Introduction: Good day. Please, tell me about the project you're working on at the moment.

PART I

- How do you create your stories? How do you create the script? Whom do you eventually consult regarding further questions? Please, give examples.
- How do you get inspired for your stories? Do you watch or read other stories? Do you start reading or do you simply start writing? Please, give examples.
- How far do you structure the story? Do you have a storyboard or do you simply sketch your stories? Please, give examples.
- How far do you structure dialogues? Please, give examples.
- Do you have a script at all? At which point do you give it to other people involved to read? How much time do they have to deal with it? Please, give examples.
- Do you prefer traditional acting or acada-acting? And why?
- How do you communicate with your team regarding the productions? Do you rather use the telephone, fax, e-mail or other means of communication?
- How do you market the films (by phone, fax, e-mail, personal contact, etc.)?
- How is a film shot? How much time do you have in general to shoot a film?
- What happens if people make mistakes (for example within the dialogues)? Do you start improvising? Please, give examples.
- Does every line have to be memorised resp. rendered from memory?
- How often do you shoot each single scene of a film? Please, give examples.
- Are your stories also being released in book-format?
- When do you edit the films? And how does it work? Who joins the process of editing?
- What role does editing play?
- When do you do the subtitles? Who translates them? And who works them in?
- What to you is a good day on set? What do you set great store on? What is important to you?
- What type of contracts do you use?
- Are you generally taking part in the shooting of the films?
- How important is literacy in the process of film-making?
PART II
(regarding the context)

- What role does orality/ do oral traditions play in Nigerian homevideos?
- In what way do oral traditions influence your work?
- How does traditional storytelling still influence your work today?
- Do you take inspiration from oral traditions? And what made you decide to take inspiration from oral traditions? Please, give examples.
- Do you use tales and proverbs for your work? In what way are oral traditions a good source of thematic and stylistic inspiration? Please, give examples.
- Do you as well use other oral elements for your films? Please, give examples.
- How did you (in the past) get in contact with those legends or myths (elders/ library/ own research/ childhood ...)? How did traditional storytelling influence you in your childhood and upbringing?
- People often say that African film-makers are like modern griots. Do you think that their role is similar to that of a griot? Do you see yourself as a modern griot? Please, give examples.
- What kind of perception of time do you try to convey through your films (simultaneousness, parallelism, fragmentary layering, circularity)? Please, give examples.
- Which oral techniques of narration do you use in your films?
- What sense of community do you want to convey in your films?
- How would you describe the tempo of your films? How does it develop?
- Do you have a musical ideal for your films (sound/ rhythm)? Is it possible for you to describe that (Western/ traditional)? Please, give examples.
- What role does music play in your films? Do you have certain criteria to choose the music from?

(regarding the production)

- What things do take most time in the process of film-making?
- Do you rather create stories on your own or work in a team? Why is that so?
- Does a script/ a story possibly change in the process of working on the film? Why is that so (e.g. talent of some actors/ actresses for improvisation)? And where do you see the advantage of a script?
• What does it generally mean to you to work in a team? Who is part of your team (nationalities/communities etc.)?
• Whom do you ask to work with you on a film (behind and in front of the camera)? Do you have to agree on them together with the producer? If so, how does it work? Have you already worked together with those people? How did you get to know them? Which criteria are you looking for (language, instinct, voice, talent)?
• Who is doing the music to your films? How do you get in contact with that person/those people? Do you have certain people to work with? And do they use original compositions?
• Do you initially have an idea regarding the music of the film? Or is the musician free to do whatever he or she wants? How do you explain your musical ideas?

PART III
(regarding the production)
• What is a good story to you?
• What is the intention of your films?
• Why are your stories so successful?
• What is it you would like to give?
• Why are they so successful on the African continent? Why in the Diaspora?
• What do Nigerian movies mean to you?
• What is unique about Nollywood?
• How do you see your job?
• What role do you play in your community and outside of this community?
• What does the audience expect from you?
• What do Nigerian films mean to your audience in Nigeria, the rest of Africa and the Diaspora?
• What do producers expect from you?
• Whom do you do your home videos for? Who is your target group?
• Who is watching your stories (sex, age, nationality, community, residence)?
• What does the audience, in your opinion, set great store on (language, talent, origin, fame, sound of the voice, looks of the actors/actresses, the story, music)?
• Is there any difference in the needs of the Diaspora e.g. in Europe and the one on the
African continent?

