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NIGERIAN HOME VIDEO IN THE AGE OF GLOBALISATION,
TECHNOLOGICAL CONVERGENCE: A POST MODERN ANALYSIS.

BY

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ABSTRACT

This paper examines the role of the Nigerian home video in the age of globalization and technological convergence. The paper looks at how the Nigerian home video can operate as a potent tool for Mass culture in a post modern era, where technological advancements and globalization have redefined the structure, role and ability of the media in shaping ideology and culture.

Technological advancements have led to convergence of media technology, leading to huge potentials for the mass media and their mediated contents. The new media, as it is called has emerged as a strong instrument of post modern art. It has also importantly created multi media pluralism through the availability of mass medium options and in the process, also created opportunities for multi media options for the audience or the consumer.

The thrust of the paper is how the Nigerian home video can use modern technology in a post modern world to portray the Nigerian image to the outside.

The paper concludes that the Nigerian home video can exploit the huge advancements offered by technology to export the African content and tell the African story to the rest of the world...

INTRODUCTION

Globalization and technological convergence are important to the study of the video in contemporary cultural studies. Technological advancements and high speed digital interconnectivity or ICT have become major factors and issues in contemporary study of culture. The home video has emerged as a powerful

technological medium in the motion picture genre for the sharpening of the human mind. It combines all the perceptual qualities of sound and vision. It also carries with it a quintessential artistic compulsion that commands its viewer's attention and believability. It has like television become the new weapon in the eternal global struggle for information and culture balance. It is Alaba Ogunsawo (2000) who stated that that home video, has captured the rapt attention of African audiences, threatening to bankrupt cinema houses.

The home video has emerged today as Africa's strongest intervention for global equality. It is a fact that many African video films provide content and programme materials for many television stations in the continent and abroad. Many of them have been beamed on the satellite for global audiences. Big production and sales outlets like SITHENGI in South Africa and BOBTV in Nigeria have been created for purpose of selling African television and film-video productions. Today on DSTV Nigeria, two channels tagged AFRICA MAGIC 1 and 2 have been dedicated to the broadcast of African drama most of which are based on traditional African subjects and materials. It is also a noted fact that the introduction of these channels has substantially increased subscription for cable stations across the world.

The question needs to be asked though, what kind of content does Nigerian home video project? It is often stated that all African art is purposeful and utilitarian. And that includes the Nigerian home video. Can the Nigerian home video exploit the vast potential offered by post modernism and technological advancements to project an authentic African image in this era of globalization?

HISTORY OF NIGERIAN HOME VIDEO.

The history of the film industry in Nigeria could be traced to the pre-independence era. The first film (not video film) was exhibited in August 1903 at the Clover Memorial hall Lagos. According to Alfred Opubor and Onoura Nwuneli(1979:2).

The medium of film was itself new in those days.

and still technically in its infancy. Content was largely

documentary. The first showings in Lagos, according to the Lagos Standard, included scenes of a steamer moving through water, shown with the vividness of life, and scenes of the coronation of the King Edward VII in 1904. One of these newsreel also presented a brief glimpse of the Alake of Abeokuta, a Yoruba king of western Nigeria during a visit he made to England.

Hyginus Ekwuazi (2001: 4) records that, colonialism privileged the documentary film, but in this case, the films were made from the political-economic imperative of fostering cohesion and orientation within the colonial framework. He adds that in the early films, the colonized i.e the indigenes functioned in only minor roles and that colonial cinema failed to achieve any meaningful transfer of technology. Alfred Opubor and Nwueli (1979:) record that in 1947, a Federal Film Unit was established by the colonial administration, and most of the film coming in then were supplied by the central office of information in London. They note that the unit produced only documentary films and newsreel, and that though film production was not really encouraged, the colonial office of information made sure the documentaries produced by the post office unit in London were given sufficient distribution through the British Council and such other bodies like the Church Missionary Society (CMS) in Nigeria. They record that school premises, village halls, open spaces, civic centers, proved to be adequate theatres for the screening of the films; this was complimented with mobile film units- van, a 16mm projector, a reel of 16mm and a collapsible screen.

