The Imperatives of Thematic Thrust in the Nigerian Home Video

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Introduction

The Nigerian home video industry without doubt has become a phenomenon in Nigeria. Initially regarded as a charlatan enterprise and generally regarded as lacking serious consideration and worth, the industry has today emerged as a national weapon, for cultural diplomacy 'and big business enterprise.

Latest statistics put the industry as worth 20 billion Naira per annum. Agber (2005:1) states that:

> The Nigerian home video industry which took off with the Production of Kenneth Nnebue's Living in Bondage: and Glamour Girls in 1994 has become a significant player in the industry. Ademola (2004) estimates that the industry is worth 15-20 billion naira turnover annually.

Nigerian video is occupying and penetrating the markets of Europe and America, and comparable only to Hollywood and Bollywood, the two representing the highly technological film industry of the United States of America and the highly innovative market of India. Statistic also indicate that the American film industry alone is worth over 50 billion dollars, and has continued to play a very functional and crucial role in the cultural, diplomatic, social, spiritual and economic lives of the people of the United States of America.

But the question needs to be asked, what makes the America film industry tagged 'Hollywood' tick? And by extension what can make the Nigerian home video fondly tagged 'Nollywood even', 'ticker'. No doubt, the answer is in the degree of its relevance and import to the society. All art and indeed all African art derive import and relevance from its functional thrust and relevance. It is along these lines that Zerbo (1962:287) states that:

> It is often said that African art has never been art for art sake. It is for most functional art. An art that was part of the principal arts works of a society that had its aim and objective, the augmentation of the vitality and potential strength of the social body. It has been said for example that African art is utilitarian. It may serve as a weapon and can always serve as weight.

It is incumbent therefore that that all works of art, and including home video, which is a popular art and culture should strive to a utilitarian value, through thematic dept. Ogunsuyi (2005) believes that video or film should have an ideological thrust. Abati (2005:4) states that

> It should be clear that the definition of the challenge of a philosophy for film and television in Nigeria is inextricably linked to the prevailing philosophy of governance and the existence of a national consensus, above politics and all forms of diversity which govern the Nigerian character, the citizens sense of identity and his understanding of his place in the world

Abati emphasizes the need for film producers and other involved in the sector to fuse the motives and meanings into a new consensus or philosophy, he further notes that:

> In Nigeria, there is no linkage between statehood and the goals of the private sector in charge of that industry. The reality is that the Nigerian movie industry is in the hands of marketers who

are interested in profit, driven by the stupidity of the average man, rather than any nationalistic ideals, the missing link in this interfacing is government and enabling cultural philosophy.

It is a fact that African art over the centuries has shown an incredible inclination to the exploration of thematic essence, through the use of symbolism, in songs, rituals, dances art and craft - and through dialogue and other motifs. They are mostly reflected in the underlining reflections of communal living of African society. This philosophy or ideology has been generally expounded and advocated by several intellectuals and academics in Africa. Soyinka (1970:40) underscores this point when he states that;

> Much of African writing is still rooted on the concept of literature as part of the normal social activity of man. But which is nonetheless individual in its expression and its choice of arrears of concern that writing which claims for itself subtly and stridently, the poet's famous province and is always <u>socially significant</u>.

> Also, Nnno Zuzu (1990:8) who enthuses that; Since the human society is a realm where man exist within a social order structured by morality, the writer most adapt to conditions designated as good or evil, he must give priority to some and relative priority others, he associates himself with values which seem important to him.

Treatment of Themes in the Nigerian Home Video

Lending his voice to the import of the treatment of themes in Nigerian home video, Emeka Mbah (2005) Director-General of the Film and Video Censors Board, states that, theme and focus can make the Nigerian video grow. But the treatment of themes and the subject matter, in Nigerian video film has been the most controversial of the issues thrown up by the home video industry. The major point of criticism has been in the area that the films are pointedly a celebration of violence, ritualism and covert hooliganism. Acholunu (2000:55) emphasizes this when she states that:

> Ritual murder, witchcraft, are becoming the order of the day in Nigerian home video movies thus, driving more jobless youths towards satanic exercises. All these developments are aborting government efforts at bringing development to the people. Nigerian film makers in their bid to make quick financial gains are unfortunately flooding the market with poor quality films, that. erroneously project the impression that Nigerian culture is a culture if witchcraft, Satan ism and human sacrifices, because children and youths are tile primary consumers of films and home video products, these films have done incalculable moral, mental and psychological damage to growing children and to society at large.