- How do you try to address your audience? Do you for example try to address people living in rural areas differently from those living in the cities? How do those stories differ? And do you as well try to address Nigerians living in the Diaspora differently from Nigerians living on the African continent?
- Where are your stories being seen (Nigeria, rest of the continent, diaspora)? Do you get any feedback? Are there any differences?
- What can Nigerians learn from Nigerian home videos?
- What can different African cultures learn from Nigerian video films?
- What can other cultures learn from Nigerian video films?

(regarding the context)

Languages

- What languages are spoken in your films? Do you usually tell them which ones to speak?
- For what reason do you do films in Hausa/ Igbo/ Yoruba language?
- What role does the use of different West-African languages like Hausa, Igbo and Yoruba play in Nigerian video films? When are they used?
- Have you ever cooperated on a film with other Nigerian communities?
- Have you ever cooperated on a film with other African communities or people in the Diaspora?
- What role does Pidgin English play in your movies? When do you use it? And how? Do you regard any differences for people in Nigeria, the rest of Africa or the African Diaspora outside the African continent?
- Do you on purpose use different languages in your films? If so, why? If not, why do you only shoot films using Colonial English?
- Are there any numbers how many films are being produced in Yoruba, in Igbo or in Hausa or any other African language? How many percent of the productions are in Colonial English? Any numbers/ guess?
- Do you use subtitles on your films? If so, why? What do they stand for?
Settings

- Where do you shoot your films?
- Where do your films take place? In the villages or cities? In Nigeria, other African countries or outside the African continent? Do you have specific reasons to choose those settings?
- Do you also use settings or topics of other African cultures for your films (e.g. in collaborations)?
- What other settings do you use (elders, chiefs, etc.)?

Gender-Settings

- How do you use gender-specific topics in your films (e.g. traditional marital customs, etc.)?
- How do you use gender-specific settings in your films? Please, give examples.
- Are there any other gender-specific motifs you can think of? Please, give examples.
- What is a traditional character to you, also regarding gender (male/ female)?
- Do you usually use traditional characters? If yes, then why?
- Do you intend to change anything here? If so, what?
- What role do costumes play in your films?
- In what way are men and women portrayed in the films?
- Do you also use gender-specific topics that derive from other African communities (e.g. from collaborations)?
- Which role do you play in the change of gender-specific traditions and their reproduction by the audience? What impact do you have on them?

PART IV

- How did Nigerian movies change in the past 15 years? Why?
- What trends do you see today?
- What are common features of Nigerian films?
- How did the way people work change?
- How did the process of production change?
- How did the topics change?
- How did the technique of narration change?
• How did the use of oral traditions/ topics change?
• How did the use of gender-specific topics change?
• What did you think about the situation of women and men in these jobs (behind and in front of the camera)? What kind of roles can men and women play in the future?
• If so, how did the tempo of the stories change?
• How far did the use of different languages change? Are there more and more productions shot in Colonial English? Or productions in Pidgin English? If so, then why? If not, what does this mean?
• Did the use of subtitles change? If so, how?
• How did the use of music change?
• What role do oral traditions like myths etc. play in the modern Nigerian community?
• How do you get in contact with oral traditions today (elders, library, own research, etc.)?
• How did your job possibly change in the years?
• What do you personally think of all these changes?
• In what way does the socio-economic dependency on producers affect the quality and freedom of Nigerian films? How does it influence a possible re-enactment of orality in Nigerian productions?
• Do you also do other genres of films? If so, how do they differ from Nigerian home videos?
• What kind of access do you have to Western media?
• What do you like about Western films in general? What don't you like about them?
• What does the West mean to you (EU/ USA)? What does Nigeria mean to you?
• How does the West influence Nigerian home videos? And how can you tell?
• Do co-productions/ collaborations with Western companies exist? If so, what do you think about it?
• What is the intention of your films? What is their effect?
• Please, tell me your three wishes for the Nigerian home video industry!

Thank you very much for granting me this interview. I am highly grateful.
Short questionnaire

1. Name:

2. Sex:

3. Place of birth (city/ country):

4. Place of upbringing (village/ town/ country):

5. Current place of residence:

6. First language:

7. Further languages:

8. Please, let me know about your career in Nollywood (stages in brief):

9. Current occupation:

10. When did you start working in the Nigerian film industry:

11. Do you want to be anonymous?:

12. Date of interview:

13. Place of interview (country, city, location):

14. Time (start/ end):

15. Time (total):

16. Contact (telephone number/ e-mail address):
Leitfaden (Untersuchungseinheit 4)

Introduction: What is it you like about Nigerian Home Videos?

