



Multiplexes and the Cinematic Experience in Nigeria

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Abstract

To Nigerian film goers, the multiplex is a relatively new concept. There is a need to determine and define what constitutes cinematic experience in the multiplex. Added to this is the need to assess how impressive multiplex offerings are to the audience. This study adopted the Technological Determinism Theory as well as the Diffusion of Innovation Theory. The methodology of this work straddles both quantitative and qualitative approaches. This has enabled a balance in data gathering, presentation and findings. Simple descriptive statistics was adopted in conjunction with logical interpretation, as well as textual accounts. Parameters covered include external appeal, internal appeal, security, customer service, box office, cinema hall technology, movie experience, audience conduct and post movie impression. It was found that Nigerian multiplex audiences were either quite impressed or excellently impressed with regard to each of the above parameters which constitute multiplex offerings. As a result, the study has succeeded in defining the parameters of the multiplex cinematic experience, whilst assessing how multiplex audiences receive multiplex offerings.

experience in multiplexes in Nigeria. Multiplexes exist in Lagos, Part-Harcourt and Abuja, however the experiences captured at Genesis Cinemas, Maryland and Silverbird Cinemas, Ikeja, Nigeria shall be used a representative sample.

Many factors or elements work together to deliver what constitutes a particular cinematic experience for any particular viewer. In this work, the participant observers watched two films at two multiplexes, namely: Jurassic Park 2 and Black Panther. The latter presented a superior and more exciting movie experience, therefore a full account of that experience will be presented later. This paper looks at all the elements that make a cinematic experience in a multiplex in Nigeria unique and outstanding. Additionally, it assesses the level of impression as well as satisfaction that aggregate multiplex offerings have on the Nigerian film goer.

A multiplex is a large film theatre facility comprising a number of cinema halls. These venues screen different films for different audience types simultaneously and continually. Multiplexes are fitted with modern film screening technologies as well as facilities and provision for convenience, relaxation and refreshment. A cinematic experience captures all that is made available by the cinema management to ensure that the viewer enjoys the outing. This starts as soon as the film-goer steps into the multiplex, continues during the screening and ends when he or/she steps out of the facility.

Keywords: Offerings; Impression; Multiplex; Cinematic experience; Audience

Introduction

Those who invented film did not intend to make it a personal or individual experience. From the very beginning, film was always exhibited to audiences comprising varying numbers of groups of viewers. From the family to small closed venues, to the nickelodeons, to designated film theatres, to larger and more sophisticated film houses and on to present day multiplexes, film viewing has remained a collective audience experience. Although more films are watched at the personal and family levels due to the emergence of digital video, the cinematic experience, will of necessity, entail a degree of social interaction. This study attempts to capture all the elements that contribute to make the cinematic

The study set out to find answers to the problem of not knowing what constitutes the offerings of the Nigerian multiplex. It also aims at discerning the impression created when film audiences are exposed to these offerings.

Concerning this study, the research questions are twofold. Firstly, what are the elements that constitute cinematic experience in a multiplex in Nigeria? The second question that the study attempted to answer is: Does the multiplex cinematic experience meet and surpass the expectation of the Nigerian film goer?

Theoretical Review

This study seeks to determine and assess, what constitutes the total multiplex film experience for the Nigerian film goer, especially the first time, viewer. More than anything else, what makes the critical different between the traditional single

screen film house and the ultra-modern multiplex is technology. To that extent, therefore, the Technological Determinism Theory and the Diffusion of Innovation Theory are considered appropriate for adoption here.

Developed by the legendary Canadian scholar Marshall McLuhan in the 1960s, the Technological Determinism Theory attempts to explain the role that media technology plays in the evolution of culture in any given society. It gauges the extent to which technology either slowly or speedily leads to a concomitant change in the culture and way of life of people and, eventually, societies [1]. In the unequivocal view of Marshall Mchuhan media technology lends dominance to media of mass communication. This dominance lends to such media concerns the power to shape and change not just human culture, but also human existence [2]. McLuhan also stated that the entire history of humanity is dominated by four powerful communication modes, namely: acoustic age, literate age, print age and electronic age. One age gives way to the other, which in turn yields to the next, and so on. All this while, such transitions have been driven by technology in one form or another.

