Soft Power: Background And Prospect Of Nigeria

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Abstract

In the contemporary international system, states no longer rely exclusively on the use of hard power to achieve their national interest. Soft power has been brought into the arsenal of tools that states deploy in the pursuit of their foreign policy objectives. Soft power has numerous components and each state tends to harness and deploy the components of soft power that it has a comparative advantage in advancing its overall foreign policy objectives. The components of soft power include digitalization, enterprise, education, government and culture. Nigeria, like other states in the world, has huge potential in the various components of soft power. This study focused on how Nigeria has leveraged its cultural soft power, especially in the area of pop culture, comprising the movie and music industry, to advance its foreign policy objectives. The data generated from the key informants were complemented with secondary data, which were extracted from journals, books, government documents, and web-based materials. The study found out that Nigeria can leverage on it entertainment industry to be an instrument of it foreign policy.

Keywords: Soft power, Diplomacy, International Relations and Sociology

Introduction

Although having hard power resources such as economic capabilities and military capacity is definitely necessary, but not enough to considerably determine or commands international outcomes (Osinubi, 2017). As a result, states use soft power potentials to influence the behavior of other states, such as attractive culture, values, and policies. Great powers like France, the United States of America, China, the United Kingdom (UK), and the Soviet Union, as well as regional powers such as India, Brazil, and South Africa, appear to have recognized and successfully deploy their soft power to achieve their objectives beyond their borders (Ogunnubi & Isike, 2015; Tella, 2017).

Soft power's steadily increasing usage in foreign policy by super powers like the United States and China has pinched the interest of African policymakers and academics as an area of study.

Coercive capability, such as the use of economic and military might are the polar opposites of soft power. Therefore soft power has been identify as the use of culture, values, and policies to influence other countries.

There are three main ways in which Nigeria uses soft power. These are programs in the fields of culture, business, and foreign policy that specify in sending Nigerians abroad to assist with peacekeeping and skills training (Adebajo, 2018; Tella, 2018). Despite Nigeria's soft power capability, it seems to have fallen behind. According to the literature on Nigeria's foreign policy and metric of its powers in the region, Nigeria has significant hard power capabilities and thus has a tremendous regional impact (Tella, 2018). Scholars, government official and high number of the populace on the other hand, have overlooked Nigeria's soft power resources. This is a result of the fact that there is a lack of specific

formal policy on the use of soft power in actualizing its foreign policy goals. In this vein, it is crucial to look at the soft power potentials of Nigeria and how they can be employ to advance Nigeria's interests in Africa and beyond.

The use of soft power is now a predominant tool in international politics, states now use this medium to achieve their foreign policy goals. It is essential to understand that soft power was introduced by Joseph Nye in 1990 in his journal article "Soft Power". Soft power capabilities are desirable assets that often contribute to consent, according to Nye (1990) "seduction is more powerful than intimidation, and many ideals such as freedom, human rights, and personal possibilities are profoundly seductive". The use of soft power has been encouraged by various proponents as a tool that could be used to achieve states' objectives on the foreign scene, with a strong appeal to governments, diplomats, and decision-makers. Government soft power tools are now a vital part of the foreign policy instruments required in the contemporary international political arena. Countries use soft power to promote constructive cooperation. The current turmoil and geopolitical volatility including terrorism can be better handled with the instrument of soft power.

Ogunnubi and Isike (2015) compared Nigeria's and South Africa's hegemonic position in Africa, concluding that the South Africa's soft power advantage improves its hegemonic credentials in the international arena. Ogunubi and Isike (2015), in a more recent report, identified the challenges faced by Nigeria in exercising its soft power to include: Corruption, lack of clear-cut foreign policy strategy, lack of visionary leaders, etc.

According to Adesina (2017), cultural diplomacy has been successful in strengthening the soft power of States like the United States and some states in Europe and Asia. He believed that government officials should be more inform of the potential for such diplomacy to boost Nigeria's elements of power. A critical question that has yet to be answered is whether Nigeria can be classified as a soft power state (Afolayan, 2014).

