The Nigerian Box Office YEARBOOK 2021

compiled by filmOne entertainment

The Nigerian Box Office YEARBOOK 2021

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Reintroducing.....

filmOne entertainment

Who are we?

FilmOne is an independent distributor and producer of filmed entertainment, providing top-end film release services with emphasis in the Nigerian territory.

Our distribution arm provides a wide range of mainstream and commercial pictures, including international and indigenous titles, and maintain strategic alliances and relationships with studios/ international distributors across the globe.

More so, we have produced and co-produced some of the highest-grossing box office releases in Nollywood, leveraging on our vast industry knowledge to ensure that box office potential per title is maximized.

The FilmOne team possess sound expertise and extensive experience, gained in the United Kingdom and Nigeria; in both theatrical and non-theatrical distribution of feature films, as well as in the production of short and feature length contents.

We also provide in-demand services such as intellectual property management and aggregation.

website: www.filmoneng.com

Our Services

PRODUCTION

- Studio Rental
- Event coverage
- Video Editing
- Voiceovers
- Production Consultancy
- Production Facilitation
- The Script Clinic

OPERATIONS

- Holdover
- Schedule Collation
- Film Censorship
- Film Review/Selection & Film Reports
- Competitive Release Schedule
- Box Office Reporting Analysis
- Exhibitors Relations

ANCILLARY SALES

- TV Sales
- Online Sales
- Airline Licensing
- International Theatrical Compliance
- Rights Management

TECHNICAL

- Quality Control Checks
- DCP Creation & Duplication
- KDM Generation & Management
- Encoding, Packaging & Delivery
- Print Distribution
- Promo content localisation
- DCP content services

MARKETING

- Sponsorship
- Surveys/Focus Groups
- Collect and collate film assets
- Generate & agree on a P&A budget
- Implement the marketing plan
- Marketing Calendar

FINANCE

- Invoicing & Payment
- Tax Management

Nigeria **Cinema Industry** Associations

About **CEAN**

The Cinema Exhibitors Association of Nigeria (CEAN) is authorized by the Federal Government of Nigeria as the sole representative of all cinema owners and operators. The association's main objective is to protect the interests of her members in affairs relating to government policies, regulations and other factors that influence the sustenance of the cinema business in the country. Since inception, the association has grown in membership by over 25 cinema chains and have spearheaded the growth of the film industry in Nigeria.

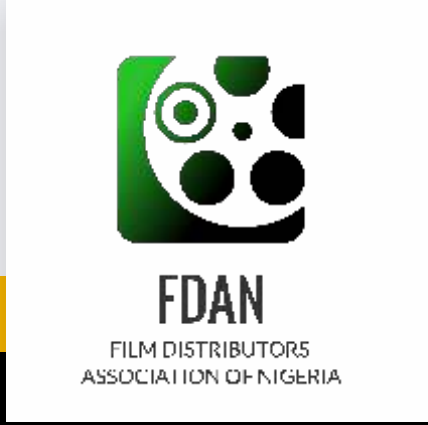
Chairman
Patrick Lee,
Chief Operations Officer | VIVA Cinemas

Secretary
Moses Babatope,
Executive Director | Filmhouse Cinemas

Treasurer
Jonathan Yakubu,
Financial Controller| Siiverbird Group

Board of Trustees – Silverbird Cinemas, Genesis Cinemas, Filmhouse Cinemas, Viva Cinemas and Ozone Cinemas

website: www.ceanigeria.com



About **FDAN**

The Film and Motion Pictures Distribution Association of Nigeria (FDAN) is an association of companies who distribute both local and international film contents in Nigeria. The scope of business of its members covers both theatrical and non-theatrical platforms. FDAN's main objective is to represent its members on pertinent affairs such as policies, regulations, theatrical and non-theatrical windows as well as relationships with stakeholders.
Members - Blue Pictures, FilmOne Entertainment, Silverbird Distribution, Genesis Distribution and Homeland Distribution

President
Joy Efe Odiete
Chief Executive Officer, Blue Pictures Entertainment

Treasurer
Rosanna George-Hart
General Manager, Silverbird Film Distribution

Secretary
Mary Ephraim-Egbas
Managing Director, Homeland Films

Industry **Partners**

To foster the burgeoning growth in Nollywood, the BOI set up the Nollyfund, aimed at reducing the broad spectrum of difficulties confronting the industry.Thus, BOI financed the building of a number of cinemas, as well as Nollywood movie productions during the 2019 calendar year.

website: **www.boi.ng**

The Nigerian International Film Summit is an event that seeks to discuss the opportunities, possibilities, concerns and challenges revolving around the business of film in Nigeria for international distributors and film investors.

It highlights how fast the local Nollywood film industry is evolving to meet with international production standards and expectations .

website: **www.nifsummit.com**

Comscore is now the official data reporting partner for Nigeria, as nominated by the Cinema Exhibitors' Association of Nigeria. This partnership, by association, extends to Ghana and Liberia.

Using daily reports received from all DCP-compliant cinemas in the territory, Comscore generates several box office reports and insights.

website: **www.comscore.com**

AFRIFF is a globally-recognized film festival making solid impact in the African and Nigerian territories. It showcases the excellence of the African film ecosystem, of which Nollywood has undoubtedly emerged a pinnacle.

website: **www.afriff.com**

Regulators

Alhaji Lai Mohammed
| Honourable Minister, Ministry of Information & Culture

Federal Ministry of
INFORMATION & CULTURE
Federal Republic of Nigeria

The Federal Ministry of Information & Culture is the parent ministry for the Nigerian film-entertainment sector. Under the leadership of the Honourable Minister, we have been able to relate effectively with the Federal Government on matters concerning the cinema sub-sector.

website: **www.fmic.gov.ng**

Alhaji Adedayo Thomas
Executive Director
National Film & Video Censors Board

nfvcb

The National Film Video Censors Board is tasked with the regulation of films and video industry in Nigeria.
The Board is empowered by law to classify all films and videos whether imported or produced locally.

Dutifully, the NFVCB throughout the course of the year, registered all titles to be released across all cinemas, ensured the timely certifications of all titles, all in the most professional manner.

Essentially, under the leadership of Mr. Adedayo Thomas, the NFVCB in no small way has contributed to the growth of the film industry, with immense support for the film makers.

website: **www..nfvcb.gov.ng**

Stakeholders

Nigerian Copyrights Commission (NCC)
w: www.copyright.gov.ng

Nigerian Film Corporation (NFC)
w: www.bpe.gov.ng/nigeria-film-corporation

Directors Guilds of Nigeria (DGN)
w: www.dgn.org.ng

Screenwriters Guild of Nigeria (SWGN)
w: www.swgn.com.ng

Association of Movie Content Owners & Producers/Distributors of Nigeria (AMCOD)
T: +234-808-002-0800

Active Movie Producers and Marketers Association of Nigeria (AMPMAN)
T: +234-806-811-5533

Actors Guild of Nigeria (AGN)
w: www.actorsguildofnigeria.com

Association of Movie Practitioners (AMPRAC)
T: +234-803-376-7875

Theatre Arts and Motion Picture Practitioners Association of Nigeria (TAMPAN)
T: +234-805-168-5326

Association of Nigeria Movie Directors (ANMD)
T: +234-818-401-9584

Association of Movie Producers (AMP)
T: +234-818-011-1101

Creative Designers Guilds of Nigeria (CDGN)
w: www.cdgn.com.ng

Film Video Producers & Marketers Association of Nigeria (FVPMAN)
T: +234-803-721-3767

National Association of Nigeria Theatre Arts Practitioners (NANTAP)
T: +234-803-444-0780

The Golden Movies Ambassadors of Nigeria (TGMAN)
T: +234-803-334-9449

Independent Television Producers Association of Nigeria (ITPAN)
w: www.itpan.com.ng

Cinematographers Society of Nigeria (CSN)
T: +234-803-886-9370

Motion Pictures Practitioners Association of Nigeria (MOPPAN)
T: +234-803-288-0068

Overview of **Nigeria's NFVCB** Certifications

The certification given to a title by the censors board (NFVCB) could be a make or break for the release, particularly Nollywood titles.

Ideally, certifications between the G – 12A bracket are most preferable, as that reduces the restrictions as to what cross section of viewers are allowed to watch the title.

Invariably, the certification of a title is directly correlated to 'bums on seats' e.g. The Wedding Party Films, Chief Daddy

For titles in the 15 - 18 rated bracket, the marketing for said titles have to be long lead and deliberate, to cancel out the adverse effect of a higher classification. Good examples are King of Boys and Merry Men.

The "G" Classification

Movie is suitable for viewing by persons of all ages.

The "PG" Classification

Accompaniment by an adult is advised.

The "12" Classification

Not suitable for persons under the age of 12 years.

The "12A" Classification

Not suitable for persons under the age of 12 years, unless accompanied by an adult.

The "15" Classification

Not suitable for persons under the age of 15 years.

The "18" Classification

Not suitable for persons under the age of 18 years.

The "RE" Classification

Not suitable for persons under the age of 18 years and only eligible for screening in specialized licensed premises.

For censorship of films in Nigeria, contact the National Film & Video Censors Board. (NFVCB)

Tel: +234906 370 5760
Address: No. 20, 20 Alexandria Cres, Wuse 2 904101, Abuja
Website: http://www.nfvcb.gov.ng/

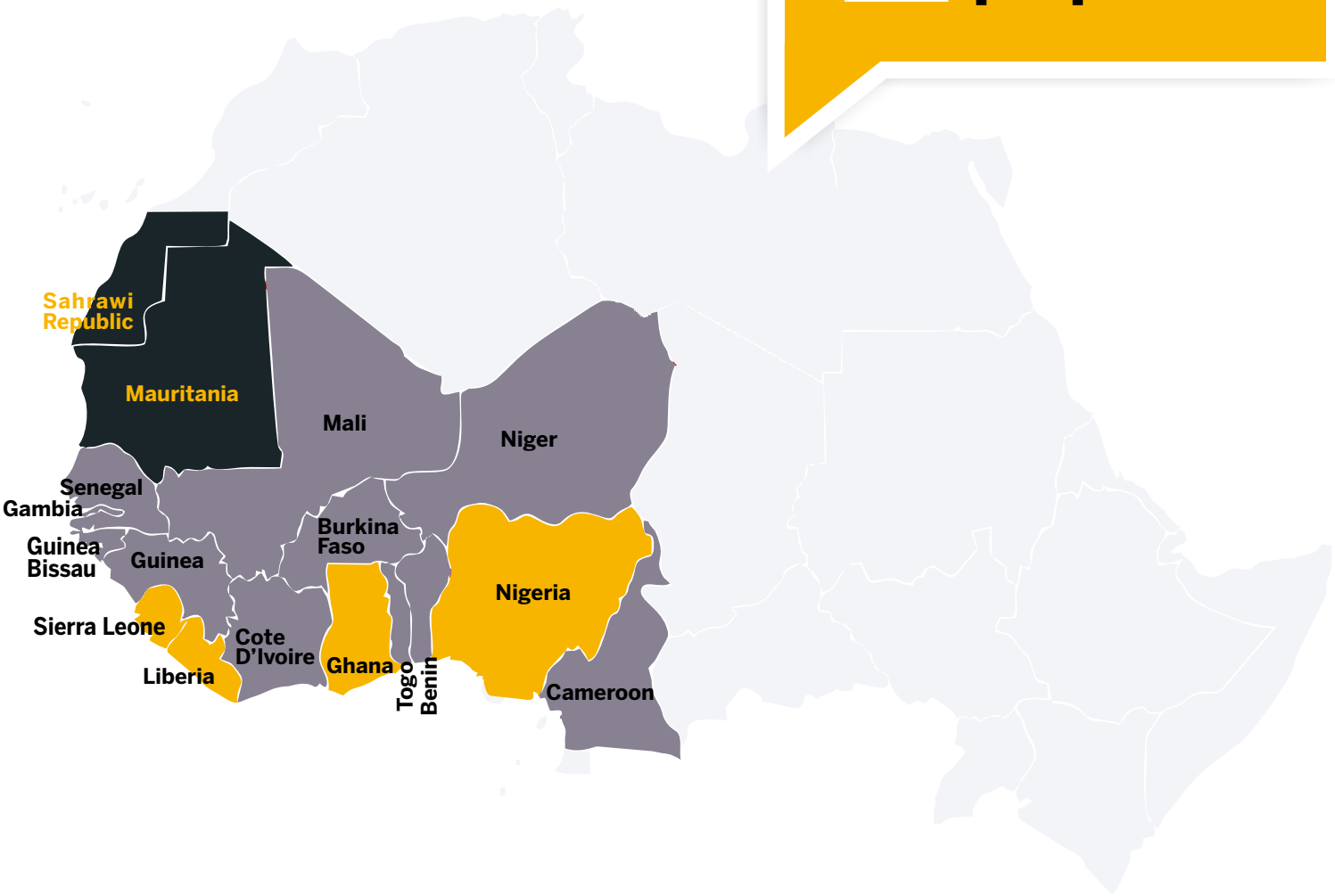
Cinema **Landscape**

Sub-Saharan Africa remains the most underserved region in the world in terms of theatrical capacity. Hence, it can be perceived as the next front-liner in the advancement of the global cinema industry. Aside the solid recovery of the Nigerian cinema industry from the impact of the pandemic, The Nigerian Box Office Yearbook 2021 showcases the significant position occupied by the Nigerian theatrical market in the scheme of development for both the Anglophone African and the larger sub-Saharan markets.

Cinema **Count**

West Africa

1 cinema to 4.1 million people



	Population	Number of Cinemas (DCI)	Number of DCI Screens
Nigeria	200+ million	68	232
Ghana	31 million	4	12
Liberia	5 million	1	4
Sierra Leone	8 million	1	3
Cameroon	26 million	2	2
Senegal	16 million	3	1
Cote d' Ivoire	26 million	1	6
Mali	20 million	1	1
Togo	8 million	2	2
Guinea	13 million	2	2
Niger	24 million	1	1
	377 million	**88**	**268**

Ratio of Cinema Per Population
1 cinema : 4.1 million people

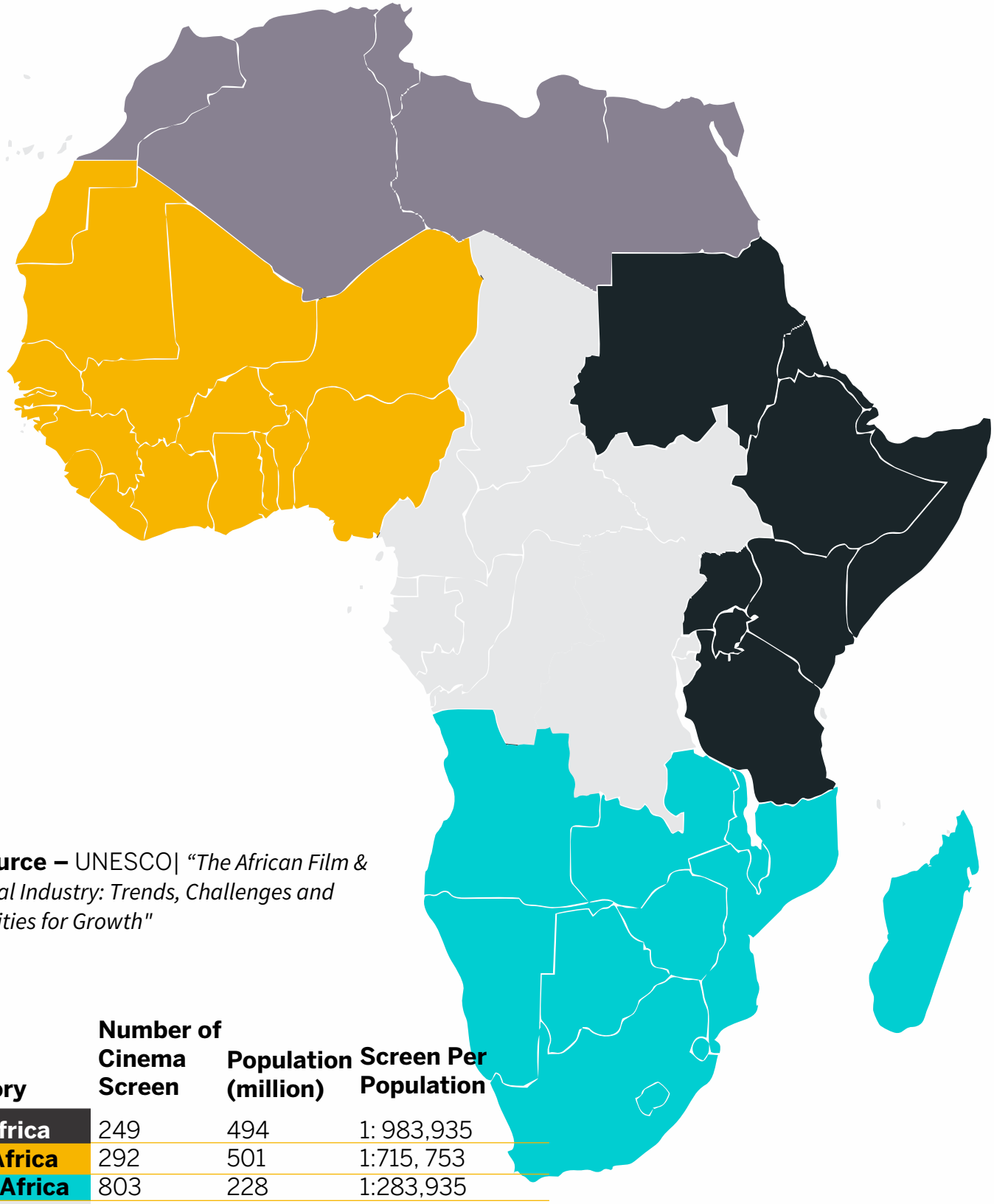
Anglophone territories with cinemas

Francophone countries with cinemas

West African territories without cinemas

Some cinemas counted are not operational, as they are yet to resume after the lockdown

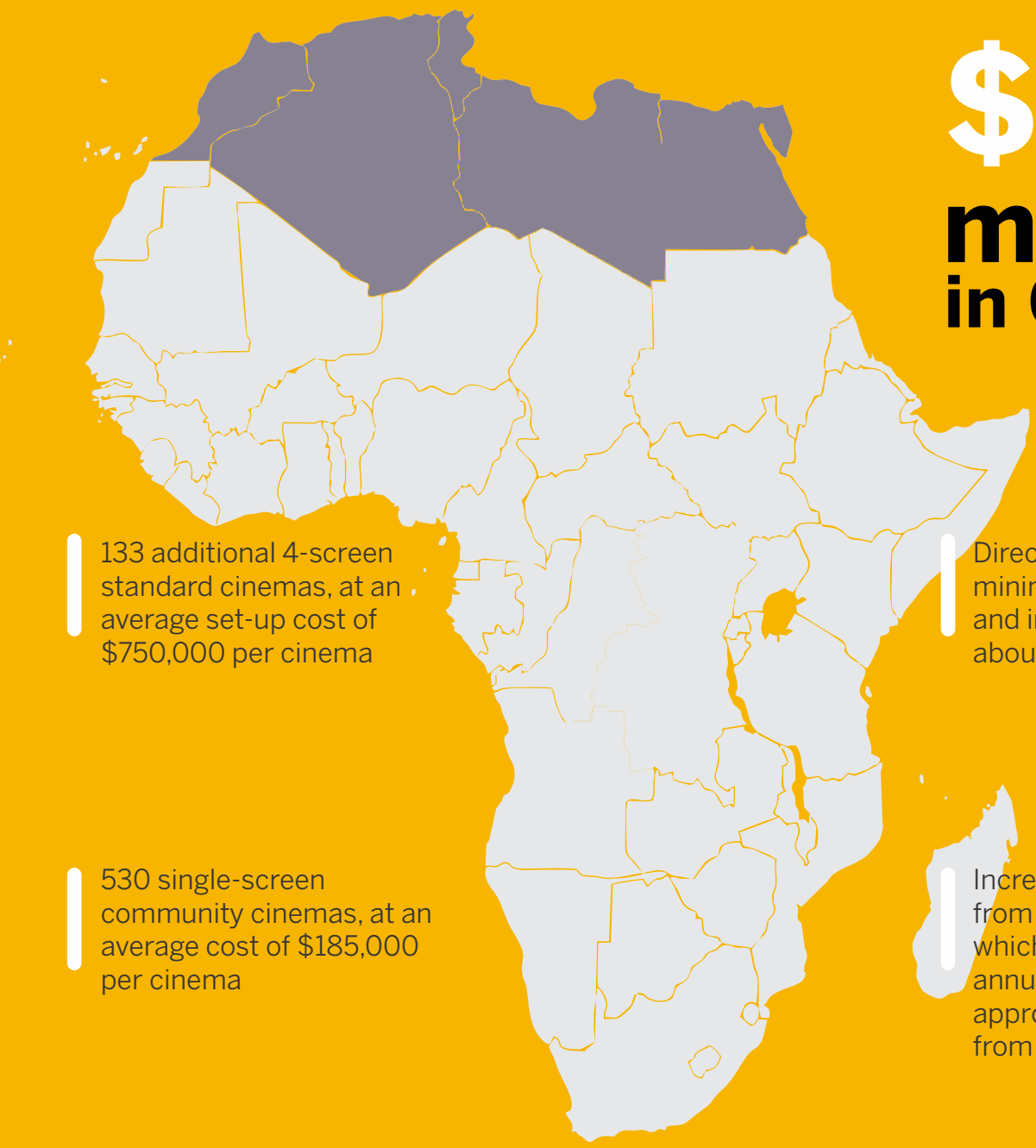
Cinema Landscape for **Sub-Saharan** Africa



Data Source – UNESCO| *"The African Film & Audiovisual Industry: Trends, Challenges and Opportunities for Growth"*

Territory	Number of Cinema Screen	Population (million)	Screen Per Population
East Africa	249	494	1: 983,935
West Africa	292	501	1:715, 753
South Africa	803	228	1:283,935
Central Africa	24	209	1:8,700,000

Catalytic Impact of a $100 million Expansion Investment in sub-Saharan Africa

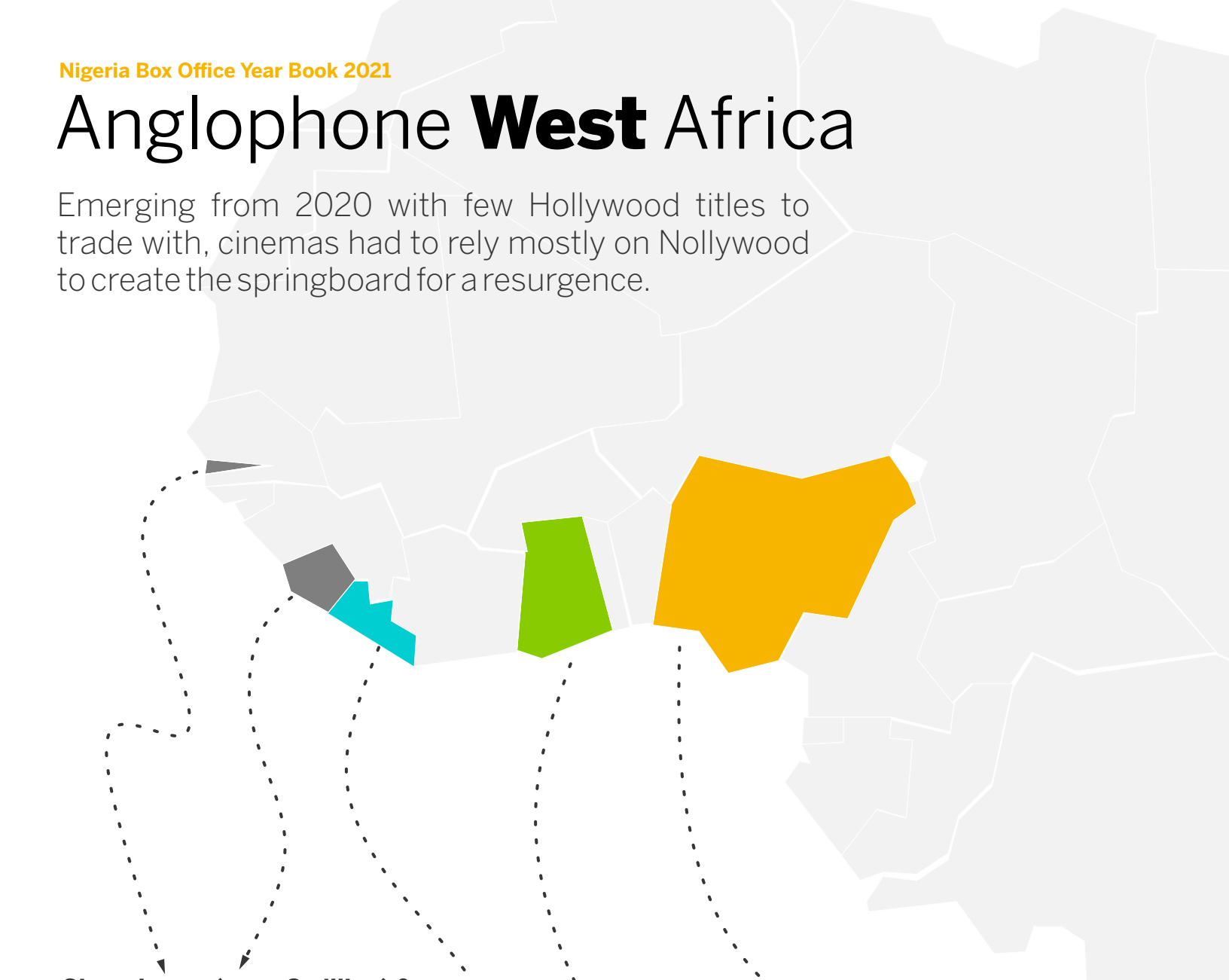


$100 million in Capital

- 133 additional 4-screen standard cinemas, at an average set-up cost of $750,000 per cinema
- Direct employment of a minimum of 15,000 persons, and indirect employment of about 35,000.
- 530 single-screen community cinemas, at an average cost of $185,000 per cinema
- Increase in screen capacity from 1,368 to 1898 (38%), which could result in a rise in annual box office revenue to approximately $200 million from $130 million (in 2019).
- Alternative revenue income from advertorials and in-cinema brand marketing campaigns, amounting to approximately $100 million
- Ancillary revenue from retail sales and services, amounting to $120 million annually

Anglophone **West** Africa

Emerging from 2020 with few Hollywood titles to trade with, cinemas had to rely mostly on Nollywood to create the springboard for a resurgence.



Sierra Leone (pop - 6million) & Gambia (pop - 2million) both in English speaking West Africa, do not have any DCI Compliant Cinemas, as at December 2021.