According to McLuham, "the age of electronic communication had just arrived. Just as print transformed the old tribal age, so does the electronic media, and it would transform the great culture of print." Organ and Uche both agree that media technologies empower dominant media [3]. Such dominant media carry dominant cultures that are products of the West. Film, when it was invented started off a kind of dominant culture. "Its content carries dominance and, sadly, it has had a huge impact on Nigerian cultures, the primary one being Westernization" [4].

Closely related to the Technological Determinism Theory, but by far more complex than it, is the Diffusion of Innovation Theory. Rogers EM hinged this theory on adoption and the processes involved [5]. According to him, innovation leads to eventual adoption which undergoes different, stages and processes. Diffusion has to do with the complex process of taking a particular innovation into the recesses of society.

Rogers borrowed from the original ideas of Ryan and Gross. Their research work at Iowa University in 1943 dwelt on the assumption that innovation could spread or it could diffuse. Essentially, the theory insists that there are five key stages that any innovation passes through before becoming adopted. These are awareness, interest, evaluation, trial and then adoption. According to him, innovation leads to eventual adoption which undergoes different stages and processes. These are awareness interest, evaluation, trial and then adoption. The stages are self-explanatory and they build up one another until the final result is accomplished.

Furthermore, according to this theory, adoption is also classified into five categories that underscore the diffusion of innovation. Early adopters are those who embrace the technology as soon as it is introduced. They are eager and enthusiastic. These people have power and influence in the society. They earn high incomes and have good access the media.

Adopters are those who embrace innovation, not as soon as it is introduced but during the early stages. They are made up of more persons than those who belong to the category of early adopters. Those who do not adopt at the very early stages of introduction, but cautiously follow the footsteps of the adopters constitute the Early Majority.

They are then joined by the Late Majority who has taken their time to analyze and weight the cost and risks involved in adopting the innovation. This constitutes the late team, and they have no apologies for coming late to the party.

For a number of reasons, including mindset, attitude, money, orientation, experience and faith there are those who just refuse to embrace innovation. These people are not interested in the gains and advantages of adoption innovation. They continue to disregard innovation with a strong attitude and indifference. This group is made of individuals identified by the Diffusion of Innovation Theory as the Laggards.

As far as this study is concerned, this theory is already showing relevance in the Nigerian setting. The concept of multiplexes is clearly an innovation in Nigeria. Whereas Nigerians film audiences were used to the single screen model from the late 1950s, multiplexes began to arrive in Nigeria less than ten years ago. Those film goers who quickly embraced the technology were the Early Adopters. These people were then followed by the Adopters, who followed after the early adopters. We are presently at a stage where the early majority is actively at work. Perhaps in the next five years, the late Majority would be known; so would the Laggards.

Conceptual Review

Cinema in Nigeria

For Nigeria, the cinematic experience began in 1903 when the Spanish company Balboa exhibited a film at the Glover memorial Hall, Lagos. The then Colonial Film Unit had responsibility for film policy and administration in Nigeria. Between the colonial film unit, missionaries and a few private concerns, films were shown from time to time, particularly in the Lagos area [6,7]. From the 1930s, a few venues designated "film houses" and dedicated to film viewing began to emerge. It was not until the 1960s that custom-built film theatres sprang up in major cities, driven by Lebanese businessman [8]. By this time, the first golden age of film in Nigeria I had arrived. Notable Nigerian film makers who were active in the production of local films on the celluloid format included Hubert Ogunde, Ola Balogun, Eddie Ugboma and, Ade Afolayan. The films made by these individuals' captivated audiences across the land.

More film theatres were built and soon, other film makers such as Moses Olaiya (Baba Sala) here Paimo and Isola Ogunsola, to mention a few, joined in. Viewership was enthusiastic, but the Indian and Chinese films continued to garner more patronage.

The arrival of television in Nigeria, in 1959 was seen by some as the beginning of the end of film in Nigeria. The

reverse has, however, proved to be the case, Television has served the cause of film, as film-makers of the first generation used it as a platform to ascend unto the world of film. Ogunde and Olaiya were quite visible on the defunct WNTV, but quickly and effectively transformed when film became a more attractive alternative [9].

