you know you can hardly see anything anymore that doesn't have Nigerian names attached to. Mostly below the title you know these are end credits and well sometimes they're star actors, but more often it's kind of in more minor roles, but you know that in the long run is really important, just that there's this connect, you know this this large population of people who are somehow deeply connected to Nigeria and also working abroad and a whole lot of them have the idea of doing something in Nigeria somehow

connecting to those energies. Whether Sony Pictures will decide to come in and invest millions of dollars in Nigerian films? I'm not sure that's going to happen soon. I'm not sure that, uh, a really Nigerian movie is ever going to catch on?

When crazy Rich Asians was such a hit a couple of years ago, a lot of people, including me, were kind of feeling the point that Nollywood was producing films like the wedding party. I don't know if you've seen that one, but it was a blockbuster in Nigeria. Very slick, sophisticated romcom and social comedy about is well made and kind of on more or less the same cultural level as crazy rich Asians, crazy rich Asians made millions and millions and millions of dollars in the American box office. The wedding party couldn't get a distributor. And so, it's still like that. I'm not expecting this to happen quickly or easily, but you know, but things are things are percolating.

Roman Padruitt: Yeah, I I haven't heard about wedding planning before, but I will look it up afterwards. Another part that I've read is that, for example, Bollywood films enjoy a kind of growing popularity also on the African continent. Also because of their music. Do you see that switching around and Nollywood films becoming increasingly popular or watched in India or other Asian countries?

Jonathan Haynes: Yeah, I don't. I don't know the influence of Indian films in Nigeria in particular. It's got a kind of complex history. They've been around there for quite a while. They've always been really popular in northern Nigeria period and you know very strongly influenced the films made in the Hausa, up to the present, but their influence on Nollywood Southern Nigerian films is much, much, much less pronounced and Indian films, you know there was a kind of vogue for them in which then kind of died out. I mean never completely, but really died out. But recently Zee TV, you know a kind of news style of Indian media has become really popular on TV. I think it's more a matter of series than of than of films. Uh, the films take up relatively little space in the movie theatres, but it is happening for films to move the other way. You know you have to take into account the extreme racism of Asian cultures you know that's not true. That's a factor, uhm, racism towards black people. I mean, they're not as bad as white people, but it's pretty bad.

Roman Padruitt: Do you then see the popularity of Nollywood films in Europe or America predominantly within Nigerians living abroad or do you see that also switching over to the rest of the population or suggesting more issues than in Asia?

Jonathan Haynes: It's it's really limited, uh, you know. It's the Nigerian diaspora but also the African diaspora, right, who, uh, you know, Ghanaians are very close to the Nollywood film industry and their own film industry is very much like Nollywood, so there's a very you know that there's all very little barrier there between those populations to anglophone from Africa, but also just the African diaspora in general. You know Nollywood is kind of on there, tends to be on their horizon. Again, it is dangerous to generalize and then there are kinds of Nollywood films are really popular in the Caribbean. I'm not sure what the current state of that was, but there was a moment around 10 years before that, when, I mean, I was I was teaching in Brooklyn. In, in kind of downtown Brooklyn, and it's not an African neighbourhood, it's more West Indian. But there was a guy directly across the street from my office with a hole in the wall little business that was selling Nigerian movies on discs, and he said about 80% of his customers were from Haiti.

Roman Padruitt: Oh wow.

Jonathan Haynes: And there was another store 2 blocks down the same street where it was mostly Jamaican, and the Nollywood films were mixed up with Jamaican music videos and generic Jamaican films, these kind of specific Caribbean video products but anyway, you know it really dramatic to me, you know none of this, so there were like 5 shops on this one street that I walked up and down cause it's how I got from the train station to my office. You know five blocks and there were five or six of these shops right on that street but none of them were catering to African clientele, predominantly African American. You know there's some African Americans who are into this film culture too but mostly it's people with a West Indian connection. But you know having said that, moving there's been some penetration into the US black population, but again, especially the not African American segments of that. Crossing the line into the wider film culture you know of white people and Hispanics, and everybody else that's going very slowly You know, nothing too dramatic really has happened on that front. And again, I'm not sure when it will, it's certainly not inevitable, the US produces so much film culture that, in a way, it's one of the most insular film cultures in the world, big, just cause they're

always exporting, you know, producing and exporting so much that the percentage of foreign films that get onto American screens of any size is very very small. I mean, you can watch, anything you want on the Internet or on cable, or you know, a tremendous amount of stuff is available but it's really, you know who's watching it. It's a tiny percentage.

Roman Padrutt: OK, and then I would have like one final question. What is your favourite Nollywood film that you would recommend me to watch?

Jonathan Haynes: Oh, I really like a film called Kasala, by Emma Edosio. She sometimes uses her last her married name, Dale. She's very young and with a background in music videos, which kind of shows and it's, I mean, it's both, you know, very funny and very stylish and a postmodern kind of way, but also, you know deeply about poverty and the you know the situation of teenagers growing up, uh, in a in a situation where economically there's not a lot of hope and that is the situation of ,you know, most people in Nigeria, so I feel like you know it's a really important film but also it's got these sort of light, white elements that make it easy to watch, so yeah, that's a favourite.

Roman Padrutt: OK, thank you very much.

Appendix D: Percentage of Hallyuwood Films of Total Films

| Year | Percentage domestic films of total films |
|------|--|
| 2004 | 32% |
| 2005 | 28% |
| 2006 | 33% |
| 2007 | 30% |
| 2008 | 31% |
| 2009 | 30% |
| 2010 | 35% |
| 2011 | 35% |
| 2012 | 32% |
| 2013 | 29% |
| 2014 | 26% |
| 2015 | 27% |
| 2016 | 27% |
| 2017 | 30% |
| 2018 | 34% |
| 2019 | 36% |
| 2020 | 38% |
| 2021 | 40% |

Appendix E: Leading Films at the Nigerian Box office

| Film | Revenue at the box office (in USD) | Origin |
|------------------------------|---------------------------------------|---------|
| Sugar Rush | 494,400 | Nigeria |
| Omo Ghetto: The Saga | 448,800 | Nigeria |
| Bad Boys for Life | 432,000 | USA |
| Fate of Alakada | 271,200 | Nigeria |
| Wonder Woman 1984 | 240,000 | USA |
| Merry Men 2: Another Mission | 232,200 | Nigeria |
| Jumanji: The Next Level | 172,800 | USA |
| Your Excellency | 170,400 | Nigeria |
| Rattle Snake | 165,500 | Nigeria |
| Quam's Money | 141,600 | Nigeria |
| Birds of Prey | 127,200 | USA |
| Dear Affy | 93,600 | Nigeria |
| Who's the Boss | 91,200 | Nigeria |
| Honest Thief | 84,000 | USA |
| Sonic: The Hedgehog | 81,600 | USA |
| Legend of Inikpi | 69,600 | Nigeria |
| Nneka the Pretty Serpent | 67,200 | Nigeria |
| Spies in Disguise | 64,800 | USA |
| Introducing the Kujus | 60,000 | Nigeria |
| Greenland | 60,000 | USA |