But the documentary films did not dominate for too long, as soon after feature films emerged on the scene. Hyginus Ekwuazi (2001:5) recalls that with independence, the sources and types of films were diversified, with predominantly feature films; coming from just about anywhere. With this development therefore the documentary was therefore seriously relegated in the distribution-exhibition circuit. Alfred Opubor and Onuora Nwueli (1979:6) record that 'Some of the early feature length films Produced in Nigeria include Moral Disarmament (1957) and Bound for Lagos, (1962) produced for the Federal Government of Nigeria in 1962. According to them, an oil company Shell-BP of Nigeria limited, also

released a full length feature film Culture in Transition in 1963. They note that Kongis Harvest(1970) was among the significant films that were made by private film makers. Kongis Harvest was a version of a play written by Wole Soyinka and produced by Francis Oladele, directed by a black American Ossie Davis. It was a satirical commentary on the first republic of independent Nigeria. It was about power politics, preventive detention and image making. They recount that, in April 1975, cinema history was made in Nigeria, when the first feature film in a Nigerian language Ibo-was produced by Ola Balogun of Afrocult foundation limited. The film, Amadi(1975) was an instant success with Igbo and non-Igbo audiences alike. According to them Amadi was a novelty in the history of Nigerian cinema, though the acting may have been sloppy by western standards, the film lacking cinematic aesthetic finish and poor technique to the sophisticated audiences, but for the local audience, -the local appeal of a spectators mother tongue and his natural fondness for familiar scenes and way of life was quite exciting, interesting and revolutionary.

Regarding the history of Nigerian video film, there are several accounts of the origin of the video-film industry in Nigeria. While some attribute it to Kenneth Nnebue and his video living in Bondage,(1992) others say it began with the disagreements between two producers, Amaka Igwe and Zeb Ejio, with NTA, which led to the withdrawal of their programmes from the station. During this same period there was a big influx of VHS and BETACAM tapes into Nigeria, and haven been denied the option of airing their programmes on the NTA the duo found the VHS and BETACAM tapes a veritable source of sending out and selling their programmes, hence the arrival of the home video industry. Other accounts say Jide kosoko and Bello Salami, started the revolution, when following decline in viewership of their Yoruba drama shows they found the video format as avenue to sell their art.

In his own account, Jide kosoko(2007:17)states that Ola Balogun, Duro Ladipo, and Ade Love played a major role when they came out with Ajani Ogun in 1976, the which was a huge success was followed with others by Hubert Ogunde and to him the Yoruba pioneered films in the country. Kosoko states that film Ajani Ogun, the home video was pioneered by Muyideen to the first home video titled Ekun, and this was in 1988. He reputed LIVING IN BONDAGE(1992) was only produced in his own work Asiri Nla was produced earlier in 1992. It sold

150000 copies. He however acknowledges that the entry of Living in Bondage changed everything. According to him 'the way they entered the industry changed everything. In fact their entrance assisted us in moving up ourselves technically.' Emeka Nwabueze (2007:40) explains that it is a mistake to generalize that Living in Bondage was the first home video, noting that it could be described as the progenitor of Igbo films, since referring to it generally as the progenitor of the Nigerian movie is tantamount to disregarding the works of Hubert Ogunde and Ola Balogun.

Also offering insights to the origin of the Nigerian home video, Obi Rapu acclaimed first director of the first home video Living in Bondage, state that his involvement into the home video was a deliberate move by him to practice his skills and knowledge at film directing, which he had learnt from Ola Balogun. According to him, when he couldn't raise the 30000 pounds, required to make a film, he found the video format as an avenue to actualize his dreams of being a filmmaker and subsequently transferred the cinematic culture to video, that is after he was rejected by Ogunde and other established filmmakers. To him, the Yoruba theatre played a crucial role in the evolution of the Nigerian film, and to him, the major bane of the video in Nigeria is the absence of a philosophy or intellectual thrust.

What ever the accounts of origin of film and video in Nigeria may be, what is established however is that the video industry has emerged as a child of necessity and has proven so far to be a veritable child at that. Toyin Akinosho(2008) captures the potential of the emergent potential of Nigerian video-film when he states that we would be flōgging what we all know if we restate that the sector that shows the most promise in helping Nigerian arts reach its fullest potential has been the Nigerian movie industry. He notes that Nigerian movie is a must see in Nairobi slumps and in the imperial places of Johannesburg's upper middle class. It is the image of choice for both the masses. According to him, the African everywhere wants to see 'nollywood' because for the first time, someone like him is the hero on the screen. His story is been told vigorously. Akinosho believes that with such a mass audience finally tucked away under its belt the African film industry must now step forward

and stake a claim on the global cinema stage. Hyginus Ekwuazi notes that activities in the home video circuit in Nigeria and the diaspora has become so frenzied that the three release centers of Idumota-lagos, Iwcalal road -Onitsha, and Kano account for some twenty releases per week.

