Published by

British Journal of Contemporary Research

BEXFORD PUBLISHING

# Unlocking Nollywood's Digital Future: An Analytical Assessment of the 7C's, 5I's and 5 D's in Contemporary Media Marketing

**Original Research Article | Volume 1 | Issue 2 | 2026 | Article Number: 030**

**Accepted: 02 June 2026 | Published: 10 July 2026 | ISSN: 2979-8582 (Online)**

**: https://doi.org/10.67693/BJCR-JHHPDRT9**

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## Abstract

The Nollywood industry has experienced speedy growth, aligning itself as a key player in Africa's entertainment sector. However, to hold on and spread out its global reach, Nollywood must effectively take advantage of digital media marketing strategies. This paper explores the application of the 7Cs, 5Is, and 5Ds (CID) components, which represent comprehensive models that corroborate contemporary media marketing as regards Nollywood context. The paper underscores the importance of integrated marketing communications, innovative content strategies, and consumer-centric approaches in bringing up industry growth. Drawing on theories of Integrated Marketing Communications (IMC) and the Diffusion of Innovations so as to aid in understanding new media models within the context of the Nollywood ecosystem, as the study highlights the potential pathways for Nollywood to harness its digital future effectively, furnish valuable insights for academics, industry stakeholders, and students.This work addresses how these principles can optimise digital engagement, content distribution, enhance visibility, brand positioning, and further sustainable growth. Employing qualitative interviews with industry stakeholders, the study identifies key drivers and barriers to effective digital marketing in Nollywood. The findings offer practical modality for industry heads and policymakers targeting to unlock Nollywood's full digital potency, accentuating the values of integrated, innovative marketing conceptualisation and audience-eccentric marketing ploy in the digital age. Among others, the study recommends effective monitoring and regular evaluation of these digital strategies by establishing metrics and feedback mechanisms to constantly appraise the impact of digital marketing activities, allowing for timely alterations and important modifications, and to encourage a political will to create an enabling environment that supports the digital shift, including infrastructural development, copyright enforcement laws, and funding opportunities for digital initiatives.

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**Keywords:** Nollywood, Digital Marketing, Digital Transformation, Digital Potential, Media Strategy, Content Strategy, Content Distribution, Audience Engagement

## Introduction

The Nigerian film industry has become one of the biggest film industries in the world, producing hundreds of movies each year and reaching diverse audiences across Africa and the diaspora. Its success is rooted in the narrative that reflects Nigeria's rich cultural heterogeneity, social issues, and humour, which touch base with both local and international audiences alike. The advent of digital technology has further enlarged Nollywood's growth, providing new avenues for distribution, marketing, and audience engagement. However, amidst intense global competition and rapidly changing media landscapes, Nollywood practitioners must adopt strategic digital marketing frameworks to sustain growth that emphasise agility, creativity and data-driven decision-making to expand their influence. As of today, audiences ingest media mainly via digital devices such as smartphones, tablets, and computers and are influenced to a great extent by social media, streaming platforms, and user-generated content. The disruption of the traditional distribution and marketing model calls for a serious rethink of the business plan of action. Nevertheless, despite Nollywood's rapid digital discourse, there is limited scholarly analysis on how contemporary media marketing frameworks, specifically the 7Cs, 5Is, and 5Ds can be consistently applied to optimize industry growth in the digital age.

Modern media marketing depends on a combination of principles and practices fashioned to build brand awareness, foster audience loyalty, and drive revenue. Among these, the 7Cs, 5Is, and 5Ds models serve as valuable tools for understanding and implementing effective digital strategies. For the sake of this paper, the models shall be referred to as "CIDs" of modern marketing. This paper, therefore, aims to explore these frameworks in the context of Nollywood, illustrating how they can be harnessed to unlock the industry's full digital potential. By integrating these concepts, Nollywood can enhance its visibility, deepen audience engagement, and position itself for sustainable success in the digital era, as well as analyse how Nollywood producers and distributors can take advantage of the CID models to efficaciously reach wider audiences, while also considering the implications of the diffusion process within the local environment. Eke (2018, pp. 45-60) is in agreement with how digital innovation has expanded the Nollywood industry in a short period of time. The scholar diagnoses how digital tools have helped Nollywood to become acceptable and one of the largest film industries in the world.

The digital era is demanding that businesses, including the Nollywood industry, conform to new technological applications and consumer behaviours. Mere having a website or social media presence is no longer sufficient for businesses to thrive. Therefore, effective digital marketing requires a holistic move that considers the interplay of respective factors, including audience needs, brand identity, and technological progression. The significance of the study offers theoretical and practical implications for industry practitioners, policymakers, and scholars interested in media marketing, digital transformation, and African entertainment industries. According to Awopegba (2014, pp.123-137), Nollywood's visibility in the global film industry is not only about cultural exchange "but it is driven by a complex interplay of economic interests, the need for multicultural content that appeals to a global audience, and the promotion of a Nigerian identity that can be understood by non-African viewership". This paper presents an in-depth assessment, combining the 7Cs, 5Is, and 5Ds to provide an all-inclusive understanding of contemporary media marketing.

## Theoretical Framework

Integrated Marketing Communications (IMC) and Diffusion of Innovation Theory (DOI) were considered

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because they offer comprehensive model for understanding and advancing Nollywood's digital transformation, as the aim of the study is to critically examine Nollywood's digital marketing strategies providing insights into how they can be harnessed to shape a sustainable digital future for the industry. Interestingly Integrated Marketing Communications (IMC), is a strategic approach to amalgamate all marketing and communication activity of an organisation to deliver a consistent message across different channels. The primary intent is to ensure that all promotional tools work together in harmony to increase the impact on consumers and build a strong, cohesive brand image. In this case, it will expose Nollywood's businesses and activities to the outside world. However, the IMC concept was pioneered by Don E. Schultz, an eminent marketing professor and researcher. It emerged in the 1980s as a response to the increasing complexity of marketing environments and the disintegration of communication channels. Applying the IMC approach can help Nollywood filmmakers and marketers create a united and impactful promotional strategy that takes advantage of multiple digital channels to reach a worldwide audience. For instance, Nollywood filmmakers can ensure that promotional messages about films, actors, film releases date, premiere and events are consistent across social media channels such as Instagram, X (Twitter), Facebook, etc., and streaming platforms, YouTube, websites, and email campaigns. That is to say a new film release can be promoted with synchronal trailers, montages, posters, behind-the-scenes (BTS) content, and interviews across all platforms. Again, it can integrate traditional marketing such as billboards, radio jingles and TV ads with digital campaigns to reinforce the message and reach diverse audiences. IMC ensures message consistency and integration across the new media marketing elements such as the 7Cs, 5Is and 5Ds.

