

**The Effectiveness of New Media as a Marketing Gambit in Nollywood Film Industry**  
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**Abstract**

New media has transformed the Nollywood industry and has literally changed how producers and executive producers circulate and market content, cast engagement with fans, and audience interaction with online audience. New media marketing approach is ordinarily based on the organizational media need. It varies from other communication devices because its consumers are not just receivers, they can create, comment, like and share messages with others. The aim of this paper is to explore the effectiveness of new media as an active marketing tool for Nollywood films, and the objective is to find out whether Nollywood filmmaker's new media platforms were able to serve audience as aimed. The scope of this study is narrowed to the effectiveness of social media marketing in marketing Nollywood products. Attention, Interest, Desire, Action and Satisfaction (AIDAS) Marketing Theory by Elias St. Elmo Lewis is adopted as the theoretical framework of this paper which is referred to as

customer's funnel, or marketing funnel, or sales funnel that a customer must undertake in order to purchase goods and services. The research design applied for this study is qualitative method. Findings of the study showed that there are three categories of social media users in Nollywood namely; very active, semi-active and passive users. Largely, the outcomes show that new media is an effective marketing instrument that enables a filmmaker to independently market and distribute his products without an intermediary intervention and also there are marketing potential that lies in social media. This paper suggests that filmmakers, marketers and all other Nollywood stakeholders should regularly modify their online marketing stratagem because the online film consumer's needs and cravings are always dynamic and evolving. This study has added to research document in the area of Nollywood film marketing and distribution.

**Keywords:** Digital Media, New Media, Social Media, Nollywood, Marketing, Distribution, Augmented Reality (AR) and Virtual Reality (VR).

### **Introduction**

Marketing using new media offer Nollywood practitioners ceaseless opportunity to increase brand awareness, share information, and build customer relationships, increase fan base or strong followers, build virtual community and to gain more knowledge about what film audience yearn for and need. It is important to state that before now to engage with fans online was a business advantage but in this day and age engaging film audience in a cyberspace is a prerequisite for success. This is because of advancement in technology, enormous internet usage, smartphones and tablets that have facilitated new media or digital media to be part of the general public daily lives. The paper centres on finding out whether new media is an effective marketing tool for Nollywood films. The main focus is on digital media marketing and the transition from traditional out-bound marketing plan to in-bound marketing stratagem. Within the spans of ten (10) years there were lots of marketing concepts that have challenged the continual effectiveness of traditional marketing concepts like television, newspaper, radio advertisements and programming. Currently, instead of marketers and sales reps reaching out for patronizers through mass media (electronic and print) , customers now come to marketers through word-of-mouth (WOM) recommendations, social

media such as Facebook, YouTube, Instagram, X (Twitter), WhatsApp, Telegram, TikTok, et cetera or via search engine platforms like Google, Yahoo.com, Ask.com (Ask Jeeves), Microsoft Bing (MSN Search, Window Live Search, Live Search), AOL.com, Yandex, Internet Archive, Wiki.com (Wikipedia) and others. Interestingly, *We Are Social* (2015), says that more than 2, 08 billion people on earth use one type of social media handle or the other to communicate, market and connect to friends and families. Again, the report says that “the average time spent on social media platforms such as Facebook, Instagram and X (Twitter) is 1.72 hours per person per day. This represents approximately 28 % of all online activity”. Therefore, new media and off course social media is replacing traditional media services in the world in terms of entertainment (sports, movies and music), news (information sharing and consumption), marketing (promotion and advertisement), buying and selling. It is obvious that filmmakers have no reason to avoid being on social media, the major concerns for them now is to know how active and optimized are they on social media.

Empirically, some scholars expressed their opinions of what social media is all about and from the perspective of their knowledge of information flow in a digital age. According to Kaplan & Haenlein (2010, pp. 61-68) social media is defined as, “A group of internet-based applications that build on the ideological and technological foundations of Web 2.0 that allows the creation and exchange of User Generated Content.” They believed that it is Web 2.0 that gave rise to activities of social media, knowing that Web 1.0 was a static Web and not interactive by its design whereas Web 2.0 was designed to be robust and interactive. The perspective of Parsons (2013, pp.27-36) of social media is different and sees social media as an “online tools where user can share its opinions, content, perspectives and insights. Social media is about connecting people and organizations and building relationships between them”. Howbeit, social media does much more than that; it can interact and host large conversations in every field of human endeavor. Juslén (2009, p.116) identifies social media as a universal phenomenon that “publishes and distributes content, social networking sites, virtual world and services that classify information”. Social media enjoys a free world society where everyone is at liberty to express and act according to his or her dictates.

Succinctly, social media marketing as a part of new media marketing is defined by *WordStream* (2015) as a “form of internet marketing and refers to the process of achieving marketing communication and branding goals through social media sites which include activities such as sharing content, videos and images with the aim to create content that attracts attention and encourages the consumer to share it with others” through social media platforms available. Having social media account is not enough, it is important to be active, and the filmmaker should figure out how to attract viewership, how to converse with them and know the particular platform that is most suitable for his content and audience. This is because every social media network has a different drive and target group, as a result it is necessary to choose the right gambits. The filmmaker or marketer is not expected to apply the same approach for all the media, rather they should personalize its messages for each platform reason being that similar strategy might not work all over the place.