According to Price Water Copper of the USA, the movie industry is projected to gross revenue of 600 billion by 2010. Alder Consulting believes that the home video industry in Nigeria is worth 522 billion naira per annum, adding that it is responsible for a lot of ancillary entrepreneurs and provided jobs for many. Ekpe Dawodu (2007), president of the Nollywood foundation believes that the industry has generated over 30,000 jobs in its entire production chain. Henry Nelson (2007) Executive Director retail banking of Eko bank says that the video industry is very viable, he notes that the bank broke even, four weeks after it released the movies Caught In the Middle(2007) and 100 days in the Junle(2007), the bank embarked on these productions with some private producers in the Nollywood, like Fred Amata, Richard Mofe -Damijo and Charles Novia. Nelson acknowledges that sales from the film were unprecedented, assuring that the Nigerian film industry holds a lot of promise. Franco Shashi, the American producer of the documentary says the Nigerian video industry is amazing and that its achievements is a source of inspiration to so many Americans. He says it is incredible how the Nigerian producer has been able to use the new technology to turn out stories from folklore and other traditional and cultural sources. Agreeing with Shashi, Onokome Okoome (2007; 39) explains that it is unclear why 'Nollywood' is receiving so much attention outside Nigeria, though it could be to him a sort of curiosity from Africa, something like a flash in the can so to say. He notes that Nollywood has become a

phenomenon, because the outside world is beginning to pay attention to it. He believes that this is so because it speaks to aspects of social life that we, it speaks to and debates social and cultural anxieties the way that has never been done before. It also gestures to political discourse in very different ways. He notes that Nollywood invests the individual, especially the woman, with a new sense of person. He adds that Nollywood is

speech, its mode of discourse, albeit a popular mode of discourse that has its own regime of social meaning that we must pay attention to.

NIGERIAN HOME VIDEO AND POST MODERNISM.

Post modern art, by its philosophy and principles is without doubt an art of incredible fascination, especially with the advancements in technology and the opportunities it offers. In its neo- liberal character post modern art is characterized by its use of make believes, copies, imitations.(if you want adaptation) and forgeries in the reconstruction, of the past and the creation or the documentation of the present and future. Yvonne Tasker (1996:225) notes that "nostalgia, pastiche, commercialism, art and recycling of genres are feature of postmodernist film". Little wonder therefore that Euro-American films are today artistic products appealing mostly to fantasy, pastiche, exaggeration, techniques, computerized surrealism and all forms of capitalistic or neo- liberal art. Aside the notions of its art for art sake and entertainment value there have also been several other viewpoints on the role and essence of post modern art.. Some believe that post modern film is centered mainly in the propagation of socio-cultural, economic and ideological viewpoints, through the use of signs, symptoms and other filmic images, relating to wider cultural issues of particular societies.

But one thing is not in doubt ,that is that, technological advancements has greatly facilitated the ability for the media, especially the production medium to recreate, recast, reposition and refocus cultural content to various peoples and communities. Alfred Opubor (2004:12) explains that the technological advancements expressed in the convergence of the media characterized by high speed broadband connectivity, like internet and satellite broadcasting, based on digital technologies, (like in high definition cameras and digital editing and computer generated effects) in enabling transmission of fast signals, has created immeasurable opportunities for distributing audio-visual services quickly and widely, also in reproduction and repackaging. Noting that, they have the potential to define the way media affect their audiences. Powell (2004) noted the great possibilities offered by the new technologies, when he states that Americans are today witnessing the great possibilities that internet video streaming can offer. He notes that internet has helped to deliver even more competitive and diverse video offerings, adding that this will provide producers of programming and information with increasing opportunities to serve the individual and diverse interests of American people. It is in this light that Hyginus Ekwuazi (2005:35) notes that movies.. and in this case the Nigerian home video, have assumed a privileged position in the mass media mix of the modern society, especially in its connection with other facets of mass culture, such as publishing, television and recorded music. He further notes that movies

are at the centre of the economic and industrial complex that produces our mass mediated culture. According to Gray (1998) cited in Charles Okigbo (2000:3) Globalization does not simply refer to the objectiveness of increasing interconnectedness, it also refers to cultural and subjective matters, namely, the scope and depth of consciousness of the world as a single entity. Hamelink (2002:33) also cited in Okigbo (2005) says globalization refers to the worldwide expansion of media production and distribution companies that trade on the emerging global media markets. He adds that this expansion is evidently facilitated not only by technological developments, but also largely through the pressures on countries to open their domestic markets to foreign supplies and the concomitant neo-liberal claim that cultural products should not be exempted from trade rules.

