

Video Censorship and Classification in Nigeria: Challenges and Prospects of National Film and Video Censor's Board

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Abstract. State's involvement in film/video industry worldwide, although varied in scope and nature, is not new but, usually communicated through capacity explicit organs. In Nigeria, the National Film and Video Censors Board (NFVCB), is an organ of sort. Without a doubt, the Nigerian government through the National Film and Video Censors Board (NFVCB) strives to ensure the protection of vulnerable members of the society, such as teenagers from the anticipated negative contents of video works. Researchers have contended that; detailed as the framework for censorship and classification provided by the board may appear, the NFVCB remains largely ineffectual in carrying out its mandate. This is because it is undeniably faced with loads of problems in the discharge of its duties. It is in accordance with this contention and the regulatory policies of the NFVCB that, this paper sought to examine the performance of the Board with a view to ascertaining the challenges it has had over the years while performing its job and what prospects it has going forward. The paper does not aim to be judgmental but a diagnostic's tool consequently; it sought to proffer solutions that will educate future administrative changes for better execution by the Board. This is done by exploring significant writing, utilizing verifiable, expository, observatory and meeting techniques to look at the issues encompassing the Board.

The paper concludes by making a few proposals and suggestions that would assist with promoting and enhancing the work of NFVCB in the Nigeria film/video industry going forward.

Keywords: Censorship, Classification, Challenges, Prospects and Video

1. Introduction

The Law exists in any case to ensure the interests of the individuals. It grants freedom that ensures that citizens do have the right to speak out their views freely unless where this has a grave impact on other fellow citizens or causes damages to the country in some ways. When unfair bans and censorships are being used to contain these rights, it would certainly mean the end of freedom of speech and expression. Thus, when the "law" which is itself given the key obligation of ensuring the privileges of citizens confines reasonable use of such rights, individuals start to lose their confidence in the law.

Since the emergence and evolvment of the film industry the world over, it has been observed that the industry has always been forced to account for its social relevance and authority. Nollywood, (Nigerian Film industry) for instance, has often been subjected to moral and

social scrutiny by what Okome (2010), describes as “cultural mediators” of African art from different quarters particularly from the scholarly class in Nigeria. The most prominent of these mediators and the object of this paper is the National Film and Video Censors Board, founded in 1993. The board on inception was mandated to “monitor, register and classify indigenous as well as foreign video productions for private and public viewing” (NFVCB, 1993).

To police the film industry as it were for enhanced performance in a politically, economically and socially diverse country like Nigeria is no mean task. This, maybe clarifies why detailed as the framework for licensing, censoring and classification of films by the Board may appear, one may contend that the NFVCB has remained generally incapable in the performance of its job (Ugor, 2007). Without a doubt, this is not far detached from the various difficulties the board has needed to battle with. Like many government agencies, the National Film and Video Censors Board (NFVCB) faces a complex public and constitutional shortfall that has obstructed its administrative capacities.

This current paper's goal is to identify the difficulties being faced by the Board in the fragile, difficult exercise of ensuring the privileges of three fundamental social foundations in Nigeria; the family, the Church/Mosque/African conventional religion, and the state. The paper additionally features the possibilities the Board has going forward and gives some key suggestions to help it in the performance of its legal obligations to the Nigerian film and video industry.

2. Brief History of Film/Video Censorship and Classification in Nigeria

Okome (1999), Okome and Haynes (2000) and Adesayan (2000) posit that a sickening economy aggravated by political instability and general social collapse in the late 1980s and early 1990s were the major factors responsible for the emergence of home video production. These factors undeniably suggest that:

Video production in Nigeria did not start from a professional and formal structure but from unprofessional, unemployed but creative and “hair-brained boys” (Adesanya, 2000).

The business of filmmaking in Nigeria was primarily to make brisk benefits from rushed productions sponsored by authoritative film marketers, most of whom were also becoming producers and directors overnight (Iyorza, 2016).

These factors made film/video production open to any and all individuals (Ugor, 2007). Subsequently, in no time, a large number of films with diverse themes and contents followed, dominant part of these containing ritual scenes, foul language, graphic violence, denigration of the Nigerian society, prejudicial portrayal of certain ethnic groups and abuse of cherished institutions. Omoera (2009) noted that, right from the works of the Yoruba theatre troupes which birthed the home video industry in Nigeria to the immensely proliferated video/film production in Africa, there is “a mixture of the good, the bad and the ugly of theme and dramatic construct of materials” - delivering films that frequently portray a greater amount of the degenerate, fixation and savage parts of our public life as opposed to the positive ones.