In his own contribution to this debate – Enemaku (2003:69) notes that the treatment of themes, has been subject of many critical commentaries. He notes that alleged ethical breaches condemned by critics of the Nigerian Home Video include the following:

1. Sexual immorality, including nudity, sexually suggestive action like incest and others.
2. Deitification of wealth and opulence.
3. Witchcraft and voodoos
4. Barbarism and savagery
5. Tendentious handling of facts

6. Prostitution
7. Over concentration of indices of underdevelopment (poverty and archaic lifestyles)
8. Romanticism of official corruption and perverted moral values.
9. Juvenile delinquency and violence
10. Other socially invalid trends

He states that Akpabio (129-142) who had studied the synopsis of 15 video films submitted to the national film and video censors board (NFVCB) found out that 60.1% of the productions were negative in the slant. To Enemaku, this high occurrence of negativity puts a mark against the ethical structure of the industry.

An example of Nigerian home video of this nature is perhaps, the reputed first work immense popularity, the one said to have started the revolution that is Kenneth Nnebue's *Living in Bondage* (1992). Ogunleye (2002) provides the following synopsis.

'The Story takes place in Lagos, Andy the main character who has been drifting from job to job without entering the fast lane where he so desperately wants to be, gets entangled with a group of dubious Igbo businessmen. He is avaricious, gullible, and envious of them; he seeks to join their group and is gradually let in to their secret world. Finally, the real price of membership is demanded of him. He must present for sacrifice in a money ritual, his wife Merit. Entered so far with them he cannot opt out, he tries to substitute a prostitute for Merit, but when this fails, his wife is killed in a bizarre ritual scene, and he immediately begins to prosper. Now we watch Andy enjoying his wealth for a time, in the style of his upwardly mobile friends. Andy's problems started when he tries to marry a new wife Ego. His first wife begins to haunt him as a nightmarish apparition.'

Enemaku (2003:70) notes that the arguments by many critics is that even when the home video films want teach a lesson, the sordidness of the plot and characterization as reflected in weird rituals, sexual orgy, debauchery and esoteric scenes can create fear, panic and moral recklessness.

The problems associated to 'negative thematism' is not peculiar to the Nigerian industry, the scenario also replicates in Ghana, as Ogunleye (2003:1) notes, in Ghana, modem front liner of the film industry in Ghana, Akuffor "- incurred the displeasure of Ghananians film purist who felt that the Nkrumatist imperative was being disregarded in his film productions. According to her;

His films are not highfalutin testaments of cultural nationalism that would abide by the states requirement to present Ghanaian culture and religion in a positive and respectable ways; rather they deal with contemporarily down to earth concerns and believe of the average Ghananian. Such films portray the supernatural world of witches and devils and how the unscrupulous within the society, court these evil powers to exert undue influence upon human beings. The purist see this attempt of showing witchcraft and occultist practices and having them bow to divine powers as going against the grain of a positive projection of Ghananian tradition and culture.

Economic pressures and global capitalism have been explained as very influential factors in the determination of thematic preoccupation and thrust in the home video. Enemaku (2203:70) states that;

Nigeria operates a capitalist economy characterized by the pressure to maximize profit (at all cost) and minimize losses, exploitation, unbridled competition and other hallmarks of capitalist

accumulation. Morality does not feature prominently in western capitalist development, and video producers in this economy tend to capitalize on all social factors, including moral frailties, to maximize profits. Accordingly sexual innuendoes become attractive because pornography is not vocally resisted by the larger society. The things that should be considered morally reprehensible in a morally stable society are tolerated. Since the Moral foundation of the Video industry is inextricably, interwoven with the moral and ethical foundation of the larger society, the rather ignoble and reprehensible moral lapses inherent in the larger society have become pan and parcel of the Ethical: foundation of the Nigerian video film industry.

Perhaps an examination of some Nigerian movies will reveal trend more both in the treatment of subject matter and language. In *Please Come Back* (2003), a story apparently taken out of the bible, of Jephat in the book of Judges – Ebube who along with his group are in charge of security of a town, is accused of killing and they are banished. Unknown to the people, the killing is actually committed by a group of robbers who were interested in giving Ebube a bad name. Soon after their banishment, a a group of robbers took over the town, killing, maiming and raping and stealing, expensive and sophisticated equipment. In one incident, Iba, a robbery leader disguises in a bus as a passenger, he contacts his group through his mobile phone and in the next few minutes, the bus was attacked and all passengers on board were killed.