CULTURAL DIMENSIONS.

The delivery of cultural content has therefore become a crucial issue. Cultural content has assumed several relevancies, from ordinary entertainment essence to the political, economic, diplomatic and sociological. Cultures have become commoditized or commercialized leading to huge imports and exports of cultural products like film and video..

The consequence of the commoditization of culture is in an increase in the exportation of foreign cultures into other countries, especially through film and video.. Cultural products, specially broadcast content and film now enter or penetrate more homes and with greater ease. This has the tendency to influence people's perception and create for them new meanings and priorities. Nations will therefore

4 to take a more than a passive interest in the development of their film industry.

5 the veritable ways to insulate their cherished indigenous cultures, from foreign contents.

6 technological inequalities increasing globally and with a fast
7 Europe, the gap between the so-called developed nations
8 of cultural exchange seem to be expanding rather than
9. Loui Iguisi (2002:1) writes.

The battle in a multi cultural world may be to large extent fought in the media. media people are human, they have there own cultural values. With regards to other cultures their position is ambiguous. they are in a position to direct peoples attention –to create an image of reality, which to many people becomes reality itself. All except the most sophisticated citizens carry the believes about cultures reflected in their favorite television shows, radio programmes and newspaper.

Therefore the need for cultural identity has increased among many nations. The new awareness and posturing is towards the protection of national cultural heritage. Culture study has become central. It is the subject of many contemporary scholarly issues, analysis and discussion, obviously because of the imperativeness of culture in any society. Because culture is so important and varying in meaning and definition, many scholars have attempted to fashion their own definitions and given it their own interpretations. Technology has also defined the essence and import of culture in several ways. It has advanced opportunities of convergence, making it possible today to receive in your village residence cultural content from over 50 nationalities and distinct cultural settings, programmes that are entirely different in background and subject matter. Another challenge offered by the rapid growth in technological penetration is in the urge for cultural sovereignty by nations by developing nation. Olu Obafemi (2005) notes that certain cultures appear to swallow other cultures without essentially changing their own form. According to Liouis Iguisi (2002:19).

There is very little evidence of cross-culture overtime, except an increase of individualism, value difference, described by authors long ago are still present today, in spite of continued close contacts. For the next few hundred years countries will remain culturally diverse.

He goes on to add that,

Not only will cultural diversity among countries remain with us, it even looks as though the differences within are increasing. Ethnic groups arrive at a new consciousness of their identity and ask for a political recognition of this fact.

Globalization is the concept that attempts to capture the new world structure referred to earlier on. Tomlison (1997:170) cited in Charles Okigbo (2002) says globalization in a general and uncontroversial sense refers to the rapidly developing process of complex interaction between societies, cultures, institutions, and individuals worldwide. Robert Keohanne and Joseph Nye (2000) cited in Charles Okigbo (2000:20) will rather refer to the new emerging interdependence of nations facilitated mostly by the new technology as globalism. Globalism, to him means- 'interdependence at multi-continental distances, with linkages occurring through socio-economic and cultural exchanges'. The position of Africa in this emerging or already existing global arrangement has been a source of discuss and debate for some scholars of African literature and drama. The new structure according to some school of thought is a neo continuation of old inequality and discrimination of African content from western concepts and other artistic and literary endeavor. Such discriminatory actions that have occurred through segregate classifications like 'universality' and other forms of blatant denial of African originality of ideas and

Commenting, Christopher Nwodo (2005 :11) states that,

To the western critic of African literature, his real motive is to undermine and discredit African literature by denying the validity of any experiences and sensibilities of the African continent. It is, in other words, a form of racism. So he cannot speak for African literature alone. It must possess

'universality' and by universality a critic like Charles Larson

means it must be un African, the more un African the better.