Meanwhile, Diffusion of Innovations (DOI) was conceived by Everett Malone Rogers in 1962, which explains how new technologies and practices like digital marketing stratagems can spread within a social system or cultures, highlighting factors influencing adoption in marketing. The application of DOI in analysing the 7Cs, 5Is, and 5Ds of a new media marketing action plan involves understanding how different audiences accept new technologies and marketing concepts. Diffusion theory guides how these elements are introduced and adopted by audiences. It also helps in explaining "why" and "how" people adopt innovations, which can be instantly applied to the factors influencing new media marketing effectiveness because Rogers (2003) is applicable to new marketing ideas and also valid as it focuses on the acceptance of technological and scientific innovations. The combination of IMC and DOI provides an essential pathway for Nollywood to carry on its digital expansion by ceaselessly engaging audiences, boost innovation adoption, and to maintain a competitive edge in the evolving media ecosystem.

While both Integrated Marketing Communications (IMC) and Diffusion of Innovation (DOI) theories give valued insights for unlocking Nollywood's digital future, they also have certain limitations when applied in this context:

**Limitations of IMC in This Circumstance**

i. Resource Extensive Execution: Effectual IMC requires momentous coordination across several channels and departments, which can be resource-heavy and challenging to Nollywood filmmakers with limited budgets or organisational capacity.
ii. Assumption of Homogenised Audiences: IMC usually assumes a relatively uniform audience that can be reached with consistent messaging. In Nigeria's various cultural, linguistic, and socio-economic perspectives, this assumption may not stand, leading to message mismatches. Moreover, too much emphasis on messaging similarity and uniformity creates its setbacks, whereas consistency is key, over-standardisation can strangle local relevance and cultural nuance, which are vital in Nollywood's storytelling practice.

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**Limitations of Diffusion of Innovation in This Context**

i. Cultural and Social Barriers: DOI may not fully record cultural resistance, socio-economic differences, or infrastructural limitations that influence the adoption of digital innovations in Nigeria and Nollywood's markets.
ii. Focus on Innovation Adoption, Not Content Quality: The theory emphasises how innovations spread but does not address the content's quality and relevancy, which are necessary for audience engagement and sustained acceptance.
iii. Possible Neglect of External Forces: Factors and forces such as government policies, technological infrastructure, and economic peril can impede diffusion but are not expressly addressed within the DOI framework.

Overall, both theories tend to assume a certain level of technological attainment and access, which may not fully fit with the realities of all Nollywood audiences. They may likewise neglect the importance of local cultural contexts and social structures that influence media intake behaviours. As such, these theories should be applied with contextual sensibility and complemented by qualitative insights for a more comprehensive strategy. And finally, as IMC and DOI provide strategic value, their limitations highlight the need for adaptive, culturally aware, and resource-sensitive approaches in Nollywood's digital transformation drive so as to leverage digital platforms effectively, ensuring its growth and relevance in the present-day media landscape. Therefore, IMC should focus on creating a unified and seamless brand message across multiple platforms, which aligns with analysing the 7Cs (customer, content, context, community, convenience, cohesion, and conversion) and the 5Is (involvement, interaction, intimacy, influence, and individual), whereas, DOI offers a concept to appreciate how Nollywood's digital innovations and marketing plans are adopted and spread among audiences and practitioners, positioning with the 5Ds (digital devices, digital content platforms, digital media, digital data, and digital technology), and more importantly, this combined approach will offer a reasonable understanding of how digital innovations are being communicated, adopted, and integrated into Nollywood's future.

**The 7Cs, 5Is and 5Ds (CID's) of New Media Digital Marketing Strategy**

The 'C' acronym refers to customer, content, context, community, convenience, cohesion, and conversion,while the I's stand for involvement, interaction, intimacy, influence, and individual, whereas the D's represent digital devices, digital content platforms, digital media, digital data, and digital technology. Therefore, the understanding and implementation of CID in new media digital marketing stratagem will enable marketers and distributors to adjust fast to ever dynamic business situations in order to inspire business expansion. Most sincerely, customers (C) are key factors in business success, whereas intimacy (I) with the customers motivates a lot of buying decisions, and digital media (D) has been a major driver of customer relationships and a brand's visibility tool for business accomplishment. As much as the present-day customers are vastly knowledgeable and demanding, there is a need for a marketing reality that is more customer-and competitor- preoccupied with a mind-set that could bring higher yields and sustainability to the business. More importantly, in this digital era of e-trading and e-marketing, the necessity to bring together elements of marketing that are driven toward confronting difficult business environments has come to be mandatory just to increase profit and, in this manner, increase customers' interest.

Opute C. Joel says that "marketing is important for success in the Nollywood industry, and filmmakers should understand the basics of branding, marketing, and social media" (Personal interview in Benin, 2025). Opute (2025) emphasises the importance of identifying and understanding the target audience (film customers), creating content that resonates with them, and building a community around the film. He

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equally stresses the need for a strong online presence, including social media, search engine optimisation (SEO), and content marketing, to reach and engage with the audience. However, Joel Opute advocates tracking metrics, analysing data, and adjusting marketing strategies accordingly, and he suggests that starting marketing efforts early, even before the film is produced, will build anticipation and excitement among the potential audience for a successful marketing campaign. The overall mindset of Mr. Opute in unlocking Nollywood's digital potential and the assessment of the 7Cs, 5Is, and 5Ds of contemporary media marketing is centred around understanding the customer, leveraging digital platforms, and creating authentic, engaging content that aligns with the viewer. He is a customer-centric tailored Nollywood practitioner, which suggests that he values building strong relationships and sees the audience as a central component of successful marketing. He has an innovative and tech-savvy mindset that supports the use of artificial intelligence as a digital technology for film marketing, which proves that he is open to adopting advanced, cutting-edge tools as a Nollywood filmmaker, and he believed that a filmmaker ought to be proactive and adaptable, meaning that film owners should experiment with new digital technologies weekly, demonstrating a mindset geared toward continuous innovation and agility. As he recognises the rapidly evolving digital landscape and believes that frequent experimentation is necessary to stay competitive and relevant in the film business. The takeaway from the qualitative interview, Mr. Opute Joel exhibits a forward-thinking, innovative, and customer-focused mindset in film marketing. He prioritises engagement, embraces emerging technologies like Artificial Intelligence (AI), and advocates for regular experimentation to maintain a competitive edge.