Liberia

Population	4million
# of DCI Compliant Cinemas	1
Box Office Contribution (Avg.)	0%

Ghana

Population	28million
# of DCI Compliant Cinemas	2
Box Office Contribution (Avg.)	3%

Nigeria

Population	200million+
# of DCI Compliant Cinemas	70
Box Office Contribution (Avg.)	97%

Cinema Exhibitors

Partners of the **West African Film Fund**

The first West African Film Fund (WAFF) is a $1 million pool that co-financed the production of blockbuster Nollywood titles, including *Prophetess, My Village People* and *Quam's Money*, amongst others.

The collaborating financiers are Empire Entertainment (South Africa), Huahua Media (China), and FilmOne Entertainment (Nigeria).

[WAFF]

EMPIRE

华桦传媒
HUAHUA MEDIA

filmOne
entertainment

Box Office **Summary**
(2015 - 2021) Anglophone West Africa

	2015	2016	2017	2018	2019	2020	2021
Cinema Sites (DCI-compliant)	25	29	33	48	63	65	68
Cinema Screens	103	134	140	194	218	237	254
Avg. Run Per Release	4	4	4	5	3	4	4
Avg. Screens Per Site	5	5	5	6	5	5	4
Total Admissions	2,459,778	3,234,061	3,983,141	5,432,537	5,146,628	1,718,142	3,417,214
No of Titles Released	195	188	165	210	308	132	181
Nolly vs. Holly (Releases)	20% | 80%	37% | 63%	53% | 47%	41% | 59%	62% | 38%	50% | 37%	57% | 43%
Total GBO	₦2.5billion ($13.2million)	₦3.2billion ($10.3million)	₦4.3billion ($13.2million)	₦5.9billion ($16.2million)	₦6.4billion ($17.7million)	₦2.1billion ($4.6million)	₦5 billion
Nolly vs. Holly (Box Office)	20% | 80%	30% | 70%	33% | 67%	28% | 72%	26% | 74%	56% | 43%	45% | 55%
Average Ticket Price	₦950 ($5)	₦1080 ($3)	₦1089 ($3)	₦1225 ($3.38)	₦1238 ($3.44)	₦1243 ($2.67)	₦1450 ($3.49)
FX Rate	$1 – ₦190	$1 – ₦320	$1 – ₦330	$1 - ₦365	$1 - ₦360	$1 – ₦465	$1 - ₦415

Cinema **Count**

Anglophone West Africa

S/N	Cinema	No. of Screens	Branch
1	Annabel Cinema	2	Nigeria
2	Blue Pictures Cinemas	2	Nigeria
3	Brands Cinema	2	Nigeria
4	CanalOlympia 1	1	Nigeria
5	Cartege Cinemas Asaba	4	Nigeria
6	Cine21	5	Nigeria
7	Citadel Cinema	2	Nigeria
8	Covenant Plus Cinemas Abule-Egba	2	Nigeria
9	Covenant Plus Cinemas Ifako-Ijaiye	2	Nigeria
10	Dream Park Cinemas	4	Nigeria
11	Dynasty Cinema	2	Nigeria
12	Ebonylife Cinemas	5	Nigeria
13	Exodus Cinema	1	Nigeria
14	Fasnet Cinema	1	Nigeria
15	Fiesta Cinemas	3	Nigeria
16	FilmHouse Akure	5	Nigeria
17	FilmHouse Benin	4	Nigeria
18	FilmHouse Dugbe	4	Nigeria
19	FilmHouse Kano	6	Nigeria
20	FilmHouse Landmark	6	Nigeria
21	FilmHouse Lekki	6	Nigeria
22	FilmHouse Oniru	3	Nigeria
23	FilmHouse Osogbo	3	Nigeria
24	FilmHouse Port Harcourt	5	Nigeria
25	FilmHouse Samonda	3	Nigeria
26	FilmHouse Surulere	8	Nigeria
27	Filmworld Cinemas	4	Nigeria
28	G2G Cinemas	1	Nigeria
29	Genesis Abia Mall	5	Nigeria
30	Genesis Asaba Mall	4	Nigeria
31	Genesis Ceddi Plaza Abuja	3	Nigeria
32	Genesis Festival Mall	4	Nigeria
33	Genesis Gateway Mall	4	Nigeria
34	Genesis Lekki Mall Sangotedo	6	Nigeria
35	Genesis Maryland Mall	4	Nigeria

DCI-Compliant Cinemas in Anglophone West Africa

Total Number of Screens
256

Ghana – **10**
Nigeria - **244**

37 cinema companies

Non DCI-compliant Cinemas

- Mcrystal Cinemas Ijebu-Ode 1
- Mcrystal Cinemas Sagamu
- Ace Cinema

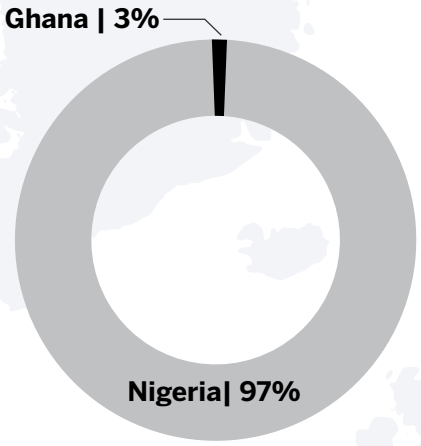
S/N	Cinema	No. of Screens	Branch
36	Genesis Owerri Mall	3	Nigeria
37	Genesis Port Harcourt	8	Nigeria
38	Genesis Warri Delta Mall	5	Nigeria
39	Grand Cinemas	6	Nigeria
40	Habitat Cinema	2	Nigeria
41	Havana Cinemas Owerri	3	Nigeria
42	Heritage Cinema	2	Nigeria
43	Kada Benin	5	Nigeria
44	Kada Cinemas Port Harcourt	3	Nigeria
45	KAP Cinemas	1	Nigeria
46	Magnificent Cinemas Somolu	2	Nigeria
47	Mees Palace	2	Nigeria
48	Mega 1 Cinemas	4	Nigeria
49	Nostalgea Cinemas	1	Nigeria
50	OOPL Cinemas	1	Nigeria
51	Ozone Yaba	6	Nigeria
52	Pepperoni Cinemas	2	Nigeria
53	Rainbow Cinemas	3	Nigeria
54	Silverbird Accra Mall	5	Ghana
55	Silverbird Galleria	5	Nigeria
56	Silverbird Ibom	6	Nigeria
57	Silverbird Ikeja	5	Nigeria
58	Silverbird Jabi Lake Mall	5	Nigeria
59	Silverbird SEC Abuja	12	Nigeria
60	Silverbird West Hills Mall	5	Ghana
61	Sky Cinemas	4	Nigeria
62	Vicolad Cinemas	2	Nigeria
63	Vinmilan Cinemas	2	Nigeria
64	Viva Enugu	3	Nigeria
65	Viva Ibadan	3	Nigeria
66	Viva Ikeja	4	Nigeria
67	Viva Ilorin	4	Nigeria
68	Viva Ota	4	Nigeria
	Total	**254**	

Market Share

Anglophone West Africa

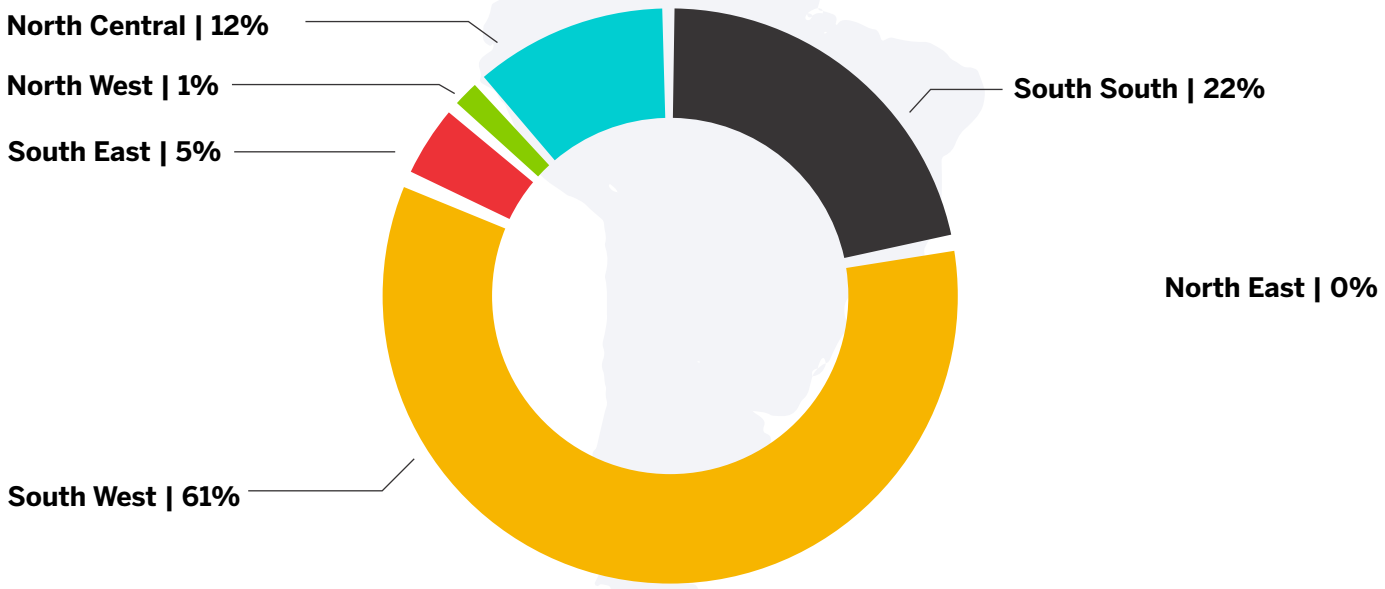
Rank	Branch	# Theatres	Market Share	Date Range Gross
1	Nigeria	72	97.3%	₦4,849,416,523 $11,685,341.02
2	Ghana	2	2.7%	₦145,669,717.77 $351,011.37

Data Source: COMSCORE

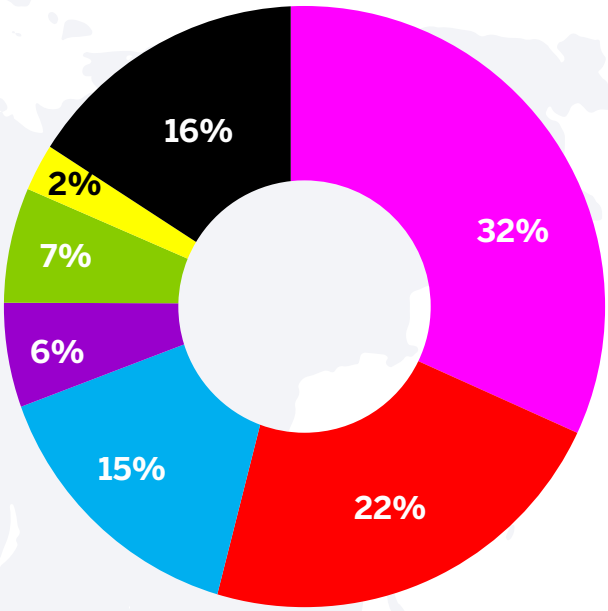


Market Share By Geopolitical Zone

Geo-political Zone	Key Cities	Number of Cinemas	GBO in 2021
South South	Benin, Port Harcourt	16	₦1,028,215,211
South West	Lagos, Ibadan	35	₦2,949,556,475
South East	Owerri, Enugu	7	₦258,317,930
North West	Kano	1	₦54,746,800
North Central	Abuja	1	₦558,416,107
North East	Adamawa	1	₦164,000

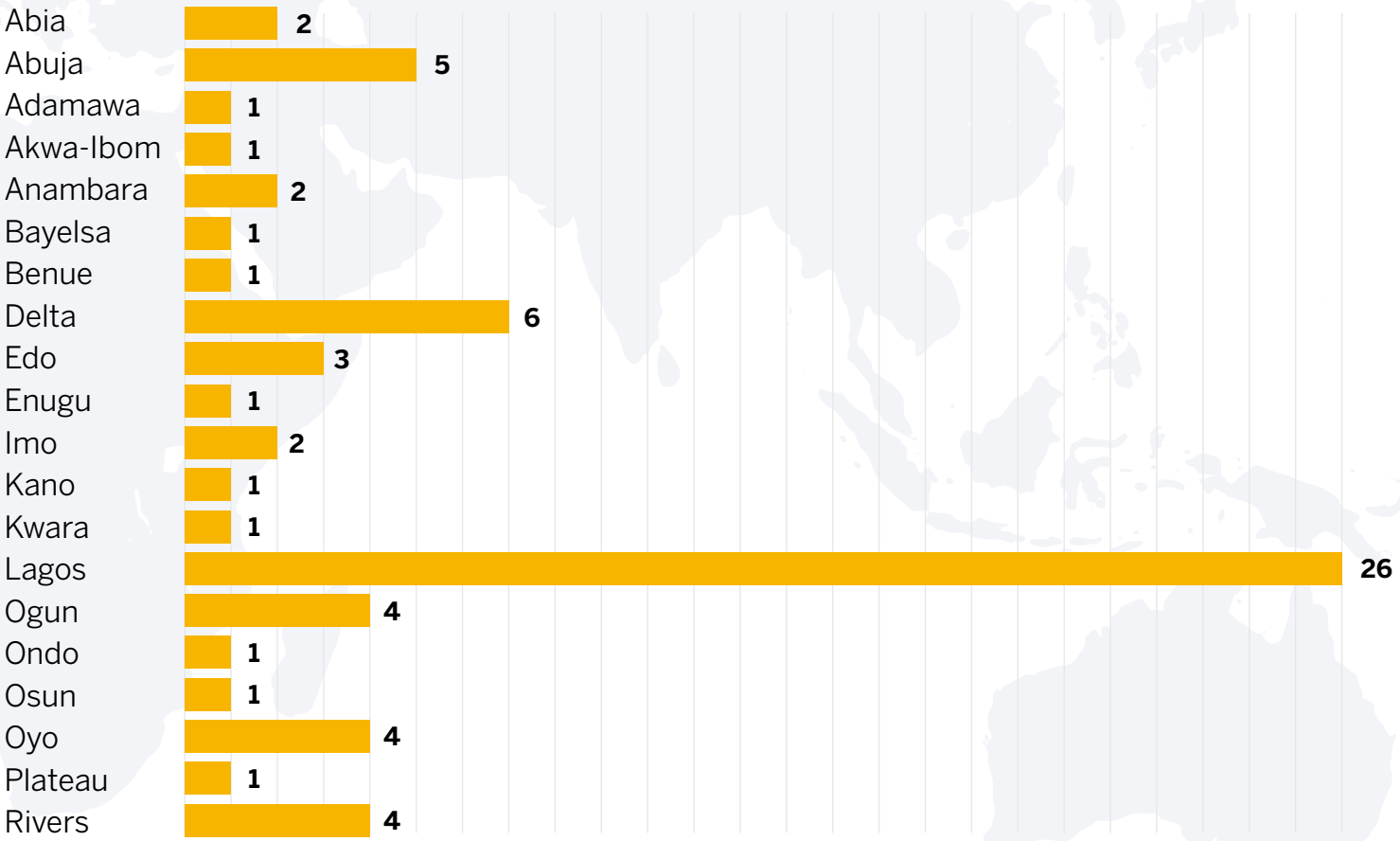


Market Share by Exhibitor 2021



Circuit	Market Share
Filmhouse	₦1,592,431,239.90
Genesis	₦1,094,947,124.31
Silverbird	₦748,258,247.89
Viva	₦325,732,363.42
Kada	₦311,342,004.36
Ozone	₦117,667,118.12
Independent	₦804,708,142.95
	₦4,995,086,240.95
	$12,036,352.39

Number of Cinemas Per State, in Nigeria



- Lagos enables the South West to dominate the market share with 61%. The state, on its own, accounted for 53% of Nigeria's box office in 2021.
- North East now has its first cinema – Fastnet Cinema , Adamawa
- Kano still remains the only digital cinema in the North West, and accounted for 1% of Nigeria's revenue in 2021. The cinema primarily thrived on Kannywood titles during the year.

New **Cinemas in a Pandemic** Year

Dynasty Cinema

Location

86 Iwhrekpokpo, Ughelli, Delta State

Number of Screens:

Website:

www.dynastycinemas.com

Fiesta Cinema

Location:

Ughelli-Patani Expressway, Ughelli

Number of Screens: 3

Website:

www.fiestacinemasng.com

KAP Cinema

Location

No. 4, Ladipo Kuku Street, Ikeja, Lagos State

Number of Screens: 1

Website:

www.kaphubnews.com

Vinmilan Cinema

Location

58 Marble Hill Road Okpanam, Asaba, Delta State.

Number of Screens: 2

Telephone:

08027629163

Fasnet Cinema

Location

Yola Road, opposite Federal Secretariat, Karewa, Jimeta, Yola, Adamawa

Number of Screens: 1

Website:

www.fasnetcinema.com

Vicolad Cinema

Location

39 Ire-Akari Estate Rd, Lagos

Number of Screens: 2

Website:

www.vicoladcinemas.com

Havana Cinema

Location

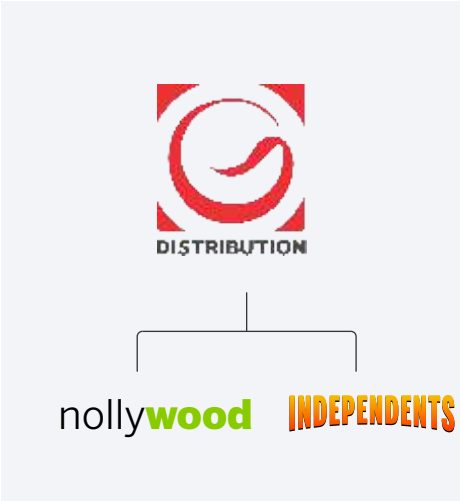
Havana Place Plot 5048, All Seasons Avenue Commercial District G, New Owerri 460271, Owerri

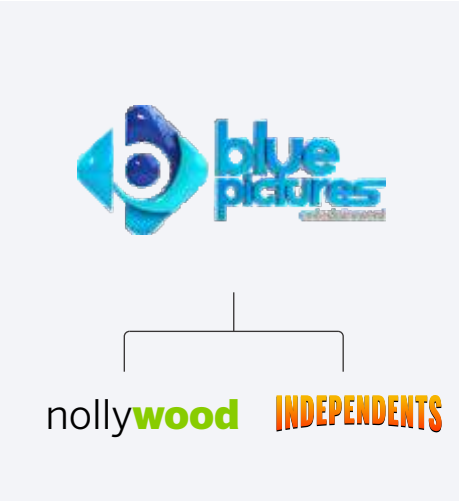
Number of Screens: 3

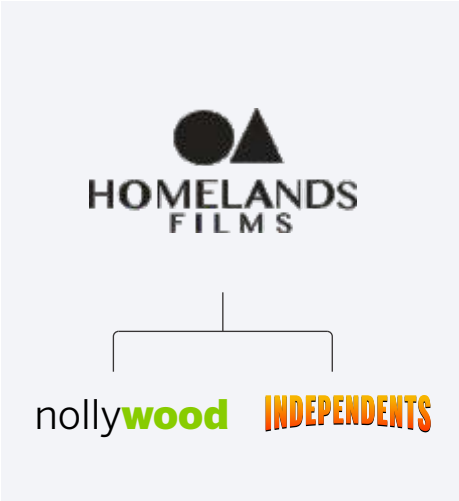
Website:

www.havanacinemagroup.com

Distributors & **Hollywood Studios** Represented







Other Cinema **Movie** Distributors

(Non-FDAN Members)

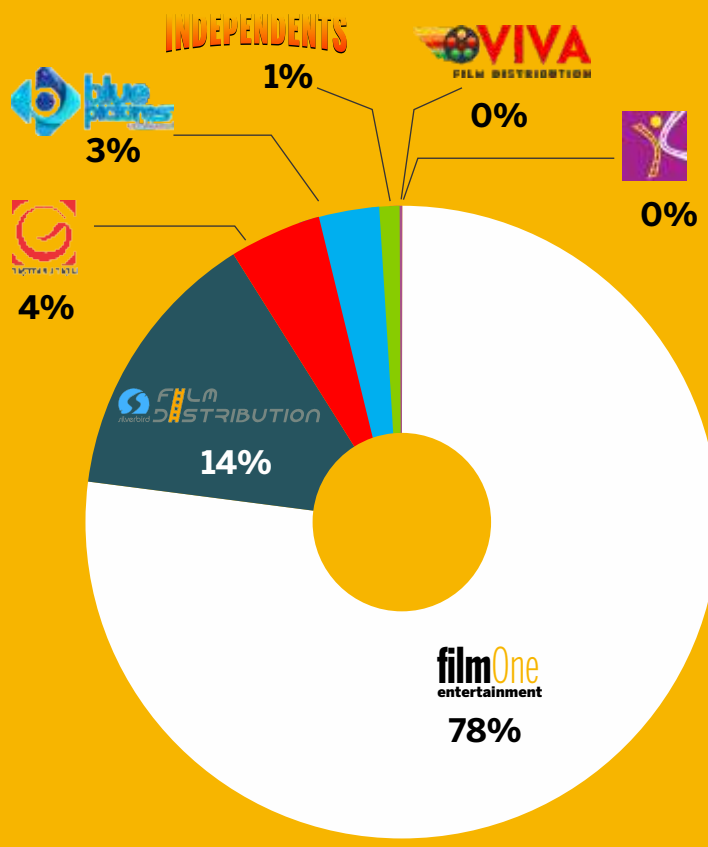
nollywood

nollywood

Kada Film Distribution

nollywood

Market **Share by** Distributor



Circuit	GBO	Number of titles released in 2021
FilmOne	₦3,883,810,852	66
Silverbird	₦681,130,707	22
Genesis	₦180,018,505	13
Blue Pictures/Crimson	₦170,964,365	32
Independents	₦44,968,061	40
Viva	₦29,622,550	8
Kada	₦4,571,200	0
	₦4,995,086,240	
	$12,036,352.39	

- GBO includes spill-overs from 2020

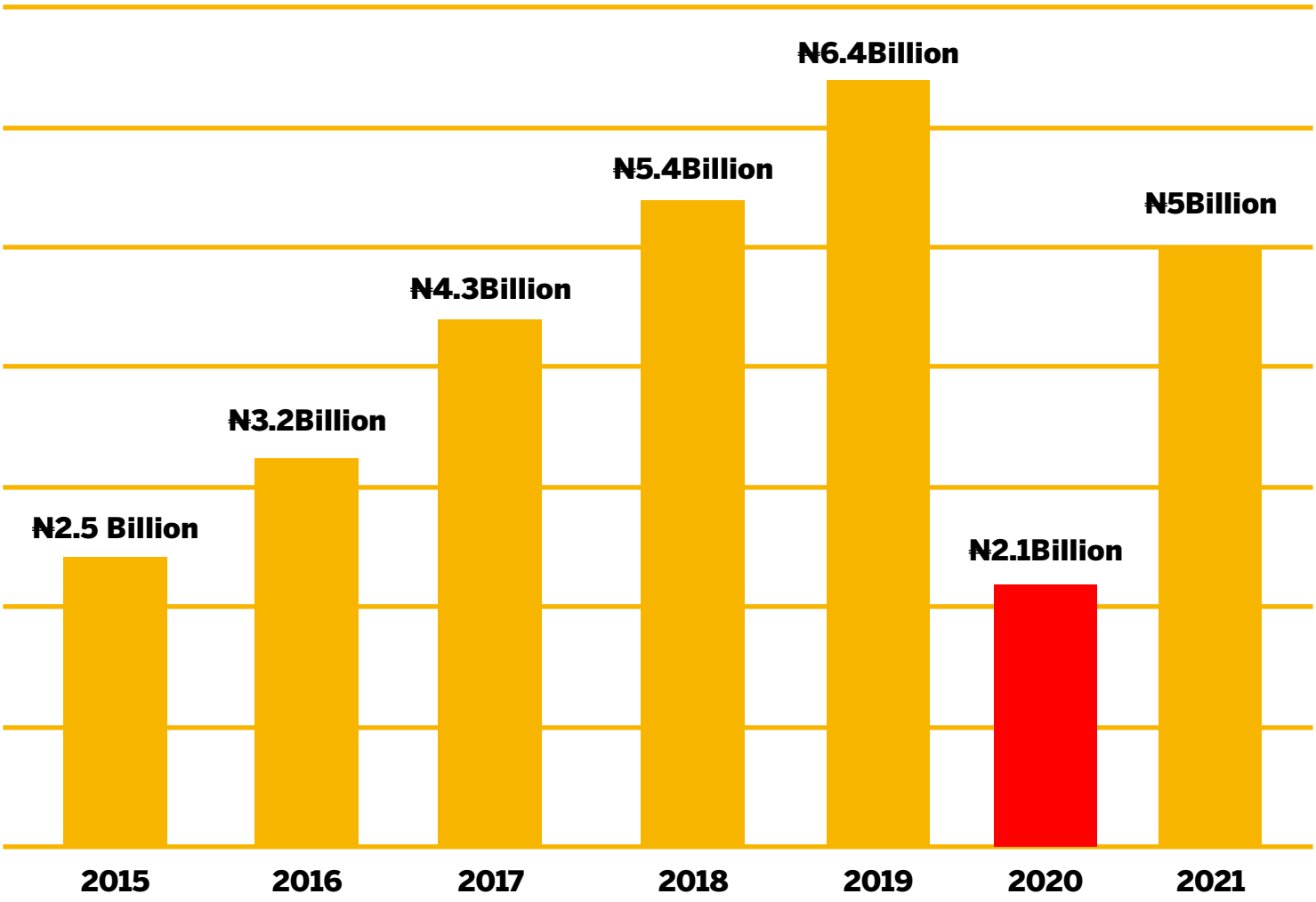
Data Source: COMSCORE

- Figures taken on 31st December, at 11:59pm (WAT)

7 – Year **Box Office Trend for Anglophone** West Africa

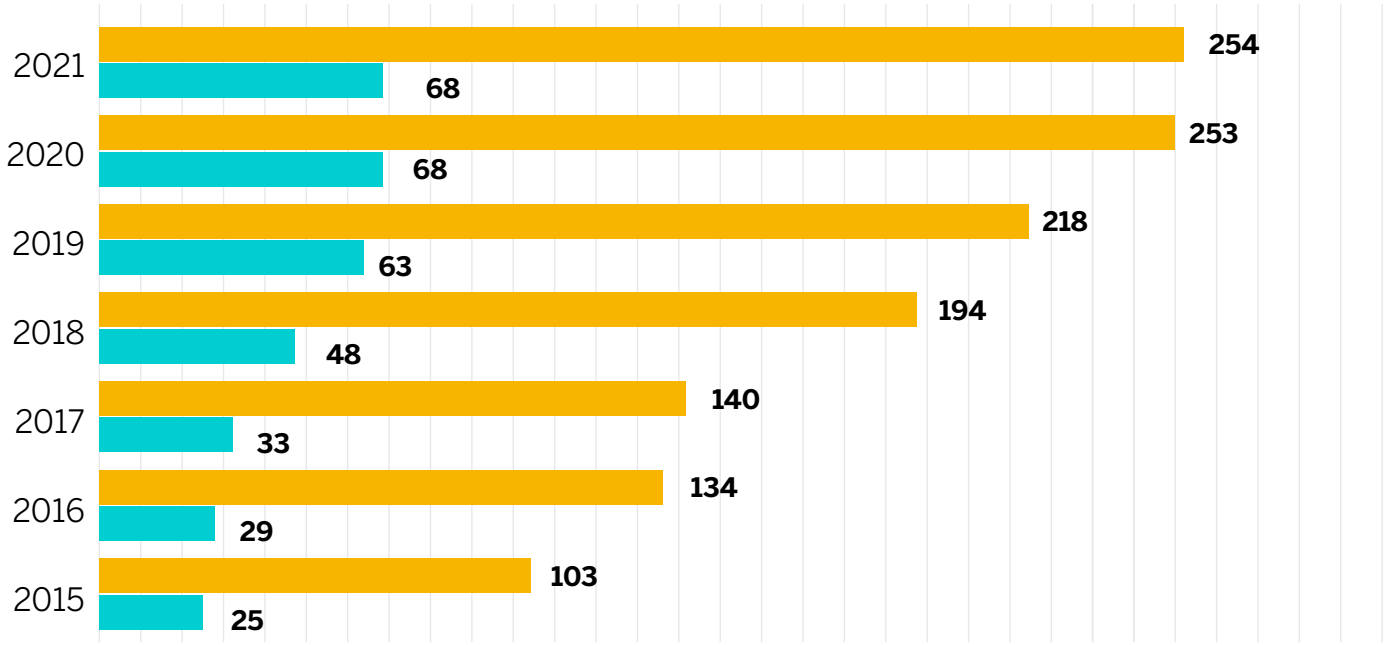
(2015 - 2021)

West Africa's box office revenues increased until 2020 when the market lost six months to the COVID-19 pandemic. Expansion of cinemas within the region, increase in ticket pricing by some circuits, as well as a growing cinema-going culture, have been the paramount driving factors. Consequently, in recovery, the industry realized 78% of its best revenue year so far in 2021, with cinemas still operating at limited seating capacities and Ghana cinemas only operational for six months in the year, accounting for 2.7% of box office revenues as against 10% in 2019.