Despite threats to the continuing flourish of cinema in Nigeria in the immediate post 1990 era due to crippling challenges, it re-emerged through a most unlikely source. Kenneth Nnebue's experiment with video recording in 1992 signalled the beginning of a more glorious dispensation for cinema. With the birth of Nollywood came a re-awakening of the entertainment culture. Since then, the entertainment film has dominated the market place. They home video also challenged the dominance of cinema going. Owing to its accessibility and lower cost, an overwhelming majority of Nigerian film viewers embraced the home video.

Today, cinema going has returned, stronger and better. Technology has led to tremendous improvement in film quality, film exhibition and cinema offerings. Multiplexes are few and far between in Nigeria, with Lagos, Abuja and Port-Harcourt in the vanguard, it is expected that the multiplex concept will attract millions of potential film goers to experience its exquisite offerings. There is also the possibility that multiplexes will give way to Megaplexes in the not too distant future.

The Multiplex as a Concept

When a movie theatre is called a Multiplex, it means that that film theater has more than three screens under the same roof [10]. It is specially organized, constructed, equipped and managed to meet stakeholders' expectations. Multiplexes normally have up to 16 movie screens, depending on business objectives and availability of funds. Beyond this number, the megaplex takes over; in other words, when a multiplex expands its number of movies screens above 16, it ceases to be a multiplex and transforms into a magaplex [11].

Usually, the management of huge multiplexes is made easier through the use of the Multiplex Management System Software. This enables the planning, selection and exhibition of movies in the different cinema halls to be smooth, effective and hitch free [12]. Multiplex management is driven by consumerism. As a rule, multiplexes are either located within the vicinity of a shopping mall, or they are built in as a part of the original designs for shopping malls. The idea is to create many appetites for the consumer; for example, a family that comes in for a Saturday morning shopping could decide to have refreshments at the restaurant before proceeding to watching the next big movie, all in one place. The logic in this sales pitch is that it brings many things that the consumer could desire, virtually under one roof. Therefore, shopping malls and multiplexes seem to thrive in a sort of symbiotic relationship [13].

Table 1: How inviting is the complex from outside.

A look at the Indian example will show that country had 73 multiplexes in 2004, with a total of 276 screens. Although this figure only represented 0.6% of a total number of over 12000 film houses in Indian, multiplexes accounted for about 34% of total box office takings. It is clear that Indian film goers prefer multiplexes, to single or double screen film theaters [14]. The Indian film goer may not be too different from his Nigerian counterpart in the preference for multiplexes. According to this study, the Nigerian film audience already finds multiplex offerings overwhelming and almost irresistible.

Methodology

This study combines both the quantitative and the qualitative approaches in its format and execution. As the overriding objective remains to determine elements of multiplex offerings that impress the film goers, a combination of quantitative and qualitative values are considered germane.

Twelve executive film students were briefed and sent out to two multiplexes in Lagos; one along Awolowo Road, Ikeja (Silverbird) and the other at Maryland (Genesis). Notebooks were provided to each for personal notes based on the entire cinematic experience. In addition, a questionnaire was drawn to capture a range of attitudes and impressions in graduating values. For each parameter, the observer/researchers were expected to choose from 'not impressed', 'impressed', 'quite impressed' and 'excellently impressed'.

Data gathering was through participant observation. This saw the research assistants go through the cinematic experience as film goers and researchers, simultaneously. While the study population was all the multiplexes in Lagos, Abuja and Port-Harcourt (about 7 in all), sampling was done using two multiplexes in Lagos. Data was gathered in respect of the following parameters: External Appeal, Internal Appeal Security, Customer Service, Box Office, Cinema Hall Technology, Movie Experience, Audience Conduct and Post-movie Impression. Data analysis was accomplished through simple descriptive statistics and presented in frequencies percentages and tables. On the other hand, data gathered through the use of qualitative methods are interpreted and reported as text.

Results and Findings (Quantitative)

Table 1 reflects responses of participant observers on the external appeal of the multiplex complex. Since external appearance has a way of either inviting or disgusting the first time audience member, this parameter is deemed crucial. As it turned out, 5 of the observers found the facility to be quite impressive, while 7 considered it to be excellently impressive. Therefore, this particular facility has succeeded in effectively inviting the potential film goer into the premises.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Quite impressive	5	41.7	41.7	41.7
	Excellently impressive	7	58.3	58.3	100
	Total	12	100	100	0

According to **Table 2**, upon stepping into the facility proper, architectural, decorative and social aesthetics embrace the film goer, thereby increasing the curiosity to know more and to

get more. One hundred per cent of the respondents agree that the multiplex facility was excellently impressive, aesthetically speaking.