Before long, there was an emergence of a huge public out-cry for some form of regulation as consumers, especially parents cried-out against the negative contents of some of these movies. To deal with these worries therefore, the National Film and Video Censor's Board was created. Without a doubt, the Nigerian government through the National Film and Video Censor's Board (NFVCB) sought to ensure the protection of vulnerable members of the society, such as teenagers from the anticipated negative contents of video works. This form of protection and control is what many scholars inconspicuously allude to as censorship. Kajo and Anzaku (2019) see censorship as a method of guaranteeing that movies do not “disrupt the social order, violate societal moral code or harm the sensibility of the populace especially its young ones”.

Film censorship or, censorship in general is not new, however its practice differs from one nation to another. State's involvement in the film/video industry worldwide, albeit shifted in scope and nature, is likewise not new but rather expressed through capacity explicit organs. In Nigeria, the National Film and Video Censors Board (NFVCB), is the organ burdened with the duty of film censorship. The role of the National Film and Video Censors Board therefore is to determine the likely impact a movie has on the audience, bearing in mind the age, social and religious sensibilities, as well as the overall social benefit to the country hence, provide relevant censorship and classification.

To perform its role, the board is mandated to:

- License: i) a person to exhibit films and video works and ii). Premises to the purpose of exhibiting films and video works.
- To censor films and video works.
- Regulate and prescribe safety precaution to be observed in licensed premises.
- Regulate and control cinematographic exhibition.
- Keep a register of all films and video works: i). Submitted for approval for exhibiting throughout Nigeria ii). Approval unconditionally iii). Refuse approval subject to such conditions as the board may impose.
- Keep a register for all: i). Licensed films and video exhibition premises, ii). Film and video distribution companies. iii). Video shops, centers, clubs or associations.
- Keep a register of all the films and video exhibitors
- Keep a record for all necessary information on film and video producers whose work(s) is to be distributed or exhibited in Nigeria.
- Keep records of all changes in any register kept by the Board.

Justifying this mandate, the Board states that, "we believe very strongly that Nigeria should define her identity, character, image and influence from the movies' global window.....it comes across as the strongest force of global

goodwill and influence for Nigeria" (NFVCB, 2006).

3. National Film and Video Censors Board's Classification and Censorship Principles

The NFVCB's censorship and classification principles are based on Section 37 of the NFVCB Act which states that, "the Censors and Classification Committee in reaching a decision on a film or video work shall ensure adherence to certain basic principles" (NFVCB, 2006). The principles which serve as grounds through which a film or video may be denied or given approval to sell or screen to the Nigerian public are aptly summarized below:

Sovereignty and National Integration:

Sovereignty and National Integration is one of the grounds through which a film may be denied or given approval by the Board. According to Reuben Abati (2005) cited by Idachaba (2018), "there is the need for film producers and other people involved in the sector to fuse the motives of films and the developmental aspirations, of the country into a national consensus or philosophy". Idachaba (2018), states that; the Nigerian government began a process of historical reengineering in the year 2005 through a project tagged the "Image project." According to him; "the new consciousness is that the Nigerian video can be used to repackage Nigeria". Okonkwo (2009) citing T. S. Eliot, the great English poet said, "Developing national consciousness is a conscious decision... It requires deliberate policy and efforts.... The nation is not a given.... It can only arise as the result of conscious effort, an existential choice which enables man to escape form natural determinants". As per Okonkwo, "the positive use of film will serve as a tool of national mobilization, a sign of national autonomy and a means of the preservation of national heritage and sovereignty".

Nigerian Culture: According to Danbello and Dakogol (2016), communication systems and the way they are put to use can either pose a threat to or promote cultural identity in most countries, if not all. This is because, communication is a part of culture as much as an

influence upon it. Ekwuazi (1991) also asserts that, film is a cultural index, a social reflector and a socializing agent, therefore the instrument of unity to the nation. Okoye (2014) says that, the producers of films should target creating motion pictures that, “consolidate the growth of the industry by making movies that border on promotion of National interests”.

National Security and Public Order: As per Esiemokhai (2012) referred to by Chijioke (2015), National Security is a complicated organization of frameworks of cautious measures, pointed toward guaranteeing the wellbeing of governments, the state and their ethnicities. Gowon and Ikpanor (<http://dx.doi.org/10.4314/ujah.v14i3>.) posits that; “ethnic identity and consciousness is capable of creating inter-ethnic rivalry among different ethnic groups in Nigeria” and thus represent a genuine security challenge to the mission for the accomplishment of public character. The pair further assert that; the services of theatre through radio, television and stage can employ stories that bother on “the significance of national identity and also project the importance of security for the survival of Nigeria through social stability”.