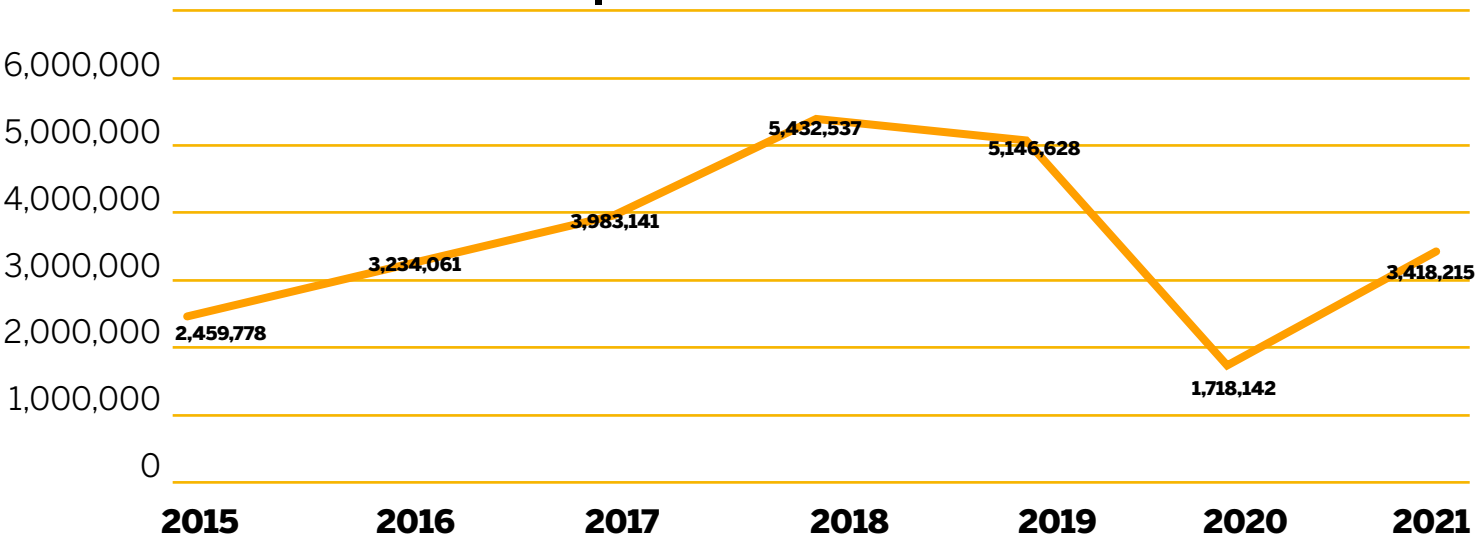
Screen-Cinema Trend

2015 - 2021



There has been a proportional increase in number of screens relative to number of cinema locations. However, between 2020 and 2021, some cinemas closed due to the impact of the pandemic; likewise, new cinemas opened in the pandemic year.

Attendance | 2015 - 2021



In 2021 cinemas significantly realized 65% of attendance recorded in 2019. Specifically, in Q4 of 2021, cinemas achieved 71% of the attendance compared to 2019, driven by titles such as *Spiderman: No Way Home, Christmas in Miami, The Ghost & The Tout Too, Aki & Pawpaw and Shang Chi & The Legend of The Ten Rings,* amongst others.

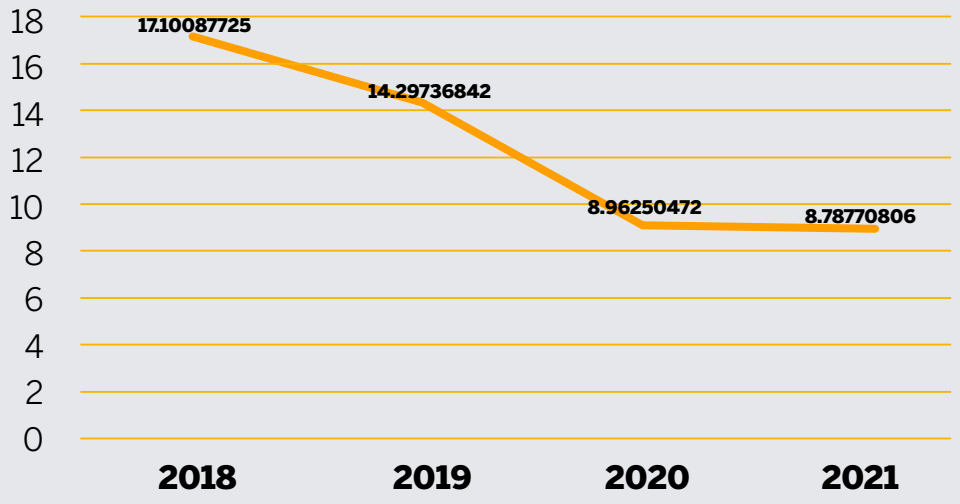
Nollywood films accounted for 1,641,673 (48%).

Factors **Influencing Occupancy** Rate

- Seating capacity restrictions in 2020 and 2021, necessitated by the COVID-19 pandemic.
- Economic instability over the years leading to thinning of the middle class.
- Insufficient premium quality local content to fill the void left by the seasonality of blockbuster Hollywood releases.
- Varying service standards across various operators.
- Rising number of entertainment options outside movie-going.
- Insufficient channels and expensive cost of advertising, frustrating the enhancement of the cinema-going culture cinemas.

Occupancy Rate of West African Cinemas (2018 - 2021)

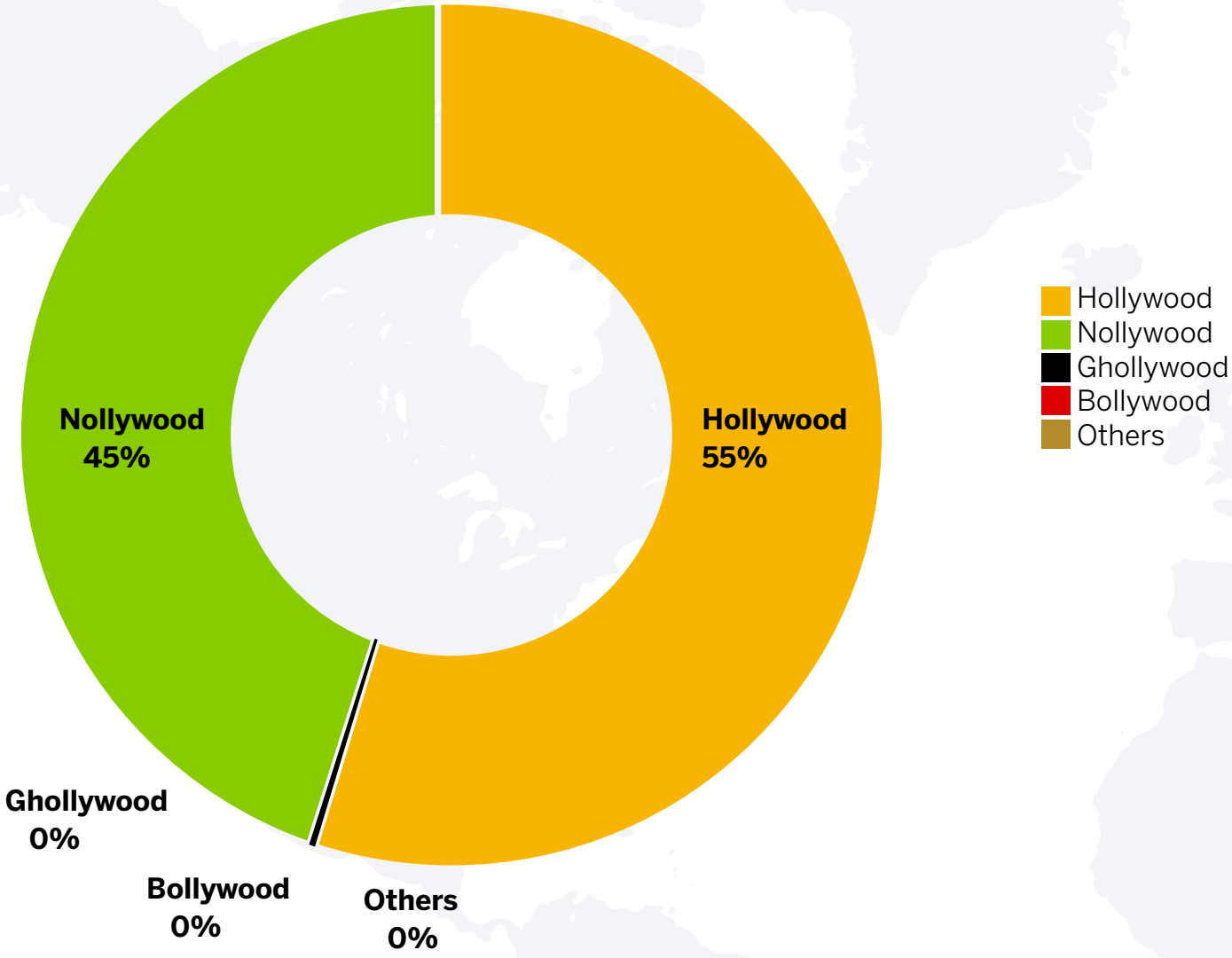
Formula
(Annual Attendance / (Number of Seats X Average Number of Shows X Number of Trading Days in a Year) **)** X 100



Solutions **in Sight**

- Growing interest in production of quality local films by international investors and studios, enhanced by improved relationships, which allow for prioritized theatrical exhibition.
- Short Term: An emerging election season in the region, characterized by increased circulation of cash, thereby improving the spending power of the middle class.
- Long Term: On-going economic innovations by the thriving private sector, nearing operational stages, which would reduce cost of living, consequently grow the middle class and improve spending power. E.g. the Dangote Oil & Gas refinery project, and Agro- tech investments by AfDB.
- On-going negotiations on partnerships between theatrical exhibitors and advertising trade associations
- An audience development fund in-view.
- An ongoing strategy implementation to offer cinema-going as a medium for learning. E.g. seminars, special presentations and conferences
- On-going stabilization of cinema service standards, driven by the Cinema Exhibitors Association of Nigeria (CEAN) – a strong trade association.

Total Box **Office Revenue** by Origin

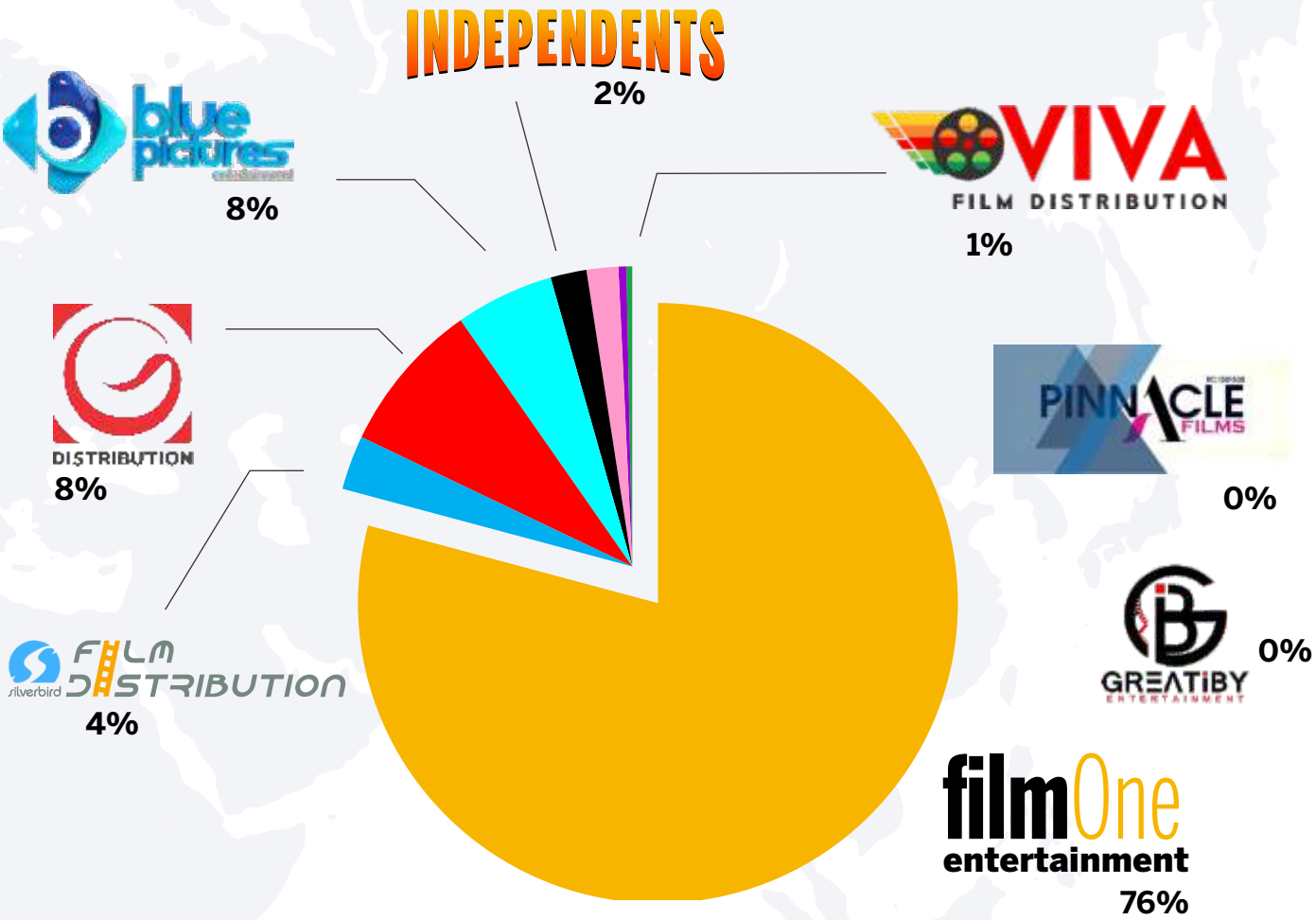


	Total Number of Releases in 2021	GBO for 2021 Releases	Number of Spillover Titles	GBO for Spill-over titles	Total GBO in 2021
Hollywood	65	₦2,582,387,125.89	6	₦62,252,010.00	₦2,644,639,135.89
Nollywood	103	₦1,649,537,653.41	21	₦516,651,030.00	₦2,166,188,683.41
Bollywood	8	₦4,776,847.57	2	₦2,324,290.37	₦4,776,847.57
Ghollywood	6	₦2,322,027.35	2	₦733,000.00	₦4,646,317.73
Others	3	₦3,788,850.00			₦4,521,850.00

- GBO for charts includes spill-overs from 2020

Data Source: COMSCORE

Nollywood **Breakdown By** Distributor

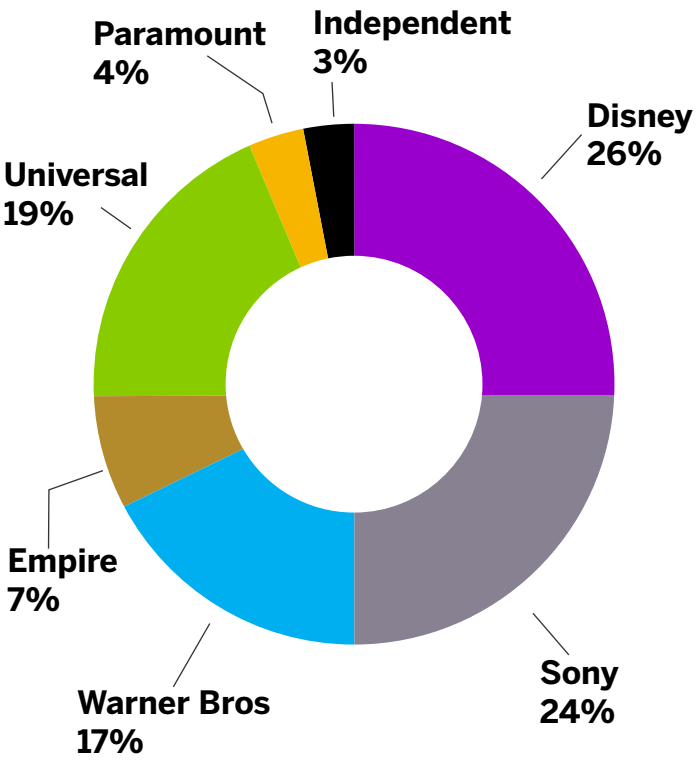


Distributor	Total GBO for 2021 Releases
Blue Pictures	₦137,278,155
FilmOne	₦1,253,106,698
Genesis	₦ 134,102,595
Greatiby	₦ 4,581,750
Independent	₦ 31,639,375
Pinnacle	₦ 863,900
Silverbird	₦ 60,380,730
Viva	₦ 28,426,950
	₦ 1,650,380,153
	$3,976,819.65

Spill-over titles from 2020 made up 12% of box office revenues in 2021. *Omo Ghetto: The Saga* accounted for 75% of total revenues from spill-over titles.

Market **Share By** Studio

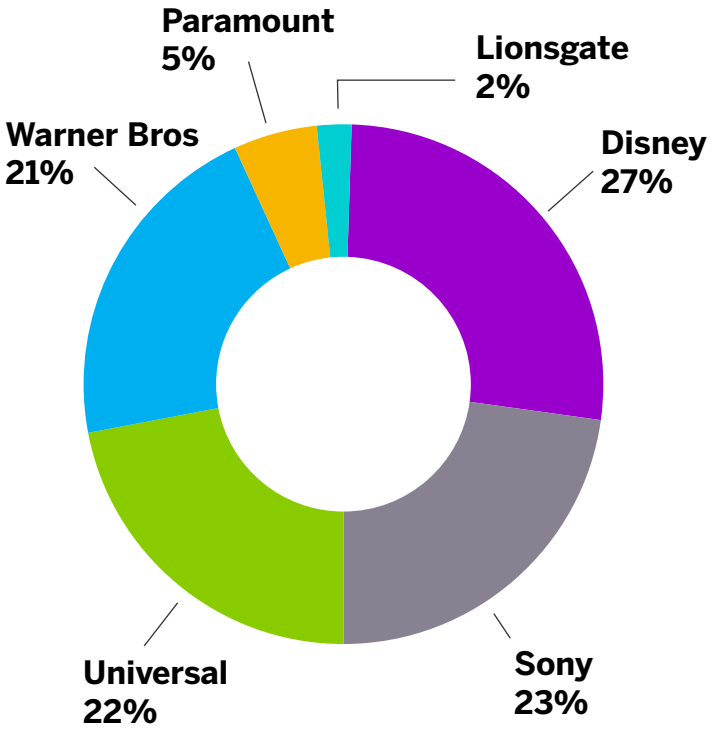
Anglophone West Africa Territory



Data Source: COMSCORE

Studio	GBO
Disney	₦680,954,185
Sony	₦635,569,997
Universal	₦501,861,603
Warner Bros	₦451,922,531
Empire	₦184,605,863
Paramount	₦93,314,639
Independent	₦83,435,553

Global



Data Source: www.deadline.com

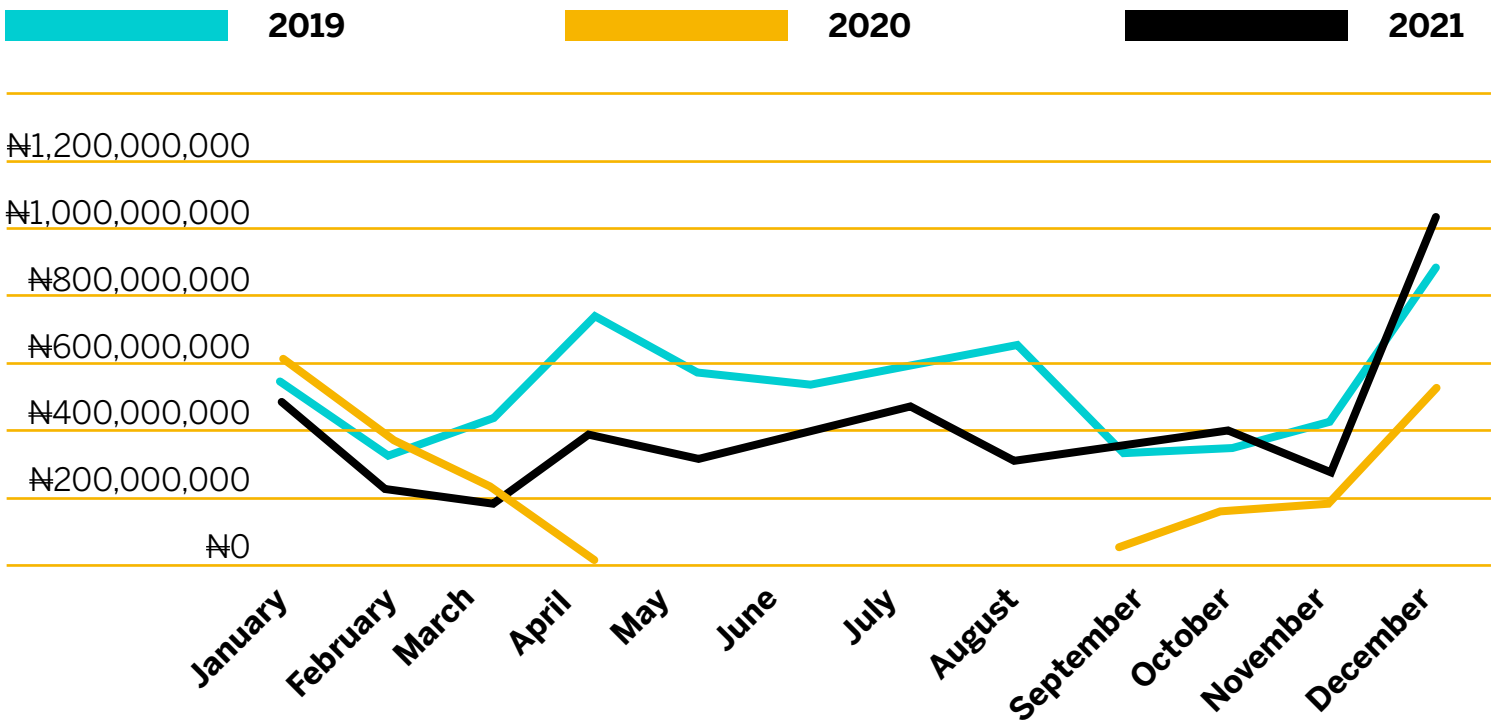
Studio	GBO - $billion
Disney	$2.9
Sony	$2.431
Universal	$2.401
Warner Bros	$2.259
Paramount	$0.55
Lionsgate	$0.165

We can deduce that, in terms of performance of Hollywood releases, the Nigerian box office mirrors the global market. This also gives an insight to the similarity in consumption preferences of movie-goers and how it could reflect on the globalization of Nollywood, considering how well local contents thrive in Nigerian market.

2019 – 2020 – 2021
GBO Comparison

Months	2019 GBO	2020 GBO	2021 GBO
January	₦560,439,346	₦621,141,974	₦495,784,040
February	₦319,247,680	₦386,338,581	₦224,343,220
March	₦436,186,482	₦228,037,091	₦302,513,780
April	₦741,472,420	₦14,600	₦394,129,734
May	₦577,133,306		₦315,647,246
June	₦532,059,984		₦389,068,530
July	₦576,724,979		₦469,252,750
August	₦652,036,626		₦306,750,280
September	₦333,088,443	₦39,700,050	₦348,460,882
October	₦358,279,952	₦155,364,451	₦398,456,387
November	₦429,646,204	₦178,997,353	₦318,998,345
December	₦885,541,550	₦525,216,269	₦1,031,681,046
Total	**₦6,401,856,972**	**₦2,134,810,369**	**₦4,995,086,240**
			$12,036,352
Q1	**₦1,315,873,508**	**₦1,235,517,646**	**₦1,022,641,040**
Q2	**₦1,850,665,710**		**₦1,098,845,510**
H1 Total	**₦3,166,539,218**		**₦2,002,628,260**
Q3	**₦1,561,850,048**		**₦1,124,463,912**
Q4	**₦1,673,467,706**	**₦859,578,073**	**₦1,749,135,779**
H2 Total	**₦3,235,317,754**		**₦2,873,599,691**

2019 – 2020 – 2021
GBO Comparison



Comparing the three years, we see a similar trend in the first quarters. However, 2020 had the highest revenue for January and February, as a result of the spill over of three Nollywood blockbusters from December 2019 – *Sugar Rush, Merry Men 2,* and *Your Excellency.* In the rest months, we can also deduce a similarity in pattern, as 2021 showed indications of recovery, with its September, October and December, recording the highest performances amongst the three years. Particularly, we see that for September, the box office realized 5% more revenue in 2021 than in 2019. Also, in December of 2021, we see revenue go up by 15.8% compared to 2019 and 95% compared to 2020. Titles such as *The Ghost & The Tout Too* and *Shang Chi & The Legend of The Ten Rings* (both released in September 2021), *Spiderman: No Way Home, Christmas in Miami* and *Aki & Pawpaw* (all released in December 2021), played a major role in this feat.