In his views, Bartholomew Gerald Agu-Ugo says unlocking Nollywood's digital potential in the emerging media marketing ecosystem is possible in a digital era. His position emphasises the critical role of data-driven and audience-centred plans to advance Nollywood films globally. His perspective on unlocking Nollywood's digital potential in a new media marketing era is expressed thus:

> I advocate for a paradigm shift that places deep customer engagement at the core of Nollywood's marketing efforts. I also acknowledge that audiences are increasingly consuming content via digital devices daily, which underscores the urgent need to optimise content for smartphones and other portable devices, ensuring accessibility and relevance in a mobile-first world. This aligns with the reality that the majority of Nollywood viewers are digital natives; even digital immigrants make digital devices indispensable. Again, the potency of social media platforms and influencer marketing is a primary channel for targeting and engaging audiences as I advocate for regular, content-rich interactions, such as weekly content releases and daily engagement tactics like giving prizes and gifts to loyal fans. This fosters emotional bonds and community involvement in Nollywood productions (Personal interview, 2025).

Furthermore, Agu-Ugo highlights the necessity of emotional storytelling and personalised marketing powered by data analytics and social media metrics. Aside from leveraging AI and other digital technologies, Nollywood filmmakers and marketers can craft customized experiences, predictive insights, and innovative campaigns that resonate deeply with diverse audience segments. His support for a steady venture with new digital technologies (daily or weekly, as the case may be) suggests a forward-looking attitude, urging Nollywood to continue adapting and innovating amidst rapidly developing digital trends.

In essence, Bartholomew Agu-Ugo imagines a Nollywood that exploits digital tools, especially Artificial Intelligence (AI), Virtual Reality (VR), Augmented Reality (AR) and data analytics to generate immersive, personalised, and emotionally engaging stories. This approach not only "enhances audience involvement and loyalty but also positions Nollywood as a competitive force in the global film industry" , he added. Therefore, Nollywood can unlock its full potential, creating a vibrant, dynamic, and sustainable media ecosystem that captivates audiences worldwide by embracing these digital strategies.

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Audience involvement and digital device optimization for Dozie Eboh is "very important" for a Nollywood global reach. He seeks “active engagement through contests, fan art, and leveraging devices like smartphones and smart TVs” (personal interview in Owerri, 2025). More importantly, his take on daily digital consumption shows that he accepts the digital age’s centrality to Nollywood viewership. He supports frequent content releases on a weekly basis and multichannel marketing efforts using trailers, posters, teasers, billboards, etc., which are possible to achieve through the use of social media and social networks to create a buzz. However, intimacy with the customer or audience increases emotional connection, and it is vital in film advertisement and promotion.

Another Nollywood practitioner, Silver Joseph, in her interview she advised filmmakers to make effort to understand the “importance of integrating digital tools into Nollywood’s marketing efforts, emphasising constant engagement, storytelling, personalisation, and technological experimentation, which aligns with modern media marketing principles encapsulated by the 7Cs, 5Is, and 5Ds” (Personal interview, 2025). On her part, Chika Okereke says “it is time for filmmakers of Nollywood to begin to take AI, and digital technology as the only way to make it as a marketer in the industry” (Personal interview, 2025).

Let us break down the CID components.

**Seven C’s of New Media Digital Marketing**

The whole essence of the CID tool in digital marketing is to fashion a way to recruit customers that will bring sustainable economic growth to the business with a comeback buying attitude since customer engagement has become a new measure of economic success. This is because the level of involvement, interaction, intimacy, influence, and individual customers have with a product over time brings business growth. Specifically, the 7 Cs are powerful modern performance indicators to aid marketers to evaluate the digital marketing scenery from either an internal or external perspective and to be well-informed of current requirements and goals of a corporate enterprise. Secondly, it can help to appraise a product’s overall online presence to ensure that marketing communications are comprehensible, managed properly, and are used to keep an eye on and also survey the operations of business challengers or opponents. It is imperative, therefore, to draw a strategic plan on how to be in tune with the current reality of the transformational lifestyle that the virtual space has exposed humanity to, because there are tremendous changes in how audiences consume, use, process, and distribute media messages in recent times. Hence, the outlines below are some of the procedures for setting up marketing objectives and their attainment. The 7 Cs are explained thus:

**Customer:- The Indispensable Ingredient of Business:** There are many objectives in operating a business, but the number one purpose is to make profit. Profit making is the only means a business can expand and the expansion can come if only the company’s products are regularly sold to members of the society. As a result, the marketing concept certainly emphasizes “making the consumer king” (Chapman, 1973, p. 6). That is to say, marketing generally believes that we begin with the customers and their needs and also carry on with seeking for products or services to gratify these needs, also coordinate the products to be manufactured and sold to buyers, so that the entire activity is to the shared benefit of customer and the business outfit. Consequently, whatsoever the marketing model may be, there is the need to aggressively focus on the customer. Interestingly, digital marketing gives the opportunity to target every effort, message, and service to meet up with the buyer’s needs at any point in time. Nevertheless, to capitalise on the efficacy of marketing efforts, the marketer must actually be acquainted with his customers inwards and outwards so as to plan for longer business transactions. Heaton (2016, pp.40-46) says that the company’s product or service “has to deliver value” to the consumer. Therefore, the marketer has to guarantee that all marketing information really addresses the needs of the customer. The company

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accomplishes this by setting up a proper business plan, where meticulous marketing personas will be spelt out with careful structuring of the customer's journey steps. If this is done properly, the product's presence will be visible and competitive enough.

Furthermore, the salespersons or marketing officers should at all times monitor and report customer behaviour. At the moment, users of products demand to receive genuine and customised messages and product's updated details at intervals of the sales cycle. This is because research has shown that buyers now seek for the business to recognise their exclusive needs and anticipations. New conducts and lifestyles surface regularly, and it is expected of a digital marketer in the 21st century to be proactive enough to anticipate those new behaviours to deal with it on time. The marketer should endeavour to have a thorough understanding of the customer. Again, for this to be made fruitful there is the need to gather significant customer data and use it in having personalised materials that will increase overall product's appreciation. According to Silver Joseph "customer engagement is ultimate in marketing Nollywood films" and she has a firm belief in maintaining constant engagement in order to sustain audience interest (Personal interview in Port Harcourt, 2025).