According to them, sensational appeal to public character and social security can be extended in movies films, dances and songs, Gowon and Ikpanor (<http://dx.doi.org/10.4314/ujah.v14i3.1>). Thus, it becomes basic that movie producers and makers ought to add to tackling public security by providing employment to numerous craftsmen, cameramen, experts, makers, advertisers and drivers that constitute the youth population in Nigeria.

Morality and Decency: Opeyemi (2008), observes that, “Scantly scalded ladies with seductive make-up and appeal adorn the posters and jackets of many films”. According to him, “Often the films would feature single girls who do not keep a single relationship but for fancy and greed would keep a school of lovers who provide their every needs and whims”. As if in agreement with Opeyemi, The Youth Awake Movement (2013), states that; “Nollywood and our musical industry has steadily become the shadow of its conventional self.... It has gone

from being a role model in the society to being a bad influence on the young generation”. The youths opined that; “the influx of our market with indecent and unholy movies especially soft porn and crime movies calls for concern amongst stakeholders in the industry”. According to them, the release of movies like “The Benjamins”, “Greedy Sex”, “Room 027”, “Bold 5 Babes”, and the likes, brings to mind the question of where our film culture is heading to in terms of moral decay (The Youth Awake Movement of Nigeria, 2013). The pace of indecent and nude dressing in our movies and musical videos these days ought to accordingly involve worry to each Nigerian.

Economic Well Being: According to a report by the Nigerian Film and Videos Censors Board (NFVCB); filmmaking employs about a million people in Nigeria, split equally between production and distribution, making it the country’s biggest employer of labour after agriculture (NFVCB, 2007). Also, according to NFVCB, Nollywood (Nigeria’s movie industry) grosses US\$ 200m – US\$ 300m a year in revenue. Nollywood movies cost between US\$ 15,000 and US\$ 100,000 (<http://reserach.bglgrouping.com/diocuement/economic>). Nigeria's former minister of finance, Okonjo Iweala (2005) is quoted as saying that “the industry has made over 30 billion Naira to the national economy in the past ten years, its export potential is high as it assumes unbelievable viewership in the whole of Africa and worldwide”. Agber (2005), states that; “film has generated an estimated 45 million Euros per annum”. Film is therefore a medium through which the country can grow its GDP if properly regulated.

International Corporation: Maton (2018), submits that the film industry has “showcased the creative ingenuity of actors and actresses”, thus according to him, it has become a “player in global audio-visual industry, and boosted the image of the country globally.” Okoome (2007) notes that, Nollywood has become a worldwide marvel on the grounds that, the rest of the world is starting to focus on it. Films in the likes of Wole Soyinka’s, “My Father’s Burden” can make bold statements on public morality especially where corruption has become an acceptable norm in the society. It is on record

that Nollywood films have helped a lot in exporting Nigerian cultures globally. Its music, comedy, fashion, religion, and lifestyle is also appreciated across nations of the world. This can only improve if films/ videos are properly censored and classified.

Racial, Religious or Ethnic Discrimination: Maton (2018) believes that “There is no gain saying that Nigerian Film Industry occupies a very important role in national development of the Nigerian society and its cultures”. Of course, ethnic, religious and racial differences constitute one avenue that has been highly exploited by some Nigerians for political gains or otherwise. The Jos crisis for example that claimed so many lives, including two serving legislators, has been largely attributed to people sowing the seed of discord between the Hausa/Fulani “settlers” and the natives. A film ought to be a medium to diminish ethnic contrasts; movie producers can lead the vanguard towards enthroning harmony and security on the Jos Plateau for example through productions which highlight the culture of reflection - on losses suffered, compared to the gains of the ethnic crises. Likewise, producers should extend in their movies, a greater amount of the things that join us as opposed to the things that partition us as a people.

Social Institutions: Popoola (2003) cited by Chijioko (2015), notes that, “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 breakdown of social establishments like family, educational system, instructive framework, legal systems, among others, has additionally contributed to a great extent to the state of insecurity in our nation. As indicated by the NFVCB (2006), the film industry ought not add to the number of deviant children in the society, but rather champion the culture of moral life and respect for elders and constituted authority. It ought to advance educational and entertainment worth and national security sensitivity. The industry ought to evade blasphemy, obscenity, criminality, provoking religious and racial confrontation. It should last but not the least swear off savagery, defilement and lack of respect for African personalities among others.