Globally, major Hollywood blockbusters did not open in cinemas until May (*Wrath of Man*). Hence, Anglophone West African cinemas mostly traded on Nollywood for the most part of the first quarter and April. We see a significant improvement in revenues comparing growth between H1 and H2 in 2019 and 2021, the latter realizing 41% more revenues in H2, whereas, in 2019, the improvement was only 2%.

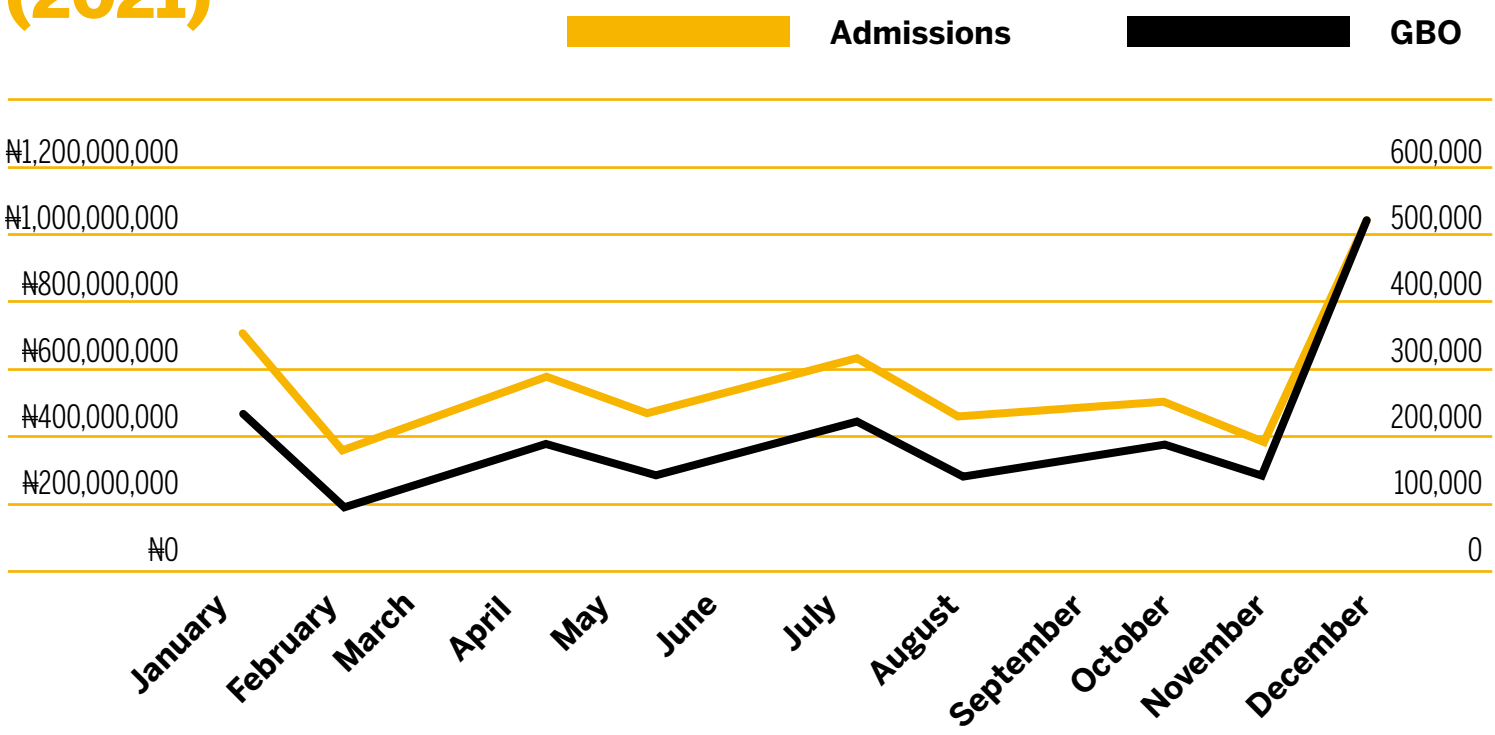
Comparing Q4 amongst the three years, we also see an indication of recovery, as revenues in 2021 increased by 1.4% compared to 2019 and 97% compared to 2020.

- GBO includes spill-overs from preceding years

Months	GBO	Admissions
January	₦495,784,040.00	361,416
February	₦224,343,220.00	186,429
March	₦302,513,780.00	235,113
April	₦394,129,734.00	296,970
May	₦315,647,246.00	246,009
June	₦389,068,530.00	282,273
July	₦469,252,750.00	325,898
August	₦306,750,280.00	239,023
September	₦348,460,882.00	251,802
October	₦398,456,387.74	261,945
November	₦318,998,345.00	208,863
December	₦1,031,681,046.03	521,473
Total	**₦4,995,086,240.77**	**3,417,214**
	$12,036,352.39	

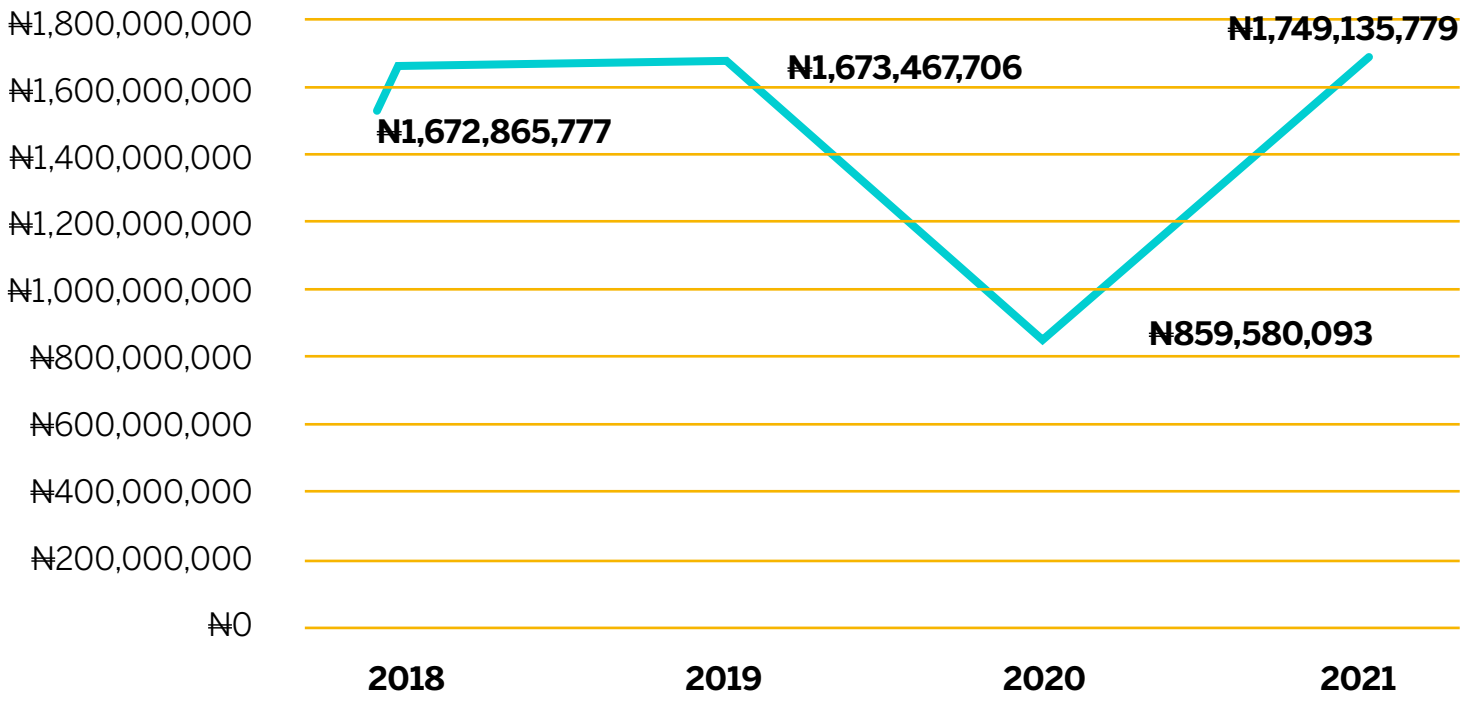
As usual, we see a direct correlation between box office revenues and admissions. However, in December, revenues went a bit higher than usual due to more ticket sales for premium formats (for *Spiderman: No Way Home*) and generally, increased ticket prices by most cinemas.

Attendance VS **Box Office** Revenue **(2021)**



The Resurgence of **the Nigerian Box Office** (Q4 2018 – Q4 2021)

Q4 Box Office | 2018 - 2021



Over the years, the West African box office has recorded its highest revenues in the fourth quarter, owing to the release of notable Nollywood blockbusters. The fourth quarters have accounted for as much as 26% (as was the case in 2019), and have always crossed the 1.5 billion naira mark, since 2018.

However, the pandemic raised scares that the norm could change, especially considering the post-lockdown shortfall in 2020. Nonetheless, the postponement of several Hollywood releases led to a surplus of films in Q4 of 2021, consequently resulting in high patronage for cinemas. Particularly, in December 2021, the West African box office realized 1 billion, a 15% increase from performance in 2019.

Data Source: COMSCORE

Determinants **of 2021 Box Office** Performance

1. **Limited Seating Capacity**
Nigerian cinemas are still constrained in terms of seating capacity. Cinemas within Lagos are still mandated to sell 33% of cinema seats while in other states, Federal Government allows only 50% of seating capacity.

2. **Postponed Hollywood Blockbusters**
The postponement of the release of Hollywood blockbusters from 2020, led to a surplus of content, especially in Q4

3. **COVID-19 Variants**
The Delta and Omicron variants increased anxiety amongst movie-goers and had an impact on footfall.

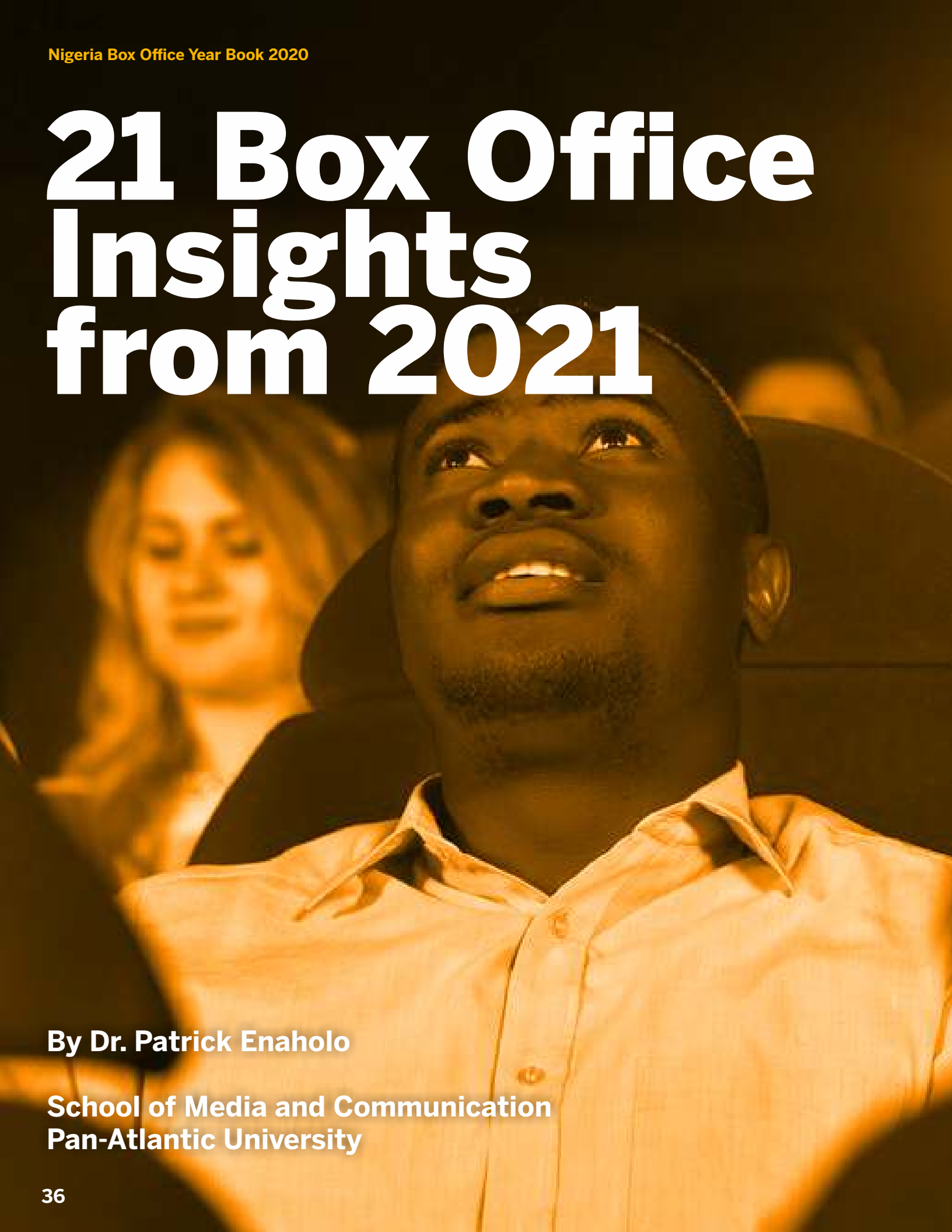
4. **Late Resumption/ Non-resumption Of Cinemas, Within And Outside Nigeria**
Some Nigerian cinemas could not recover from the impact of the pandemic; others in Ghana resumed in June. Most new cinemas only opened in late Q4

5. **Increased Production Collaborations**
Several collaborations by indigenous production companies saw to the release of key performing films at the box office, which drove patronage.

6. **Increase in Ticket Pricing in Q4**
Cinemas were forced to increase ticket prices following changes in foreign exchange and taxation rates.

7. **Unique December Slate**
December 2021 had six blockbusters, three each from Hollywood and Nollywood. It became the first of such season for the Nigerian box office which has over the years, traded mainly on Nollywood titles, in Decembers.

21 Box Office Insights from 2021



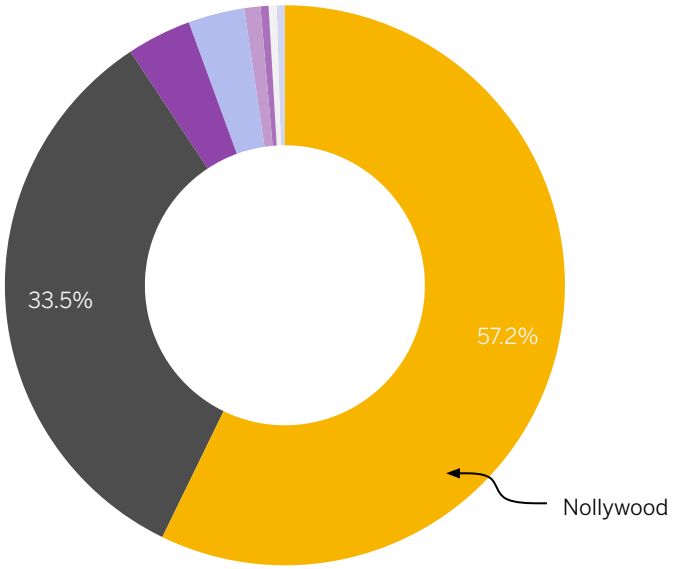
By Dr. Patrick Enaholo

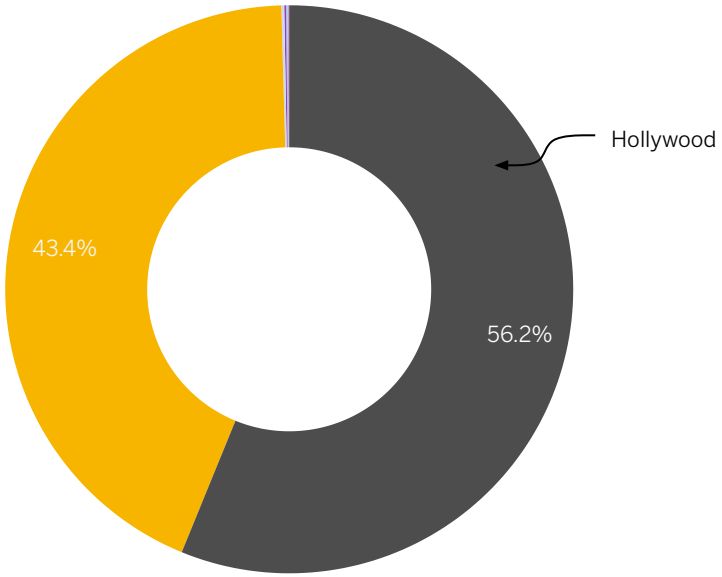
School of Media and Communication
Pan-Atlantic University

21 Cinema **Data Insights** in 2021

Number of movies	Total gross	Total admissions	Countries	Genres
215	4.99B	3.41M	8	15

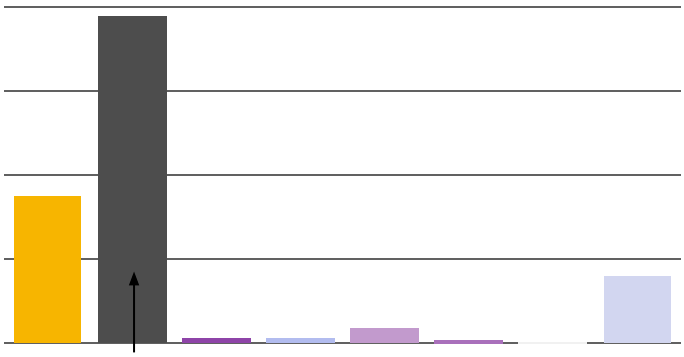
Prepared by the Open Data Research Centre





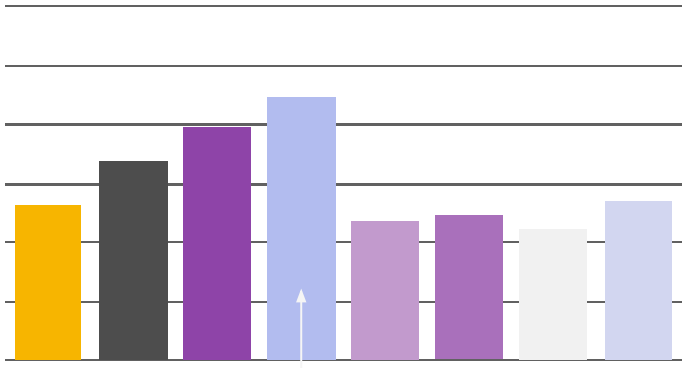
1. Almost 60% of movies were from Nollywood

There were 123 Nollywood movies shown in West African cinemas in 2021,making up 57% of the total. The number of Hollywood movies added up to 33%(72 in total) while all other countries (6 of them) had a total of 21 movies.



2. Nollywood movies earned over 2 billion naira

In total, Nollywood made about N650,000 less than Hollywood in spite of the higher number of movies from the former. Both of them crossed the 2b naira threshold. Films from other countries made just a little more than 22m.



3. Cinema goers spent over 2 times more on Hollywood movies

Fewer Hollywood movies shown in cinemas generated more theatrical revenue than those of Nollywood. The average gross per movie from Hollywood (38.7m)was over two times more than for Nollywood movies (17.5m). The only UK movie* (*"The Courier"*) followed with 8.2m.

4. Ghanaian movies had highest average ticket cost

There were only 7 movies of Ghanaian origin but they had the highest average cost per movie (2,200) paid by cinema audiences that saw them (2,080 admissions). They are followed by Bollywood movies (1,980 for 8 movies) and then Hollywood (1,600).

USA | Nigeria | UK | India | Ghana | China | Australia | South Korea

5. *Omo Ghetto: The Saga* grossed about 10% of Nollywood's total

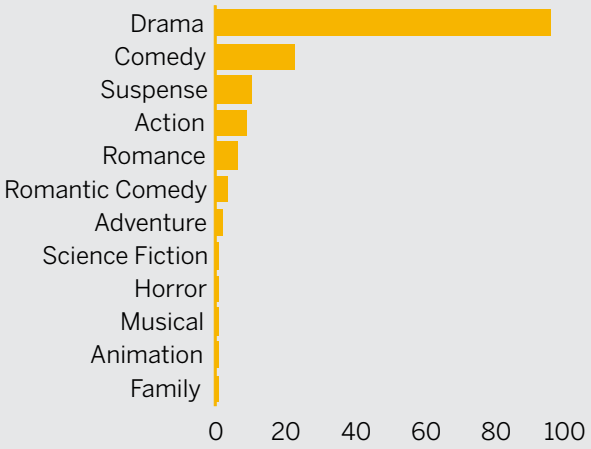
In 2021, *Omo Ghetto: The Saga* generated 446m, representing just about 20% of the total gross for all Nollywood movies combined (2.17b). *Christmas in Miami* (released in December 2021) follows with a total gross of 135k (6% of Nollywood's total).

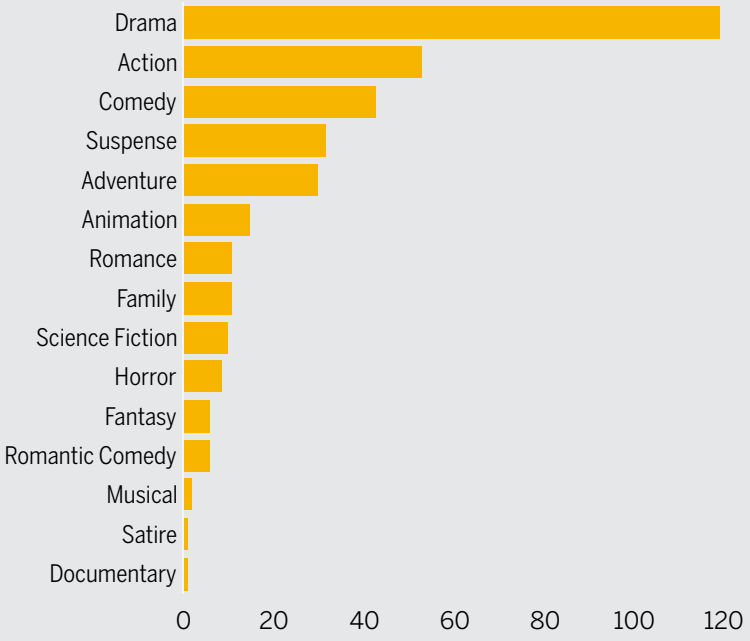
7. 80% of Nollywood movies were listed as Drama

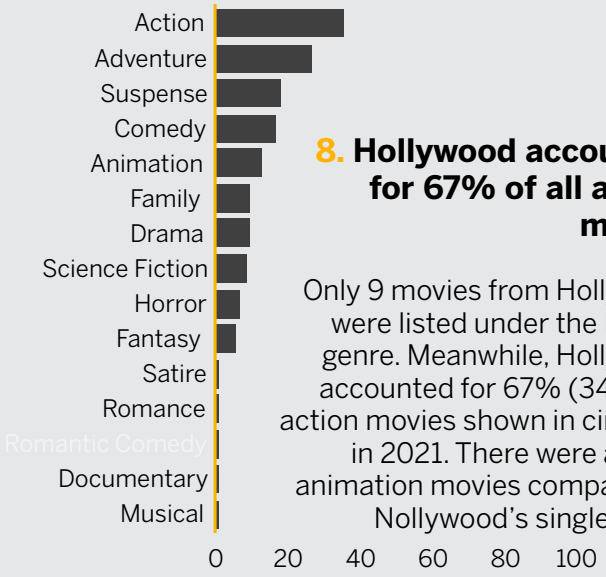
A little less than 80% of the 124 Nollywood movies screened in cinemas in 2021 were of the drama genre. This implies that, of the 119 drama movies in total, 81% of them were from Nollywood. Nollywood movies listed under the Comedy genre made up only19% of films from the industry.

6. Cinemas exhibited over 2x more drama than action movies

Among the movies screened in cinemas, 119 (out of 213 movies) were listed under the Drama genre**. Other genres included Action (51), Comedy (41),Suspense (32) and Adventure (20). There were two musicals (Hollywood's In the Heights and the Yoruba film, *Mofe Ni Mofe*) and only one documentary (*The Supreme Price*) shown in cinemas.

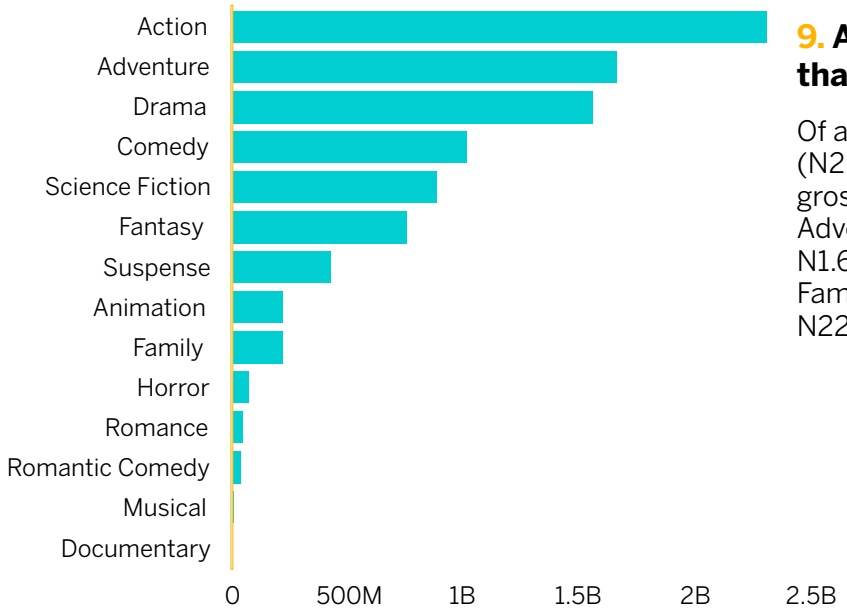






8. Hollywood accounted for 67% of all action movies

Only 9 movies from Hollywood were listed under the Drama genre. Meanwhile, Hollywood accounted for 67% (34) of all action movies shown in cinemas in 2021. There were also 13 animation movies compared to Nollywood's single entry.