**Content:- The Liege of Search Engine Optimisation's Breakthrough:** Good content is an ultimate asset but the most valuable is having a skill to always produce creative great search engine optimised content which will usher in regular content information update that obeys the rules of SEO algorithm. However, SEO material is any content generated with the sole drive of facilitating target audience to see a product noticeably online, using a search apparatus that is quick, reliable and stress-free. There are different classes of SEO contents, namely infographics, picture slideshows, blog posts, short videos, products and services web pages and many others, and they are not just created without having a workflow instructions like research your keywords that SEO can easily locate, make a choice of a focused topic that can trigger your audience's inquisitiveness, articulate your ideas, thoughts and draft them correctly, add up important internal and external social networking contact links and descriptions, and possibly include supporting images and film clips.

**Context:- The Catalytic Agent of Digital Marketing Information:** The needs of the audience comes into play here, since every promotion, production and product information must get connected together to improve the buyer's interest. Thus, if a marketer wants a wider audience for his product, there is the need to study the situations surrounding the target audience's consumption habit, not forgetting the current cultural and economic environment of the society which affects the context of the product or film digital marketing. In view of that, context means that the right prospective customer obtains factual communication at the right time in the exact place, on the correct channel and in the proper language. However, Rebecca Leib in defining context in digital marketing says that it is an "untapped opportunity to have an exact understanding of customers, anticipate their wants, needs, expectations, and affinities" (2014, p.2). As soon as those elements about a customer are known, they should be applied properly to improve his marketing across different channels, appliances, and quarters, as the case may be. If product marketing can be directed in context, the better and more pertinent customer experience will be. From the definitions so far, it is observed that digital marketing context and timing are indivisibly interrelated. For instance, it requires knowing when to place a product campaign or advertisement, when the ads are most treasured and so on. It can be said that in countless ways that "timing" is the greatest constituent of effective contextual digital marketing. If marketers get their marketing context strategy correctly, their online product presence will improve massively.

**Community: - The Soul of Intimacy Marketing:** A community life is a virtue that can be replicated into marketing concepts to bring to bear the effect and benefit of a communal lifestyle. Currently, consumers have greater purchasing power in terms of exposure, product awareness and financial capability than years

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back; hence, sincerely interfacing with customers as community or on community bases is key to the accomplishment of business objectives. It is to a large extent one of the best profound ways to nurture customer relationships, create product confidence and product loyalty. The role and kernel of marketing in society cannot be overemphasised. It is, amongst other things, to make available goods and services that encompass the exchange of value in the likeness of commodities and information. Therefore, marketing processes are completed when they achieve the following:

i. Joins current customers with potential clients
ii. Links prospective customers with other would-bees
iii. Associates a company with consumers or prospective consumers to cement loyalty
iv. Connects clients with clients to expand product adoption and customer gratification.

However, community in this sense explains spaces where people enjoy and share a common value and interest, and have the feeling of belonging to a particular group. Substantially, digital community marketing is the linking of a product to a particular virtual community through the use of digital platforms to broadcast, exchange values and to make a common significance. Essentially, the digital community marketing concept explains both augmented reality (AR) and virtual reality (VR) marketplace. VR works on an electronic device, while AR can be operated using a smartphone, and it is for both virtual and real world put together whereas VR only talks about an illusory reality. Whenever marketers talk about "space", they talk about the nonfigurative idea of a distributed environment which can be a virtual forum, or offline such as a physical office environment. To have a brand community, there are three indicators to exhibit its existence, namely:

i. **Consciousness of kind**: It is a concept that argues that people in a community are the same kind of people, facing the same kind of challenges and having similar lifestyles within that community, which is different from those living outside the community.
ii. **Rituals or traditions and culture**: They are explicit actions and behaviours that make culture and customs to have a meaning in a community.
iii. **Sense of obligation to community**: This is a rationality of moral responsibility that motivates each community member to serve and relate to one another.

In all honesty, consumers are not just looking for a good product to consume but a true humanoid connection with both the product and different communities of consumers in a marketplace. The buying assessments of clients for products are seen as considerations of their identities as well as the communities in which they found themselves. One important thing to note is that communities are a great source of product advocacy. Therefore, smart marketers leverage on its effectiveness to make huge success. Digital community marketing, if all things are equal, will make marketers to have a clear understanding of their customers to work towards having a tremendous and reliable touch point on many inspirations on how to handle client's queries, having constant brand feedback from consumers, cultivating advocates, etcetera on a common front. As a mark of caution, marketers seriously need to be very accurate in their product communications to the customers and should frequently modify their method on how the community members respond to the products and services they render. Participants of the community marketing can easily abandon any brand that refuses to meet the community needs or provide needed information when necessary.

A marketer and business organisations that want to build a strong and loyal community around their brands should apply some or all of these tested tactical tips:

i. Build useful connections inside their in-house group members.
ii. Make a consistent brand value-driven and accessible virtual presence.

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iii. Positively give on social grounds by executing mandatory corporate social responsibility (CSR) that is passionate to the community routinely, by backing social organisations, introducing new events and making charitable contributions.
iv. The production of learning and educational content makes a committed community.
v. Generate a devoted playground where community followers, affiliates and members can connect, interact and exchange common interests.
vi. Be tolerant with your would-be customers; be consistent and truthful.

**Convenience: - The Way to Customer Loyalty:** Handiness is a distinguishing feature of a product's buyer experience, and it is a principal customer service norm for any business growth. A perfect example is the sudden upsurge in electronic transactions, where individuals and business entities can comfortably transact, exchange goods and services right from anywhere Internet and mobile devices are available. This is marketing made easy. Convenience in digital marketing means a lot to customers, having their desired commodities delivered or brought to them at the right time, and on the right digital platform. This process is conducted by improving the consumer's movement in making it stress-free for brands would-be customers to locate information they need to make procuring choices, as a consequence create a more robust overall experience. Convenience in digital marketing is one of strong elements available to smart marketers to edge out product competitors in a creative style.