There are few components that made the operation of digital marketing concept comfortable and easy to access like different individual and corporate websites, mobile devices (phones, laptops, tablets, iPhones, Ipad), social media space, search engine optimization (Google search engine, Microsoft MSN search engine and others) and audio-visual sharing sites are seriously used in digital marketing activities. At present, digital marketing has been adopted by all businesses across societies and cultures to increase their reach and performance. In as much as digital channels became more and more integrated into marketing plans and everyday lifestyle, big hi-tech companies are still modifying the shortcomings of the platforms to accommodate new features for more flexibility in operations and costs. The presence of digital devices has reduced patronage of film rentals in the physical factories and stores these days. Digital marketing exercises have become dominant through the use of different blends such as Search Engine Optimization (SEO), Search Engine Marketing (SEM), Content Marketing (CM), Influencer Marketing (IM), e-Commerce Marketing (e-CM), Social Media Marketing (SMM) and e-mail Direct Marketing (e-DM) as in the 21st century practice. Notably, digital marketing also covers non-Internet means that provide digital media as we have in television sets, mobile telephones (GSM cell phone) used to deliver promos, SMS, MMS, callback, intercoms and on-hold mobile ring tones. This is where online marketing (internet enabled) differs from digital marketing. That is

to say digital marketing to some extent can work with or without internet connectivity. Therefore, the definition by Monnappa (2022), buttresses the above argument, that “digital marketing is the promotion of goods and services over the internet or on any form of electronic media”. Digital marketing is estimated to advance in the coming years, with many new enlargements in technology and innovations in marketing.

Foremost examples of new media are the social networking sites (SNS), virtual reality (VR), augmented reality (AR) and social media. Therefore, it is crucial to examine some of these examples to establish their contributions in Nollywood marketing.

### **Social Networking and Social Media**

These terminologies, social networking and social media are switchable in usage and in meaning, but for the purpose of this research they are not the same. In practical terms, online social networking cannot exist in absence of social media. They complement each other. Social media creates business lead while social networking sites nurtures the business lead. In other words, a marketer begins by building and growing clientele using social media and uses social networking sites to maintain those devoted and friendly connections they gathered with social media. They are effective for business growth in contemporary society hence, Nollywood filmmakers can exploit the advantage in them to expand the industry. In modest basic understanding, social networking site is a platform for communicating with people and for commercial interest but social media is a platform for distribution of messages and information; they are exclusively operational in a cybernetic community. However, Hooman (2010), says social media is used to “describe content or advertisements that leverage social platforms”. These social platforms connect many social networks in order to function. The actual objective of social networking site is to connect with the public both in listening and chatting at the same time, whereas in social media all you do is to engage your subscribers, fans and followers by posting and sharing your blogs, still photos and motion photos. According to Vladislav (2022), social networking target is to “build network of followers and nurture relationships, as the goal of social media is largely to introduce oneself to the public which could bring fresh clients”. From this assessment their differences are clearly defined.

Schauer (2015), listed five distinct differences between social networking sites and social media to include:

1. Communication style
2. Goals
3. Content
4. Time and effort
5. Returns on investment (ROI) measurement.

The communication style in social networking sites has a blend of two attributes, 'talking' and 'listening'. Having time to listen and engage with others online will give the user an edge over those who just keep chatting and posting images and videos. Meanwhile, the communication style on social media as Schauer stated is a style where the content creator or owner is the one doing all the posting, publishing or talking to his fans and followers with intention that they will interact or embrace his product. The goals of the two are fairly different. Thus, social networking site's significant goal is to gather reasonable network of fans, subscribers and followers, and to raise relationships from the followers even though the relationship do not bring in any purchase decision while the goal of social media is to create action that will make sales decision to happen. All the promotions and advertisement must end up in attracting business. According to Castronovo & Huang (2012, p. 117), the utmost social media policy goals are to build loyalty, expand sales and create awareness. These goals are quantifiable with social media analytical tools.

Content is strategic in Nollywood marketing therefore, the content style in social networking sites must be persuasive and informative enough to attract new followers or subscribers as well as consolidating the existing relationships. Social media content type deserves constant engagement of the audience with fresh or current updates in pictorial, motion, and graphical formats so as to keep up with sales and marketing targets. Social networking needs time and serious efforts to keep fans and relationships growing. Time and effort must be applied commensurately in enticing fans through focused and unique actions whereas in social media there are tools such as Google Analytics which gives reports on visitors to the site, *Gr.aiderss.com* offers information on the number of times a post is shared on social media, and *Hoot Suite* helps to schedule posts for future upload

and as well as analyze its feedbacks online. Social media can be automated but social networking sites are not, it must be followed up gradually and steadily to make count or produce results. Importantly, evaluating return on investment (ROI) in social networking is based on the number of increased fans, subscribers or followers. The analytical tools help social media to calculate ROI.

Social media and social networking have unique marketing possibilities that can ensure huge business success which if not applied properly Nollywood film industry cannot compete favourably in the global market because marketing of films using new media tools offer unlimited opportunity to grow product awareness, share and receive information, increase sales, create customer relationships and to deliver to clients what they want and needs. Social media gratifies for a short term effects and social networking is for a longer marketing effect or it is like a long-prepared race.

### **Virtual Reality (VR) and Augmented Reality (AR)**

In as much as film lovers and consumers are becoming refined and tasteful, satisfying them with analogue media promos and adverts on traditional media are no longer making sales impact, and with the advent of new media platforms their satisfaction and curiosity are being contended with by the application of Virtual reality (VR) and Augmented reality (AR) concept in marketing. By definition, Virtual Reality is a computer-originated background with settings and items that seem to be real, creating an imaginary surrounding, making the user sensed wrapped up in that ambiance. The Virtual Reality operates with 3-D dimension effect on smartphones, computer sets and smart television sets using a special helmet to view. VR is an unreal world. Meanwhile, Augmented Reality (AR) is partly fictional and real world setting that does not require special headset to operate. This uses technological device to augment or cover audio-visual images on real world surroundings. AR is meant to improve the virtual realm to reality which needs big internet bandwidth to achieve. As an example of new media, filmmakers integrates virtual reality technological model in marketing drives by using 3D animations to promote their brands, connect with their online audience and build enhanced product engagement. A case in point is content sponsored Ads on Facebook that is interactive and not in textual forms and also producers use this format in promoting their films in cinema screens. In the other hand,

Augmented Reality also encourages marketing efforts of the filmmaker by means of mixing augmented reality technology into their marketing style. Here there is a human touch in audience interactions and dealings and apart from presenting the marketing promos and hypes in animated format, good graphics and voiceovers are used to convey the message to the viewer. The impact of VR and AR on Nollywood film marketing is the excitement and the stunning the imagery creates in making the viewer to be expectant of the film product and imprint it makes in their memories. Amongst other benefits of applying VR and AR in marketing are; they inspire purchases from the viewer and generates enthusiasm to always visit the website and to try out new options.