9. Action movies earned N750million more than dramas

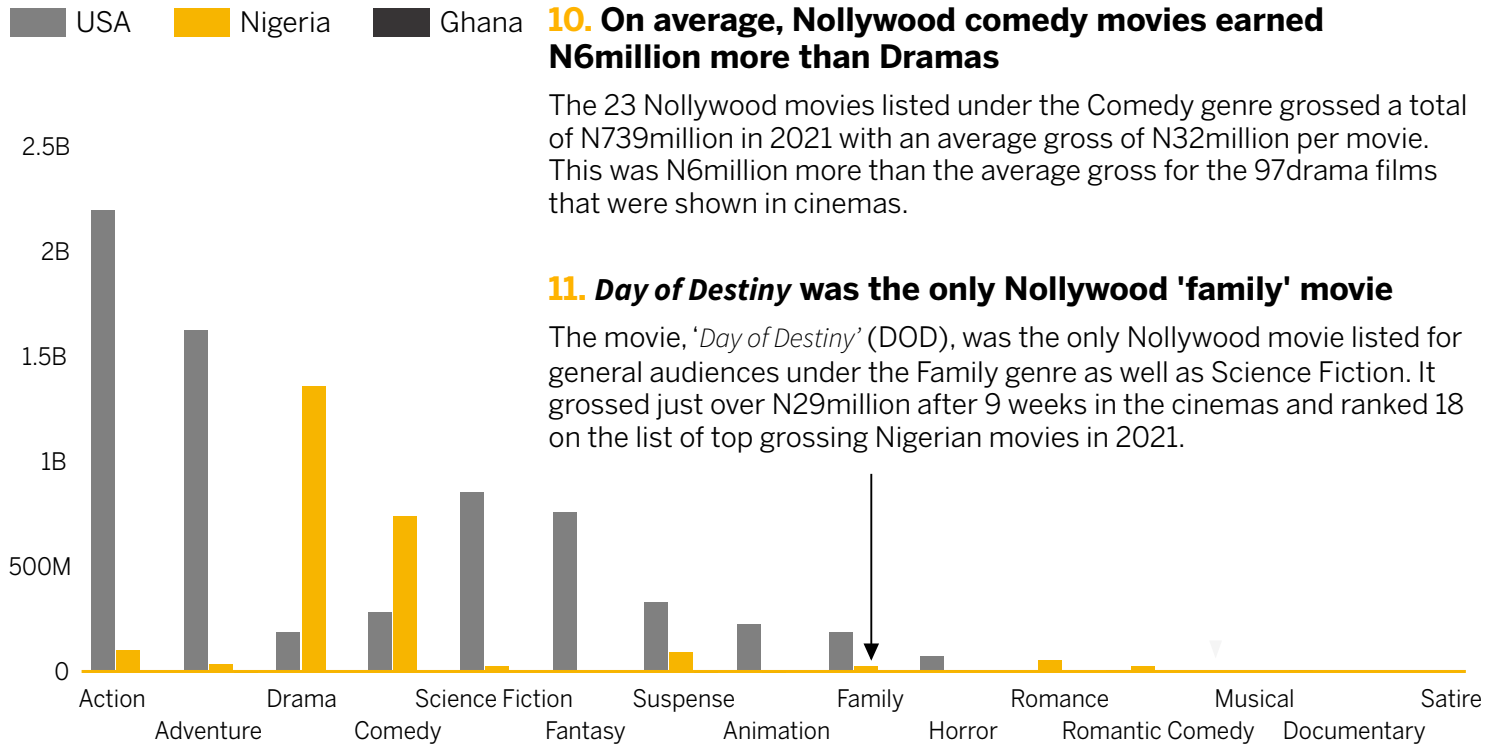
Of all genres, action movies earned the highest (N2.3billion). This was N750million more than was grossed by the 119 drama movies put together. Adventure movies earned the second highest with N1.6billion. There were only 11 movies listed under the Family genre and they grossed a combined N224million (an average of N20million per movie).

10. On average, Nollywood comedy movies earned N6million more than Dramas

The 23 Nollywood movies listed under the Comedy genre grossed a total of N739million in 2021 with an average gross of N32million per movie. This was N6million more than the average gross for the 97drama films that were shown in cinemas.

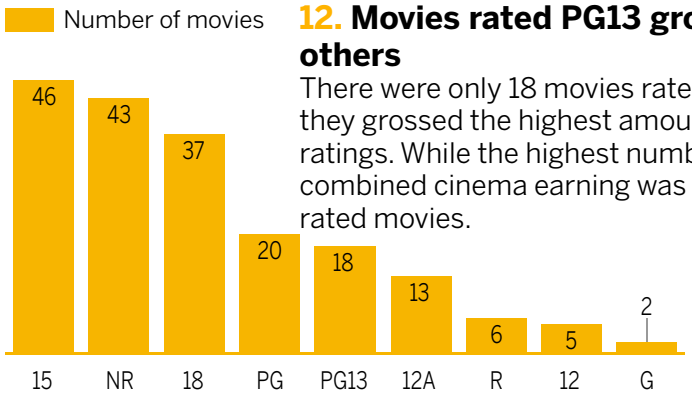
11. *Day of Destiny* was the only Nollywood 'family' movie

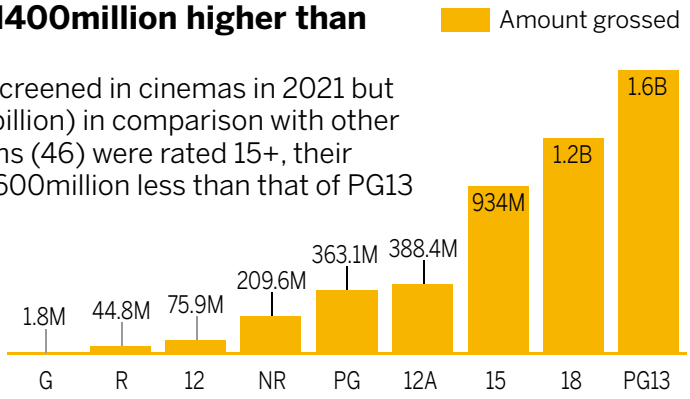
The movie, '*Day of Destiny*' (DOD), was the only Nollywood movie listed for general audiences under the Family genre as well as Science Fiction. It grossed just over N29million after 9 weeks in the cinemas and ranked 18 on the list of top grossing Nigerian movies in 2021.



12. Movies rated PG13 grossed N400million higher than others

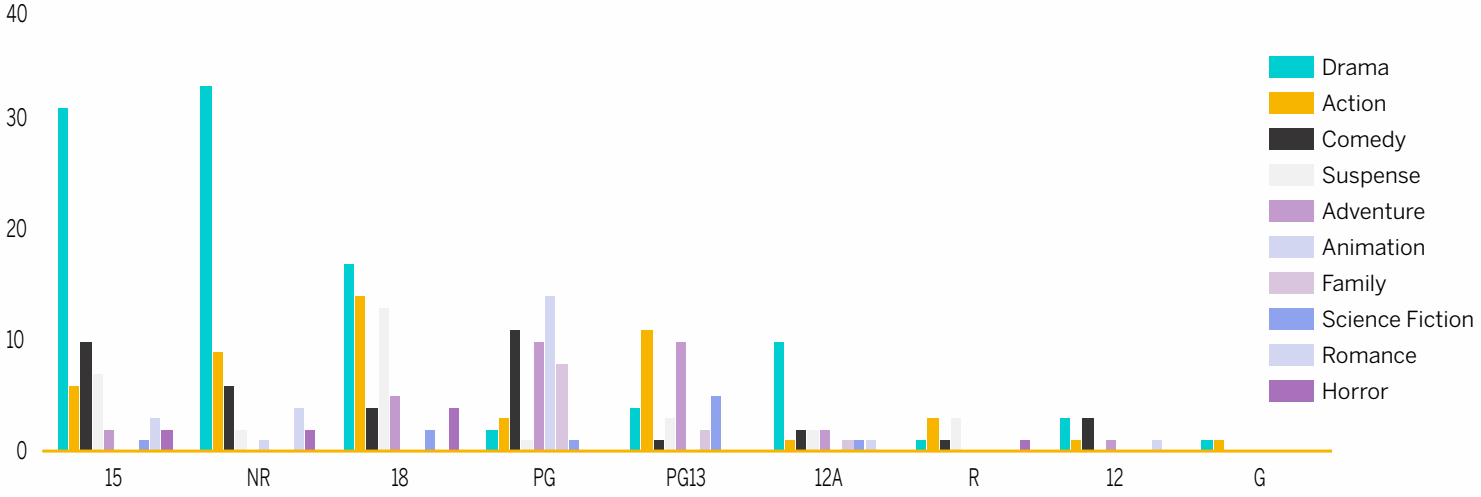
There were only 18 movies rated PG13 screened in cinemas in 2021 but they grossed the highest amount (N1.6billion) in comparison with other ratings. While the highest number of films (46) were rated 15+, their combined cinema earning was about N600million less than that of PG13 rated movies.





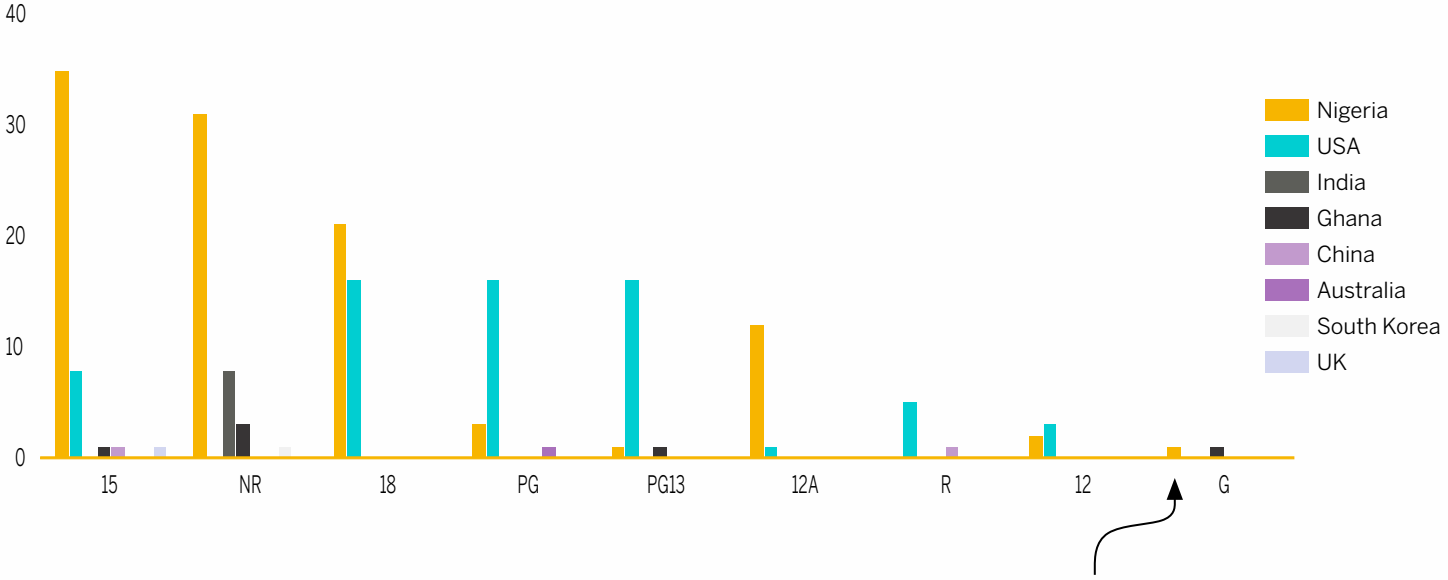
13. Only 17% of drama movies were rated below 15

Out of the 119 cinema movies listed under the Drama genre,20 (17%) were rated below 15. Most drama films (40%) were 15+ movies while 33 (28%) were Not Rated (NR).



14. Nollywood had almost 2 times more 15+ movies than others

Of the movies exhibited in cinemas in 2021, 89 had ratings or either 15 or 18. Of these, 56 (63%) were from Nollywood while the others made up the rest (37%). Thirty-one Nollywood movies were Not Rated (out of the 33 in total). Hollywood did not have any NR movie.

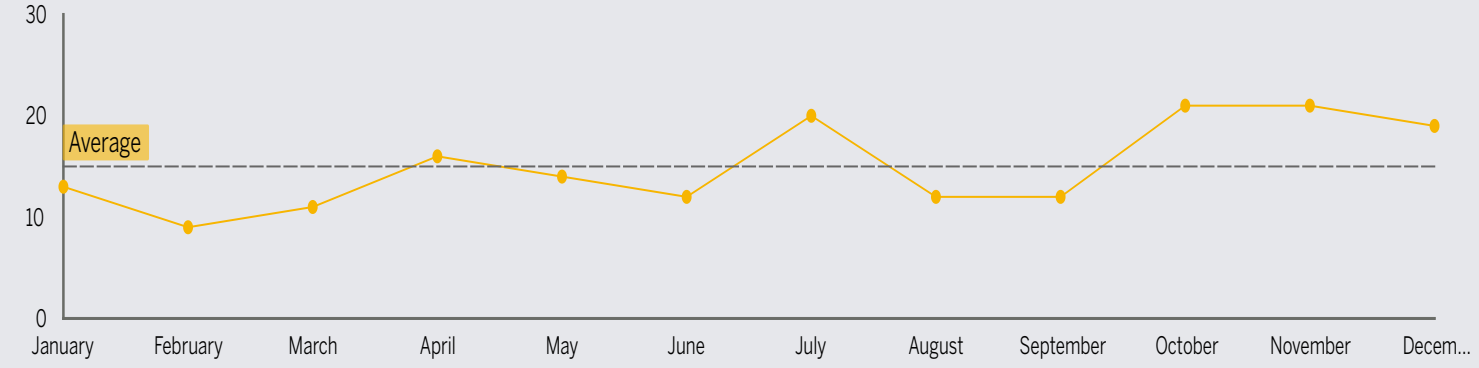


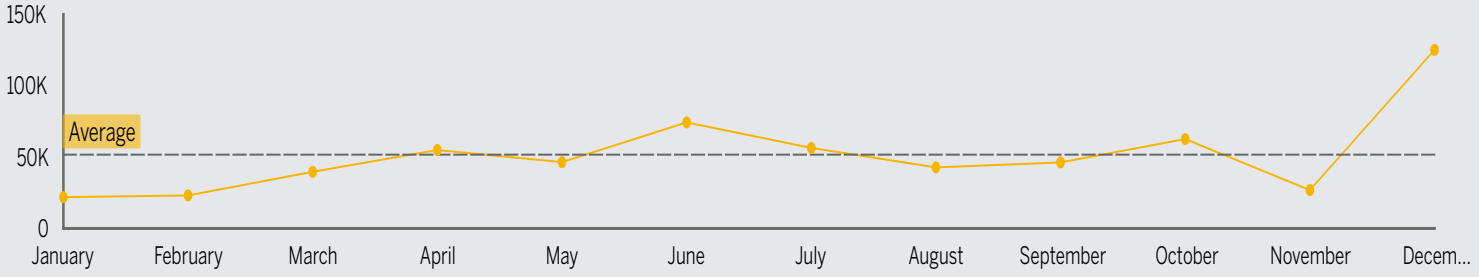
15. Only one Nollywood movie, 'Rattlesnake', was rated G (general audiences)

The only movie given a rating of G (appropriate for people of all ages) was Rattlesnake: TheAhanna Story. Originally released in 2020, it is placed within the Action genre and grossed 923kin 2021 based on 4 screenings in the same year.

16. Opening Weekend Attendances for films released in June were the second-highest after December's

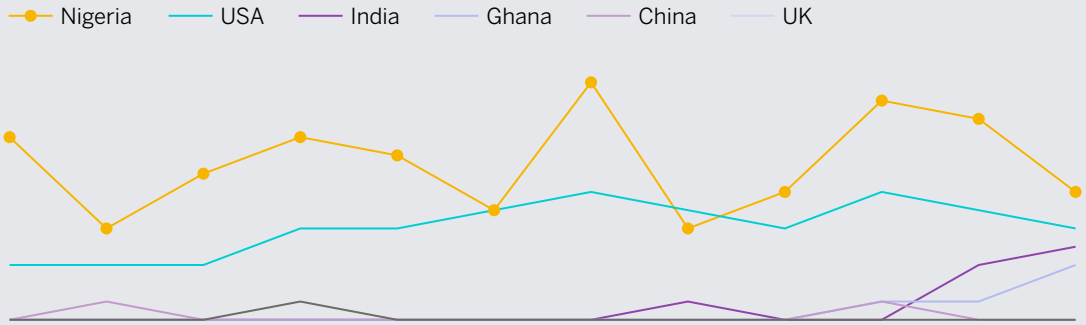
After December (with about 125,000), June had the most number of people in cinemas, with respect to opening weekend figures for released titles in a month (about 74,000). This was realised despite June having just 12 releases, the third-lowest number of releases in a month, in 2021.





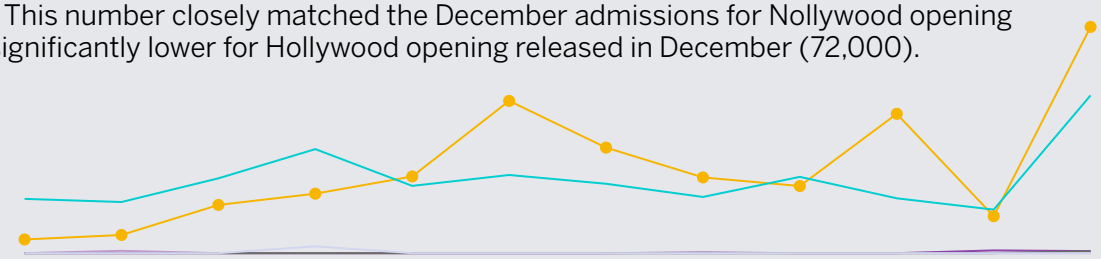
17. Nollywood had fewer movies than Hollywood only in August

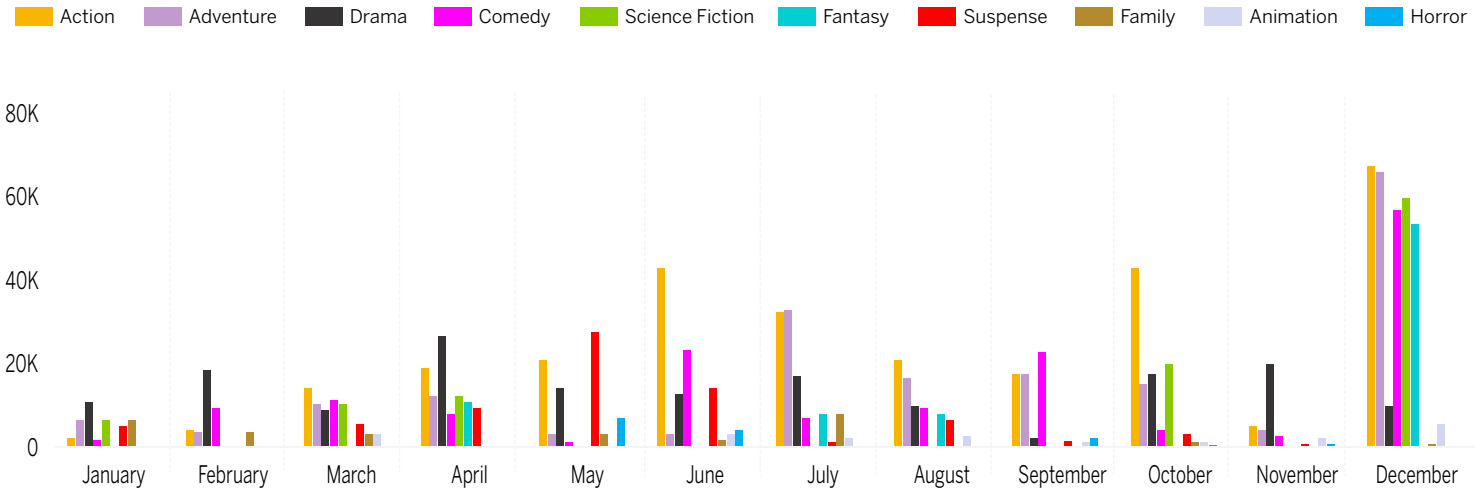
Every month of the year, Nollywood released more movies than Hollywood except in August. In July, there were 13 movies released in Nollywood, 6 more than Hollywood. In August, only 5 Nollywood films debuted in cinemas compared to six from Hollywood.



18. Hollywood attracted the most audiences in June and Dec.

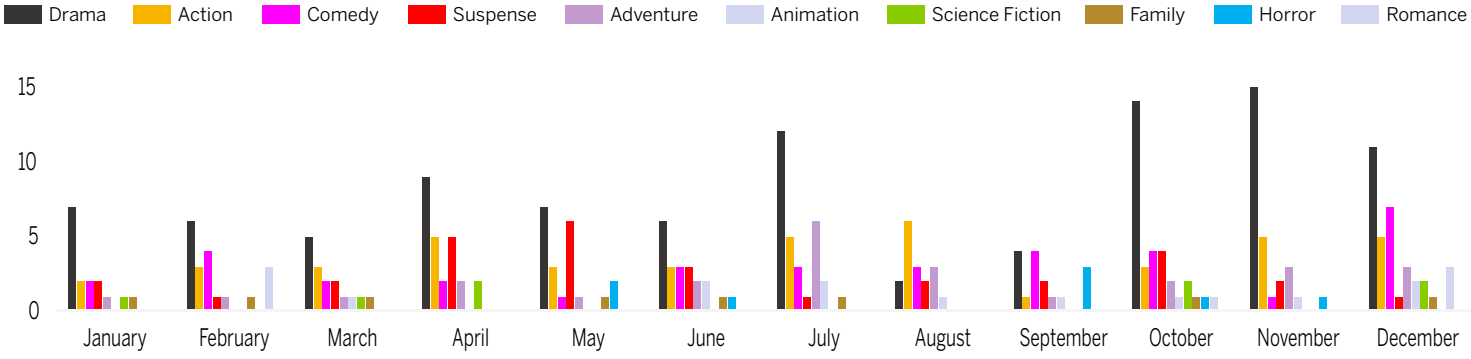
The 6 Hollywood movies released in June attracted the most number of cinema goers (49,000) in opening weekends, beside December. This number closely matched the December admissions for Nollywood opening weekends (51,000) but was significantly lower for Hollywood opening released in December (72,000).





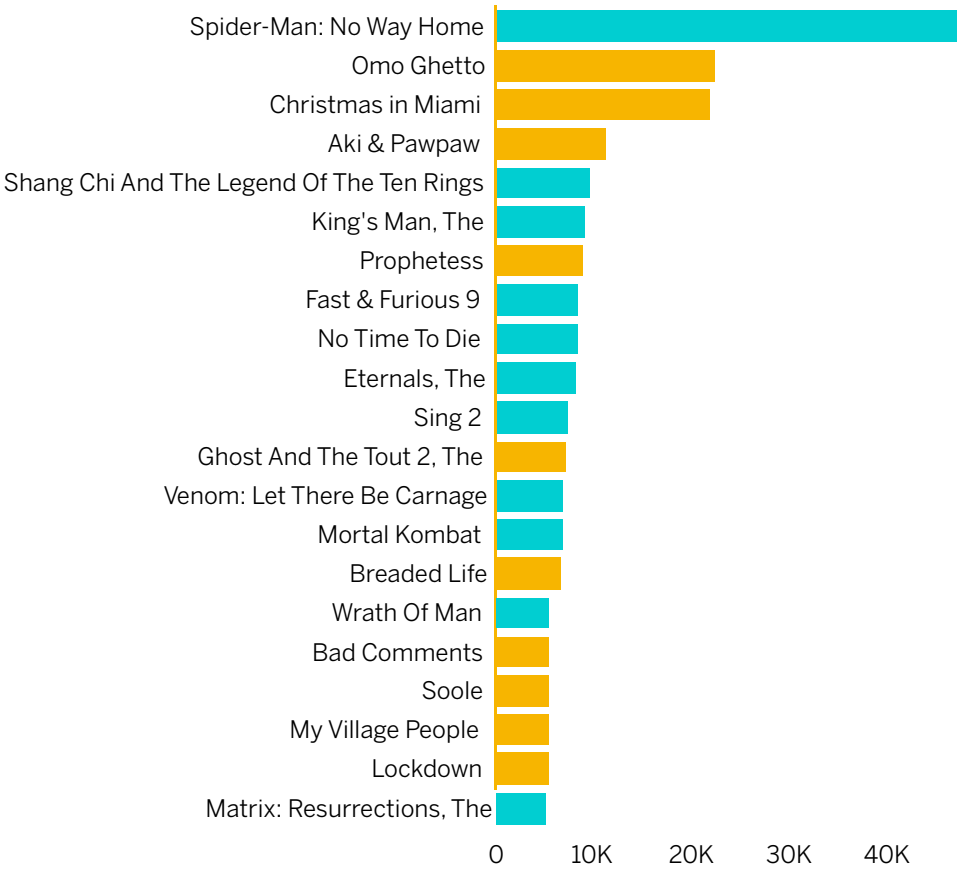
19. Cinema audiences in December watched fewer dramas than other genres

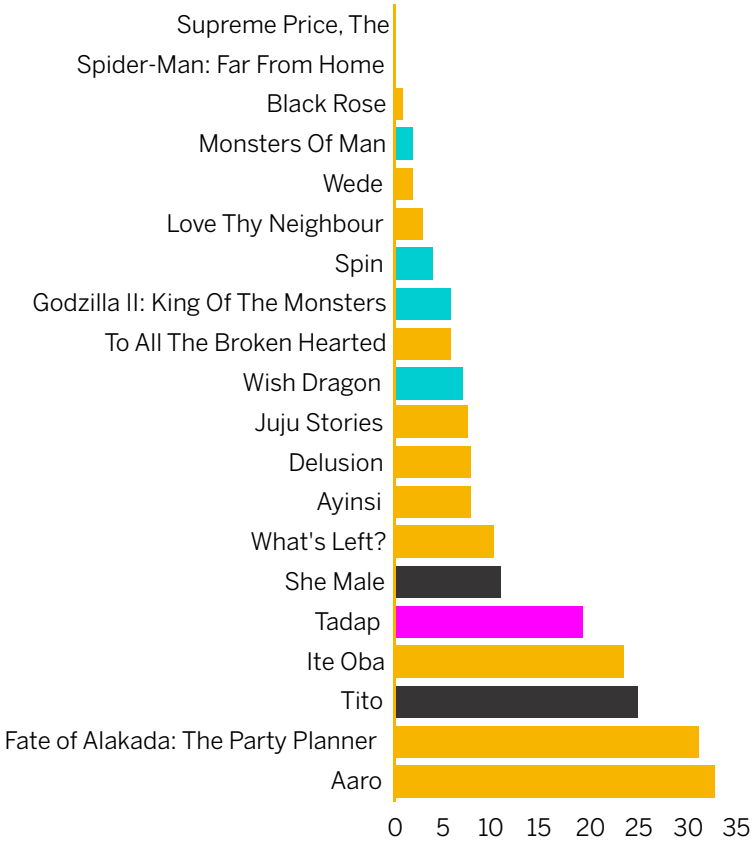
Drama movies had the highest number every month of the year except August. In December, there were 11 movies listed under the Drama genre (4 more than the next genre, Comedy). Yet, in December, drama movies had the least number of admissions (10,000) with an average of 933 viewers per movie, compared with 8,000 for comedy films.