The mere possession of soft power assets does not qualify an actor as a soft power state. Soft power states can achieve a states desired goals or outcomes in global arena, this happens when other countries imbibe their culture, values their ideas, and thus, influenced by their policies (Tella 2016). As a result, what distinguishes a soft power state is its ability to effectively convert soft power capabilities into measured foreign result or outcome.

2.2.1 Nations that Leverage on Soft Power

There are major changes in the global soft power landscape, this is a result of Super power's shifts and growing competition between themselves (Macdonald, 2018; Sidiropoulos, 2014; Vice, 2017). Some countries are making significant investments in terms of soft power, and one of the most visible indicators is their growing presence and influence in state-run agencies for cultural and educational exchange (Macdonald, 2018). Across Western Europe, investment in soft power has remained stable in many countries. While China, Brazil, France, and South Africa are the focus of this literature review, all other Asian and Latin American countries have seen growth in their global footprints, indicating increased investment and a greater emphasis on soft power as a foreign policy tool. This indicates that during the next seven years, we will see a significant reorganization of global cultural and soft power networks, with the long-term goal of establishing influence (Turcsanyi, Tonchev & Summers, 2021).

2.2.2 China's Culture promotion and educational exchange in Europe.

Soft power is critical to China's peaceful rise and the realization of its vision for a new world order, which includes the creation and maintenance of a "community of common destiny". China is estimated to spend around $US10 billion yearly on soft power initiatives, in contrast to the US (Macdonald, 2018). The United States spent $666 million in 2014 and it spend below $550 million in 2018 because of the Trump administration's policy of 30% reduction in the State Department budget (Albert, 2018;

Macdonald, 2018). China has strategically positioned itself as a undisputed proponent of globalization and economic integration, possibly indicating a desire to become a more powerful international player. It is doing so by focusing on soft power, which is a measure of a country's global appeal and ability to influence other countries and the public (Pogratz, 2021).

China's soft-power policies are built on the promotion of Chinese culture. China takes a uniform approach, which is regarded as one-size-fits-all. One-size-fits-all refers to suitable for everyone and for every purpose (Cambridge Dictionary).

Confucius Institutes have been positioned as the flagship of Chinese cultural promotion and educational exchange, though it with varying degrees of controversy. Hanban, China's governing body for CIs worldwide, has set a goal of significantly increasing the number of CIs in many countries. Most countries say CIs help with Confucius Classrooms, which are partnering with secondary schools that teach the Chinese language and culture (Macdonald, 2018; Turcsanyi et al., 2021).

China's rich culture is also being used to as a medium to reach out to new audiences. The Ministry of Culture has created China Cultural Centres (CCC) in several major cities over the last 15 years. The expanding network of China Cultural Centres fosters bilateral cultural interaction by offering lectures, concerts, exhibitions, and library services that showcase the finest of Chinese culture (Macdonald, 2018; Pogratz, 2021).

Cultural events and celebrations are organized by Chinese embassies all over Europe. Most countries in Europe have reported that the establishment of a national China Cultural Centre mission has increased public awareness of Chinese culture through art exhibitions, calligraphy classes, and dragon boat races, among other activities (Pogratz, 2021). Furthermore, cultural ties are frequently pursued through diplomatic channels between regional government levels, such as twin cities or regions.

Another Chinese soft power strategy in Europe over the last two years is targeted at actively projecting China as an important economic partner for the EU, particularly in the field of technology development, emphasizing the necessity for a 5G network, also the Belt and Road Initiative (BRI) which seeks to promote China's commitment to multilateralism rather than the United States' supposed unilateralism, as well as legitimize China's stance on significant topics such as its human rights crisis and the trade war with the United States (Melissen, 2005). Overall, the Chinese government's soft power strategy has attempted to laud China's actions and position in comparison to the US, despite the two nations' long-standing trade and technology conflicts (Turcsanyi et al., 2021).