PART I

• What do you like about the actors and actresses? Do you prefer traditional acting or acada-acting? And why? Please, give examples!
• What is important to you in Nigerian home videos?
• Why do you watch those stories?
• How do you get in contact with the films? Where do you get them?

PART II

• What role do oral traditions play in Nigerian home videos?
• How does traditional storytelling still influence your life today?
• How did you (in the past) get in contact with those legends or myths (elders, library, own research, childhood, etc.)? How did traditional storytelling influence you in your childhood and upbringing?
• How would you describe the tempo of the films? How does it develop?
• What role does music play in the films? What does it mean to you?

PART III

(regarding the production)

• What is a good story to you?
• Which kind of stories do you prefer? Why?
• Why are those films so successful?
• Why are they so successful on the African continent, why in the Diaspora?
• What do Nigerian movies mean to you?
• What is so unique about Nollywood?
• Where do you enjoy watching these films (Nigeria/ Diaspora)?
• What do Nigerian films mean to you (in Nigeria, the rest of Africa and outside the continent)?
• Who is watching the stories (sex, age, nationality, community, residence)?
• What do you set great store on (language, talent, origin, fame, sound of the voice, looks
of the actors/actresses, the story, music)?

- Is there any difference in the needs of the Diaspora e.g. in Europe and the one on the African continent?
- Where are your stories being seen (Nigeria, rest of the continent, diaspora)? Are there any differences?
- What can Nigerians learn from Nigerian home videos?
- What can different African cultures learn from Nigerian video films?
- What can other cultures learn from Nigerian video films?

(regarding the context)

Languages

- Do you like language movies?
- Which languages do you prefer? Do you prefer watching stories in Colonial English? If so, why?
- Which films do you prefer, Hausa/ Igbo/ Yoruba?
- Why do you think most Igbo-films are in Colonial English?
- What do you think about collaborations on Nigerian video films?
- What role does Pidgin English play in the movies? Do you like it? Why? Are there any differences for people in Nigeria, the rest of Africa or outside the African continent?
- What do you think about other African languages from outside Nigeria?
- Do you like subtitles? Why?

Settings

- Which settings do you prefer in Nigerian video films?
- Do they also use settings or topics of other African cultures for the films (e.g. in collaborations)?
- What other settings are been used (elders, chief, etc.)?

Gender-Settings

- How are men and women portrayed in the Nigerian home videos?
- What is a traditional character to you, also regarding gender (male/ female)?
- How do they use gender-specific settings in the films?
• Are there any other gender-specific motifs you can think of?
• What role do costumes play in the films?

PART IV
• How did Nigerian movies change (in the past 15 years)? Why?
• What trends do you see today?
• What are common features of Nigerian films?
• How did the topics change?
• How did the use of oral traditions/topics change?
• How did the use of gender-specific topics change?
• How did the tempo of the stories change (if so)?
• How far did the use of different languages change? Are there more and more productions shot in Colonial English? Or productions in Pidgin English? If so, then why? If not, what does this mean?
• Did the use of subtitles change? If so, how?
• How did the use of music change?
• What role do oral traditions like myths etc. play in the modern Nigerian community?
• How do you get in contact with oral traditions today (elders, library, own research, etc.)?
• What do you personally think of all these changes?
• What kind of access do you have to Western media?
• What do you like in Western films in general? What don't you like about them?
• What does the West mean to you (EU/USA)? What does Nigeria mean to you?
• How does the West influence Nigerian home videos? And how can you tell?
• What do you expect from people in the movie industry (actors/actresses, producers, etc.)?
• Please, tell me your three wishes for the home video industry!

Thank you very much for granting me this interview. I am highly grateful.
Short questionnaire

1. Name:

2. Sex:

3. Place of birth (city/ country):

4. Place of upbringing (village/ town/ country):

5. Current place of residence (e.g. stages):

6. First language:

7. Further languages:

8. Current occupation:

9. Do you want to be anonymous?:

10. Date of interview:

11. Place of interview (country, city, location):

12. Time (start/ end):

13. Time (total):

14. Contact (telephone number/ e-mail address):