Table 2: How aesthetically appealing is the multiplex facility is upon entry.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	excellently impressive	12	100	100	100

Table 3 presents data on the respondents' assessment of security. The place of security cannot be over-emphasized, especially in a country that is going through its worst security

challenges in a long time. Fifty percent of respondents found the security architecture to be quite impressive, while another 50% say it was excellently impressive.

Table 3: How well secured is the multiplex facility.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Quite impressive	6	50	50	50
	Excellently impressive	6	50	50	100
	Total	12	100	100	0

Table 4 presents an assessment of personnel within the complex, particularly as it has to do with how friendly and helpful they were. Structures and facilities have their roles in promoting and marketing any commercial offering. The human factor is more crucial, as people are more unlikely not to

return to a place where they were treated without respect and regard. Here, 66.7% of respondents found the personnel's friendliness and usefulness to be quite impressive, while 33.3% rate it as excellently impressive.

Table 4: Friendly and helpfulness of the personnel.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Quite impressive	8	66.7	66.7	66.7
	Excellently impressive	4	33.3	33.3	100
	Total	12	100	100	0

Table 5 reflects an assessment of efficiency in ticketing as well as admission into the film hall. As much as 83.3% say that these elements were quite impressive, even as 16.7% would

consider themselves as excellently impressed. There is still room, it seems, for improvement.

Table 5: How efficiently is ticketing and admission handled?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	quite impressive	10	83.3	83.3	83.3
	excellently impressive	2	16.7	16.7	100
	Total	12	100	100	0

Table 6 takes the respondents right into the film hall. It seeks to elicit their assessment of how technology has been

deployed in the auditorium-lighting, sound, screen and pictures. It turned, out that all the respondents were

excellently impressed with the deployment of technology in the film hall. There is 100% agreement in this regard.

Table 6: How technology has been deployed in the film hall.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	excellently impressive	12	100	100	100

Table 7, we see responses with respect to film quality and presentation. This table captures the quintessence of the cinematic experience as far as film-goers are concerned. The film, its story, plot, narrative, drama, conflicts, characterization, diction, movements, locations, sets, editing and message are all built into this parameter. As can be seen, as much as 91.7% have rated film quality and presentation as

excellently impressive. The remaining 8.3% were not disappointed either, though they choose to be slightly conservative in conveying their impression. For film goers to thoroughly enjoy any film, fellow members of the audience must be disciplined, responsible and contained. Riotous outbursts and relentless shuffling can irritate other members and sufficiently reduce their enjoyment of the film.

Table 7: Assessment of quality of film and its presentation.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	quite impressive	1	8.3	8.3	8.3
	excellently impressive	11	91.7	91.7	100
	Total	12	100	100	0

Table 8, audience behavior and conduct have been rated as quite impressive by 50% of respondents. The other 50% were slightly more impressed and they describe this parameter as excellently impressive. For film goers to thoroughly enjoy any film, fellow members of the audience must be disciplined, responsible and contained. Riotous outbursts and relentless shuffling can irritate other members and sufficiently reduce their enjoyment of the film.

After watching a film, the film goer wants to exist in a peaceful and orderly fashion. This is expected to be reciprocated by all viewers in the film hall. Any unnecessary disturbance or irritation at this end point can ruin an otherwise terrific experience.

Table 8: To what extent the viewers' behavior and conduct was acceptable.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Quite impressive	6	50	50	50
	Excellently impressive	6	50	50	100
	Total	12	100	100	0

Table 9 captures this essence vividly, as 75% considered this parameter as quite impressive. This leaves 25% opting for the "excellently impressive evaluation. After watching a film, the film goer wants to exit in a peaceful and orderly fashion. This is

expected to be reciprocated by all viewers in the film hall. Any unnecessary disturbance or irritation at this end point can ruin an otherwise sweet and memorable experience.

Table 9: Whether exit was peaceful and orderly.