Furthermore, Virtual Reality App known as AMC Theatres is a software that collaborates with Augmented Reality to enable the user purchase film tickets, book cinema seats, get film updates, watch the trailer, behind the scene clips, get acquainted with cast and crew list and even get every necessary information about the film if the App is used to scan the film poster or banner. The effect of new media on Nollywood marketing cannot be over emphasized. Nollywood filmmakers have accepted it as an excellent gambit that attracts positive responses in terms of fans, followers and subscribers to their online pages or sites in order to take full advantage of every marketing plan which produces a two-way discussion and connectivity that appeared unconceivable few decades ago. New Media marketing has taken Nollywood to the world stage of pop culture and it is creating an enduring satisfaction. Ayuba Ahmed a filmmaker based in Asaba, Delta State says that his YouTube channel gets more subscribers and viewership from the diaspora. He puts it this way “my films, those that watch more are in the USA, UK, Spain, Italy, South Africa, Kenya and Ghana. The internet keep records of activities of the channel, you can track your audience age, location, gender and other little details if you choose to know”(Ayuba’s Personal interview, 2023, p.6).

### **Theoretical Bases of AIDAS (Attention, Interest, Desire, Action and Satisfaction) Marketing Theory**

The AIDA (attention, interest, desire and action) concept was conceptualized in 1898 by an American business tycoon, a writer and advertising expert, Elias St. Elmo Lewis who defines the order clients follow when making purchasing decisions. AIDAS is a new concept from AIDA. Vakratsas & Ambler (1999 pp. 26-



43), orates that AIDA models are linear, sequential models made on postulation that consumers move through a series of reasoning and sentimental stages climaxing in a behavioural stage that bring about sales. The bottom line in this theory is that sales must be made to reckon that the process is complete. The model is a step-by-step pattern that explains the process a seller takes a prospective buyer through so as to achieve a transaction. This is also a marketing, advertising and trading formula designed to provide understanding into the client's senses and describes the steps desirable to bring about opportunity that will make sales possible because it is a foundation of modern marketing. It is so important that if any of the steps is jumped it can spoil the chances of striking a deal in that transaction. AIDAS simplifies steps necessary for successful marketing, and it stands for; Attention, Interest, Desire (Decision), Action and Satisfaction. Some authors arrange this theory as AIDCA, meaning Awareness or Attention, Interest, Desire, Conviction and Action. It is a seller oriented theory and was made popular by Edward Strong in his book titled *The Psychology of Selling and Advertising* in 1925. According to Heaton (2016 pp.40-46), in content marketing, it is ideal to take customers through this process of AIDAS steps. Meanwhile, Peterson (1959), discourses the benefits of this concept to a marketer and how the marketer can channel his advertorial messages to attract business attention to his brand as thus:

AIDA, provides the marketer with a detailed understanding of how target audiences change over time, and provides insights as to which types of advertising messages are likely to be more effective at different junctures. Moving from step to step, the total number of prospects diminishes. This phenomenon is sometimes described as a "purchase funnel". A relatively large number of potential purchasers become aware of a product or brand, and then a smaller subset becomes interested, with only a relatively small proportion moving through to the actual purchase. This effect is also known as a "customer funnel", "marketing funnel", or "sales funnel" (p.293).

The AIDAS model starts and ends from the very first instant a consumer is aware of a particular product in the market to the time a purchase is made of that product. It is a modest procedure just to keep buyer's attention and walk them through the product or film content until they decide to act on the information they received

by buying or renting the film. Generally this marketing theory of AIDAS is a start to finish marketing strategy that produces business yields.

Anupam (2015), says AIDAS theory is a known theory used in different establishments to develop new markets, which simply means that a prospective customer or buyer go through five stages before reacting satisfactorily to goods and services. Agreed, customers come to know of the existence of products via promotion and marketing messages, consequently AIDAS's marketing model to a large extent assist to explain how promotional or marketing communications information engages and involves target end-users in making brand selections. In real sense, this model suggests that advertising of a product must put in a recognizable effort in order to move the buyer through a chain of chronological steps from product attention all the way to satisfaction the product gives.

### **The Five Sales Steps of AIDAS**

#### **(1) Attention**

The first acronym is 'A' meaning 'attention' which is the number one stage in purchasing manner, which is to make the consumer or audience conscious of the goods and services available. Irrespective of the selling modus operandi adopted by the marketer to seek buyer's attention, either by direct selling or by indirect selling procedures using digital devices or media, the marketer's priority is to get a realistic attention. It is very pertinent that the salesperson's initial attempt makes purposeful landmark and approaches the consumer appropriately. The major assignment of any salesperson or sales agent is to draw a would-be client's attention strong enough to hold him down until his purchasing interest is provoked. This is done by engaging and enticing potential customer with excellent pictures or videos of the product (teasers), functions of the product, benefits of the goods and services, how to use the product, its lifecycle, warranty and so on. Most prospective customers are obviously on defensive position whenever they are talking and interacting with marketers either on phone or physical (one-on-one); hence making them to relax is the foremost achievement in fast-tracking attention and opening a discourse. Nice greetings and asking polite questions can be very apt in attracting attention and leading a dialogue. A case in point is, if you are a filmmaker with new film titles and you want audience to watch it, you can easily ask a film enthusiast, have you ever lost a business because you were angry? To