4. Concept of Video Censorship and Classification

4.1 Concept of Film/Video Censorship

This paper adapts Encarta’s definition of censorship which is; “the examination of books, periodicals, plays, films, television and radio programs, news reports, and other communication media for the purpose of altering or suppressing parts thought to be objectionable or offensive” (Encarta, 2006). What is “objectionable or offensive” material might be things viewed as shameless or profane, shocking or godless, rebellious or treasonable or harmful to public security. This, most likely clarifies why Encarta (2006), says the rationale for censorship is that, it is necessary for the protection of three basic social institutions; the family, the Church/ the Mosque/the African traditional religion, and the state by function - specific State organs. Okome (2010), describes these organs as “cultural mediators” of African art.

Nollywood, (the Nigerian film industry) for instance, is often subjected to moral and social scrutiny by different quarters especially from the scholarly class in Nigeria. The National Film and Video Censors Board, is saddled with the censorship mandate of monitoring, registering, classifying and licensing a person to exhibit indigenous as well as foreign video productions for private and public viewing in Nigeria.

4.2 Concept of Film/Video Classification

As indicated by Langford (2005), “Film is an art and just as the art itself, film has a complex range of departments”. Along these lines, learning the classification of film is definitely the principal key for the learning of film. Film/video classification is largely the process of giving age ratings and content advice to films and other audio-visual content to support youngsters and their families pick what is ideal for them and stay away from what is most certainly not. In the film world, there are a wide range of sorts of motion pictures and there are many film groupings. Movies are frequently arranged into; content, treatment, sway and so on. In the aspect of content, films can be classified as; actions, comedy, crime, horror,

obscenity, foul language etc. In the aspect of treatment and impact, there are eight main classifiable elements of public concern such as; theme, language, sex, nudity, violence, cruelty, horror, menace, drug use and criminal conduct.

Film/video classification hence rates a film while considering the exact portrayal of real-life actions and emotions. Hence expressions or expletives with sexual connotations or expressions normally specifically used in the context of certain groups in Nigeria is not permitted in ratings like; G, PG, and 12.

As verified by NFVCB (2006), youngsters have the common propensity to duplicate grown-up conduct without any thought of more extensive social ramifications and so, are typically the individuals who are probably going to be gravely influenced by brutality in films. Consequently, classification and censorship boards are often concerned about detailed portrayal of criminal and violent techniques and the glamorization of easily accessible weapons in films. In general, the Board's classification decisions are often guided by the need to protect the young, racial/religious harmony, treatment of theme, content, context, impact and national interest.

5. Challenges Facing Film/Video Censorship and Classification in Nigeria

Maybe the principle challenge confronting the Board is the misguided judgment members of the public and particularly, film producers have about the Board occasioned by the failure of the Board to interface appropriately with the partners in the entertainment world. The board has regularly been blamed for oppression by producers and filmmakers and actually received critical knocks from the press for subjecting film censorship to what they considered to be narrow Catholic Christian doctrines. Some film producers, notably Helen Ukpabio, have in the past, openly opposed the Board by delivering their movies without going through the NFVCB (Ugor 2007). This, maybe clarifies the apprehensions communicated by its present Director-General, Ms. Patricia Bala (The

Nation) when she expressed; "we are careful not to interfere with freedom of expression."

Other challenges be-devilling the Board include:

Lack of Functional Distribution and Exhibition Framework: According to the board, the film/video sub-sector is still heavily dominated by foreigners and particularly, that the profit realized from film distribution is not usually invested in the production of films. Besides, distribution outlets for Nigerian-made, films are limited both locally and internationally. During the reign of the former Director-General of NFVCB, Mr. Emeka Mba, the Board initiated what it called: New Distribution and Exhibition Framework (NDEF), aimed at regulating film distribution through auditable structures. The laudable objective was expected to make the distribution subsector more receptive to the curious needs of the industry, and harmonize it with other sub-sectors so as to encourage a reasonable development and facilitate a balanced growth. Be that as it may, the plan is yet to take off.