The kind of negative criticism about Africans, which bore its origins in the colonial era and regrettably continue in modern society, is placed on the assumption that - black people were incapable of either thinking for themselves or that even if they were capable, profundity is not part of their forte. Commenting on the discrimination against African literature, Chinweizu (1980:27) states that there are both written and oral antecedents to African narratives, that Africa has had a long tradition of written literature and that Africa was not totally illiterate when the Europeans arrived Africa. And that some parts of Africa had actually written literatures long before many parts of Europeans. He further notes that in addition to extended narratives in African languages, there was in pre-colonial Africa an abundance of oral narratives which are in no way inferior to European novels. These narratives, he emphasizes have made thematic, technical and formal contributions to African literature and arts generally..

THE FUTURE DIRECTION OF NIGERIAN HOME VIDEO.

The challenge for African art, including its video is to correct this kind of global inequality and the perceptions of African art being an under dog in the global equation. This can only be achieved through a deliberate and concerted effort to integrate, promote and project the African heritage.

An example of the deliberate discrimination African art is in the global listing of world heritages by UNESCO. It was only recently that Nigeria's Osun groove got listed in the world's heritage list. Before now Nigeria had only one listed World heritage, which is Sukur, in Adamawa state. That is in spite of Nigeria's vast resource and cultural abundance. UNESCO secretary general Prof. Omolewa (2005:72) at the UNESCO conference underscored the point that global growth and harmony is achievable, only if it brings the world together through the promotion of cultural diversity and through the collective international action to safeguard the world's most outstanding races.

Omolewa states that, Africa remains under represented on the world heritage list despite some progress during the past decade. Olu Obafemi(2001:31) notes that time may have changed but the method and motifs of western imperialism have remained. He notes that there is a new form of imperialism in globalization, and that new structures are being created as conveyors of the imperialist ideals. Chinweizu regrets that is a situation, bedeviled by imperialist arrogance, racist bias formalist bias against African orature and an unexamined assumption that Africa has no pre-colonial literature.

Obafemi believes that various literary coinages and philosophy were all angled towards this new form of imperialism and that for the African to liberate himself he would have to use the weapon of his culture. He states that,

Culture as an arm of superstructure has a crucial role to play in the cultivation of the African humanity in all its dimension-economic and political in particular. Taste and values, fashioned on pre existing imperial hegemonistic cannons must evolve. This, is what has been described as expedient challenges to western literary domination, which treats indigenous aesthetic traditions and formats of the post-colonial world as inferior, subclass, subsidiary of the established western literary cannon.

It is apparent from the analysis above that for us to realize the notions of equality or equity in the consideration of cultural or artistic content in the global equilibrium, the Africans and African artist especially will have to evolve their own notions and locate their own theory. Supporting this position further, Olu Obafemi (2003:31) states that,

The main plank of such evolving aesthetic cannon derives from the location of theory on the artistic heritage and

legacy of pre-colonial indigenous forms, including the skill full utilization of proverbs, incantations, riddles and aphoristic languages, incorporation, and recreation of ancestral and cultural myths. Also concern with issues of political and economic import to society. Certainly this appropriation of indigenous aesthetic poses a strong challenge to the stronghold of Euro-centric format and hierarchy and leads to crystallization of an afro centric criterion.

Also advocating a new orientation for African art Chinweizu (1980:240) recommends that .

our culture has to destroy all encrustations of colonial mentality, and on the other hand, map out new foundations for African modernity. This cultural task demands a deliberate and calculated process of syncretism

He believes further that for African art to de-colonize the new synthesis must be within the parameters of African tradition rather than outside it. He makes the point for African flavor which is a matter of contemporary realities and life tones as well as of the cultural inheritance from the past.

The television and video format or medium presents itself as a good strategy for the portrayal of the African image. Since the inception of television, it has been the subject of intellectual and academic discourse, this has been so because of the level of impact that it can bear in the weaving and creation of influence on behavioral patterns of people and societies. Video and film have become over the years not only veritable tools for entertainment, information, and education; they have more essentially become a tool of nationalism. All over the world the modern communicator is in the forefront of cultural promotion or preservation. As noted earlier the imbalances in cultural export in an assumed global village and the obvious tendency of the big to swallow the developing has led to a new

consciousness of an imperative for the developing cultures of Africa to promote their own culture, preserve it and export it.

Underpinning the competitive rationale in international culture communication and the role of the motion picture, Justus Esiri (2002:1) points out that.

The motion picture has become a tool for maintaining both local and international competitive advantage.

Motion pictures drive passions and emotions, as well as influence with tremendous power, the psyche of a people. The tool has been used by the western powers to several strategic ends in the past few decades.