Apart from portraying robbery as business, the video employs the use of excessive blood-letting and violence and could serve as training instruction for criminal minded people; the video also elevates the use of fetish herbalist who provide some form of protective vest for the criminal. Nothing in the film points to condemn the practice of robbery or presents crime as a condemnable vice.

Also In, *Dead of the Night* (2002), there is a lot of violent messages, Chief Ndubusi Atuegbu is killed for monetary purposes by his own brother, he buries the brother without the knowledge or consent of his family, he threatens to shoot his brothers when confronted and later runs to meet a herbalist for magical powers to cover his deeds. The impression is created that herbalist and other sorcerers can help criminals escape justice no matter how heinous.

Abuja Connection treats similar subjects it centers on two women who supply members of the National Assembly with women, but they are endlessly in rivalry. To implicate Jennifer, Sophia, sets up a story that she has stolen her valuables. The Police raid Jennifer's place and pistols are discovered on her body guards and they are arrested In another scene of violence, Sophia is requested by a herbalist to bring the head of a couple for rituals that can make her rich, a couple is attacked on the highway killed and their heads are pounded as concoction for the sacrifices at the herbalist shrine.

Apart from the fetish Content of the film, it appears to promote immorality as women are freely Supplied members of the National assembly who are supposed to be custodians of the nation's law and mores. It also promotes violence and cruelty.

Popoola (2003:129) notes that;

> A worrisome aspect of all the films is that none of them actively canvass for the discouragement of the negative tendencies acted out on screen. Many of the film producers merely see their and as means of livelihood and do not see themselves as possessing responsibility to society...the failure by movie producers to make any strong comment against social ills is a shortcoming of

the films that use violence in their messages, the implication is that such films, rather than ameliorating violent acts in the society tend to aggravate them.

The point is whether capitalism and the greed of a characterized in western culture ought to be the defining focus of the thrust and relevance of Nigerian home video. What about the noticed development occasioned by problems of failure of leadership an politics which have led more to the failure of society than of witchcraft, ritual, should not these be the real focus of the video industry.

Ogunleye (2003: 105) notes, this potential more when she state:

> The medium is largely used as medium of entertainment but we are beginning to experience the awakening of the giant of socio-political commentary through some of the productions in Nigeria video films that comment on the shoddy handling of our nascent democracy are becoming widespread. Despite; criticism about the amount of blood, debauchery and violence (both spiritual and physical) witnessed Ql1 African video screens, there still of good behaviour among the vast audiences, in such positive films morality is preached through vice punished and virtue rewarded.

It must be acknowledged though that not all home videos reflect trend. Some films do infact contrast with this trend. Such films mostly religious. In terms of precedence morally propelling films had had an influence in the evolution in Nigerian film and cinema. Ogunleye (2003: 106) recounts;

> In the earlydays of cinema, religious themes were not rarity on the contrary, they maintained a dominant presence early film titles included from the manger to the cross, (1912), the Horitz passion play (1897), the passion play, this preoccupation with Christian themed films has been described as the endemic beginning of the cinema and the phase continued until after the First World War.

Recounting the moral origins of the film industry, Ekwuazi (1987: 1) notes that the church had all along played a role:

> Although, the film rode into Nigeria on the
> shoulders of free enterprise, its further progress
> could have been seriously handicapped but for the
> combined efforts of the colonial government and the
> church.

Ogunleye (2003) says, it was after the world war that the commercial thrust began to take pre-eminence. Christian conservatives see the commercial movie platform as a satanic tool and weapon for the propagation of sin and corruption. To this class, which Herbert Miles represents (the avoidance school), cinema or movies were an organ ·01' the devil, the idol of sinners, the moral cancer of civilization, the number one enemy of Christ.
For John Rice (Quoted in Foluke 2003):

> The commercial moving picture theatre is an unmitigated curse, that is so vile in its influence that no Christian should ever set foot in a movie theatre - the movie is the rival of schools and churches the feeder of lust, the perverter of morals, the tool of greed, the school of Clime, the betrayal of innocence. It glorifies impurity as love. It pictures murder as entertainment. It exalts

nakedness and indecency as beauty. It shows drink, divorce, reveling, gambling, revenge and gun fighting as proper and legitimate. The results of the movies in the lives of multitudes are disastrous' and hellish (cited in Johnson 2001/lasely, 2001)

Between the 'avoidance school' and the 'appropriation school' there is also the 'cautions school' which believes that films should be viewed if for nothing for the "purpose of critique". The 'appropriate school' preaches an adoption of the film medium as a supplement to theological understanding. According to Johnsen, .movies can and do perform relative functions, as they communicate to societies, myths, rituals and symbol provide a web of fundamental believes. The divine encounter's, which is the last believes that the film can be used in place of or as sub for the church and worship.