The theory of global village by Marshall McLuhan has made most products to be classified as a convenient product. However, digital marketing functions to reduce difficulty on how customers intermingle with corporations to compare prices, confirm product availability, and make speedy buying experiences as new media technology allows end-users with superior convenience and connectivity by staying in constant touch with family and friends the world over, using e-mail, WhatsApp services, Facebook, YouTube and other SNS. In this digital native era with hectic schedules, it is imperative to factor in how end-users should be clever enough to locate and get hold of the desirable stock in their closet. As Jhalani (2016, p.4) rightly equates "convenience" with "place" in Jerome McCarthy's famous marketing mix concept, stating that convenience is "often compared to place in the 4P's marketing strategy". He continues his analysis that convenience is a "much more customer-oriented approach" to the marketing strategy than any other 4C's of marketing mix components.

In order for products to be provided very close to buyers, few things the marketer or producer has to consider are:

i. Streamline the procedures customers encounter while having business dealings with you and your firm.
ii. Endeavour to make your customers feel at home as they carry out business transactions.
iii. Seek a modern system to connect with your product buyers and how to distribute your products to larger audiences.

In convenience digital marketing, relevant questions on how to execute the business strategy must be sustained by asking proactive questions such as: What are the unforeseen obstacles a customer may meet in trying to locate your product and to perform any transaction? What are the plans available to ameliorate identified obstacles? How easy is it to get information and how to access your website without passing through so much Internet protocol? Again, is the website optimised for mobile use? Whenever sales are made online, how safe are those transactions? Can your products be accessible to buy, using lots of platforms? And you can equally ask yourself: Are there sufficient customer support in place after sales?

The answers to these questions will give your clients enough assurance that they are not making bad decisions in their buying. Hence, convenience digital marketing includes all sides of a sales cycle from the

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first stage, as the sales are ongoing and after purchases are concluded.

**Cohesion: - The Solution to all inclusive Digital Marketing:** A cohesive digital marketing is a system in marketing where the marketer or his representatives are able to deliver the same level of quality service to the customers, deliver superior content, and deliver same products value no matter the type of media channel used to convey the product information. Cohesive digital marketing tactics should be top on the priority list of a marketer who wants to achieve reasonable success in business. The whole essence of this marketing strategy is to gather every media channel that promotes brands together under a unified single channel roof for marketing activities, which will keep every marketing effort stable in order to bring a good business reward. The logic is, as you operate your business website (Owned Media) to serve your audience as the main outlet for information delivery avenue for your business, products, and services as well as having active presence across other media outlets that are useful to your audience, and what you give as service delivery in your website have to conform with the same standards and levels of engagement across other media channel outlets. That is to say that every media message in social media, e-mails, blogs and the rest should be harmonised. Neil (2016) explains that a cohesive marketing strategy is a plan that takes "all your different platforms of promoting your business and aligns them to the same strategy". What this characterises is that a marketer should make sure that the message they post on Facebook is the same message on LinkedIn or your website. The only difference is that it appears with the uniqueness of that media outlet. Digital marketing cohesion cannot take place until certain elements are developed to push for its consistency such as attraction, harmonisation, showcase of sense of ownership and collective emotions.

**Conversion: - The Key Performance Indicator (KPI) of Digital Marketing Success**: This is the only marketing success indicator available to measure marketing efforts. It is important to always measure your business efforts. This helps to increase or to make the salesperson put more effort on the areas that are not measuring as planned. There is what is called conversion rate, which records the number of online users who were transformed as a proportion of the whole number of media consumers that visited your site. To make a full analysis of the performance of your marketing exercise, it is known from the ratio identified as the bigger your conversion rate, the more effective your content is doing. Generally, in marketing concepts therefore, conversions refer to the time when a user reacts to a call to action. One of the gains of leveraging on new media in marketing is the ability to document visitors per time, document who they are, know those amongst them who are ready to buy and those who are for window shopping (only browsing visitors); it also keep records of which content pages people are most interested in; and finally, it helps to compare the outcome of the adjustments made in your online stratagem if it generated the wanted results.

In fact, a conversion actually happens whenever a visitor to the website finalises an anticipated goal like making a purchase. The proportion of total visitors that convert to become customers is called the "conversion rate". There are different kinds of conversions like direct conversion, modular conversion, parallel conversion and phase-in conversion. That is to say the conversion of a lead to a customer comes in different levels and stages. It is pertinent to track conversions rate to appreciate the efficacy of your media marketing campaign. A case in point is that if you run an e-commerce website and you do not identify which of your ads are pushing sales, you could be seriously making bad use of your budget allocations. Furthermore, immediately conversion tracking is in place, you should recognise which approach is motivating the greatest efficient value conversions. The outcome of your tracking actions will encourage the marketer to positively swing more finance into best performing areas to make the most active use of your marketing expenditures.

In summary, among the 7C's of digital marketing elements, there is the need to always come back to the first C of the frame, which is to continuously retain the customer as core of your digital marketing process.

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This translates into knowing your target population in such a way that you can find their weak points to address them with proper informative messages so that they can express candid interest in your product.

**Five I's of New Media Digital Marketing**

The 5I's stands for the level of involvement, interaction, intimacy, influence and individuality. In all of these elements, Silver Joseph sees intimacy as a major key to marketing. She recognises the importance of personalisation through social media marketing and data-driven strategies, emphasising daily interactions to have a sense of intimacy and involvement. Each component has a unique task in new age digital marketing functions. As cited in Hanlon (2016, p. 14), Forrester's report on marketing identified these elements as a useful tool to measure digital market behaviour in recent years. The research is mainly based on how to apply technology in advancing the course of marketing. However, these marketing models are wonderful implements that could aid in redefining the future marketing bearing of an enterprise and so, marketers should apply them as they are capable of increasing sales. Marketing scholars have advocated that when salespeople are reviewing their digital marketing policies for a better performance, they should highlight the effect of 5I's on the business's success together with Lauterborn's 4C's as regarding 4P marketing mix components. Robert Lauterborn's 4C's are seen as a more effective consumer-driven type of 4P's since 1990s, which tries to align with the evolution of marketing from the mass marketing to niche marketing (Kotler & Keller, 2006; Lauterborn, 1990 p.26) and they are:

i. Consumer's wants is equivalent to "product" in Jerome McCarthy's marketing mix.
ii. Cost to satiate customers' needs, which is the same thing as the "price".
iii. Convenience to purchase a product is equal to "place" in the marketing mix model.
iv. Communication represents "promotion" as the 4$^{th}$ component.

Apart from Lauterborn's 4C's there is another 4C's concept that was proposed by Koichi Shimizu in 1973, namely commodity, cost, channel and communication popularly called Shimizu's 4C's.