the filmmaker or marketer, some mileage are achieved by this question, it catches his attention and creates a curiosity that needs solution that can be taken care off as talks progresses. At this point, the marketer or filmmaker should be very clever as the would-be buyer may have other burning issues conflicting with his attention. He can choose to play a montage or thriller of the movie from his phone, Ipad or show him hype of the movie from YouTube or other social media handles some part in the film exposing dangers of anger like in *Emotions on Rampage* movie that he is marketing thereby expecting to get a relationship with the prospective buyer. Few literatures describe this step as "Awareness" stage where efforts are made to keep the consumer aware of the brand. Once more, in this era of digital and new media, to make clients know of brand presence, a marketer or a filmmaker has to adopt several styles affordable, accessible and far-reaching ploy to get the attention of impending customers, such as employing the services of PESO media model (paid, earned, shared and owned media platforms) in an unprecedented way that is conspicuous to the target population. Importantly, tailoured hypes, montages, trailers and graphical descriptions used in one-to-one marketing cannot be left out in such a media campaign because it is more purposeful and creates emotional reactions more than generic media drive for a brand. That is to say, a marketer is expected to explore all available opportunities to actively engage the would-be customer whenever making a face-to-face presentation of his product. The marketer must leave a lasting impression with the buyer about his product in every presentation.

## **(2) Interest**

From experience, 'Interest' is the most difficult aspect of the marketing process because many hopeful buyers engage with a salesperson out of courtesy and may not actually want to continue. Therefore, special expertise and resourcefulness are needed to keep the attention earned, that could transform to product interest connectivity. Significantly, think on the exclusive selling-points of the brand. At this stage, the secret is to use enough product facts, details, persuading techniques, and with all necessary conversations to hold the customer's attention as soon as it has been secured. Also deepening further the relationship that have been created with the probable customer as well as fashioning an elaborate informative, educative, and entertaining thing about the brand that can relief the customer's challenges, the sales agent is said to be gaining exponentially the interest of the

buyer which will make him to start asking relevant questions concerning the product. In interest stage of AIDAS's process, only the client's benefits are highlighted and exposed to him. Sell welfares, sell benefits and sell gains of the product to the buyer and less product features. At this level of AIDAS also, marketers are encouraged to have 'sweet tongues' to put the potential customer in ecstasy where the buyer has no choice than to move to next stage of sales process. To gain the interest of a buyer, the marketer should be smart enough to have a succinct and clever presentation of products information conveyed with appealing graphics, video, clear audio and colourful aesthetic performance. It is important to stress that creative meaningful product interest hinge on the situation at hand, as a result look for sufficient load down of the potential buyer's biographical facts so that the marketer can discover what tickles the customer's fancy.

### **(3) Desire**

The main stimulus that triggers decision making leading to product buying is desire. Every sales agent should endeavour to develop a skill that can incite desire in customers. Desire or Decision as an important process in AIDAS marketing theory is created in the prospective buyer by stressing on the features of a brand more; proving the advantage of the brand over other brands, and also demonstrate its adaptability. At this stage the salesperson's task is to communicate in strong term the product's value offer, its exciting benefits so as to prompt end-user to accept the brand being sold which results in desire or decision to purchase. Selling the brand's value, there are quite some techniques to apply such as using the principles of consumer psychology which will make your buyer to reflect on a challenge that needs answers, must use strong pictorial and touching semantic when unfolding a situation from another person's angle. Here, the third stage of AIDAS, all that the marketer does is to make a buyer appreciate the product or service being offered to him, help him to discover areas the product will be of great value. The seller will always concentrate on definite benefits rather than dwell on general benefits of the product. A good marketer will always aim at moving a prospective buyer from lower level of desire to a higher level of desire that is to move from a desire that is at wants level to a desire that is at needs level. It is at the needs level of desire that a customer can go to the next stage in the AIDAS's ladder. Conversely, building an emotive appeal that is strong enough to create a desire in a customer to take a procurement conclusion is one of the most difficult

experiences of AIDAS communication model. A marketer has to generate adequate desire in the consumer's consciousness such that instantaneous commitment has to be made on the product. This is usually done by an astute seller by unveiling to the customer what he stands to miss if by any chance he could not make purchase or take a practical action. Sometimes social proof approach is applied, which is by informing the prospective customer that others (friends, colleagues, partners and age mates) are enjoying the same product or have watched the film, so he should do likewise, again the prospective buyer can commit some payments or make strong assurances of financial commitment. Certainly, the 'interest' found in the end-user is to be changed into the 'desire' for buying the product.

#### **(4) Action**

The motivating action is the critical chunk of the AIDAS selling theory that pushes a producer in the direction of getting a sale. A purchasing action can be prompted by salespeople using professional sales techniques that inspire some consumers who were in between opinions in taking action on product buying. Lowering price, offering good discounts, after sales free services can be factors to induce action. More importantly, marketers that can coax a customer to take action on a brand should basically make efforts to be familiar with the customer and also truly understand different emotional unevenness of a buyer as different techniques work with different customers. This is a very important marketing stage, a point of closing business deal, the marketer understands that would-be customer has come a long way and his interest level has risen to an action level and should offer him some incentives that can make him close the deal by making financial commitment. The salesperson's only task here is to increase the product's supposed value and to make the prospective customer to enjoy a lasting positive impression of the brand in making his call to action (CTA) a concluded matter. Devoid of making commitment and expressing readiness to sign off the deal a potential customer cannot become a customer, the last minute push is necessary by applying the following techniques.

- (a) **Using people's testimony** about the product to bring the would-be client to call to action. This technique like social proof technique is where very important personalities endorse and authenticate the brand. The potential customer needs to be told what other people think about the brand.

Testimonials help to motivate a buyer who has not fully believed on the product to be convinced that his decision is worth taking after hearing other people's satisfaction evidences.