He adds that most countries will guard their broadcast airwaves more than they will their land borders. Noting that motion picture capture the essence of a people, their market values, practices, places and culture, both locally and internationally. Where a concerted national effort is made to harness the potential of the broadcast industry, the reward goes beyond cultural expression. The motion picture have served as an informal medium for testing foreign policy. The national security of a nation can be threatened by the unrestricted and indiscriminate influx of foreign motion pictures, just as it can by an invading army. Motion picture producers are therefore charged with the daily responsibility of molding and reinforcing the appreciation of our national heritage, culture norms and traditions, in the minds of our people.

Because of its unique advantage of reaching many homes at the same time, television especially among the motion picture medium is recognizably a strong tool for propagation of ideals, it requires no level of literacy as is with newspapers, it enjoys the advantage of audio and visual perception. Also because it could be delivered to the inner recesses of the home, it also has a certain intimacy which gives it the right to intrude into a persons privacy with highly charged keenly calculated aesthetic energy-. Nda (2002:103) states that.

Television therefore combines the sound and intimacy of the radio and the vision, and motion of the film, to constitute a unique medium, which if properly utilized could aid in a planned and sustained effort at cultural

could aid in a planned and sustained effort at cultural documentation and promotion. Television is a highly artistic and potent medium of communication.

Another scholar Warren Agee (1979:274) describes television as the most pervasive medium known to man. This therefore gives it the potential and capacity for cultural propagation, promotion and or distortion. It has the characteristic ability to reach a wide range of people and possesses the ability to stretch the imagination of the viewer beyond his already attained frontiers. It is a device that can engender serious acculturation. Nda(2002) states that, television has the ability to reach millions of people as is evidenced in satellite broadcasting and DTH. This gives it the power to unite especially heterogeneous people and influence those who are caught by its aesthetics.

The soul of the media, television or video is content. Content is the material that underscore the production of programme, it is that motivation for conceptualization and purpose. Justus Esiri (1996) defines it as 'the software' of Film or Video. Esiri states that software has more to do with programming and information placed in a medium. In Nigeria as in other countries of the African continent the advent of television and before it film, brought an influx of foreign programme content films and content that were mostly alien and at cultural variance with the cultures and traditions of the African. Many have blamed this unchecked influx of foreign cultural programmes as responsible for the gradual loss of African values and morals.

Cultural projection through film and television in Africa can help us achieve two things, re-awaken our own cultural consciousness and reassert our value of cohesion. As Zicky Kofoworala (2004:75-78) recommends, we need to highlight those areas of culture in which we share common concepts and which could be geared towards the achievement of our common goals. Such an approach to culture (through film design) will deliberately de-emphasize our areas of differences, while giving priority to those areas in which we share a common ideology. Culture through television and video also serves the crucial essence of exporting Africa to the outside world in a strong and positive manner as Alaba Ogunsawo (2002:9) notes.

Africa is the centre of the world and our
broadcasters should assist in ensuring that
this is a reality in practice. Right now other

parts of the world can access African countries.
it is however more difficult for individual
African countries to access information about each other

It is also important for African motion content, to produce content that are aimed at developing the African continent. The new information or broadcast challenge will be to bring about new values to the African people. That which will propel their socio-economic energies to growth and advancements, to produce a viable world culturally, materially and otherwise. Ojah Okpo (2002:105) says that the strategy will be to acquaint the entire citizenry with the cultural heritage, and values of their society. According to him,

We should be able to open our windows to the world
through the media for it to see, appreciate and invest
in our cultural heritage and values. That the media could be used
in aggressive integration of African heritage and values
into the world cultural and developmental systems

CONCLUSION.

Therefore the future of Africa will depend largely and substantially on the ability of African artist, culture experts and government to evolve a strategy that can guarantee the continued projection and survival of the African continent in the new global structure. This becomes more imperative if we are to develop our economies, discover or re project our personality and if we are to survive the cultural imperialism of Europe and America. As Ojah Okpo (2002:95) again recommends.

Media practitioners and governments should come up
with an idea, a concrete plan or policy that will put a

check on the cultural invasion that Africa is experiencing at the moment. This is sine-qua non for creating grass root awareness and orientation of Africa psyche towards national interest and development. Radio and television should be able to reach the rich and the poor. The actors, carvers, musicians, and performers at the grassroots level should be encouraged, promoted and patronized. This may well be one of the media's contributions towards the eradication of poverty in Africa.

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