China's soft power approach in recent years has shifted perceptions. Pew Research, asserted that the totality of countries in which the United States has a higher favorability rating than China has decreased by half from 2014 to 2017, from 25 to 12 (Vice, 2017). In terms of a global median, the US used to have a 12 percentage point lead over China, but has shrunk to just two points in 2017. For example, 72% of Nigerians think highly of China, and while opinions vary across the African continent, China is widely regarded as a reliable partner and role model (Macdonald, 2018; Vice, 2017). The Chinese economic miracle, as well as the increasing developments in science and technology, has increased its popularity. China is viewed favorably in Latin America and much of the Middle East. China is now Brazil's largest trading partner and the continent of Africa's largest trading partner. Furthermore, goodwill and trust are not only opening doors for Chinese businesses, but their investment is also translating into influence (Melissen, 2005). China now makes very effective use and deployment of soft power to expand its international influence, particularly in areas where Western Europe has recently ignored it (Macdonald, 2018; Pogratz, 2021; Turcsanyi et al., 2021; Vice, 2017).

2.2.3   French Soft Power Strategy

The promotion of a shared francophone cultural identity by France has received a lot of scholarly attention (Vidalon, 2017). The French aim is at promoting the integrity of its culture and to take a leadership role in the francophone world through their global networks (Macdonald, 2018).

In order to describe cultural diplomacy in France, it is expedient to note that cultural diplomacy has its roots in the French Revolution (1789) (EREN, 2020). France's cultural diplomacy is based on nationalism, as the country seeks to spread its revolutionary ideology (values such as liberty, equality, and fraternity) as a cultural model to other countries. France's cultural diplomacy is carried out by educational institutions such as the Alliance française, the French Education Agency, Campus France, and the Institut français, through the supervision of the Ministry of Foreign Affairs. France was the first country to recognize the importance of cultural diplomacy and strengthen its practices, with a particular focus on its educational policies (EREN, 2020; Macdonald, 2018). The Alliance française, which has existed for over a century (137 years) and attests to France's national reputation, has traditionally played an increasingly important role in the socio-cultural history of international relations. The goal of French cultural diplomacy is to increase international recognition of the French language and Francophone culture, as well as to promote socio-cultural diversity (Chaubet, 2004; EREN, 2020). Alliance française is an important cultural institution in the context of France's international relations, as a part of French cultural diplomacy. The goals of this cultural institution, which was founded in 1883 by a French group, are to improve socio-cultural diversity, develop French language teaching, foster the promotion and propagation of French and Francophone cultures, contribute to the internalization and modernization of a state, and make this cultural institution, an innovative and united network that gathered around Alliance français (Chaubet, 2004).

Emmanuel Macron's meteoric rise has also boosted France's influence even more. Macron's obvious internationalism and commitment to the "European project" have won him more fans around the world, as has the tone of rhetoric coming out of Paris (EREN, 2020). Macron's presidency is full of symbols and grand gestures, but it's also grounded in a genuine shift in policy toward international engagement (Macdonald, 2018). There is also a renewed interest in soft power instruments, as evidenced by his speech during Ambassador's Week 2017, where he outlined the new orthodoxy of French soft power and influence, with a focus on La Francophonie and the role played by higher education in developing relationships with future world leaders (EREN, 2020). Soft power is critical to the French's international success. French internationalism will be required for economic development, and soft power engagement will be required for influence. If the rhetoric is supported with investment and policy change, French influence could skyrocket in the coming years (Chaubet, 2004; Macdonald, 2018).

According to some works of literature, 89 million tourists visited France in 2017 (Vidalon, 2017). This means that France is one of the most popular tourist destinations in the world. Tourists flock to Paris for the City of Light's culture, cuisine, shopping, and romance. France's most popular tourist destinations include; The Louvre, The Eiffel Tower, Paris Saint Germain, Disneyland, etc.

The French government has assigned the Ministry of Foreign Affairs with promoting its culture outside of France through cultural exchanges in visual arts, architecture, literature, performing arts, film, technology, and ideas (Chaubet, 2004; EREN, 2020; Macdonald, 2018). The agency organizes cultural seasons, festivals, and cultural collaborations with other European cultural institutions, with a focus on bilateral cultural exchange, be it with Korea, U.S or Israel.