20. 9 Nollywood movies were among the top 20 with highest average attendance

Out of the top 20 movies with highest average attendance per week, there were 9 movies from Nollywood. The others (11) were from Hollywood. *Spiderman: No Way Home* (released in December2021) had the highest average attendance (42,000) after 5 weeks in the cinemas. *Omo Ghetto: The Saga* was next with 22,000 average attendance after 15 weeks in cinema in 2021 only.





21. 2 out of the 7 movies from Ghana were among the least attended

Of the 20 least attended movies per week (based on the average), 2 were from Ghana. There were a total of 7 Ghanaian movies exhibited in 2021. The two movies were *She Male* (with and average of 11 viewers per week) and *Tito* (25 viewers per week). One Bollywood movie (out of 8in 2021) was among the least attended (20 per week).

Audience **Insights On The Nigerian** Film Industry

In a recent survey collating sample responses of over 1000 film lovers, drawn from across 21 states in Nigeria, a few observations were indicative of the preferences of the viewing populace, and could be useful in understanding the dynamics of the Nigerian film business in the nearest future.

Sample Size: 1,005 | **Confidence Level:** 95 **Margin Error:** 3%

Methodology

The sample is based on responses from film-lovers at cinema locations, social media followers of popular Nollywood actors, random WhatsApp groups, and a targeted audience of movie enthusiasts on Instagram and Facebook, located in twenty-one states across Nigeria.
The selected states were based on cinema locations around the country; to get a balanced perspective from movie enthusiasts who may be drawn to streaming but are also residents in cities where cinemas are located.

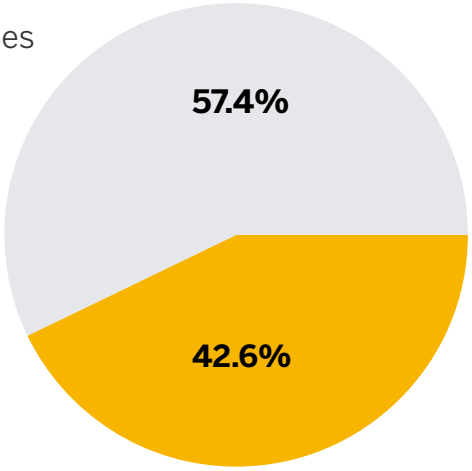
Collection and collation of responses were achieved using Google Form, with a restriction against multiple entries. Hence, charts and analytics are automated, strictly based on responses. The choice to use the descriptive approach of a digital survey was based on the need to accommodate responses from subscribers of streaming and cinema-goers, who are both found on digital platforms and online tools. The digital approach also helped to eliminate human errors.

The survey questions were structured based on notions deduced from conversations at online and offline events, as well as feedback from online critics and film industry practitioners.

Responses were collected within seven weeks – December 10, 2021 – January 31st, 2022.

Gender?

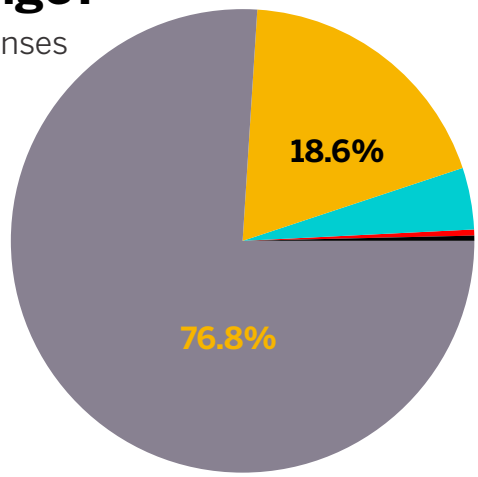
1,005 Responses



Male
Female

Age Range?

1,005 Responses

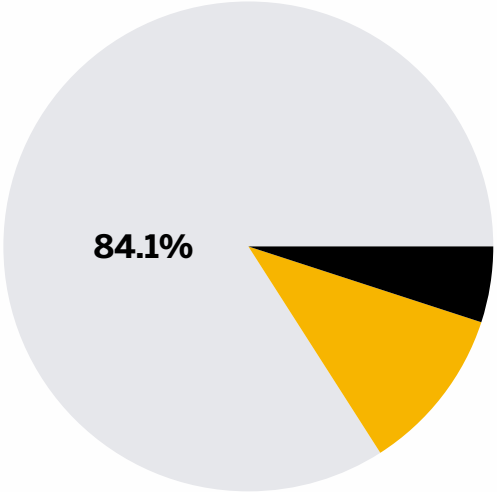


18-30
31-40
41-50
51-60
61 and above

Which of the following best describes you?

1,005 Responses

- I only see movies in cinemas
- I see movies only on streaming platforms (Netflix, Showmax, Iroko TV, Ibaka TV, Amazon Prime, Filmhouse+, ...)
- I see movies in both cinemas and streaming platforms (Netflix, Showmax, Iroko TV, Ibaka TV, Amazon Prime, Filmhouse+,...)

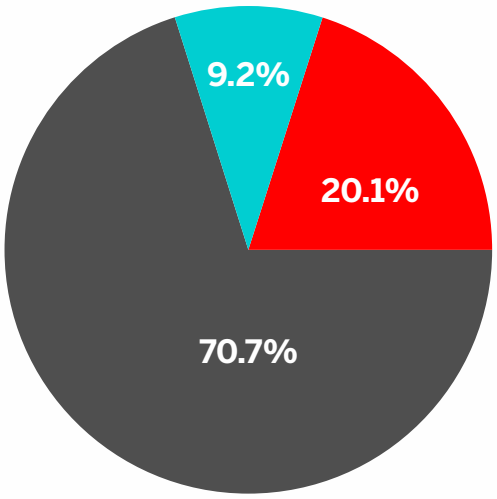


85% of respondents see movies on both streaming platforms and cinemas. 5.2% see movies only in cinemas while 10.7% won't go to cinemas at all. This hugely suggests that contrary to speculations about streaming killing the cinema-going culture, the reality is that, film lovers appreciate the experience obtainable on both channels.

Would you love to see Nollywood originals from streaming platforms in cinemas?

1,005 Responses

- Yes
- No
- Maybe

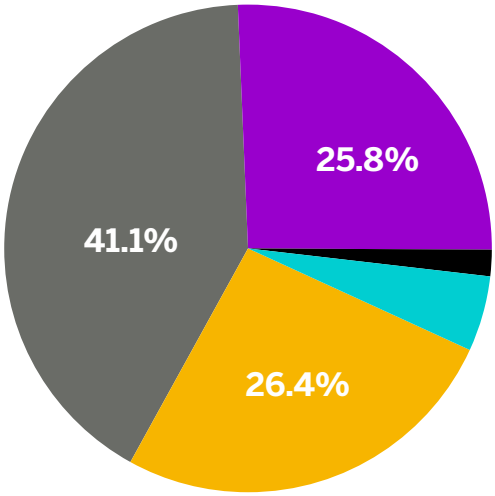


Responses from this section infer that local originals from streaming companies such as Netflix, Iroko and Amazon, would do very well in cinemas, considering that only about 9% of respondents are vehement about non-theatrical release, whereas, 20% would be skeptical - a convertible audience.

Rate the quality of Nollywood films in Nigerian cinemas on a scale of 1-5.

1-Very poor | 2-Poor | 3-Fair | 4-Good | 5-Very Good

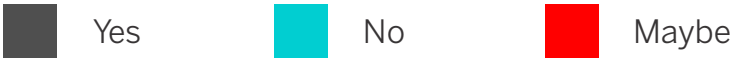
1,005 Responses

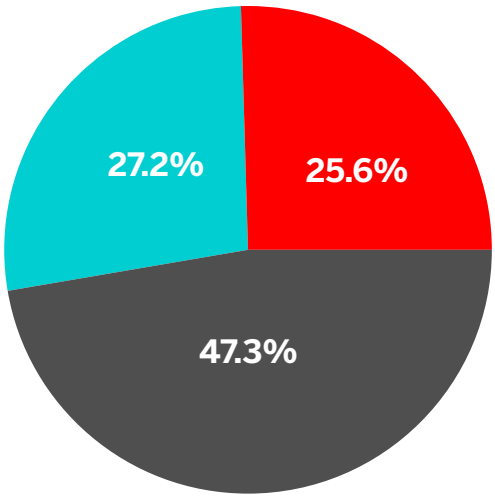


Contrary to recent widespread criticisms of Nollywood films, a surprising 41% of respondents think their quality is good. 26% think Nollywood is promising in terms of quality while 25% believe Nollywood filmmakers are doing very well with their efforts. This explains the healthy competition of local titles against Hollywood at the box office, despite amplified criticisms on social media.

Would you rather see a Nollywood episodic film (series/documentary) on a streaming platform (Netflix, Showmax, Iroko TV, Ibaka TV, Amazon Orime, Filmhouse+ e.t.c.) than feature lenght films?

1,005 Responses





This indicates a huge potential for episodic Nollywood on streaming platforms. Aside from the 47.2% of viewers who are certain about patronizing them, there exists a convertible audience, accounting for about 25% of the viewing populace.

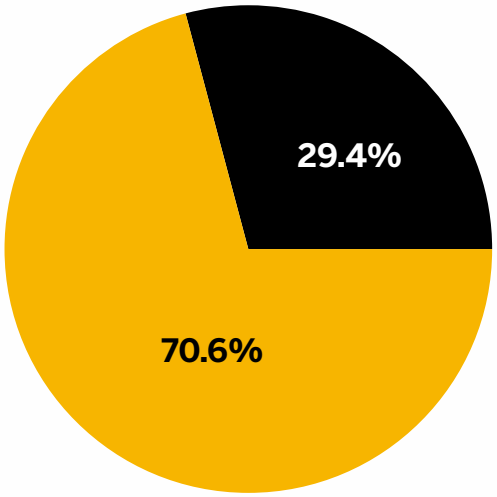
Do you think Nollywood films in Cinemas features same faces?

1,005 Responses

No

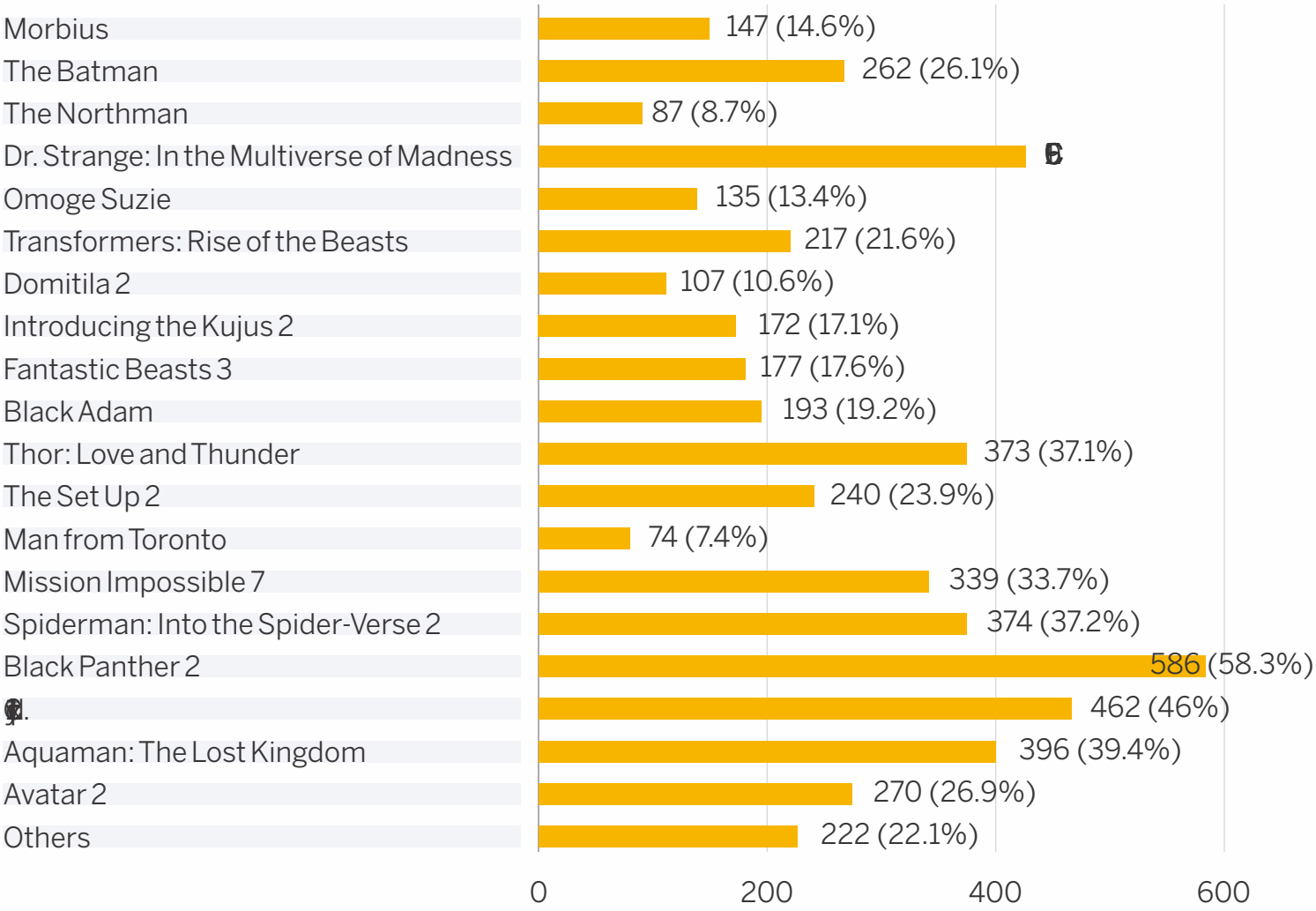
Yes

Majority of film lovers in Nigeria believe new actors should be given opportunities. This poses a big question to investors who identify bankability as a key factor in casting. Perhaps, a better approach would be to have a perfect blend of both established and new actors, ensuring that the latter emerge into choice roles.



What are your most anticipated films in 2022?

1,005 Responses



Major **Industry Highlights** of 2021

Inkblot inks deal with Amazon

Inkblot Studios became the first Nigerian company to sign a pact with streaming giant, Amazon Prime Video. The deal will see to Amazon having exclusive distribution rights to all theatrical releases of Inkblot, beginning from 2022. Consequently, Inkblot's future productions such as *The Set Up 2, Moms at War 2*, and *New Money 3*, will enjoys Amazon's global exposure to $200 million viewers.

Blue Pictures Entertainment holds "NextGen Summit"

In November, Blue Pictures Entertainment hosted young filmmakers to a capacity-building conference themed: "Blue Pictures Entertainment NextGen Mini-Conference". It was a forum to educate and equip young filmmakers with the requisite information to thrive. The event was organized in collaboration with SONY and had speakers from various sub-sectors of the film industry.

Omo Ghetto: The Saga Confirmed as Africa's Highest-grossing film of 2020

Omo Ghetto: The Saga, was Africa's highest-grossing film of 2020. The film grossed $1.5 million in a pandemic year, and producers were presented with an award.

NIFS Summit 2021

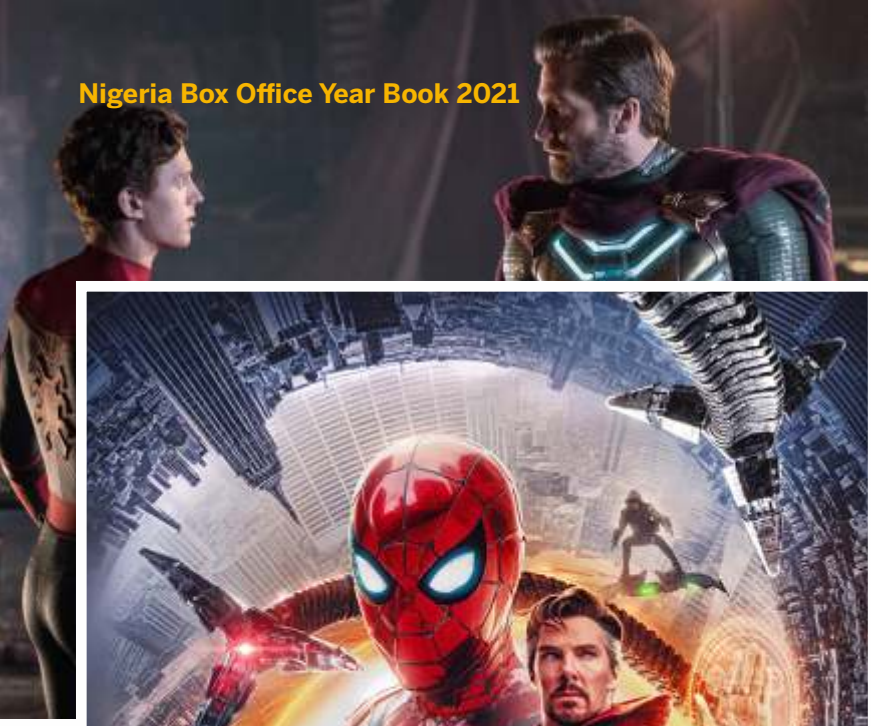
The Nigerian International Film Summit (NIFS) held at Ebonylife Place in September 2021. The event was a convergence of film industry stakeholders from across the country. Panel discussions, seminars and lectures were part of the program, which was well-attended by several players, including streaming giant, Amazon Prime.

Mo Abudu's EbonyLife inks multiple deals with Hollywood big Weights

In the course of the year, EbonyLife Films signed partnerships with Hollywood heavyweights, including Westbrook Studios (owned by Will and Jada Pinkett Smith), Universal Studios, and Will Packer Productions.

NFVCB Industry Conference

The National Film and Video Censor Board (NFVCB) hosted stakeholders in the film and motion pictures industry, to a two-day conference where discussions pertaining issues such as regulation, censorship and classification was discussed. Stakeholders in attendance included, NETFLIX, Cinema Exhibitors Association of Nigeria, and other guilds and associations

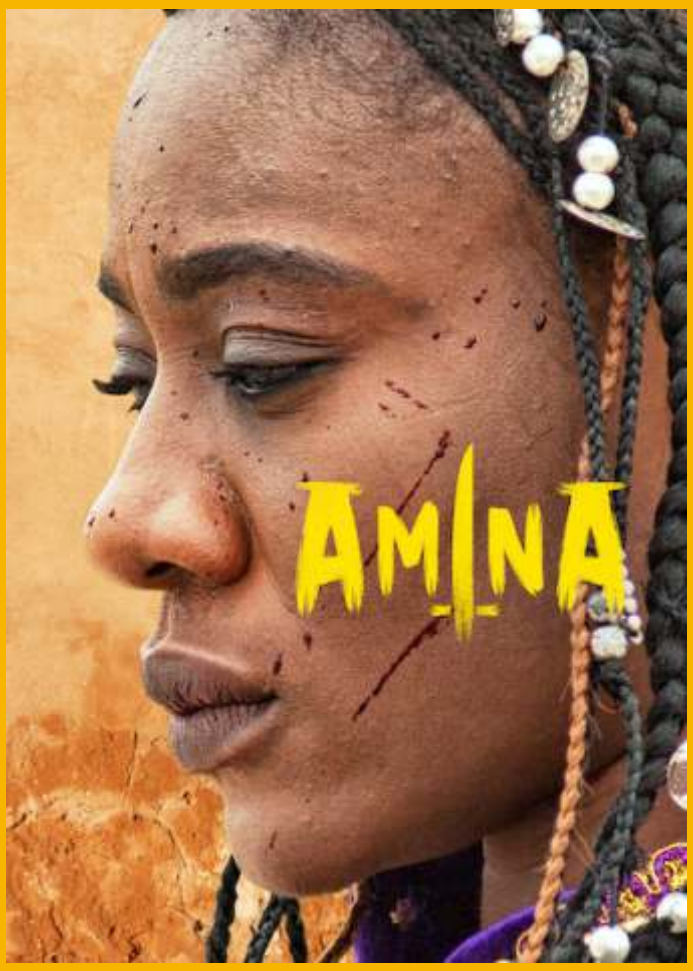


Spiderman: No Way Home breaks box office record in Nigeria

Sony Pictures' *Spiderman: No Way Home*, distributed by FilmOne, has become the all-time second highest-grossing film at the Nigerian box office, after surpassing record-holder *Omo Ghetto: The Saga*, which held the position with a record GBO - ₦636 million. Other accolades for the Marvel franchise include;

- The highest-grossing film of 2021
- Biggest advanced screening opening day of 2021
- Biggest advanced screening opening weekend of 2021
- Highest-grossing IMAX, MX4D, and DBOX opening of 2021
- All-time biggest opening day gross in a December
- All-time biggest opening weekend gross in a December
- All-time second-biggest opening weekend (After *Avengers: Endgame*)
- All-time highest-grossing 12A rated film in West Africa

Amina becomes Nollywood's First Film on NETFLIX's Global Top 10 Chart



Amina, directed by award-winning Izu Ojukwu, has become the first Nollywood production to be listed on the streamer's global chart for most streamed contents. Director of Content, Ben Amadasun, confirmed the feat during his presentation at a stakeholder conference organized by the National Film and Video Censors Board (NFVCB).

New Cinemas Open in a Pandemic year as few fail to recover

As the Nigerian cinema market adjusted to absolve the impact of the pandemic, some new cinemas joined the exhibition sector as a few others closed down. New cinemas that opened in 2021 include:

- Dynasty Cinema
- Vinmilan Cinema
- Fiesta Cinema
- Fasnet Cinema
- KAP Cinema
- Vicolad Cinema

The Hub For *Magical Entertainment*

cinemas filmhouse filmOne entertainment filmhouse+

How Festivals and **Conferences are Helping** Industry Recovery

2021 marked the return of physically hosted international festivals and cinema conferences. Particularly Cinemcon, CineEurope, and META, welcomed a good turn-up of participants from across the world – cinema executives, staff, vendors, investor, etc.

Here are a few ways that cinema conferences and festivals are helping to positively catalyse the industry's recovery;

Creating the needed suitable environment for dialogues that affect the global film ecosystem

Creating networking opportunities for stakeholders

Mentorship and educative platforms through panel discussions and presentations

Showcases by vendors lead to new deals and innovative business ideas

Platforms for cross-continental relationships and trade, as many players from external markets are allowed to participate in regional conferences.

AFREXIMBANK

Transforming Funding of Africa's Creative Sector

Amidst the focus on the African creative industry as the new front liner in global trade, funding has become a crucial subject to stakeholders. Hence, the recent initiative by the African Import-Export Bank (AFREXIM) to prioritize the creative industry is well-lauded by stakeholders.

In November of 2021, during the Intra African Trade Summit, the bank indicated in the course of the two-day Creative Africa Nexus (CANEX) segment, its intention to inject $500 million into the African creative sector to help actualize its potential to contribute to the GDP growth in various African countries.

CANEX is one of the platforms the bank is utilizing to connect to the creative space in Africa. The 2021 edition of the Intra-African Trade Fair was organized in collaboration with the African Union and the African Continental Free Trade Area (AfCFTA).

Stakeholder participation included players from several subsectors, including music, film, fashion, poetry and arts, to mention a few.

AFRIFF @10...

The Africa International Film Festival (AFRIFF) held its tenth event at Landmark Event Centre, Oniru, Lagos, in November 2021. It was a convergence of several film industry practitioners and stakeholders, including those from international company. E.g., Amazon Studios.

Below is a list of winners at the festival's award night;

Best Actress
Ijeoma Grace Agu
10 Songs for Charity

Best Actor
Kelechi Udegbe
Collision Course

Best Feature Film
Alanna Brown
Trees for Peace

Best Screenplay
Alanna Brown
Trees for Peace

Special Jury Prize for Best Feature
Tainted Canvas

Best Director
Michael Omonua, CJ Obasi, Abba T. Makama
Juju Stories

Oronto Douglas Prize for Best Nigerian Feature
Adeoluwa Owu
The Griot

Best Documentary
In God's Hand

Lifetime Achievement Award
Olu Jacobs

Best Short Film
Suzannah Mirghani
Al-Sit

Best Animation
Bisi Adebayo
Lady Buckit & the Motley MoPsters

Audience Choice Award
Nnamdi Kanaga
The Hail Mary

DJ Babus Babatunde Bashir-Bello Prize Best Student Shorts
Julie Ako
'Bride Untangled

AFRICA INTERNATIONAL FILM FESTIVAL

Challenges in the **Nigerian Film** Industry

Recently, stakeholders in the Nigerian film industry have, in conferences and other professional seminars, identified the critical challenges faced by players in the ecosystem. Some issues raised include but are not limited to;

State and Federal Censors Boards
There has recently been deliberations about the jurisdictions of the NFVCB and state-owned censors board. Resolution would help the ease of doing business in the Nigerian film industry.

Diversity & Inclusion
Some filmmakers and practitioners are of the opinion that the censors board needs to be more flexible, to accommodate contents that promote diversity and inclusion. However, the board has made it clear that it is bound by the Laws of the Federal Republic of Nigeria, and must continue to uphold the law.

Regulators for Digital Content Makers
Questions have arisen as to what government institution should be the regulator for digital content in the country. Apparently, both the NFVCB (National Film & Video Censors Board) and the NBC (National Broadcasting Commission) believe that the sub-sector is within their jurisdictions.

Censorship VS Classification
Some filmmakers believe that the role of the censors board should be 'classification' rather than 'censorship', in accordance with standards in several developed markets. There is also an argument that censorship stifles the creativity of filmmakers, conditioning them to tell stories in particular ways, giving their approach a political undertone.

Inkblot-Amazon Deal

Importance of Box Office performance to streaming deals

In December, Inkblot Studios became the first Nigerian studio to sign a deal with streaming giant, Amazon.

A key point to take away from the development is the vibrancy of Inkblot Studios at the Nigerian box office over the past five years, and its role in the build-up to this much-celebrated feat. The company has been instrumental to the advancement of the Nigerian film industry through its production collaborations, which have created blockbusters such as *The Wedding Party* films, *New Money,* and *Quam's Money*, amongst others. It has also produced independents such as *The Set-Up, The Arbitration, Up North,* etc., films that have done exceptionally well at the box office.

Thus, it can be said that the company built a brand and well-proven impact on the market through cinema releases, which became a springboard to its recent accolade.

It is easy to see that, for an evolving film market such as Nigeria, the role of cinemas in the development of the ecosystem cannot be overemphasized. Theatrical runs create the perfect opportunity for filmmakers/film companies to establish their hold on the market and achieve quantifiable results, which could help foreign partners understand the value and potential of films. Box office results are solid indicators of the potential of films and filmmakers.

This factor has also played out in several other international deals recently seen in the market, where companies and persons such as Ebonylife and Kunle Afolayan, have successfully inked deals with Netflix, after building value at the box office.

Streaming

Record number of Nollywood titles released in 2021, characterized by high streaming indices.