Frequency	Percent	Valid Percent	Cumulative Percent
Quite impressive 9	75	75	75
Excellently impressive 3	25	25	100
12	100	100	0

Results and Findings (Qualitative)

Although the participant observers visited both the Genesis Cinemas at Maryland and the Silverbird Cinemas on Awolowo Road, both in Ikeja, the offerings were about the same. However, the movie experience at Silverbird was more exciting and engaging; as a result, the account on the visit to Silverbird Cinemas shall be presented under this section.

Not only is the Silverbird Cinemas located within the Ikeja shopping mall a fascinating structure to behold on the outside, its true glitter and allure takes over once one step into the facility. This particular multiplex comprises five cinema halls. On the day and time of observation, Hall 1 was offering a movie titled "Tomb Raider" which stars Alicia Vikander. Another film "Pacific Rim," was showing in Hall 2; while Hall 4 offered the Nigerian film "Bound" by Lillian Afegbai. A film by the Nigerian comedian, Owen Gee titled "200 million" was showing in Cinema Hall 4. Black Panther, the preferred film for this study was up for screening in Hall 3. Beside the cinema halls was a very cozy relaxation center, on the left side of the main lobby. This spot was serving meals, snacks and refreshments to guests. It also served as a luxurious waiting area in-between films or prior to the commencement of screening. Intermittently, announcements were made on the movies for the day. These facilities, services and the general ambience succeeded in relaxing, refreshing and building up film-goers' expectation of the movie to be shown ahead. The ticketing area was manned by two male employees. They politely took time to explain the price differences. Adults were admitted upon the payment of N=2,500 per person. Students with their identity cards were allowed to watch a film for N=1,000,00. At the time of observation there was an on-going promotional activity by Pepsi. Film goers were required to buy a bottle of Pepsi which qualified them for a raffle in which a number of guests would win free tickets to see the movie of their choice.

Cinema Hall 3, where "Black Panther" was screened has a large auditorium with a seating capacity of over 500. The space was clean, and air conditioned for maximum comfort. A massive, larger than life picture screen was located right in front of the audience. In contrast, a digital cinema projector was fitted at the back of the hall, well above the heads of all seated. State of the art speakers boomed with well-filtered sound, giving the "surround" effect. As soon as the lights went, out and the film started, it was as if the audience was transported to a place beyond this world. The images were gigantic, the colours rich and the movements amazing. When this combined with sound output, the feeling was unimaginable.

With this fascinating feeling the audience was welcomed to the film proper. "Black Panther" presented an exciting story to an enthusiastic- and engrossed audience. T'chaka, king of Wakanda (an imaginary African country) is killed by Holmzemo. This compels his son T'Challa to return home in order to occupy the vacant throne. His first assignment is to free his ex-lover-Nakia who was working as an undercover agent in the

sambisa forest, Nigeria. In order to accomplish this, he teams up Okoye, leader of Dora Milaje.

Then a real threat stares him in the face. M'baku, leader of the Jobari Tribe challenges him for the crown. In the ensuing combat T'challa defeats M'baku and is crowned king of Wakanda. Meanwhile, in faraway England, Klaue and Erik carry out a heist making away with a piece of Vibranium from the museum. Vibranium happens to be a solid mineral that can only be found in Wakanda. Its immense and incomparable qualities make it priceless. When W'kabi gets to know of this development, he appeals to T'Challa, the new king, to do something to bring the two shady dealers to justice. W'kabi is obviously doubly offended because his parents had lost their lives in the hands of the nefarious Klaue and Erik Stevens. A plan is quickly hatched by T'Challa, Okoye and Nakia to catch the criminals at the point of their attempt to sell the stolen vibranium.

The mission is however, aborted by the Dora Milaje when it becomes clear that the intended buyer of the precious mineral is no other than a CIA agent called Everett Ross. During an ensuing car chase across the city by Okoye, Nakia T'Challa and Ross, Klaue's car crashes. T'Challa decides not to kill him but to hand him over to the CIA. On the day of his interrogation, Erik tries a dare devil operation and succeeds in rescuing Klaue. Ross is badly injured in this operation and must be taken back to Wakanda, if his life is to be saved.