2.2.4 Brazil Soft Power Metrics

Brazil has been referred to as the world's first major soft power (Leahy, 2013; Macdonald, 2018). Brazil was attracting significant global attention even before it hosted the 2014 World Cup and the 2016 Olympics, and not just for football. Brazil's rise has been peaceful and largely void of controversy. It is usually considered on the world scene as a benign actor, with countries such as Canada and Germany.

Brazil is regarded has a stable democracy as well as economic achievements of attained during the Lula administration. In terms of developing and exporting innovative ways to alleviate poverty and promote freedom in the society, it piques the interest of other countries. Brazil has adept itself with leveraging its soft power, as a result of its relative lack of military capacity (Chatin, 2016).

Brazil appears to be a suitable from the standpoint of soft power, as it has sought to achieve global standing through the mechanism of soft power. The country adopt diplomatic means to resolve conflicts, emphasizing that force should only be used as a last resort (Chatin, 2016; Leahy, 2013).

Brazil is rank high when it comes to freedom and accountability, with its vibrant civil society sector and free press, in particular, which serves as a counterweight to political corruption in the country (Macdonald, 2018).

Its increasing interest in the continent of Africa has resulted in the establishment of TV Brasil Internacional, which broadcasts to the lusophone world from bases in Rio and Maputo. Brazilian soap operas and football are popular among the people of Portuguese-speaking African states. Significant investment was made by the government in cultural diplomacy in order to introduce Brazil to the rest of the globe. The Brazilian Ministry of Foreign Affairs' Itamaraty Cultural Department is divided into five units that promote Brazilian cinema, culture, and cultural exchange, language, television production and advertising, international cultural liaison with multilateral bodies, Brazilian policy and news, and international education. Brazil's external action has been reinforced, and its worldwide impact has grown

by utilizing the opportunities provided by international soft power promotion, establishing itself as an emerging soft power (Filho, 2014).

Brazil is often a more appealing partner for developing economies of the Global South than former colonial powers (Macdonald, 2018). This is because the power dynamics between states are more equitable, practical, and free of the patrician overtones that characterize North-South interactions. Despite various problems, Brazil's developmental experience is relatable and has much to offer other governments attempting to grow and diversify.

There are great lessons to be learnt from Brazil, as well as a sense of solidarity with other former colonial territories and the opportunity to build mutually beneficial partnerships rather than the donor-supplant relationship that frequently characterizes North-South interactions. Brazil also offers a progressive model that promotes the values of liberty and self-determination that were so vital to people who battled for freedom from European colonial powers..

2.2.5 South Africa as a Soft Power State in Africa

Over the last two decades, the fabric of South African society, as well as its institutions and agencies, has undergone a remarkable transformation, attracting a large number of immigrants (Ogunubi & Shawa, 2017). The nature and context of contemporary international relations have changed dramatically, particularly since the Cold War ended, in which a state-centric process focusing primarily on ministries of foreign affairs and professional diplomats is no longer adequate (Hardy, 2015; Nye, 2008; Ogunubi & Shawa, 2017).

Several new actors, such as non-governmental organizations (NGOs), transnational corporations, professional associations, and diplomatic experts, are increasingly moving through the corridors of modern diplomacy. Higher education in South Africa is increasingly becoming one of these critical tools for diplomatic engagement within the realms of knowledge and cultural diplomacy, with

the foreign public including not only the government but also prospective international staff, faculty, and students (Ogunubi & Shawa, 2017). South Africa's soft power is derived from two domestic factors, firstly, the nature of its political settlement, which was built internally rather than dictated or crafted from the outside, and secondly, the nature of the subsequent constitutional order. The personality of Mandela, South Africa's first democratically elected president, is a component of this soft power. With his death last December, South Africans were reminded of the global impact of his message and appeal (Sidiropoulos, 2014). His personality and what the world perceived him to represent reconciliation with intractable enemies in the interests of peaceful transformation are inextricably linked to the world's perception of post-apartheid South Africa.