Fundamentally, the 5I's model as was put forward by Forrester's research team in 2007, is in search of a new business success measurement system that is engaging with customers, because they felt that the old-style marketing funnel is no longer effective in retaining and converting customers efficiently. Remarkably, digital marketing runs on three principles identified as the 3i, and they are major ingredients in digital marketing, which include initiate, integrate, and iterate. They are available just to get the customer to reflect on digital marketing campaigns that will start strong and finish with a success story. Therefore, they found an engagement model that is involved in a more consumer-oriented approach. The 5I's are:

**Involvement:-** Getting engaged with the customers using your produced goods and services is the basis of involvement. The tool normally used to explore the extent of customer's involvement with a brand is the website analytic system which will reveal the sum total of traffic into the product's site, the pages looked at and the duration in hours consumed on the website. Importantly, the highest concern here is to know the steps or to set up events geared towards making customers become involved or engaged with the product, or with the establishment. It is also necessary to know how these involvements are generated.

**Interaction:-** Interaction with a company begins with making enquiry about their product. Again, a person's interaction incorporates buying any item of the company, registering for e-mail messages, commenting on the company's different social network sites, providing your contact details to the company and so on. When this happens, the customer has encountered serious interactions and that interaction is measured by these actions taken, which are the customer interaction metrics. To a great extent this is different from customer involvement and this element concentrates on explicit engagements,

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normally with those which are classified as converted leads.

**Intimacy:-** What makes a person to be intimate with somebody includes some of the things you talk and share about that person. The same is applicable in product intimacy. Thus, the passion a person expresses through what they say or do concerning a brand, clearly states your level of affinity with that brand which results in brand loyalty. For instance, things customers write and remark on social media handles determine the level of the product's commitment or rejection. Taken a bit deeper, the level of sentiment that customers display in their interactions with others concerning a particular commodity is a measure of intimacy a customer has with that product. If there is no emotion attached, then no intimacy and if there are excitements and good concerns on the part of the customer on that commodity, then there is a level of acceptance of that brand. It is the same with publications, write-ups, posts, comments or reactions during interactions between the customer and marketer, which is exhibited in the customer's likeness of that product.

**Influence:-** This model is purely dependent on the level of influence and power a customer has over his colleagues and associates, and if he can recommend or converse products or services usefulness and benefits confidently with his pals. Likewise, product loyalty and verbal or word of mouth marketing can add to customer recommendations among friends, family, and contacts. The number of times they share product thoughts online, the number of reviews they make concerning a commodity and the mentions are the usual ways to measure influence a customer has. It is important for marketers to know the rate of probabilities that their consumers can vouch for or refer others to their products or services. The best way to ascertain the probability ratio of referrals of the product is by using feedback mechanisms.

**Individual:-** This model engages on an individual basis and not on a collective basis such as family, community, and a set of people, which expresses more specific and less generalisation. Individual testimonials concerning a product speak volumes about convincing others to buy a product. Significantly, one of the reasons customer engagement is best done on an individual basis rather than groups, is to offer a higher level of exactness and precision. Consumer engagement should be encouraged to focus on individuals rather than engaging in larger groups since engagement has grown into much more personalised and customised nature. Most prospective customers and end-users desire brands and products to speak and address their individual needs, and not as a group of individual needs.

In the final analysis, the concept of 5I's is very much beneficial in digital marketing process, therefore, marketers and sales reps in this era should be conversant with: involvement, interaction, intimacy, influence and individual (5I's) models to create visible business profitability and also use it when appraising marketing line of action to guarantee all-out value. As a result, they are to engage their audience as much as possible to obtain maximum business satisfaction. Obviously, a proper mastering of these models can create a prosperous digital marketing benchmark in the area of target audience engagement level, target specific audience size and population, achieve digital marketing goals, and effective use of digital media in reaching out to eventual clients and customers on a regular basis.

**Five D's Components of New Media Digital Marketing**

Amongst the CID's of digital marketing are the 5 D's upon which digital marketing leverages to execute its functions excellently and they are as follows: Digital devices, Digital content platforms, Digital media, Digital data, and Digital technology. These are specific elements. Without their availability and effectiveness, there cannot be any digital marketing concept in practice. Digitalisation is a progressing domain of study, that is, new expertise is frequently emerging, new procedures are made according to evolution of technology, and that is the main reason marketers must always be aware of current innovations in order to utilise what they offer. The digital sphere is a factual opportunity for businesses to

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grow and be established.

**Digital Devices:** - In the absence of digital devices, there cannot be a digitalisation process because it is the primary carrier of digitalisation: The first "D" is digital device, which is the hardware that accommodates the software. It is the bodily unit of equipment that houses the microchips that are receptive to electromagnetic force that enables the system to function. There are several appliances that are digitally compliant such as smartphones, tablets, laptop computers, servers, smart-watches, smart TV's, and etc. However, there are various appliances that are not digitally inclined, and they are called non-analog devices such as thermometers, electric fans, generators, refrigerators, etc. Generally, a digital device refers to an electronic device that can produce, share, communicate, and receive, stock, display, and process information. They are in a category of everyday use. For any equipment to be a digital device, it must have these characteristics:

i. Portability
ii. Connectivity
iii. Media support
iv. Security features
v. Storage facility
vi. Performance
vii. Expansion capability.

More importantly, there are different uses of digital devices which include; it is used primarily for entertainment, household uses and specifically for online transactions, e-commerce, record keeping, and social engagements like social networking sites (SNS) activities, calls, immediate messaging (SMS) and chatting.

**Digital Content Platforms:** - The second 'D' in this category is the digital content platforms. This is where users interact very often. The platform can be used for advertisement, promotions and exhibitions of products and services, and social media is a major example. Briefly, digital content is any form of media that a business uses to interact with online guests, customers, prospective customers and users of their website or any other social networking sites mainly for virtual distribution systems. These are the examples of digital content: animated videos, film clips and montages, motion and still graphics, and all audio-visual materials in the form of music, TV shows, and movies. The purpose of every digital content creation is to capture some or all of these functions:

i. Educative: Basically to serve as learning material to users or customers while on the net browsing. It also educates the site's visitors in building product awareness.
ii. Entertaining: The content generated should convey robust passionate response in visitors, engaging sufficiently so as to motivate the audience to share with friends.
iii. Persuasive: Apart from digital content being educative and entertaining it must be persuasive enough to initiate business call to action (CTA).
iv. Convert: This is the whole essence of digital content creation in the marketing process, where the content provides users and leads with enough brand information that will push for a reasonable decision that helps to convert leads to customers, which is key to business success.