- (b) **Time pressure technique** is yet a very good way to commit a prospective customer into taking necessary action on a product. The way it works is by making the soon-to-be customer understand that the price that has been offered to him will expire in three days' time or on certain number of hours, he should close the deal now to enjoy the brand. Price modification can make an eventual customer to make an initial deposit pending when he is fully ready to finish payments because it has created sense of pressure as nobody likes to pay more on any commodity. The time pressure technique will make the probable client to think about the impact missing the product will cause him if he does not close the deal immediately. It is a wonderful tactic to make sales.
- (c) **Scarcity technique** is another way to ignite call to action mentality, inducing a buyer to close business deals straightaway. The salesperson can create an ambiance of scarcity by forming an impression that the available goods now will finish in few days and the product cannot be found anywhere in the market. Whenever products are in short supply their assumed value upsurges, possibly bring about the buyer to have a more desire to purchase instantly.
- (d) **Selection limits** is a technique that marketers use to reduce the choices available to the prospective customer to choose from, choices are a lot noble thing, but they can deter decision-making process in purchasing a product when there are many available options. This technique work the same as 'Analysis Paralysis Theory' which is a theory that suggests that when a buyer is faced with lots of product choices, they may end up not being able to take a sensible action leading to purchase of goods at all. Analysis paralysis talks about market circumstances in which a person or organization is incapable of moving ahead with a decision occurring as a result of overanalyzing the commodity or overthinking about a problem that might happen with the brand. Meanwhile, Barry Schwartz, a psychologist, calls it the 'paradox of choice'; granting that increased number of choices appear as if it will let prospective customers to get better outcome, rather apprehension and foot-dragging arising from the fright of

making a mistake in selection of a wrong product is obvious thereby lack of action will occur and no business deal will materialize. A potential customer who has gotten to this level is prepared to commit pen to paper if the marketer did a good enticement. The sales agent should grip this stage very wisely and should try to finalize the deal excellently because herein lies the breaking point of business success. More to do here is to reassure the purchaser as soon as he says the marketer should package the product that the decision taken is good, best and the product will last long enough.

#### **(5) Satisfaction**

This is a customer retention strategic level which measures customer's satisfaction; the initial model is improved upon to contain objectives like successive acquisitions of goods and services and referrals from the customer. This stage creates the opportunity to make repeat business from the customer and helps in generating outstanding business appraisals that could create wealth. Again, another way to increase after-sales satisfaction is by encouraging and letting the customer know that he took the right action in purchasing the product, applaud and cherish the customer for the bold step in acquiring the product and not questioning their choice and nerve-racking over the price paid. It is achieved through steady communication in writing or phone calls and follow-up. The client should feel and sense that the trader has just helped him in making the right decision. After-sales support and servicing increase satisfaction of the customer, this effort enables them to bring out the maximum value of the product. End-users at all times expect good services and good products. The seller or his agent will make sure the item(s) paid for is delivered to the customer after the sales are concluded and signed off. One good thing is that there are greater possibilities that the customer that is satisfied can become your testimonial that spreads the product to the neighbourhood and recommends same to friends and relatives. This last stage in AIDAS is where the customer is a king and they should be satisfied in all their queries and provided with air of fulfillment after purchase. Kitson (1920 p.21), puts up the following steps as the most preferred sequence to carry out promotions of a brand in this order; "securing attention, hold attention via interest, stir up a passionate desire in a customer, generate confidence and belief on the product that could induce decision and action, and finally create satisfaction".

In this buyer's journey, social media platforms are most effective to use in driving the media campaign in achieving the required result.

### **Benefits and strength of AIDAS marketing theory**

This theory is a catalyst that enables businesses to expand their marketing and sales operations and also assist individual sales representatives and officers to improve their personal achievement rate. This is because AIDAS includes all sides of the sales process, such as getting attention, arousing interest on the product, pushes for product desire, motivating action and offering post-sale services and backing. An additional strength of this model is that it provides opportunity for marketers and sellers to measure their stratagems against each phase of marketing campaign and making sure they give adequate attention to every step. Again, it measures the rate of their commitment to client's welfare. It is very simple and very active in service delivery. More importantly, the AIDAS theory is undying and can be useful equally in a digital marketing and inter-person situation due to the fact that the sales process is fundamentally unchanged other than the diverse communication frequencies available today in practice. It is a straightforward and unique model without complexities in applying to marketing plans, especially if marketers want to enhance their product's online presence this theory serves as a checklist to ascertain underlying weakness in their marketing operations. Interestingly, the strength is seen as many marketers are at last taking on the idea of content making framework that helps them agree on what to produce and how to distribute it across different audience groups.

### **Criticisms and limitations of the AIDA theory**

A topmost shortfall of the AIDA (attention, interest, desire and action) model is that after an action is taken by the customer to pay for the product, he is not considered anymore as soon as the process is completed. All the necessary current after-purchase treatments of the customer such as his satisfaction, dissatisfaction, the customer ratings, and commendations become silent and not talked about. In a related scenario, the client's buying decisions and the process leading to that point are not alike as they use to be many years ago when the theory was presented. The buyer's loyalty is overlooked in this model which meaningfully heightens the likelihoods of customers to compare offers from another brand. This is what brought about the 5<sup>th</sup> stage "Satisfaction" which was not part of the original



concept envisioned in 1898 by Elmo Lewis. Therefore, AIDAS was an answer to the deficiency in AIDA. Another debate against AIDA model is that it seems limited in its proposed definiteness. A case in point from all perspectives, it is doubtful if attention will always lead to the prospective customer's enthusiasm to participate in the next phases of AIDA model.