In Nigeria as in Europe, the religious and especially the Christ film was a fore runner of the commercial mode, religious organization missionaries were actually the first exhibitors of the film or cinema Nigeria, in the early 1950 to the 1960s Christian cinema and film screened around cities and even remote Villages in Nigeria as every strategy, to save lives, this was long before the colonialist and politicians had thought for it. It was not until the 1990s that fi lm began to commercial motives but today Christian films are on the increase several obvious factors. One, primarily, to promote Christened morality, and two, for the articulation of an alternative to the plundering of society by the twin philosophies of commercialized imperialism. There is the tendency to believe that puritan films can source to deconstruct the banalities of commercial films.

Ogunleye (2005) puts this in perspective when she says that:

The present mode of thinking is that Christian films should be used to counter some of the negative tare such as sex, violence, apostasy, idolatry,' currently poplar in the video film movement. We can safely say that one the reason for the emergence ~f the Nigerian Christian Video films is, as a reaction to secular films. Thy Nigerian Christian Video film utilizes absolutes of good and evil. It outlines what should be permissible good behavior within the society to ensure peace and tranquility.

It ought to be stated though, that in Nigeria it is not Christ alone that address the moral questions. Studies have indicated Northern Nigeria, Islamic Hausa producers are also producing mora films as a counter to the negative secular morally debased cast productions. Bran Larkin (122) quotes a Hausa owner of a shop which points out that in Kano, while Videos such as *Glamour Girls* are so people would not allow their families to watch them. Some Northern video makers, he said told him that they were motivated to make movies in order to offset the negative cultural effect of Lagos based videos.

Though Christian and Islamic films may be seen as entrenching a morally sound society, they do not on their own fully address the question of national philosophy and ideology, especially that of advocating socio-economic development.

It is pertinent to look at the productivity of films, some home video have exhibited the potential for addressing developmental interventions as evident in the philosophy of video in the Republic of Lesotho. Patrick Ebewo (2003:23) in his article "the Video Film Initiative in Lesotho' states that;

> Unlike Nigerian videos for instance, which are mirror images of the society and entertainingly reverberating with a dominant refrain on ritual sacrifices Lesotho video films are mainly educational and developmental.

In Lesotho, to achieve its developmental objectives, the government embarked on other initiatives such as the establishment of a mobile video resource Centre - The Sesotho Media and Development, the· idea being to take the video to the people in the hinterland. Thematic preoccupation is mostly in the gear of socio-economic development, issues like aids, land and environment, especially on the very endemic problem of labour migration.

The production of film videos like *Goldwidows* and the *Colour of Gold* were done to address the challenges of development in Lesotho .In Nigeria, the attempts at using the home video for purely interventionist or development purposes as in Lesotho has been obviously less impacting. It should be acknowledged however; that efforts have been made by UN based agencies and other NGOs, to produce visual and audio productions for broadcast on radio and television stations as efforts or strategies for conscientization and mobilization.

But it doth appear to me that the ultimate thematic preoccupation of Nigerian video film will be in the projection of a national ideology or philosophy because here the ethical, moral and developmental objectives can be projected, articulated and executed for the common good. What the national film philosophy is and why should it be desirable. Abati (2000) emphasizes the point again when he states that:

> It should be clear that the definition of the challenge of a philosophy for film and television in Nigeria is inextricably linked to the prevailing philosophy of governance and the existence of a national consensus, above politics and all forms of diversity which govern the Nigerian character, the citizens sense of identity and his understanding of his place in the world.

That is why Abati emphasizes the need for film producers and the people involved in the sector to fuse the motives and meanings in national consensus or philosophy.

America reflects a good example of how the interfacing of private film producer and government can create the structures of a national consensus built on the overriding principle of the philosophy of national identity - States Abati (2005).