Digital content is not complete without a platform. Therefore, a digital content platform is a tool that serves as a manager of digital content, starting from the small medium to bigger ones, that is, from the company's website to social media handles, and to databases. It gives room to make, manage and circulate content, and not forgetting how to use the platform to get feedback and how to attend to customer's needs. Examples of digital content platforms include Websites, YouTube, Hulu, Netflix, Disney plus, HBO Max,

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Search Engines, and so on. Furthermore, the digital content platforms can be arranged according to their functions:

i. Knowledge-based platforms are: Quora digest, Google AdWords, LinkedIn StackOverflow, Wikipedia and Reddit.
ii. Social media and entertainment platforms are: X (Twitter), Facebook, TikTok, and Instagram.
iii. Media sharing platforms include: Netflix, Disney plus, ShowMax, Vimeo, Spotify, WhatApp and YouTube.
iv. Service-based and e-trade platforms are: Bolt, Konga, GrubHub, Uber, Airbnb, Alibaba, Jumia and Amazon.

**Digital Media:** - Digital media is any information dissemination that works in aggregation with different programmed machine-readable data setups. It works using electronic appliances as a medium of transmission. As a result, digital media refers to all messages circulated through a digital device hence, it depends on an advanced technology to be generated, dispersed, listened to, viewed, and put in safekeeping. Marketers and salespersons regularly use this media to market, promote and advertise their businesses and varieties of commodities to their audience and also use it to interact with their customers. There are quite a few types of digital media channels that organisations use to make their brands visible and to reach out to more audience such as paid media, earned, shared media and owned media (PESO) used for online advertising, social media marketing, messaging, e-mail marketing. Some of the digital content that run on these channels are digital graphics, motion pictures, video games, web landing pages, programme softwares and websites, digital data, e-books and e-newspapers, MP3 and MP4 audio-visuals.

**Digital Data:** - This is data concerning your target audience that aids in attaining marketing goals of an organisation. Digital data therefore, refers to data that stands in for other forms of data that uses a particular machine language method that is simply understood by different technologies. A marketer can get this information or data of the target audience via contact forms, surveys, apps, and other means. Technically, digital data is a binary type of info that is transformed into a machine-readable digital format. All digital data have unique characteristics, which differentiate it from analog data. For instance, it can be kept in an electronic memory device of smartphones, laptops, flash drives and Internet servers. However, in analog data its information is measured on a continuous basis and tries to ascertain every shade of what is being measured; meanwhile digital data applies sampling technique in encoding what is being measured. In marketing activities, marketers get their business data captured through the following sources: machine data, transactional data, marketing analytics, comparative analysis, social media analysis and others. On the other hand, these digital data sources and types can be grouped into:

i. Bitmap things, that is rasterised graphics that use images (pictorial), MP3 and MP4 files (audio-visuals clips)
ii. Textual stuff like the Microsoft Word forms, e-mails materials, even Microsoft Excel spread-sheets.

**Digital Technology:** - This is a system of doing business leveraging on the efforts of technology to realise a marketing aim. Digital technology became effective in the 1950s. However, with the advent of the Covid-19 outbreak, many businesses and marketing concerns adjusted to remote work and virtual concepts. As a result, digital technology is extensively used to manage organisational internal processes and improve customer's experience, evaluate data, also in marketing, advertising, and brand publicity. An established part of digital technology is information technology (IT) which is the use of computer systems to process data and information. In a realistic form, digital technologies explain that electronic devices can be more compact, very quick, not too heavy, and also have the capacity to store large amounts of information that can be moved right into virtual space in quick succession. In a nutshell, digital technology

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is defined as an electronic implement, system, structure, device and resources that create, store data, process data and distribute that data. Examples are social media, online games, multimedia and mobile phones; artificial intelligence (AI), augmented reality (AR), and virtual reality (VR) are some examples of digital technology, which means these tools have the capacity to store substantial quantities of information in somewhat little spaces. Media footage like film teases, montages, thrillers, still photos, audio music, music videos, contact e-mail address, and other digital files and materials can comfortably be carried everywhere on small electronic devices like GSM phones.

Ideally, consumer behaviour is fast changing, from just admiring the web and sharing information to purchasing actual commodities: In this digital era, businesses must embrace digital applications to support and guide customers through their buying funnel. However, businesses should endeavour to create enough presence, using owned media, paid media, earned media and shared media to inform, educate and update their customers in order to build brand loyalty. Most businesses have moved up the ladder of innovative enterprise, even making use of improved technology like virtual reality (VR) and augmented reality (AR) to attract and engage their target groups. To this end, digital transformation and the use of information technology (IT) is not just vital but a necessity for all modern enterprises and multinational corporations. If any entity refuses to align with the current wave of market digitisation, they will suffer the fatalities of losing competitive advantage and other serious incentives for a profitable business so as to digitise their marketing operations.

**Practitioners Perspectives in Unlocking Nollywood's Digital Future in Modern Media Marketing**

Joy Okwor's discourse on unlocking digital marketing success in Nollywood, she centres on how different digital components can serve as a critical driving force of contemporary marketing schemes. According to Joy the "understanding and leveraging digital devices, digital content platforms, digital media, digital data, and digital technology (the 5D's) are indispensable to achieving effective marketing outcomes in today's Nollywood industry" (Personal interview in Port Harcourt, 2025). She opines that:

> Digital devices are enablers of content consumption such as smartphones, tablets, laptops, and smart TVs, they are the primary means through which audiences access Nollywood content these days. The maturation of these devices mean that marketing efforts must be optimised for these platforms to reach the viewer effectively, encouraging mobile-friendly content and seamless user experiences. Digital content platforms are distribution channels, platforms like YouTube, NollyTv, Toby One week TV, Netflix, Amazon Prime, and other streaming services are critical for distributing Nollywood films and trailers.These platforms help filmmakers to reach both local and global audiences, expanding market reach beyond traditional cinemas and broadcast stations. Digital media are engagement tools, which means that social media platforms (Facebook, Instagram, Twitter (X), TikTok, etc.) serve as useful channels for marketing campaigns, audience engagement, and viral promotion. Digital media creates real-time interaction, feedback, and community building among fans, increasing loyalty and interest. Digital data are a strategic asset, which leverages digital data to enable targeted marketing, personalised content delivery, and informed decision-making, improving campaign effectiveness. Digital technology is an innovation catalyst, as the emergent digital technologies like AR, VR, AI, and interactive content can create immersive experiences which can generate bomber harvest and also differentiate Nollywood films from other African contents (Personal interview in Port Harcourt, 2025).