The internationalization of higher education in the country is it soft power per se. Different scholars have defined internationalization in different ways. Internationalization, in broad terms, is the incorporation of an international, multicultural, or global dimension into the goal, functions, or delivery of higher education at the national, sectoral, or institutional levels (Ogunnubi, 2017). According to another school of thought, Internationalization refers to the policies and programs put in place by governments, academic systems and institutions, and even individual departments or organizations to deal with or capitalize on globalization. Internationalization refers to techniques of coping that are voluntary and possibly inventive (Macdonald, 2018; Vice, 2017).

In South Africa, the internationalization of higher education, particularly by private universities, as well as the activities of the International Education Association of South Africa (IEASA), demonstrates a strong awareness of the need for these universities to position themselves as a conduit of Pretoria's soft power. South Africa's meaningful engagement with the internationalization of higher education began following the 1994 democratic dispensation, as the country had previously been internationally isolated due to apartheid (Botha, 2010; Ogunubi & Shawa,

2017). The advent of democracy enabled South Africa to re-entered the international arena, becoming a member of organizations such as the United Nations (UN), the African Union (AU), and the Southern African Development Community (SADC) (SADC). This provided an opportunity for South Africa to use its soft power resources to attract students and staff from outside the country, particularly from other African countries and, more specifically, the SADC.

The South African higher education sector has been successful in attracting international students and staff, owing to individual universities' efforts to develop internationalization policies. In order to capitalize on South Africa's soft power, the University of Cape Town (UCT) has developed an internationalization policy that, in addition to reflecting its own mission, draws on treaties such as the SADC Protocol on Education and the IEASA.

Hence, South Africa is perceived to be demonstrating soft power by enticing international students with the attractiveness of its higher education. South African universities, as well as research-supporting institutions such as the National Research Foundation (NRF), the Agricultural Research Council (ARC), and the South African Medical Research Council, among others, have been able to accomplish this by providing incentives such as grants, scholarships, and bursaries to deserving international students and faculty, as well as implementing equal employment opportunities (Ogunubi & Shawa, 2017; Sidiropoulos, 2014).

2.3   Method

The nature of this study makes it amenable to the use of secondary data. As LeFebvre (2017, p.) has affirmed, "the research purpose determines what data must be gathered and whether the data have methodological implications that can be utilized thereafter". Thus, this study employed secondary data to address the questions that constitute its focus of investigation. The secondary data were specifically generated from archival materials that include government documents, textbooks, journal

articles, newspapers, official statistical reports, and newspapers and magazines. All data were analyzed qualitatively by using content analytical technique.

2.4   Nigeria Entertainment as a tool of Soft Power Diplomacy

Public diplomacy is one of the most important instruments of soft power, which has been recognized in diplomatic practice in the past. During the Cold War, the United States, the former Soviet Union, and Europe's three major powers put a lot of money into their relations with the rest of the world (Melissen, 2005).

Edmund Gullion, dean of Tufts University's Fletcher School of Law and Diplomacy and a well-known retired Foreign Service officer, coined the term "public diplomacy" in 1965 when he founded the Edward R. Murrow Center for Public Diplomacy. In an early Murrow Center brochure, Gullion's point of view was succinctly summarized.

Public diplomacy is concerned with the impact of public attitudes on the formulation and implementation of foreign policy (Rawnsley, 2018; Wilson, 2008). It includes aspects of international relations that go beyond traditional diplomacy, such as governments' efforts to influence public opinion in other countries, the interaction of private groups and interests in one country with those in another, the reporting of foreign affairs and its impact on policy, and communication between those whose job it is to communicate, such as diplomats and foreign correspondents.(Nye, 2008).

Nigeria has a thriving popular music culture that represents the country's cultural diversity and has earned the country international acclaim. With a population of over 200 million people, the country has a large enough domestic market to support and assure the commercial success of most artistic endeavors; as a result, most successful musicians adjust their music to meet domestic needs. This is shown in the use of regional languages, as well as indigenous and traditional musical genres, while being compliant with modern music production and performance technologies (Adedeji, 2016).