New production deals with major Nollywood producers

Exclusive release of local franchises as streaming originals.

New streaming records for international titles, both on global and local charts. E.g. Squid Game

Streaming is helping to promote the consumption and appreciation of Nollywood, as a lifestyle

Increase in Foreign Exchange

Providing opportunities for other categories of content, besides feature films

Streaming vs Cinemas

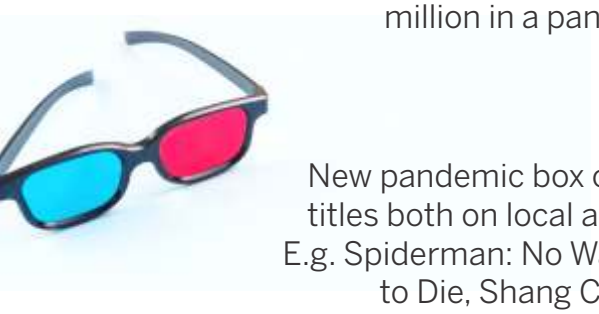
The ingress and boom of streaming has in no doubt, caused a disruption in the film ecosystem. Notwithstanding, as cinemas progressively emerge from the impact of the pandemic, it has become glaring that both channels can co-exist and maximize results.

Cinemas

Same titles released in cinemas in 2020, making up the highest-grossing charts in Nollywood's biggest cinema year

Deals based on historical box office performance of producers. Most productions on new deals to allow for initial theatrical windows

Emergence of new franchises at the box office, three of which grossed over ₦100 million in a pandemic year



New pandemic box office records for titles both on local and global charts. E.g. Spiderman: No Way Home, No Time to Die, Shang Chi, and FF9.

Cinemas are benefiting from the increase in appreciation of Nollywood, evident in the market's higher total box office contribution to annual revenue (45%), compared to other years

Box office performances attracting foreign interest to Nollywood and helping to quantify value

Cinemas being able to provide more screening slots for films, considering the streaming options that producers now have

Insights on **Film Financing** in Africa

with Johnny Fu | Director, International Investment, Huahua Media Group

Johnny Fu

"The production costs of Nigerian films are at the lower end, but the distribution channels are diversified. "

How would you describe the Nigerian content market in terms of value for foreign investment?

It is definitely a huge local market with the largest population in Africa; naturally the most potential film market in Africa. Also, a very huge advantage of Nigerian films is its global popularity both on VOD and in cinemas, which adds another level of protection on potential investment return.

What are the possibilities or potential of Nollywood content in penetrating the global market and where do the opportunities lie?

Nollywood contents show great potential in terms of penetrating the global market. They have several factors in their favor, such as English-speaking talents, being Africa's largest local market, originating from a free and active creative environment, e.t.c.

I think that Nollywood must make a signature move to get the attention of the international audience. Take the three most internationally-popular content creation regions in Asia as an example - China has its Kongfu and action, Japan has its animated content, Korea has its K-pop. Nollywood needs to create its catch point based on its advantages and disadvantages.

For example, when Japan was promoting its creative industry to the world, a key disadvantage was that international audiences were not so used to Asians being the lead actors yet, and were not familiar with the Asian culture either. So, their answer to that was to create animations based on international stories and with animated characters from different races. Many ofMiyazaki

Hayao'sanimations have European-styled castles and characters with blonde hairs but always tell the stories in very Japanese ways so that the audience has something new and something they are familiar with, to watch and feel alien.

The Koreans faced the same difficulties when promoting their own culture in the international market. But, they took a different path, which I call "The Koreanization of Hollywood". Take the most recently popular Netflix series -Squid Gameas an example, the rhythm of storytelling, the camera language; it is Korean a content made in a very Hollywood way. They could do this because they have many talents trained in the US due to the close relationship between both countries.

What challenges should investors look out for, and how would you suggest they can be tackled?

There is a high potential investment-return ratio compared to the other markets. The production costs of Nigerian films are at the lower end, but the distribution channels are diversified. Nollywood contents are not distributed in Africa alone but in many other countries, and their popularity on VOD platforms is rapidly increasing, as well. In the eyes of a Chinese film investor, the Nigerian market is very similar to the Hong Kong market of the 80s and 90s. Some of the films might have relatively low budgets, but the market is growing at a very fast pace. Worthy of mention is the quality - acting and stories are also improving rapidly.

Unstable exchange rate – It is a challenge but can be managed by making financial plans, soliciting the assistance of local banking partners, adopting effective fund-fluctuation hedging strategies, and improved participation from the Nigerian Central Bank. These could improve the availability of currencies at a lower rate and make the market more attractive, as investors' concerns on foreign exchange risks would reduce significantly.

Nigerian Box Office at a Glance

Top 50 **Releases of** All-Time

	Title	Release Date	GBO Figure	Distributor	Type
1	Black Panther	Feb-18	818,117,133	Blue Pictures	Hollywood
2	Omo Ghetto	Dec-20	636,120,620	FilmOne	Nollywood
3	Avengers Endgame	Apr-19	528,296,437	Blue Pictures	Hollywood
4	Spiderman: No Way Home*	Dec-21	527,039,902	FilmOne	Hollywood
5	The Wedding Party	Dec-16	453,000,000	FilmOne	[illegible]
6	Aquaman	Dec-18	452,059,079	FilmOne	Hollywood
7	Avengers Infinity War	Apr-18	449,788,298	Blue Pictures	Hollywood
8	The Wedding Party 2	Dec-17	433,197,377	FilmOne	Nollywood
9	Chief Daddy	Dec-18	387,463,949	FilmOne	Nollywood
10	Lion King	Jul-19	316,190,682	Blue Pictures	Hollywood
11	Sugar Rush	Dec-19	287,060,270	FilmOne	Nollywood
12	Fast & Furious: Hobbs and Shaw	Aug-19	279,550,296	Silverbird	Hollywood
13	Jumanji: The Next Level	Dec-13	250,659,806	Silverbird	Hollywood
14	King Of Boys	Oct-18	244,775,758	Filmone	Nollywood
15	Captain Marvel	Mar-19	238,621,618	Blue Pictures	Hollywood
16	Merry Men	Sep-18	235,628,358	Filmone	Nollywood
17	Merry Men 2	Dec-19	234,505,169	FilmOne	Nollywood
18	Fast & Furious 9	Jun-21	233,649,219	Silverbird	Hollywood
19	Aladdin	May-19	194,147,107	Blue Pictures	Hollywood
20	No Time To Die	Oct-21	190,726,961	Silverbird	Hollywood
21	Your Excellency	Dec-19	186,455,748	FilmOne	Nollywood
22	Angel has Fallen	Aug-19	184,552,587	FilmOne	Hollywood
23	Spiderman: Far From Home	Jul-19	182,306,642	Silverbird	Hollywood
24	Bad Boys for Life	Jan-20	180,411,403	Silverbird	Hollywood
25	A Trip To Jamaica	Sep-16	180,264,964	Filmone	Nollywood

- Figures taken as at December 31st 2021, 11:59 (GMT +1)
- * Indicates movies still in cinemas
- List does not consider *Coming To America, Red Notice, The Harder They Fall* and *Don't Look Up*. Figures withheld per requests by studios.

	Title	Release Date	GBO Figure ₦	Distributor	Type
26	Shang Chi & The Legend of The Ten Rings	Sep-21	178,573,688	FilmOne	Hollywood
27	10 Days In Suncity	Jun-17	176,705,699	Filmone	Nollywood
28	John Wick 3	May-19	173,489,002	Silverbird	Hollywood
29	Mission Impossible 3	Jul-18	169,205,917	Silverbird	Hollywood
30	Living in Bondage	Nov-19	168,780,702	FilmOne	Nollywood
31	Fast And Furious 8	Apr-17	163,490,208	Silverbird	Hollywood
32	Deadpool 2	May-18	163,455,399	Filmone	Hollywood
33	30 Days In Atlanta	Oct-14	163,351,300	Silverbird	Nollywood
34	Fast And Furious 7	Apr-15	154,972,330	Silverbird	Hollywood
35	Thor Ragnarok	Nov-17	151,145,885	Blue Pictures	Hollywood
36	Venom	Oct-18	143,000,000	Silverbird	Hollywood
37	Wonder Woman 1984	Dec-20	140,299,110	FilmOne	Hollywood
38	Batman Vs Superman	Mar-16	140,000,000	Blue Pictures	Hollywood
39	Justice League	Nov-17	138,813,354	Blue Pictures	Hollywood
40	Logan	Mar-17	138,011,464	Filmone	Hollywood
41	Christmas in Miami *	Dec-21	135,248,300	FilmOne	Nollywood
42	Frozen 2	Dec-19	134,648,078	Blue Pictures	Hollywood
43	The Ghost & The Tout Too	Sep-21	134,464,775	FilmOne	Nollywood
44	Assasin's Creed	Dec-16	132,518,314	Filmone	Hollywood
45	Prophetess	Apr-21	131,441,250	FilmOne	Nollywood
46	What Men Want	Feb-19	130,306,046	Blue Pictures	Hollywood
47	The Eternals *	Nov-21	129,622,652	FilmOne	Hollywood
48	The Bling Lagosians	Jun-19	120,510,889	FilmOne	Nollywood
49	The Avengers	May-12	119, 407,520	Blue Pictures	Hollywood
50	Suicide Squad	Aug-16	116,329,000	Blue Pictures	Hollywood

*Nollywood Titles

Nigerian Box Office at a Glance

Top 25 **Nollywood Releases of** All-Time

	Title	Release Date	GBO Figure	Distributor
1	Omo Ghetto	Dec-20	₦ 636,120,620	FilmOne
2	The Wedding Party	Dec-16	₦453,000,000	Filmone
3	The Wedding Party 2	Dec-17	₦433,197,377	Filmone
4	Chief Daddy	Dec-18	₦387,463,949	Filmone
5	Sugar Rush	Dec-19	₦287,060,270	FilmOne
6	King Of Boys	Oct-18	₦244,775,758	Filmone
7	Merry Men	Sep-18	₦235,628,358	Filmone
8	Merry Men 2	Dec-19	₦234,505,169	FilmOne
9	Your Excellency	Dec-19	₦186,455,748	FilmOne
10	A Trip To Jamaica	Sep-16	₦180,264,964	Filmone
11	10 Days In Suncity	Jun-17	₦176,705,699	Filmone
12	Living in Bondage: Breaking Free	Nov-19	₦168,780,702	FilmOne
13	30 Days In Atlanta	Oct-14	₦163,351,300	Silverbird
14	Christmas in Miami *	Dec-21	₦135,248,300	FilmOne
15	The Ghost & The Tout Too	Sep-21	₦134,464,775	FilmOne
16	Prophetess	Apr-21	₦131,441,250	FilmOne
17	The Bling Lagosians	Jun-19	₦120,510,889	FilmOne
18	Fate of Alakada: The Party Planner	Oct-20	₦113,072,100	FilmOne
19	My Village People	Jun-21	₦100,958,400	FilmOne
20	Up North	Dec-18	₦94,006,142	Filmone
21	Isoken	Jun-17	₦93,697,726	Silverbird
22	Quam's Money	Dec-20	₦92,100,070	FilmOne
23	Aki & Pawpaw*	Dec-21	₦91,872,668	FilmOne
24	Ayinla	Jun-21	₦91,453,900	FilmOne
25	Okafor's Law	Sep-16	₦89,740,576	FilmOne

- * Indicates movies still in cinemas.
- Figures taken as at 31st December 2021, 11:59pm (GMT +1)

2021 **Global Box Office** Analysis

Southern Africa VS Anglophone West Africa

Southern Africa's Top 10 Highest-grossing films of 2021

Rank	Title	Distributor	Date Range Gross (Rs)	Date Range Gross (₦)
1	Spider-Man: No Way Home	FF Sony	64,301,841	1,736,149,707
2	No Time To Die	UIP Univ	25,543,129	689,664,483
3	Fast & Furious 9	UIP Univ	15,031,601	405,853,227
4	Shang Chi And The Legend Of The Ten Rings	FF Walt Disney	12,486,242	337,128,534
5	Eternals	FF Walt Disney	12,412,617	335,140,659
6	Godzilla Vs. Kong	EE WB	12,318,426	332,597,502
7	Venom: Let There Be Carnage	FF Sony	11,752,900	317,328,300
8	Sing 2	UIP Univ	10,826,127	292,305,429
9	Encanto	FF Walt Disney	9,811,725	264,916,575
10	Dune	EE WB	7,757,118	209,442,186
			Total	**₦4,920,526,602**

Number of cinemas – 118
Number of Screens – 756

Key Market – South Africa (85%)
Total GBO in 2021 - ₦9,017,310,550

Anglophone West Africa's Top 10 Highest-grossing films of 2021

Rank	Title	Distributor	Date Range Gross (₦)
1	Spider-Man: No Way Home	FilmOne/Sony	527,039,901.71
2	Fast & Furious 9	Silverbird/UIP	233,649,219.18
3	No Time To Die	Silverbird/UIP	190,726,960.68
4	Shang Chi And The Legend Of The Ten Rings	FilmOne/Disney	178,573,687.64
5	Christmas in Miami	FilmOne	135,248,300.00
6	Ghost And The Tout 2, The	FilmOne	134,464,775.00
7	Prophetess	FilmOne	131,441,250.00
8	Eternals, The	FilmOne/Disney	129,622,652.23
9	My Village People	FilmOne	100,958,400.00
10	Black Widow	FilmOne/Disney	92,727,645.12
		Total	**₦1,854,452,791**

Number of cinemas – 69
Number of Screens – 256

Key Market – Nigeria (97%)
Total GBO in 2021 - ₦4,824,106,435

We see the performance tables of both markets featuring similar Hollywood films. However, Nigeria has four local titles making the list, which indicates the appetite of its consumers for local content in cinemas, as well as the competitiveness between Nollywwod and Hollywood at the Nigerian box office.

With Anglophone West Africa only having 33% of Southern Africa's screen capacity, it realized 38% of its gross for the Top 10 performing films. This is a pointer to a slight variance in indices such as attendance and ATP (average ticket price).

We also see that the Anglophone West Africa region (dominated by Nigeria) realized 53% of Southern Africa Gross Box Office (GBO) with only 33% of its seating capacity. This shows the potential of the Nigerian box office with expansion of cinemas.

Data Source: COMSCORE

Stand-out **Marketing Initiatives** of 2021

Premieres, as well as creative marketing initiatives, were very crucial in enabling film lovers reconnect with their favourite titles. In-cinema marketing projects were generally geared towards creating the nostalgia that could propel repeat-patronage. The box office numbers prove to a large extent, that the strategies worked.

Movie Premiere

Premiere Invite

In-cinema Campaign

Tik Tok Challenge

Photo Booth

Influencer Screening

Elite Cocktail

Elite Cocktail

Out-door Campaign - Bus Branding

Top **10 Films** of 2021

(Including 2020 Spill-overs)

Spiderman: No Way Home
*~~₦525m~~

Omo Ghetto: The Saga
~~₦446m~~

Christmas in Miami
*~~₦134m~~

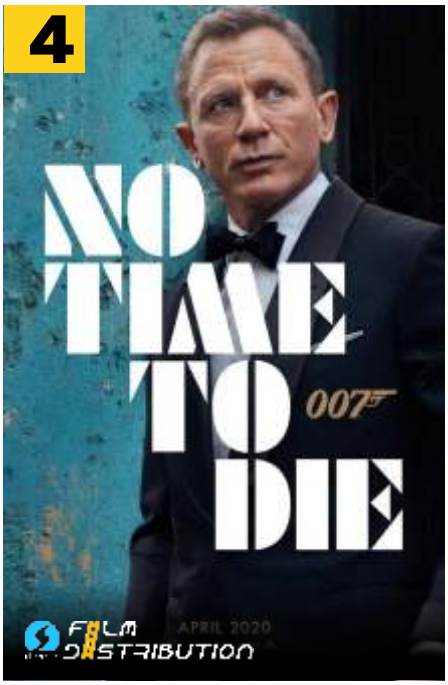
The Ghost and the Tout Too
~~₦134m~~

- List is for date range 1st January to 31st December, 2021
- List does not consider *Coming to America, Red Notice, The Harder the Fall*, and *Don't Look Up.* Figures withheld per request by Studios.
- * Indicates films still showing in cinemas

3

F9: The Fast Saga
₦233m

4

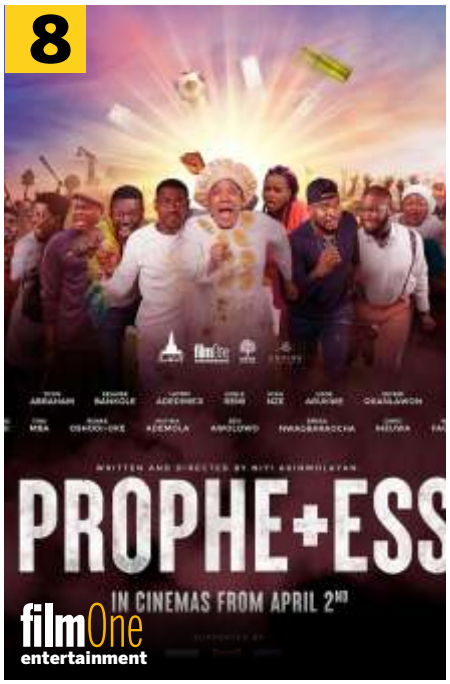


No Time To Die
₦190m

5

Shang-Chi and the Legend of the Ten Rings ₦178m

8



Prophetess
₦131m

9

Eternals
₦129m

10

My Village People
₦100m

Top 10 **Nollywood Releases** of 2021

1

Christmas in Miami
***₦134.54m**

2

Ghost and the Tout Too
₦134.46m

3

Prophetess
₦131m

4

My Village People
₦100m

5

Aki and Pawpaw
***₦92m**

6

Ayinla
₦91m

7

Breaded Life
₦88m

8

Bad Comments
₦66m

9

Soole
***₦49m**

10

Dwindle
₦43m

- List is for date range 1st January to 31st December, 2021
- * Indicates films still showing in cinemas

Top 10 **Hollywood Releases** of 2021

1

Spider-Man: No Way Home

***₦527m**

2

Fast & Furious 9

₦233m

3

No Time To Die

₦190m

4

Shang Chi And The Legend Of The Ten Rings

₦178m

5

The Eternals

₦129m

6

Black Widow

₦92m

7

Venom: Let There Be Carnage

₦90m

8

Mortal Kombat

₦90m

9

Godzilla Vs. Kong

₦81m

10

Wrath Of Man

₦72m

- List is for date range 1st January to 31st December, 2021
- List does not consider *Coming to America, Red Notice, The Harder the Fall*, and *Don't Look Up.* Figures withheld per request by Studios.
- * Indicates films still showing in cinemas

Top **20 Releases** of 2021

- List is for date range 1st January to 31st December, 2021
- List does not consider *Coming to America, Red Notice, The Harder the Fall*, and *Don't Look Up.* Figures withheld per request by Studios.
- * Indicates films still showing in cinemas

1

Spider-Man: No Way Home

*₦527m

Weeks in Range 5weeks

2

Fast & Furious 9

₦233m

Weeks in Range 177weeks

3

No Time To Die

₦190m

Weeks in Range 13weeks

4

Shang Chi And The Legend Of The Ten Rings ₦178m

Weeks in Range 12weeks

5

Christmas in Miami

*₦135m

Weeks in Range 3weeks

6

The Ghost And The Tout Too

₦134m

Weeks in Range 13weeks

7

Prophetess

₦131m

Weeks in Range 11weeks

8

The Eternals

₦129m

Weeks in Range 9weeks

My Village People
₦100m

Weeks in Range 14weeks

Black Widow
₦92m

Weeks in Range 10weeks

Aki & Pawpaw
***₦91m**

Weeks in Range 4weeks

Ayinla
₦91m

Weeks in Range 18weeks

Venom: Let There Be Carnage
₦90m

Weeks in Range 8weeks

Mortal Kombat
₦90m

Weeks in Range 9weeks

Breaded Life
₦88m

Weeks in Range 11weeks

Godzilla Vs. Kong
₦81m

Weeks in Range 11weeks

Wrath Of Man
₦72m

Weeks in Range 9weeks

Hitman's Wife's Bodyguard
₦67m

Weeks in Range 10weeks

Bad Comments
₦66m

Weeks in Range 21weeks

Jungle Cruise
₦55m

Weeks in Range 10weeks

Highest **Grossing Actors** of 2021

#1
Deyemi Okanlawon
Lockdown + The Ghost & The Tout Too + Prophetess - ₦308M

#2
Osita Iheme
Aki & Pawpaw + Christmas in Miami – ₦227M

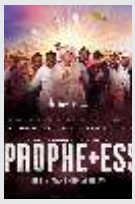
#3
Ayo Makun
Christmas in Miami - ₦135M*

#3
Richard Mofe-Damijo
Christmas in Miami - ₦135M*

***Criteria –** Lead actor, first or second supporting-lead actor in one or more films, released in 2021, and grossed over ₦40 million each, as of 31st December 2021

Data Source: COMSCORE

#4
Kunle Remi
Prophetess - ₦134M



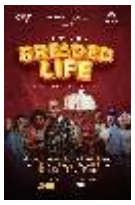
#5
Lateef Adedimeji
Ayinla + Soole - ₦131M

#6
Bovi Ugboma
My Village People - ₦100M

#7
Chinedu Ikedieze
Aki & Pawpaw - ₦92M*

#8
Debo Adebayo
Ayinla - ₦91M

#9
Timini Egbuson
Breaded Life- ₦88M



#10
Jide Kene-Achufusi
Dwindle + Lockdown - ₦

#11
Jim Iyke
Bad Comments - ₦66M

#12
Femi Jacobs
Soole - ₦49M

#12
Shawn Faqua
Soole - ₦49M

#12
Soibifaa Dokubo
Soole - ₦49M

#12
Eso Dike Okolocha
Soole - ₦49M

#12
Ikponmwosa Gold
Soole - ₦49M

#12
Mike Afolarin
Soole - ₦49M

#13
Samuel Animashaun Perry
Dwindle - ₦43M

#14
William Uchemba
Mamba's Diamond - ₦42M

#14
Jimmy Odukoya
Mamba's Diamond - ₦42M

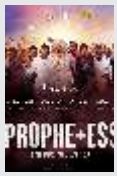
Highest **Grossing Actresses** of 2021

#1
Toyin Abraham-Ajeyemi
The Ghost & The Tout Too + Prophetess + Aki & Pawpaw = ₦357M

#2
Osas Ighodaro
Bad Comments + Ghost and The Tout Too - ₦200M

#3
Mercy Johnson-Okojie
The Ghost and The Tout Too - ₦134M

#4
Kehinde Bankole
Prophetess- ₦131M



#5
Sophie Alakija
My Village People- ₦100M

#5
Theresa Edem
My Village People- ₦100M

#6
Chioma Okafor
Aki & Pawpaw- ₦92M*

#7
Omowunmi Dada
Ayinla- ₦91M

***Criteria –** Lead actress, first or second supporting-lead actress in one or more films, released in 2021, and grossed over ₦40 million each, as of 31st December 2021

Data Source: COMSCORE

#7
Ade Laoye
Ayinla- ₦91M

#8
Bimbo Ademoye
Breaded Life- ₦88M*

#9
Sharon Ooja
Bad Comments- ₦66M*

#10
Sola Sobowale
Soole- ₦49M*

#10
Meg Otanwa
Soole- ₦49M*

#10
Adunni Ade
Soole- ₦49M*

#10
Teniola Aladese
Soole- ₦49M*

#11
Efe Irele
Devil in Agbada - ₦42.5M

#11
Erica Nlewedim
Devil in Agbada - ₦42.5M

#12
Nse Ikpe-Etim
Mamba's Diamond - ₦42M

#13
Omotola Jalade-Ekeinde
Lockdown - ₦40M

#13
Ini-Dinma Okojie
Lockdown - ₦40M

Highest **Grossing Producers** of 2021

***Criteria –** – A producer of one or more films, released in 2021, and grossed ₦40 million each, as of 31st December 2021

Data Source: COMSCORE

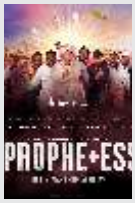
#1
Mimi Bartels
Prophetess + The Ghost & The Tout Too + Dwindle + Aki & Pawpaw - ₦400M+

#2
Matilda Ogunleye
Prophetess + My Village People - ₦231M

#3
Darlington Abudu
Christmas in Miami + Mamba's Diamond + Bad Comments = ₦217M

#4
Toyin Abraham-Ajeyemi
The Ghost & The Tout Too - ₦134M

#5
Victoria Akujobi
Prophetess - ₦131M



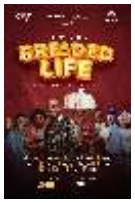
#6
Winifred Okpapi
My Village People -₦100M

#7
Chris Odeh
Aki & Pawpaw -₦92M

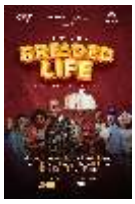
#7
Agozie Uzo Ugwu
Aki & Pawpaw -₦92M

#8
Jadesola Osiberu
Ayinla -₦91M

#9
Biodun Stephen
Breaded Life – ₦88M



#9
Tara Ajibulu
Breaded Life – ₦88M



#10
Adunni Ade
Soole – ₦49M

#11
ChinneyLove Eze
Devil in Agbada – ₦40M

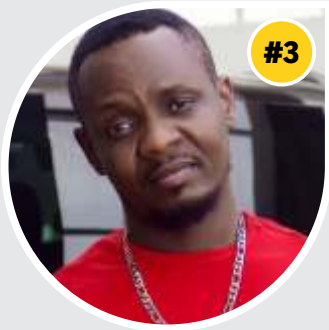
#12
Rukeme David Eruotor
Lockdown – ₦40M

#12
Michael Djaba
Lockdown – ₦40M

Highest **Grossing Editors** of 2021

Adeyemi Shomade
The Ghost & The Tout Too, Aki & Pawpaw
N226M

Solanke Adio
Breaded Life, Soole, Dwindle
N180M



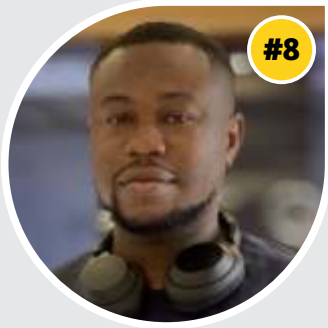
Patrick Odjegba
Christmas in Miami
N135M