Back at Wakanda, Ross is healing well due to the use of the country's advanced technology made possible by vibranium. Meanwhile, T'Challa insists on an explanation about N'Jobu. Zuri offers it willingly. N'Jobu had planned to share the vibranium technology of Wakanda with people of African descent all over the globe as a means of empowering them. N'Jobu is finally killed in an attempt to arrest him and a lie is cooked up to the effect that he (N'Jobu) simply disappeared. The cover-up does not stop there. N'Jobu has an American son (Erik) who would become Killmonger.

In another sequence, Killmonger succeeds in killing Klaue. He does not stop there, but takes his body all the way to Wakanda. Klaue's is exhibited to community and tribunal chiefs and at the same time, Killmonger throws a challenge to T'Challa for the occupancy of the throne. After all, he had just proven his bravery. A ritual combat ensued; Zuri is killed and T'Challa defeated. Taking him for dead, Killmonger throws T'Challa's body down the waterfall. The antagonist chews up and swallows special herbs, thus making him the Black Panther. Although he ordered the rest of the special herb to be destroyed in Wakanda, Nakia manages to hide some.

Killmonger decided to fulfill his late father's dreams by trying to make vibranium available to blacks around the world. Shipments were to be made to Wakanda's operatives in Hong Kong, New York and London. These operatives would in turn, distribute the uniquely potent resources accordingly.

Action, shifts to the Jabari tribe. M'baku's people have retrieved the seemingly lifeless body of T'Challa. This is in appreciation of T'Challa's earlier decision to spare N'baku's life. Nakia is on hand to administer the powerful herb on T'Challa

who is then healed. He vows to challenge Killmonger for the right to the throne of Wakanda. At a different location, attempt by Killmonger to transport Vibranium to his foreign operatives suffers a setback. Okoye, the Dora Milaje, as well as Nakia decide to engage and distract the Wakandan army. A remote-piloted aircraft flown by Ross is able to bring down the aircraft carrying the precious cargo out of Wakanda. Killmonger is livid and weighs in; he clashes with T'Challa who succeeds in defeating him this time. However, instead of killing him, the former shows mercy Killmonger would have none of it and opts to commit suicide..

As the film comes to an end the observers engaged for this study step out quietly. The audience was warm, friendly and properly behaved. This leaves the impression of a middle-to-upper class patronage. Once again they were fascinated by the order, beauty and allure of the facility as they finally exit the cinema complex.

Cinematic experience in this instance has been exciting and rewarding. This is a result of a combination of elements engendered by the multiplex management. Firstly, the aesthetics and visage of the facility was fascinating. The appearance of the complex silently but powerfully invited the film goer into the premises. Right inside the premises, the spread of conveniences as well as relaxation and hospitality points further reassured the viewer that he or she was truly in the right place. Therefore, multiplexes through their astonishing architectural and aesthetic qualities make positive impressions on film goers. This is further accentuated by the hospitality and relaxation services available within the premises. At the box office orderliness, cleanliness combined with the decency and politeness of staffers to offer a very friendly welcome.

The participant observers reported that the multiplex experience was as overwhelming as it was enthralling. The offerings met and exceeded their expectations, without doubt they added. The multiplex cinematic experience was impressive enough to generate repeat visits in the future.

Conclusion

An experience in a multiplex in Nigeria is nothing to be compared with an experience in the traditional single screen film house. Technology has given the added advantages of comfort, pleasure, safety, convenience, satisfaction amongst others. These are without doubt, added values that can be ascribed to the multiplex. Audiences, both fresh and stale find the cinematic experience of the multiplex complex enthralling as well as overwhelming. This study has been able to determine the offerings of the multiplex in Nigeria as well as the impression that these have on the film goer. As long as multiplex owners and operators maintain premium keel

offerings, audiences will be impressed and business will blossom beyond dreams. Sadly, however, the huge financial investments required to set up and manage multiplexes means that they will continue to be urban delights while rural enthusiasts are denied this pleasure and recreation, due to no fault of theirs.

Limitations

It is pertinent that a few limitations inherent in this study are mentioned. On data gathering, 12 knowledgeable film students who were also film goers were used in a participant/observer status. Also, the sampling technique uses only 2 out of about 7 multiplexes across Nigeria. This representative sample is used and results/findings projected to cover the entire population.

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