The Nigerian music industry is arguably the most vibrant in Africa with a reported total revenues of US$39 million in 2016 and is expected to grow at a compound annual gross rate of 13.4 percent to 73 million U.S Dollars by 2021 (Osinubi, 2017b). This shows that the music industry has grown over the years and has had a good economic impact on the country's economy. More than a million people are estimated to be employed in the local industry, which generates more than $7 billion for the national economy (Osinubi, 2017b). Thus, it is evident that the music industry is in a way contributing to Nigeria's economy, although the industry was hit by the recession in dollar terms, the market grew by 12.2% year over year to 3.6 billion U.S Dollars in 2016 and is expected to grow at a compound annual gross rate of 12.2 percent to US$6.4 billion in 2021. According to a report released by the International Monetary Fund in the summer of 2016, the industry now accounts for 1.4 percent of GDP.

Nigeria's music sector is small in comparison to its population, and while digital music revenue overtook physical music revenue in 2013, and is expected to grow at a healthy rate in the coming years (Adedeji, 2016). According to Osinubi (2017), the music industry's growth from 2011-2020 has been a progressive one, the industry has been properly organized. Proper business plans are used to access funds and expand the investment profiles, particularly in underserved cities, and in the training capacities of cinematographers, scriptwriters, and directors. The development in the entertainment industry includes the entrance of online streaming platforms such as Boomplay, Spotify, and Audiomac, which also host of musical multinational talent shows like The Voice. All of these have boosted Nigeria's Entertainment Industry, thus contributing to the country's FDI portfolio.

Soft power is best conceptualize as a diplomatic strategy when considering alternatives in achieving foreign policy goals when it comes to informing foreign policy (Kearn, 2011). During the period when military deterrence is not always necessity or sufficient to resolve international

disputes, celebrities' soft power resources can be resourceful in navigating tangled state-to-state relations in ways that foster attraction and trust on both sides. Given the complexities of international politics, policymakers must consider both desired outcomes of any action, and unintended or negative consequences of the action.

Nigeria's entertainment industry has seen significant growth in the music sector (Adedeji, 2016; Nnamani, 2014). The rising number of recording studios and artists has paved the way for a more vibrant and a self-sustaining industry in the last six years. Some major artists have won prestigious awards in international competitions and events, attracting increasing amounts of funding from a variety of sources. Because of innovations in sound, rhythm, and recording techniques, the investments have undoubtedly aided the production of world-class quality music (Smart-Abbey, 2016).

Nigeria's pop culture, as manifested in movies, music, art, and fashion, attracts and inspires admiration in other African countries more than any other soft power asset. Today, Nigerian influence can be detected in what is generally referred to as African music, African movies, or African pop culture. Nigerian music, including afrobeats and other genres, is increasingly popular overseas. Nigerian music stars such as Asa, Wizkid, Dbanj, and Psquare, to name a few, have dominated the African music market, thanks to their talents and creative innovation (Akinola & Ogunnubi, 2020; Tella, 2018). Nigerian performers consistently win the most African music accolades, such as the MTV Africa Music Award (MAMA). Songs by Nigerian artists, which generally include Nigerian language, slang, and pidgin English, have become a type of anthem for foreigners in various country (Akinola & Ogunnubi, 2020).

Celebrities, both in the entertainment industry and business, are vibrant and embedded actors on the global stage, and as such, they must be taken seriously as part of international relations (Cooper, 2009). Traditional forms of statecraft are both complemented and challenged by celebrity diplomacy. National diplomats from the "old school"

may talk about public diplomacy, but they prefer to work behind closed doors or with scripts. Celebrities understand how to work the media, thanks to the sophisticated experts with whom they surround themselves (Vidoni, 2020).