> The interface between culture and state power in the United States is governed by a shared vision of American supremacy in the world order. The superior vision is that of a world that is dominated by American business interest, of an international system that is subordinated to the American economy, American way, with America occupying an undisputed number 1 (one) spot in international relations. American films fly American flags, they celebrate the American way, censorship is not imposed, it is-organic. Cultural establishments in the US enjoy their independence, access to information is guaranteed but the establishment in the United States serves the state, because of the existence of the elite consensus about the purpose and direction of statecraft.

The Nigerian government in 2005, began a process of historical re- engineering with President Obasanjo advocating and recognizing the movie industry for the re-projection or reconstruction of the national identity tagged the image project, the new consciousness is that the Nigerian video can be used to re package Nigeria, it was therefore with great hope and expectation that actors, producers and citizens received President Obasanjos decision for government to collaborate with home video producers to sell the national image many Nigerians have already acknowledged this simple episode of state private sector encounter as necessary, Nigeria as we are aware has reflected in most of our video was reputed for fraud, child trafficking and prostitution, corruption, political instability and collapse of infrastructure. It was therefore incumbent on the Nigerian government to reconstruct Nigeria's image. The question to ask then is what sort of philosophical or ideology bent can reconstruct the national image. It is noted fact that national objectives are by and large an expression of the peoples culture therefore can Nigerian home video productions identify and project the Nigerian culture. Over the years, Nigeria has operated a Mass Communication Policy which articulates a functional role for the film and video. The policy provides among others that:

i...... the integration of traditional and modem communication media structure is imperative to communicate new realities and possibilities effectively to the different segments of the society in the language and form best understood and appreciated, specifically, the film and video which is an art stands out as potent medium of mass communication for the promotion projection and promotion of national values, norms, ideals and aspirations across cultural boundaries.

ii.....serve as means of developing arts, culture film-video as platform and instructions of national integration, international image building, the enhancement of Nigeria's leadership role in Africa and its commitment to the advancement of democracy.

iii.....encourage the production and exportation of local films and video, project and propagate Nigeria's rich culture heritage and values through cultural exhibition and film-video. The Mass Communication Policy (2004) also states that,

> The film industry be geared towards national cultural autonomy, autonomy here means relevance based on needs and aspiration in relation to the above weather political, social, or economic. Films must always focus on national integration, as a constant expression of wide contradictory interest may not augur well for unity. Discrimination, ethnocentrism, religious ignorance, racial bigotry, sexist prejudice, nepotism, inequalities, immorality, corruption ere, should always be portrayed as negative values.

> Efforts should be made towards film distribution between sub cultural units in the country so that mutual understanding will come about.

Commenting generally on the very articulate direction of the policy, Shehu further states that:

> The general direction of our policy will be geared towards laying the basis] for the emergence of an industry whose products should complement the development efforts of the government such policy should be integrated into the broad cultural and foreign policy goals of the country. It should equally aim at freeing the country from the aesthetics and technological dependence on the west the policy will emphasize the usage of our rich culture respect for mankind and the

dignity of labour, while at the same time de-emphasizing sex, fantasy, sensation, violence and crime.

Abati reflects similar opinion when he states that:

It seems to me that the key failure with the capacity to use culture and cultural procession in branding. Nigeria has been due to lack of philosophy, this absence of grand vision, this failure to define the Nigerian way in international context.

So what are the strong cultural values and morals of the Nigerian peoples? Most of the societies that make up Nigeria are rich in moral values; the country prides itself as one of the most morally rich countries in the world. In terms of religion, Nigeria has some of the most devout religious adherents in the world; these include Christians, Muslims and of adherents of traditional African religion. Traditional Nigerian society celebrates honesty, hardwork, collective heroism, and communal harmony, deceit and lies were not condoned and hardwork not fraud was a virtue. In supporting the need to re-engineer Nigeria, Ogu (2003:71) states that:

Re-organizing Nigerian moral rubrics to accommodate morality, conscience and virtue may be the first step towards reconstructing the ethical foundations of the home video industry. Although, morality may not sell as much as pornography, violence and other artifacts of western culture, it pays greater dividends when examined from the philosophical perspective.

Other measures such as peace, progress, moral development, eternal values, and virtues lifestyle must be. put into consideration, the producers of video films owe the society a duty to promote the greater good of the society, and ennobling virtues, which the society covets, should find expression in the video productions ... recourse to positive moral values in traditional Africa could go a long way in helping to reconstruct the moral and ethical foundations of the Nigerian video film.