In conclusion, AIDAS marketing theory is a theory for both traditional and modern marketing. The theory enables the marketer of a brand to utilize all the necessary information, knowledge, skills and expertise of the salesman in order to really make business sales to happen. AIDAS is purely a line of action that business establishments and individuals operate with to expedite and upturn sales and also provide a structure for transforming a prospective customer into a paying customer. The short form of AIDAS (attention, interest, desire, action and satisfaction) represents the five stages organized in categorized and in sequential order. Importantly, the essence is to make an enduring sales and continuity in business, therefore the salesperson first draws the attention of the potential customers, he holds interest in his offering proposition, then he mounts desire in the consciousness of the would-be customer for his product, again the seller tries to kindle the buyer to take favourable and desirable action on the product offered and bring a financial commitment and finally a new customer is born and they are satisfied with the brand and they are having trust on the product as a result they are referring others to the product. Basically, in a virtual setup, consumers are largely a little more cautious concerning the truthfulness of the seller and the validity of the product. What is necessary is to first convince the buyer and validate the seller's trustworthiness before lobbying him to take action. Specialists in marketing refer AIDAS as an advertising effect model that describes the buyer's journey and interface with product, starting with number one to encounter and ending satisfactorily by securing the product and staying gratified.

### **AIDAS Theory and Nollywood Film Industry**

This is a theory that guides a customer on buyer's journey. This theory's application to Nollywood film marketing using the right digital media platforms will not only drag awareness and attention of the movies produced for sale but it will bring in dedicated followers thereby increase the fan base of the moviemaker or marketer and in turn yield profit. According Benjamin (2017, p.2), as cited in the

article, *Applying the AIDAS Theory to an E-Commerce Website*, the AIDAS theory is not certainly restricted to traditional sales models, it is likewise valid to online sales as well. The role of advertisement in film production cannot be over emphasized in that the whole concept of AIDAS is to get and sustain clientele. Every attempt is made to put the buyer in the right state of mind by creating enticing teasers and eye catching promos, the audience's comments can be reviewed and adjustments made where necessary. When an audience is satisfied they will remain with filmmaker's brand and become loyal subscribers.

DeMers (2013 p.1), suggests that if a filmmaker keep an eye on AIDAS model they can direct their audience along the experiences of the journey, by first grab their attention, get them engaged, curious and eager enough to keep enjoying his contents regularly. At this point their interest is amplified in what the brand offers to the extent that they start to relate with different film products whenever they come across them. Consequently, film desire is awakened. The major goal is to get the audience to buy, rent or watch the film, and have a long lasting experience. AIDAS gives an articulate framework for film producers and film marketers to use, and grow the chances of having the anticipated answer. The film montage should be direct to capture the prospective customer's attention, interest, desire and spoil them to action in few seconds of the teaser. Whenever a filmmaker and a marketer wants to begin a new approach in helping his content get more viewership frequently then keep your prospective audience and fans hooked, and move them towards taking actionable step.

In a digital transaction for a Nollywood film product, the attention seeking begins long before the prospective audience clicks on the site. All the Facebook, Twitter, Instagram graphics, customized logos and all messages posted are attention seeking mechanism to notify prospective buyer about the film product you are selling. The number of likes and comments show that interest is building on your product, when a potential customer shares the messages to his own friend is an indication that his desire for your product is beginning to grow in him. At the point of subscribing to your YouTube and other VOD's the aspiring customer has finally taken honourable action. There is so much to gain in film marketing relating with AIDAS model in the digital age, before now it cannot be possible but currently online marketing is very interesting. In comparing the application of this

theory between digital marketing and traditional marketing, digital marketing has an edge over physical selling of product in that live exhibition and demos may fail to go as scheduled whereas virtual or social media product showpieces and samples can be made to precision and suitability with careful editing, corrections and packaging or even outsourcing to best hands to produce before it can be showcased to the public. Digital marketing is showing a new way of shopping that is accessible thereby shifting attention of consumers of goods and services away from physical trading. However, it is in the best interest of organizations and their marketers to adhere to the AIDAS theory of selling that has been proven over-time as a successful marketing model.

**Appraising the effectiveness of New Media in Nollywood film Marketing and Distribution**

To ascertain the effectiveness of new media in Nollywood film marketing, 285 questionnaires were distributed to industry practitioners especially producers, executive producers and marketers in ten (10) film hub states of Nigeria, namely: Lagos, Delta, Anambra, Imo, Enugu, Kano, Kaduna, Abia, Rivers and Abuja. Their responses were displayed in table 1 below showcasing their social media experiences. It is a five (5) level of enquires of social media experience filmmakers have and the researcher attempts to ascertain the number of social media handles filmmakers operate, the most active platform they engaged in, the things they use social media to do, how long do they stay online, and to know the extent of usefulness social media is to them.

See the table below:

**Table 1: Respondent’s Social Media Experience (n=285)**

S/ N	VARIABLES	FREQUENCIE S	PERCENTAG ES (%)
<b>1</b>	<b>Number of Social Media Handles:</b>		
	One	18	6.3%
	Two	140	49.1%
	Three	62	21.8%
	Four	40	14.0%
	Five and Above	25	8.8%

<b>2</b>	<b>Which Platform are you most active:</b>		
	Facebook/YouTube/Twitter/MySpace	36	12.6%
	YouTube/Tiktok/Google+	60	21.1%
	Instagram/Snapchat/Twitter/Tik/Google+	25	8.8%
	Facebook/YouTube/WhatsApp	138	48.4%
	Others (Specify)	26	9.1%
<b>3</b>	<b>What you use Social Media for:</b>		
	Networking	22	7.7%
	Marketing	150	52.6%
	Studies	13	4.6%
	Entertainment	85	29.8%
	Others (Specify)	15	5.3%
<b>4</b>	<b>Duration Respondents stay Online:</b>		
	1 Hour	93	32.6%
	2 – 3 Hours	111	39.0%
	3 – 4 Hours	47	16.5%
	5 Hours and Above	43	11.9%
<b>5</b>	<b>How useful is Social Media:</b>		
	Very Useful	159	55.8%
	Useful	113	39.6%
	Little Useful	9	3.2%
	Not Useful	4	1.4%

In Table 1 (item number 1) above indicates the number of social media handles operated by the respondents, out of 285 surveyed respondents, 18 ( or 6.3%) filmmakers maintain only one social media account; 140 representing 49.1% respondents have two different social media accounts; 62 (21.8%) said they are having three accounts; while 40 (14.0%) respondents maintained four different social media handles and only 8.8% representing 25 respondents have five and above social media accounts. This indicates that the current crop of filmmakers is actively engaged in online transactions and they are socially active. It is necessary for Nollywood practitioners to really activate as many as possible platforms of communication, marketing and distribution of their products to larger audience.