These technologies assist innovative narratives and marketing methods that capture audience attention and enhance brand positioning. However, their integration permits filmmakers to engage the viewer more interactively, personally and use data-driven insights to improve marketing strategies, which Nollywood

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can unlock new levels of marketing success, ensuring the industry remains relevant, competitive, and capable of harnessing the full potential of the digital age.

Chika Okereke in her interview emphasised that “it is time for filmmakers in Nollywood to begin to take Artificial Intelligence (AI), and digital technology as the only way to have success as a marketer and producer in the industry”(Personal interview in Port Harcourt, 2025). Okereke’s statement emphasises that Artificial Intelligence (AI) and digital technology are essential tools for Nollywood filmmakers to succeed as effective marketers, asserting that embracing AI and digital innovations is no longer optional but a necessity for Nollywood filmmakers to enhance their marketing strategies, reach wider audiences, and to stay competitive in the modern entertainment industry. As an advantage to Nollywood practitioners, adopting AI and digital tools, the practitioners can better understand audience preferences, optimise content delivery, and create engaging, personalised experiences. Therefore, these technologies can help Nigerian filmmakers tap into international markets, grow their reach, and compete globally. As the industry’s digital shift continues, the global entertainment industry is increasingly driven by digital platforms and innovations, consumers now primarily access content using smartphones, streaming services, and social media. Given the fast technological progress and the success stories of other industries, it is exigent for Nollywood to incorporate AI and digital tech into its marketing strategies now because failure to do so risks falling behind in industry relevance, audience engagement, and revenue generation. Therefore, Chika Okereke's unlocking digital success statement is a call to action for Nollywood filmmakers to prioritise the consolidation of AI and digital tools into their marketing strategies, and appreciate these technologies as the critical means to thrive and expand in the modern cinematic landscape.

On his part, Prince O. Ogbondah emphasises that “unlocking success in Nollywood’s digital media potential requires a strategic focus on several critical elements known as the "few C’s and I’s" such as customer, content, convenience, cohesion, conversion, involvement, intimacy, influence, and individual” (Personal interview in Rivers State, 2025). Ogbondah asserts that comprehensive attention to these key factors is essential for Nollywood filmmakers and marketers to effectively harness digital media in modern marketing. Neglecting any of these elements can lead to momentous setbacks, including loss of audience engagement, revenue, and industry relevance, especially given the dynamic nature of technology. For instance, understanding of your customer’s needs, preferences, and behaviours of the target audience is fundamental and “failing to prioritise the customer can lead to misaligned content and missed opportunities” he added. More importantly, creating relevant, engaging, and high-quality digital content is indispensable, whereas inadequate or irrelevant content diminishes audience interest and loyalty. Content convenience Prince Ogbondah stressed that “making content easily accessible across devices and platforms enhances user experience” and disregarding convenience can frustrate audiences and reduce engagement. A marketer should maintain consistency across digital campaigns inasmuch as it is content that builds brand identity and trust. Disjointed promotional efforts can cause confusion and weaken brand positioning. Again, Prince O. Ogbondah underscores that technology is constantly evolving, and thus,” failure to adapt and address these critical elements will result in long-term disadvantages for Nollywood”. The industry is at a risk of falling behind more tech-savvy competitors such as Hollywood and Bollywood, losing relevance, and missing revenue opportunities.

**Summary**

This paper explores the transformative function of digital media in Nollywood, Africa’s flourishing film industry. It examines the application of the 7Cs (Customer, Content, Context, Community, Convenience, Cohesion, and Conversion), 5Is (Involvement, Interaction, Intimacy, Influence, and Individual), and 5Ds (Digital devices, Digital content platforms, Digital media, Digital data, and Digital technology) models in shaping effective media marketing scheme. Through qualitative analysis, the study spotlights how these

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ingredients can perfect content delivery, enhance mass engagement, and expand market reach. The findings suggest that purposeful adoption of these principles can earnestly unlock Nollywood's digital potential, facilitate industry growth, and position the industry competitively in the international digital economy.

**Conclusion**

The application of the 7Cs, 5Is, and 5Ds frameworks prove that Nollywood's digital future hinges on strategic integration of content, technology, and consumer engagement. By leveraging established theories like IMC and Diffusion of Innovations, Nollywood can better navigate digital transformation, expand its influence internationally while maintaining cultural relevance. This analytical review offers a roadmap for industry stakeholders and scholars to harness the full potential of digital media marketing. More importantly, the 7Cs, 5Is, and 5Ds supply extensive guidelines to maneuver the digital landscape and to bring out Nollywood's marketing efforts. There is the need to adopt a digital concept which can enhance wide reach. That is to say that embracing digital tools assists wider distribution, audience engagement, and revenue generation. Challenges are persistent as there are huge infrastructural deficits, digital literacy gaps, and limited investment in these areas pose obstacles to full digital integration. Moreover, opportunities are countless as with targeted action plans, Nollywood can leverage data analytics, innovative content, and digital platforms to boost industry visibility worldwide. Therefore, to succeed in modern digital marketing, Nollywood must strategically focus on these interconnected "C's, I's and D's" ensuring that each element is given due attention. Doing so will enable the industry to take advantage of digital media's full potential, foster sustained growth, and avoid the pitfalls associated with technological stagnation. It is clear that by integrating the 7Cs, 5Is, and 5Ds, Nollywood can develop robust digital marketing plans that can drive revenue generation. Nollywood producers and marketers must invest in digital literacy, adapt to changing audience preferences, and embrace innovative technologies to maintain their competitive edge in the global entertainment market. Further research could explore specific case studies of successful Nollywood films that effectively utilise these frameworks for inspiration.

**Recommendations**

The following recommendations are suggested to Nollywood stakeholder, investors and government.

i. Investment in digital infrastructure is highly needed. Improvement in Internet connectivity and access to digital tools across Nigeria and beyond will boost the sector in several positive ways.
ii. There should be an urgent action in enhancing digital literacy, which includes training industry stakeholders such as content creators, filmmakers and marketers in digital marketing and distribution techniques.
iii. Strengthen partnerships and collaborate with tech firms, streaming platforms, and advertising companies in order to expand distribution channels.
iv. There should be serious industry policies supported by the government to protect intellectual property rights of filmmakers.

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