Enemaku proceeds to list the following as typical immutable virtues;

   i.   Don't celebrate disaster, failure, misfortune, prostitution
  ii.   Respect moral values such as respect for the aged, sympathy for the afflicted and love for the underprivileged
 iii.   Emphasize honesty, truth and contentment
 iv.   Be considerate about the impact of your action on the larger society
  v.   Be true to yourself and be faithful to your friends and neighbors.

Relevance of Nigerian Video Themes to Development

Let us ponder and examine critically the relevance of video themes to the Nigerian Society. A cursory study of the relevance of the treatment pf subject matters indicate broadly that Nigerian video films serve mostly the entertainment value, developmental subjects are rarely mentioned not to talk of considered. It is important for the industry to identify sustainable developmental targets and goals if the video industry is to remain relevant.

It has been stated earlier that African art is functional, much of the study and practice of African theatre and drama today is focused on the developmental objective, we see today interventionist strategies like popular theatre sometimes tagged "Theatre for Development", based mostly on the philosophy of Bretch which states that:

i.   Social existence determines thought, that man is a product of the society he lives in.
ii.   That man is alterable if given the proper motivation. The motivation here is a deliberate effort at intellectual awakening the mind which makes it more analytical of existing phenomenon.
iii. That man can change his destiny if his awareness is sufficiently aroused and his potentials are tapped maximally.

The Bretchian philosophy emphasizes the need to put people at the core and centre of developmental needs by empowering them through education and conscientisation.

In Nigeria, efforts at popular theatre advocacy started with the traditions of the traveling Theatre. Jeyifo (1984: 125-6) states:

> If any contemporary art form of the Yoruba people
> today symbolizes or expresses a sense of community
> which transcend the separate identities of the
> different sub-ethnic group and the different
> occupational and socio-economic classes, it is the
> traveling theatre performing idiom.

Popular theatre has assumed several nomenclatures over the period, all reflective of its developmental potential, some of which include the following Theatre for Development (TfD), Theatre for Integrated Rural Development THIRD) and Community Theatre for Integrated Rural Development and (C-THIRD). However, no matter what nomenclature they adopt, the overriding purpose of these interventionist strategies is to address the very obvious socio-economic and infrastructural lack of Africa. Africa is today plagued by the problems of lack of education, disease, poverty, and other ills confronting the society.

In Nigeria today, the government talks about the reform of the nation in virtually every facet of the society. Perhaps, this is the greatest challenge that should face the culture and film video sector. Video can draw inspiration from our traditional and historical arch type to inculcate the core values of hard work and enterprise. African traditional myths are replete with stories of heroism and courage. In traditional Africa, the kings and the subjects are guarded by and bounded by a common moral order and code which emphasizes sense of duty, patriotism, love, sacrifice and collaborative communalism. In the cosmic structuring of traditional society, one man's suffering is the suffering of society, an ailment, a disaster; misfortune and fortune are borne collectively.

But how many of Nigerian home videos adopt the African philosophy, the challenges of the development of Africa are enormous and only a concerted collective approach from the creative community in terms of identifying a sense of purpose or a national consensus, and a participatory involvement of the larger spectrum of society can address this challenges. The attitude, where Nigerian producers ape western commercially produced movies, without any structured effort at meeting our own developmental objectives, is sadly retrogressive.

Conclusion

We can safely conclude from the treatment of the various issues in this paper that the Nigerian video is indeed a potent and viable tool for mass communication. It is desirable however, that the video industry in Nigeria synergize with the state to meet the developmental purposes of Nigerians, away from the commercial banalities that is the character of the films today. Through thematic reconstruction, we should be able to evolve stronger ethical, moral and developmental objectives. These could be articulated as the national challenge which inspires a national consensus or idea or philosophy based on the principles of collective and particular involvement of the entire society. The challenge is even more appropriate with the reform agenda of the Federal Government, the Youths require education and economic empowerment, the citizenry will do better with political education, we need to rap into the NEEDS policy, into SMEDEl and all other interventionist strategies for development of the country Video film producers must reawaken and refocus or reconstruct our thematic thrust as it were and make them relevant to our collective dreams are challenges of development. The Government and all stakeholders must meet now if not for anything to create for the video industry, a thematic philosophy.

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