Again, Table 1 (item 3) clearly showed its effectiveness in marketing and for entertainment as 52.6% respondents use new media for marketing, advertising, promotion and for film distribution while 29.8% use it for entertainment.

Interestingly, new media are the kind of media that are technologically digitalized, uses internet on automated devices and generally received as free media. It operates instantaneously, has global reception and very quick in transmitting information and messages. One of the roles of new media is to raise awareness of the existence of new films, release date, update on former productions and update on marketing plans. It helps the marketer to share film content to the audience and to institute a strong brand identity that echoes in the consciousness of the target consumers. Kossi (2022), affirms that “the invention of social media has helped producers and studios to market their movies. They have switched to organic social media to run their ad and marketing campaigns”. Therefore, the effectiveness of new media in marketing and distribution of Nollywood films enable a producer to earn returns on investment, that is to say, social media as one of the examples of new media is a platform where filmmakers make money; it is not only to interact with the public but also to earn money. For instance, so many content creators and skit makers have become millionaires and celebrities only by uploading short video clips that attract a lot of views on YouTube.

The table 2 below is showing 285 total numbers of questionnaires administered to Nollywood filmmakers so as to appraise their marketing plans. The table is organized into Four (4) levels of variables which seek to know if the respondent has any marketing plans, their most effective marketing media of choice, comparing Nollywood film marketing Ten (10) years ago and now which era is most favourable and the ways by which they monitor the success of their online promotions, marketing and distribution activities.

**Table 2: Respondent's Marketing Experience (n=285)**

S/N	Variables	Frequency	Percentages (%)
1	<b>Do you have Marketing Plan:</b>		
	Yes	270	94.7%
	No	15	5.3%
2	<b>Your Most Effective Marketing Media:</b>		
	Radio	22	7.7%
	Television	16	5.6%
	Outdoor/Bill Board	34	11.9%
	Posters/Banners	86	30.2%
	Social Media/Website	114	40%
	Newspaper	13	4.6%
3	<b>Film Marketing 10 Years Ago &amp; Now:</b>		
	10 Years ago	125	43.9%
	Now	160	56.1%
4	<b>How You Monitor Your Online Marketing:</b>		
	Website Traffic Information	40	14%
	Online Sales Statistics	76	26.7%
	Comments on Blogs/Social Media	140	49.1%
	Increase in Number of E-mail Lists	29	10.2%

In Table 2, (item number 1) above is seeking to know if the respondents have marketing plans and out of 285 questionnaires sent to Executive Producers, Marketers and Filmmakers in Nollywood, 270 (or 94.7%) of the respondents affirmed that they have marketing plans while 15 of them representing 5.3% says they do not have any marketing plan. This shows that majority of the respondents (practitioners) do have marketing plans on how to advertise, promote and distribute their products (film) to the market which is a plus to the industry.

However, item number 2 above as shown in Table 2 above is showing the most effective media channel being used by the respondents. The result shows that out of

285 copies administered, 22 respondents representing 7.7% of them prefer the use of Radio medium to market; 16 (5.6%) respondents uses Television services to market their products; 11.9% representing 34 respondents prefer to use Outdoor/Bill boards; 86 (or 30.2%) respondents favoured the use of Posters/Banners for effective marketing and most of the respondents agreed that Social Media/Website is most effective for them and it is showing 114 (or 40%) respondents accepts Social Media, while 13 (4.6%) respondents are incline to Newspaper as their preferred medium. This result is a clear representation that Social Media and by implication New Media is the most chosen medium of Nollywood film marketing in this era and time with 40%, followed by Film Posters/Banners with 30.2% and Newspaper publications is the least considered with 4.6%

More importantly, Table 2 (item number 3) above compares marketing in Nollywood 10 years ago and what is obtained now by seeking to know which era has better prospects for the filmmakers and the industry considering a lot of factors that have affected the industry in the last decade. The data presentation above indicates that 125 (43.9%) respondents is in support that film marketing in Nollywood was better 10 years ago than what is obtained now while a large number of the respondents believed that the Nollywood film marketing is better organized and rewarding now with 160 (56.1%) in affirmative. This analysis is an indication that new media platforms are gaining grounds in Nollywood marketing and the filmmakers are in control of their business and receiving proper response from the audience around the world and not just in Nigeria where distribution is done to few states of the federation.

### **New Media Evaluation to Ascertain its Reliability for Effective Marketing**

Table 3 below is focused on New Media evaluation by the Nollywood filmmakers to establish the rating and how effective it is in marketing and distribution, and to ascertain whether New Media is reliable for Nollywood film marketing, it also sort to know if it improved the industry and finally to determine whether internet is instrumental to helping Nollywood film marketing.