Victoria Akujobi
Prophetess
N131M

Ates Brown
My Village People
N100M

Kayode Kasum
Soole, Dwindle
N93M

Joshua Cassidy
Ayinla
N91M



Emmanuel Igbekele
Breaded Life
N88M

Moses Inwang
Bad Comments
N66M

Umanu Elijah
Devil in Agbada
N42.5M

Dayo (Brown) Akinola
Mamba's Diamond
N42M

Tester Bassey
Lockdown
N40M

***Criteria –** An editor of one or more films, released in 2021, and grossed 40 million each, as of 31st December 2021

Data Source: COMSCORE
Figures collated for date range Jan.1 to Dec. 31, 2021

Highest **Grossing DOPs** of 2021

Barnabas Emordi
The Ghost & The Tout Too, Prophetess
N265M

Emmanuel Igbekele
Breaded Life, Soole, Dwindle
N180M

Teddy Albert
Christmas in Miami
N135M

Kelechi Obiajulu
Aki and Pawpaw, Lockdown
N132M

Adeoluwa Owu
My Village People
N100M

Abdulrahman Lukman
Ayinla
N91M

Godwin Dickson
Breaded Life
N88M

Ani James
Bad Comments
N66M

Isaac Galland
Devil in Agbada
N42.5M

Benny Umanu
Devil in Agbada
N42.5M

Solomon Essang
Mamba's Diamond
N42M

***Criteria –** One who has been DOP on one or more films, that have grossed **~~N~~40 million each, and above, released in 2021**

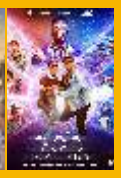
Data Source: COMSCORE
Figures collated for date range Jan.1 to Dec. 31, 2021

Highest **Grossing Screenwriters** of 2021

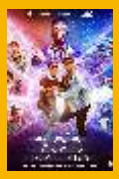
#1
Yusuf Carew
The Ghost and The Tout Too + Prophetess - ₦265M

#2
Stephen Oluboyo
The Ghost and The Tout Too + Aki and Pawpaw - ₦226M

#3
Akay Ilozobhie
The Ghost and The Tout Too + Day of Destiny + The Therapist - ₦189M



#4
Abosi Ogba
The Ghost and The Tout Too + Day of Destiny - ₦163M



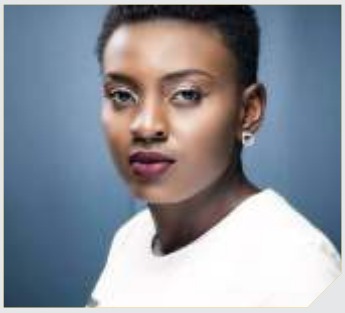
***Criteria –** One who has written a screenplay for one or more films, that have each grossed **₦40 million or more, in 2021**

Data Source: COMSCORE

#5
Keni Ogunlola
Christmas in Miami - ₦135M+

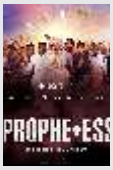
#5
Patrick Nnamani
Christmas in Miami - ₦135M+

#6
Jack'enneth Opukeme
The Ghost and The Tout Too - ₦134M



#6
Uyoyou Adia
The Ghost and The Tout Too - ₦134M

#7
Niyi Akinmolayan
Prophetess - ₦131M



#7
Amaka Chidioka
Prophetess - ₦131M

#8
Bovi Ugboma
My Village People - ₦100M

#9
Ozioma Ogbaji
Aki and Pawpaw - ₦92M

#10
Ade Adeniji
Ayinla - ₦91M

#11
Biodun Stephen
Breaded Life - ₦88M

#12
Anthony Kehinde-Joseph
Bad Comments - ₦66M

#13
Stephen Okonkwo
Soole - ₦49M+

#14
Taiwo Egunjobi
Dwindle - ₦43M

#14
Isaac Ayodeji
Dwindle - ₦43M

#14
Dare Olaitan
Dwindle - ₦43M

#15
Chinneylove Eze
Devil in Agbada - ₦42.5M

#16
Darlington Abuda
Mamba's Diamond - ₦42.1M

#17
Musa Jeffery David
Lockdown - ₦40M

Box Office **Breakthrough Actresses** of 2021

Sophie Alakija
My Village People

Ego Nwosu
Fine Wine

Uzoamaka Aniunoh
Ponzi

Chioma Okafor
Aki and Pawpaw

Efe Irele
Devil in Agbada

Erica Nlewedim
Devil in Agbada

***Criteria –** A new name at the box office or one with less than three box office credits in the past two years, who has acted in a lead or supporting-lead role, in a film that has grossed N20 million or more, in 2021

Data Source: COMSCORE

Nigeria Box Office Year Book 2021

Box Office **Breakthrough Actors** of 2021

Denola Grey
Day of Destiny

Olumide Oworu
Day of Destiny

Lasisi Elenu
The Razz Guy

Jimmy Odukoya
Mamba's Diamond

Daniel Etim Effiong
Still Falling

Nonso Bassy
La Femme Anjola

Kunle Remi
Prophetess

Box Office **Breakthrough Producers** of 2021

Dimbo Atiya
Still Falling

Patrick Uzoh
Fine Wine

Vincent Okonkwo
Ponzi

Criteria – A new name at the box office or one with less than three box office credits in the past two years, **who has produced films that have grossed ₦20 million each or more, in 2021**

Data Source: COMSCORE

Victoria Akujobi
Day of Destiny, Prophetess and Progressive Tailor's Club

Neville Sajare
Fine Wine

Yomi Black
Bad Boys and the Bridesmaids

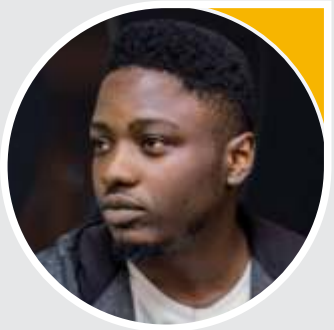
Uche Okocha
The Razz Guy

Kayode Peters
Crazy Grannies

Adunni Ade
Soole

Box Office **Breakthrough Directors** of 2021

Michael Akinrogunde
The Ghost and the Tout Too



Akay Mason
Day of Destiny

Abosi Ogba
Day of Destiny

Biodun Stephens
Aki and Pawpaw, Breaded Life, Progressive Tailor's Club

Seyi Babatope
Fine Wine, Mamba's Diamond, Bad Boys and Bridesmaids

Udoka Oyeka
The Razz Guy

Umanu Elijah
Devil in Agbada

Tope Alake
Crazy Grannies

Kayode Peters
Crazy Grannies

Dimbo Atiya
Still Falling

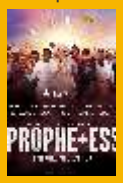
Karachi Atiya
Still Falling

Criteria – A new name at the box office or one with less than three box office credits in the past two years, **who has directed films that have grossed ₦20 million each or more, in 2021**

Data Source: COMSCORE
Figures collated for date range Jan.1 to Dec. 31, 2021

Highest **Grossing Directors** of 2021

#1
Niyi Akinmolayan
Prophetess + My Village People - ₦231M



#2
Biodun Stephen
Aki & Pawpaw + Breaded Life - ₦180M+

#3
Robert Peters
Christmas in Miami
₦135M+

***Criteria –** – A director of one or more films, released in 2021, and grossed ₦40 million each, as of 31st December 2021

Data Source: COMSCORE

#4
Michael Akinrogunde
The Ghost & The Tout Too
₦134M

#5
Moses Inwang
Bad Comments + Lockdown - ₦106M

#6
Kayode Kasum
Soole + Dwindle - ₦92M

#7
Tunde Kelani
Ayinla
₦91M

#8
Dare Olaitan
Dwindle - ₦43M

#10
Seyi Babtope
Mamba's Diamond
₦42M

Top **Production Collaborations** of 2021

#1
The Ghost and The Tout Too
₦134M

Toyin Abraham Productions

FilmOne Entertainment

#2
Prophetess
₦131M

Anthill Studios

FilmOne Entertainment

#3
My Village People
₦100M

Temple Nation

FilmOne Entertainment

Kountry Kulture Network

#4
Aki & Paw Paw
₦92M

Playnetwork Studios

FilmOne Entertainment

#5
Ayinla
₦91M

Greoh Media

Mainframe Productions

#6
Breaded Life
₦89M

ShutterSpeed Projects

David Wade

#7
Soole
₦49M+

Lou-Ellen Clara Film

Film Trybe

#8
Dwindle
₦43M

Singularity Media

FilmOne Entertainment

Film Trybe

#9
Lock Down
₦40M

Sneeze Films

FilmOne Entertainment

iFactory Films

CEM Media

Criteria
Films co-financed and/or co-produced by two or more production companies, that grossed **₦40 million or more, in 2021**

Figures collated for date range Jan.1 to Dec. 31, 2021

Data Source: COMSCORE

Top 20 Highest **Grossing Cinemas in Anglophone** West Africa (2021)

Rank	Theatre Name	# Screens	City	Branch
1	FilmHouse Lekki	6	Lagos	Nigeria
2	Silverbird Ikeja	5	Ikeja	Nigeria
3	FilmHouse Surulere	8	Surulere	Nigeria
4	Kada Benin	5	Benin	Nigeria
5	Genesis Maryland Mall	4	Lagos	Nigeria
6	Silverbird Jabi Lake Mall	5	Abuja	Nigeria
7	FilmHouse Benin	4	Benin	Nigeria
8	FilmHouse Samonda	3	Ibadan	Nigeria
9	Genesis Festival Mall	4	Festac	Nigeria
10	Sky Cinemas	4	Lagos	Nigeria
11	Genesis Port Harcourt	8	Port Harcourt	Nigeria
12	Silverbird Accra Mall	5	Accra	Ghana
13	Genesis Ceddi Plaza Abuja	3	Abuja	Nigeria
14	FilmHouse Akure	5	Akure	Nigeria
15	Ozone Yaba	6	Yaba	Nigeria
16	Genesis Lekki Mall Sangotedo	6	Lagos	Nigeria
17	FilmHouse Port Harcourt	5	Port Harcourt	Nigeria
18	Genesis Warri Delta Mall	5	Warri	Nigeria
19	FilmHouse Landmark	6	Lagos	Nigeria
20	Cartege Cinemas Asaba	4	Asaba	Nigeria

2021 - Nollywood ₦100 million Gang

Figures based on date range 1st Jan. to 31st Dec.

1

Christmas in Miami
NGN 135 million +

2

Ghost and The Tout Too
NGN 134 million

3

Prophetess
NGN 131 million

4

My Village People
NGN 100 million

Figures collated as at December 31, 11:59pm GMT+1

Data Source: COMSCORE

2021 - Nollywood ₦50 million Gang

Figures based on date range 1st Jan. to 31st Dec.

1

Aki and Paw Paw

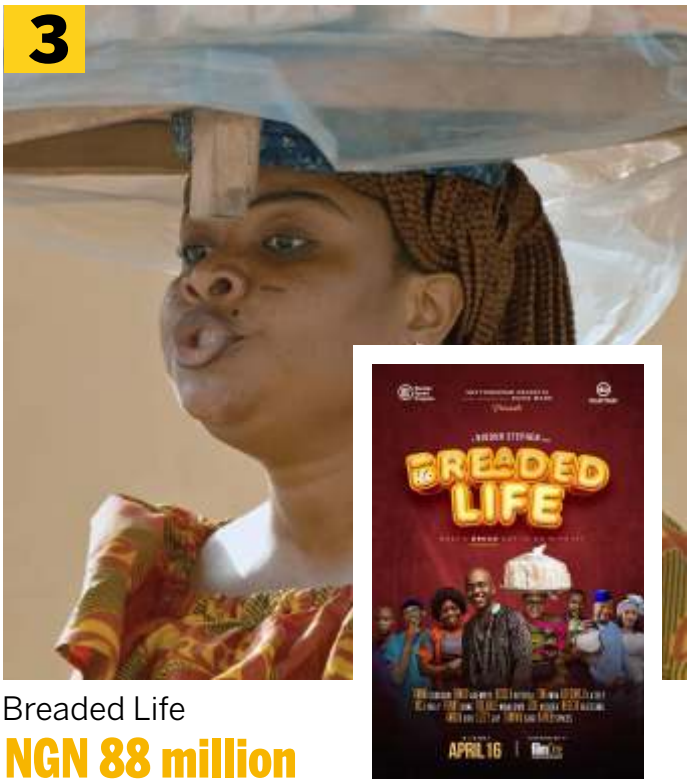
NGN 91 million+

2

Ayinla

NGN 91 million

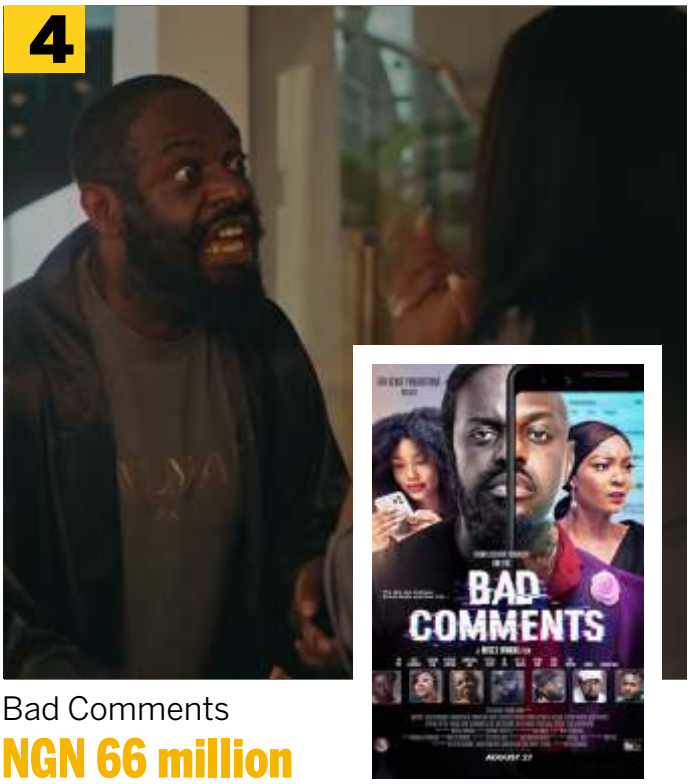
3



Breaded Life

NGN 88 million

4



Bad Comments

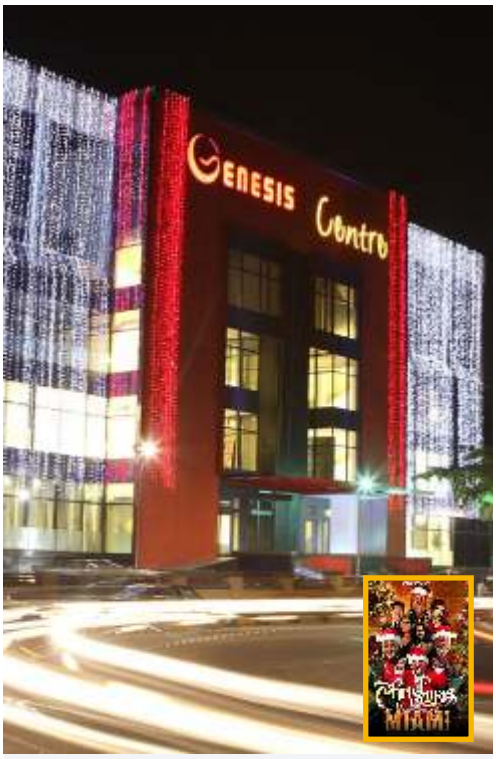
NGN 66 million

Figures collated as at December 31, 11:59pm GMT+1

Data Source: COMSCORE

Best **Performing** Cinemas (2021)

Nollywood



Rank	Christmas in Miami	The Ghost & The Tout Too
	Theatre Name	**Theatre Name**
1	Genesis Port Harcourt	Silverbird Ikeja
2	Silverbird Ikeja	FilmHouse Samonda
3	Genesis Festival Mall	FilmHouse Surulere
4	Kada Benin	Viva Ibadan
5	FilmHouse Surulere	Viva Ilorin
6	Genesis Warri Delta Mall	FilmHouse Akure
7	Genesis Maryland Mall	Kada Benin
8	Genesis Lekki Mall Sangotedo	FilmHouse Osogbo
9	Sky Cinemas	OOPL Cinemas
10	Silverbird Jabi Lake Mall	FilmHouse Benin
11	FilmHouse Benin	Genesis Maryland Mall
12	Genesis Asaba Mall	Sky Cinemas
13	FilmHouse Dugbe	FilmHouse Lekki
14	Cartege Cinemas Asaba	Ozone Yaba
15	FilmHouse Port Harcourt	FilmHouse Dugbe
16	FilmHouse Akure	Genesis Festival Mall
17	Silverbird SEC Abuja	Genesis Warri Delta Mall
18	FilmHouse Samonda	Genesis Lekki Mall Sangotedo
19	Viva Ikeja	Cartege Cinemas Asaba
20	Viva Ibadan	Filmworld Cinemas

Prophetess

My Village People

Aki & Pawpaw

Theatre Name	Theatre Name	Theatre Name
FilmHouse Samonda	Kada Benin	Kada Benin
FilmHouse Surulere	Cartege Cinemas Asaba	FilmHouse Benin
FilmHouse Akure	FilmHouse Surulere	FilmHouse Surulere
Silverbird Ikeja	FilmHouse Benin	Silverbird Ikeja
FilmHouse Osogbo	Sky Cinemas	Genesis Festival Mall
FilmHouse Dugbe	Genesis Asaba Mall	Silverbird Jabi Lake Mall
OOPL Cinemas	FilmHouse Lekki	FilmHouse Akure
Viva Ilorin	Genesis Warri Delta Mall	Cartege Cinemas Asaba
Viva Ibadan	Silverbird Ikeja	Genesis Port Harcourt
Genesis Maryland Mall	Genesis Port Harcourt	Viva Enugu
Sky Cinemas	Genesis Festival Mall	Genesis Warri Delta Mall
Ozone Yaba	Genesis Owerri Mall	Genesis Maryland Mall
FilmHouse Lekki	Silverbird Jabi Lake Mall	Viva Ilorin
Kada Benin	FilmHouse Port Harcourt	FilmHouse Osogbo
FilmHouse Benin	Genesis Lekki Mall Sangotedo	Viva Ibadan
Silverbird Jabi Lake Mall	Silverbird SEC Abuja	FilmHouse Port Harcourt
Genesis Festival Mall	Kada Cinemas Port Harcourt	FilmHouse Dugbe
Genesis Lekki Mall Sangotedo	Cine21	FilmHouse Lekki
Filmworld Cinemas	Genesis Maryland Mall	Genesis Owerri Mall
Viva Ikeja	FilmHouse Samonda	Genesis Asaba Mall

Best **Performing** Cinemas (2021)

Hollywood

Rank	Spiderman: No Way Home Theatre Name	Fast & Furious 9 Theatre Name
1	FilmHouse Lekki	FilmHouse Lekki
2	Silverbird Ikeja	Silverbird Accra Mall
3	Silverbird Accra Mall	Silverbird Ikeja
4	FilmHouse Surulere	FilmHouse Surulere
5	Genesis Ceddi Plaza Abuja	Silverbird Jabi Lake Mall
6	Silverbird Jabi Lake Mall	Kada Benin
7	Kada Benin	Genesis Ceddi Plaza Abuja
8	FilmHouse Landmark	Genesis Maryland Mall
9	Genesis Port Harcourt	Genesis Festival Mall
10	FilmHouse Benin	Genesis Palms Shopping Mall
11	Genesis Maryland Mall	FilmHouse Landmark
12	Sky Cinemas	Ozone Yaba
13	Genesis Festival Mall	FilmHouse Benin
14	Silverbird SEC Abuja	Genesis Port Harcourt
15	FilmHouse Port Harcourt	Genesis Warri Delta Mall
16	Ozone Yaba	Sky Cinemas
17	FilmHouse Samonda	Genesis Lekki Mall Sangotedo
18	Genesis Lekki Mall Sangotedo	Silverbird SEC Abuja
19	Genesis Warri Delta Mall	FilmHouse Samonda
20	FilmHouse Oniru	FilmHouse Akure

No Time To Die

Theatre Name
FilmHouse Lekki
Silverbird Ikeja
Silverbird Accra Mall
FilmHouse Surulere
Genesis Ceddi Plaza Abuja
Silverbird Jabi Lake Mall
Kada Benin
FilmHouse Landmark
Genesis Port Harcourt
FilmHouse Benin
Genesis Maryland Mall
Sky Cinemas
Genesis Festival Mall
Silverbird SEC Abuja
FilmHouse Port Harcourt
Ozone Yaba
FilmHouse Samonda
Genesis Lekki Mall Sangotedo
Genesis Warri Delta Mall
FilmHouse Oniru

Shang Chi and The Legend of The Ten Rings

Theatre Name
FilmHouse Lekki
Silverbird Ikeja
FilmHouse Surulere
Genesis Port Harcourt
Kada Benin
Silverbird Accra Mall
Genesis Festival Mall
Genesis Maryland Mall
Silverbird Jabi Lake Mall
Kada Cinemas Port Harcourt
Ozone Yaba
FilmHouse Benin
Genesis Lekki Mall Sangotedo
FilmHouse Landmark
Silverbird SEC Abuja
FilmHouse Port Harcourt
Genesis Warri Delta Mall
Genesis Ceddi Plaza Abuja
Sky Cinemas
Viva Enugu

Eternals

Theatre Name
FilmHouse Lekki
Silverbird Accra Mall
FilmHouse Surulere
Genesis Port Harcourt
Silverbird Ikeja
Genesis Ceddi Plaza Abuja
FilmHouse Benin
FilmHouse Landmark
Silverbird Jabi Lake Mall
Genesis Maryland Mall
Genesis Festival Mall
Kada Benin
Sky Cinemas
Genesis Warri Delta Mall
FilmHouse Port Harcourt
Genesis Lekki Mall Sangotedo
Ozone Yaba
FilmHouse Samonda
Genesis Gateway Mall
FilmHouse Oniru

Industry **Awards**

AMAA Awards, 2021

EFERE OZAKO AMAA 2021 AWARD FOR BEST SHORT FILM
Meat
Uganda (WINNER)

JUBRIL MALAFIA AMAA 2021 AWARD FOR BEST ANIMATION
Lady Buckit & the Motley Mopster - Nigeria (WINNER)

AMAA 2021 AWARD FOR BEST DOCUMENTARY
Softie
Kenya (WINNER)

AMAA 2021 AWARD FOR BEST DIASPORA SHORT FILM
Three Leaves
Haiti (WINNER)

AMAA 2021 AWARD FOR BEST DIASPORA DOCUMENTARY
African Redemption: The Life of Marcus Garvey
USA (WINNER)

AMAA 2021 AWARD FOR BEST DIASPORA NARRATIVE FEATURE
Ride Share
USA (WINNER)

MICHAEL ANYIAM OSIGWE AMAA 2021 AWARD FOR BEST FILM BY AN AFRICAN LIVING ABROAD
Blackmail -
Obi Emelonye **- Nigeria/UK**
(WINNER)

OUSMANE SEMBENE AMAA 2021 AWARD FOR BEST FILM IN AN AFRICAN LANGUAGE
The Gravedigger's Wife
Khadar Ahmed **(Somalia)**
(WINNER)

AMAA 2021 ACHIEVEMENT IN COSTUME DESIGN
African American
(WINNER)

AMAA 2021 AWARD FOR ACHIEVEMENT IN MAKE-UP
The Gravedigger's Wife
(WINNER)

AMAA 2021 AWARD FOR ACHIEVEMENT IN VISUAL EFFECT
Fried Barry
(WINNER)

AMAA 2021 AWARD FOR ACHIEVEMENT IN SOUNDTRACK
The Citation
(WINNER)

AMAA 2021 AWARD FOR ACHIEVEMENT IN SOUND
Eyimofe
(WINNER)

AMAA 2021 AWARD FOR ACHIEVEMENT IN PRODUCTION DESIGN
The Gravedigger's Wife
(WINNER)

AMAA 2021 AWARD FOR ACHIEVEMENT IN CINEMATOGRAPHY
Ayinla
(WINNER)

AMAA 2021 AWARD FOR ACHIEVEMENT IN EDITING
- **Mission to Rescue**
- **Omo Ghetto: The Saga**
- **Nyala (The Kidnapping)**
- **Fried Barry**
- **Eyimofe**

AMAA 2021 AWARD FOR ACHIEVEMENT IN SCREEN PLAY
Collision Course
(WINNER)

AMAA 2021- NATIONAL FILM AND VIDEO CENSORS BOARD (NFVCB) AWARD FOR BEST NIGERIAN FILM
Eyimofe
(WINNER)

AMAA 2021 AWARD FOR BEST YOUNG/ PROMISING ACTOR
Wilmah Muremera
Shaina
(WINNER)

AMAA 2021 AWARD FOR BEST ACTOR IN A SUPPORTING ROLE
Kelechi Udegbe
Collission Course
(WINNER)

AMAA 2021 AWARD FOR BEST ACTRESS IN A SUPPORTING ROLE
Hazel Hinda
Hairareb
(WINNER)

AMAA 2021 AWARD FOR BEST ACTOR IN A LEADING ROLE
Omar Abdi
The Gravedigger's Wife
(WINNER)

AMAA 2021 AWARD FOR BEST ACTRESS IN A LEADING ROLE
Joan Agaba
Stain
(WINNER)

AMAA 2021 AWARD FOR BEST FIRST FEATURE FILM BY A DIRECTOR
Eyimofe
Chuko & Ayie Esiri
Nigeria
(WINNER)

AMAA 2021 AWARD FOR BEST DIRECTOR
Chuko & Ayie Esiri
Eyimofe
(WINNER)

AMAA 2021 AWARD FOR BEST FILM
The Gravedigger's Wife
Somalia
(WINNER)

2022 at **a Glance**
NOLLYWOOD

January
Dinner At My Place

February
Before Valentine's

February
Cake

March
Dejavu

March
A Simple Lie

April
Blood Covenant

April
The Man for The Job

May
The Perfect Arrangement

June
Introducing the Kujus 2

June
The Order of Things by Dr. Sid

August
The Set Up 2

September
Battle on Mama Put Hill

October
Remembering Love

December
Merry Men 3

December
Sugar Rush 2

2022 at **a Glance**

HOLLYWOOD

January
Singleholic

February
Death in The Nile

February
Uncharted

March
The Batman

March
Belfast

March
The Lost City

April
Morbius

April
Bullet Train

April
Fantastic Beasts: The Secret of Dumbledore

May
Dr. Strange: In the Multi-Universe of Madness

June
Jurassic World: Dominion

August
Man from Toronto

August
Secret Headquarters

September
The Woman King

October
Spiderman: Into The Spiderverse

November
The Flash

November
Black Panther

December
Avatar

2022
at **a Glance**

Bibliography

Here's a full list of AFRIFF 2021 winners
https://www.pulse.ng/entertainment/movies/heres-a-full-list-of-afriff-2021-winners/9g6r05f

AMAA 2021: The Complete Winners List
https://www.ama-awards.com/news/2

The African Film and Audiovisual Industry
https://en.unesco.org/creativity/publications/african-film-industry-trends-challenges

Dollar conversions are based on exchange rate - **$1 : ₦415**, unless otherwise stated.

Figures are based on Date Range - **1st January to 31st December 2021**, unless otherwise stated.

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