Nigeria's movie industry is perhaps the country's most important cultural export. Nigeria has the best soft power potential of any African country in terms of movie and music exports (Tella, 2017). Nigeria's movie industry has become the primary source of entertainment for most people in Sub-Saharan Africa (Tella, 2018). As a result, it plays a critical role in social mobilization and information dissemination. It is a tool for popularizing government policies, and because most films are broadcast on television screens, they can be used to effectively present one's agenda and issues. Movie, according to Adenugba, is a tool of national mobilization, unity, a sign of national autonomy, and a means of heritage and sovereignty preservation (Adenugba, 2008). The film industry generates upto 700 million per year (New York Times 2018). The French president first stop after meeting with President Muhammadu Buhari in Abuja in July 2018 was the 'African Shrine,' a popular music club in Lagos founded by the late Fela Kuti, the pioneer of Afro-beat music. His visit, which was attended by celebrities from Nigeria's entertainment industry, is a recognition and endorsement by the Head of State of a superpower nation like France of the country's soft power capabilities in the fields of music, arts, and fashion (Akinola & Ogunnubi, 2020). Unlike other countries with similar soft power resources, such as the United States and India, Nigerian policymakers have shown a lack of will to leverage these cultural assets for national goals, particularly when it comes to courting its regional influence in Africa.

2.5   Limitation to Nigeria Soft Power

Nigeria's soft cultural diplomacy has been hampered by a series of factors, issues plaguing the Nigerian entertainment industry from being a solid instrument of foreign policy and thus hindering the country from achieving its foreign goals (Tella, 2017).

Although the growing contribution of the entertainment industry to Nigeria's economy and its image, some scholars postulate that it is in disarray, and hence it requires serious reformation in order to contribute to Nigerian society's economic, cultural, and political development (Mba, 2014; Tella & Fagbayibo, 2021). The industry faces competition from both within and outside, with a large portion of it being due to piracy. Though digital technologies make filmmaking simple and quick, they also make it simple to copy someone's work and distribute it on the internet via person to person and at home via video. Corruption is unquestionably one of the ills with which Nigeria has been associated in the international system. This has obvious negative implications for its soft power. Corruption is extremely damaging not only to the economy but also to the country's image. In Nigeria, corruption exists at all levels, in both the public and private sectors. Since independence, successive authoritarian and democratic regimes have been mired in corruption (Tella, 2018). As a result, former British Prime Minister David Cameron's recent description of Nigeria as "fantastically corrupt" came as no surprise. (BBC 2017). This exemplifies the harm that corruption has done to Nigeria's reputation in the eyes of the international community.

Nigeria's rankings and scores on Transparency International's Corruption Perception Index have exacerbated the country's image problem and, as a result, its attractiveness (Azeez, 2011). This has caused national embarrassment and harmed Nigeria's international standing as well as its ability to attract foreign direct investment (FDI). Indeed, a country's reputation and soft power, in addition to its economic might and military arsenal, are major sources of leverage in the international arena. States that are serious about achieving their foreign policy objectives in the twenty-first century understand the value of soft power in addition to hard power.

2.6   Conclusion

The entertainment industry have been seen as potent tools for image construction or identity molding of any society. However, there are indications that the Nigerian movie industry has rather magnified the negative aspects of Nigeria, with the resultant image crisis for the country and its citizens.

According to Sunday & Uduakobong (2013), it is true that certain characters in the home videos have gained the sympathy of the viewers while others have been seen as villains and have escaped being lynched by the public, when off the stages or theaters. This implies that the viewers do not always separate the actors' persona from the real persons. If this is the reaction of the audience to the actors, how would the viewers, especially foreigners and nationals react to Nigeria and its people in view of the portrayals and representations they see in the home videos? They further noted that the home video has been one of the popular media towards identity (image) construction, deconstruction and status conferral. Many people (youths and adults alike) have learnt a lot (lifestyle, dressing, language, etc.) from the home videos. The home video truly serves to mould lives indirectly; it is the mirror of our society.

Despite these image crisis suffered by Nigeria through its entertainment industry, there are lot of soft power potentials domicile in the sector. The study was able to affirm that various potential in the industry has been use by Nigeria to achieve it foreign policy objectives.

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