**Table 3: New Media Evaluation by Respondents: (n=285) (f/nx100= %)**

S/N	Variables	Frequencies	Percentages (%)
1	<b>Is New Media Effective in Marketing/Distribution:</b>		
	Yes	198	69.5%
	No	87	30.5%
2	<b>Is New Media reliable for Nollywood Film Marketing:</b>		
	Yes	200	70.2%
	No	85	29.8%
3	<b>Did New Media improve Nollywood Film marketing:</b>		
	Yes	220	77.2%
	No	65	22.8%
4	<b>Did Internet help Nollywood Film Marketing:</b>		
	Yes	235	82.5%
	No	50	17.5%

In Table 3, item number 1 above indicates that out of 285 respondents, 198 (69.5%) suggest that New Media is very effective in Nollywood film marketing and distribution; while 87 (or 30.5%) states that New Media is not effective in Nollywood Marketing. From the data analysis in displayed above, high number of respondents affirmed yes to the effectiveness of new media having 69.5% and 30.5% are in disagreement. This report supports the thought that a decade ago interacting with audience and customers online was an advantage but currently it is a necessity for business success. This is because of increase in the use of technology such as smartphones, computer devices and internet services have facilitated social media to be part of societies' day-to-day lives. Social media marketing is a very suitable tool for announcing film premiere venue to the audiences as it is accompanied with film clips or teaser/trailers and above all it is convenient in targeting particular audience for more specialized film screenings and occasions.



Mr. Ahmed Ayuba, further confirmed the effectiveness of new media in Nollywood marketing and distribution thus:

...now we have options to market and distribute our films. Before there was no option, you must need the marketers before you can enjoy filmmaking. The only thing now is, get your own platform or you may choose to give your stuff to any platform and agree on sharing formula, they will not tell you stories when you are expected to be paid, that is you can equally monitor how your film is doing online (Personal interview with Ayuba 2023, p.4).

Therefore, the effectiveness of new media in Nollywood marketing and distribution is noticeable in the benefits and functions of social media, social networking and digital marketing. Some of the functions of new media as listed by (Aro, 2022), include "Information, Education, Persuasion, Surveillance, Interpretation, Linkage and Socialization" Additional perspective in accepting the effectiveness of new media in Nollywood marketing can be viewed from substantial usage of social media as exemplified in millions of Facebook users, Twitter, YouTube, WhatsApp, Instagram and other users globally. Mr. Ayuba, commending the efficacy of new media says:

Oga, social is best for me. My life has changed as I started marketing my films by myself and on my YouTube. I know other colleagues that are having better life now than before, before now what we do have is settling cases, police, fight over piracy, marketer eating our money but now there is just nothing to quarrel and fight among ourselves because our destiny is no longer in the hands of the marketers, we have taken our destiny in our hands by doing our thing in our ways using the social media (Personal interview, 2023, p.5)

Social Media and Social Networking provided an immense platform for expression and promotion. Film lovers speak up on real time to express their views on film clips that are being promoted online such as the making of the film, trailers, montages and behind the scene interviews and footages. They criticize or appraise

films depending on the opinions they have of the clip. These film clips help in building great expectancy of the film before its official release date thereby seriously engaging the audience with the film. Social media and all the social networking sites give film marketers and producers outstanding platforms to promote their newest jobs, appraise their former release performances, account for sales made and strategize for bigger film distribution and exhibition.

### **Summary of Findings and Conclusions**

From the statistics presented, the following findings were deduced.

- That there are three categories of social media users in Nollywood namely; very active, semi-active and passive users.
- That new media is an effective marketing gambit that enables a filmmaker to independently market and distribute his products without an intermediary intervention.
- Effectiveness of New Media in film marketing and distribution is established.
- New Media is a preferred medium for Nollywood film marketing and distribution in a digital era.
- New Media technology is a catalyst in advancing Nollywood film marketing and industry performance.
- Nollywood Filmmakers and Executive Producers are abreast with Social Network Sites (SNS) such as Facebook, YouTube (streaming platforms such as Netflix, Realnolly TV, Prime Video, iROKOTv, Disney +, Amazon Freevee) and WhatsApp for film marketing and distribution as such current Nollywood film audience is no longer as usual inactive consumer, but through new media the audiences become active participant.
- That there are marketing potential that lies in social media.

### **Conclusion**

In a digital era, the most acceptable way to be in the lead of the curve of Nollywood marketing and distribution as a filmmaker is to be open to change and to explore new technologies as they unveil, hence the effectiveness of new media in film promotion, advertisement, marketing and distribution is not questionable rather it is revolutionizing the industry positively. Remarkably, wide reach is not the only thing marketers should consider while having marketing plan, but they should

consider different ways on how to create a social media platform blend that can give required results. Different marketing policies can operate different platforms for diverse uses and purposes but should be able to identify and select which platforms are best suitable to specific marketing campaign, activity intentions and film genre. The significance of this point is that marketers do not essentially have to be on all platforms at the same time in order to reach the bulk of their audiences but have to study the trend that meet their marketing goals. New media can effectively target and persuade various demographics to go to watch films in cinema or rent film online. Devoid of proper marketing system, a film with fantastic storylines, characters, good actors, props and set designs, and special effects may not attract reasonable viewership. Hence, marketing is necessary. Nollywood film industry is presently struggling to reverse a decline in ticket sales. Unique opportunity for increase is using new media platforms (Facebook, Twitter, Instagram, Blogs, E-mail) to connect the right audience. Therefore, an alternative and more sustainable platform to out-bound style of marketing and distribution is advocated for to the industry practitioners in this research to utilize the effectiveness of in-bound marketing gambit.

### **Recommendations**

Amongst other things this paper recommends that filmmakers, marketers and all other Nollywood stakeholders should regularly modify their online marketing stratagem because the online film consumer's needs and cravings are always dynamic and evolving.

Owing to the educational imbalance of the Nigerian society and the growing rate of Nigerian language films, the researcher also recommends that Nollywood filmmakers should create indigenous social media accounts in those towns and native communities the film is targeted. This would facilitate the marketer or producer to share pertinent information of their production house and to release content in the native language. The specific ethnic language social media handle will be stress-free to control because the administrator will be someone who lives and understands that particular dialect.

Nollywood filmmakers should give more attention to tailored marketing, group focused marketing and ensure that the use of right measuring metrics so as to know the performance of the marketing efforts.

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