Illegally Distributed Contents: This has continued to represent a genuine test to the board's activities. As indicated by Ms. Bala; "most of the pornographic movies do not emanate from Nigeria". She adds that; "the agency is talking with its counterpart in Ghana, on the need to fight the incursion, as some of the films appear to be from that country" (<https://thenationonline.net/our-challenges-by-censors-board/>). Ugor (2007), remarks that video films are often imported and exported illegally across the Nigerian borders under the watchful eyes of the nation's customs and immigration service. Also, according to Bala as reported by thenationonline; "the Internet is another medium of distributing of such illegal films, which even the advanced countries are having a problem with".

Dearth of Children's Content: Bala (<https://thenationonline.net/our-challenges-by-censors-board/>), notes that; "there is dearth of children-inclined movies...Children are not being catered for...There is a serious gap that needs to be filled by the industry. Last year, there were only seven movies rated for children of the 560 approved for home viewing," she

stated; ‘There are challenges of inappropriate content unsuitable to the Nigerian brand, which we desire to project to the world.

Pitfalls in the Enabling Laws: There is no doubt that, the laws governing the performance of the board needs to be updated to meet the exigencies of the time. The absence of enabling laws to enhance the performance of the board is a serious challenge. The amendment of the Board’s enabling law, which has been on the concurrent list since 1993 is yet to be passed into law according the current Director-General. Ms. Bala further stated that, “the proposed amendment is with the Ministry of Justice and I hope that it would get to the National Assembly soon so the Board can be strengthened to act when the need arises”. (<https://thenationonline.net/our-challenges-by-censors-board/>).

Lack of Proper Monitoring: Given the vastness and the geographical spread of Nigeria, it is without a doubt exceptionally difficult for the officers of NFVCB to establish a monitoring presence all over the country with its present structure. Accordingly, it is hard for the Board to uphold its laws on films/video; in this manner, endless movies that ought to have gone under the sledge of the Board actually flood the market and attract viewers. Moreover, because of this vacuum, the movie producers themselves additionally stunt and divert oversight authority of NFVCB by offering to the market an alternate rendition of their movies as opposed to the ones classified and affirmed by the Board.

The NFVCB tries to guarantee that non-endorsed films are not traded in the market and that only authorized wholesalers work in the market. It likewise seeks to guarantee that that films/videos that are not censored nor classified are screened on broadcast stations or watched in film/video centres. The performance of these functions requires that it establishes a monitoring presence in all of the stated places. The implication of the lack of presence in these places is that another version of a film previewed and classified by the board can be marketed/exhibited or screened in the hinterland while only the censored version is sold or screened within the vicinity where the board's office is domiciled.

Lack of Synergy with Relevant Agencies:

There is no doubt that the board can hardly be in charge of the industry alone without proper support from complementing statutory bodies like; the Nigeria Police Force, Customs, Immigration and Copyright Commission. The offences that occur under the regulatory functions of the National Film and Video Censors Board Act, are criminal in nature, hence they fall under the statutory responsibilities of the Nigerian Police. Also, importation and exportation of video/films are done illegally across the Nigerian border which is a preview of the nation’s Customs and Immigration Service. The copyright commission ensures that copyrighted works are not pirated and hence get back to the Nigerian markets.

The NCS as a matter of national security make sure that imported or exported films and other video work are made to go through the “censorship filters” of the NFVCB. When the Nigerian Custom Service (NCS) the Nigerian Copyright Commission (NCC), the Advertisers Practitioners Council of Nigeria (APCON), which monitors advertisements and other relevant organizations synergize efforts properly with the NFVCB, curbing the menace caused by unregulated film/ video contents will be easier.

Duplicate Functions of State’s Censorship Boards: Even though the federal system of governance enshrined in the Nigerian Constitution provides the National Assembly and the state houses of assembly to establish censorship boards, the creation of these boards largely duplicate the functions of the NFVCB. If not properly managed this can result into multiple censorship and classification standards that could pose a challenge and limit the acceptance of Nigerian films abroad.

Lack of Proper Procedural Framework: As a matter of principle, the board does not involve itself with either the pre-production or postproduction activities of the filmmaker(s). Ugor (2007) quoting Mr. Rotimi Martins a member of the board says, “We do not always know the story... We don't go to location...When the job has been completed, you now bring it to us for censorship”. This principle in this age and time seems flawed. It is also obviously not at par with other film cultures such as the United States where the rating board

starts its work from the scripted screenplay itself. With this principle in place, it is difficult to see how the NFVCB can control the content of video films. What they can possibly do is to merely tinker with what is presented to them in one way or the other in accordance with existing censorship standards.

Inadequate Funding: Balogun (2010), notes that, the difficulties which the Board faced in 2009 was “due largely to scarcity of funds in implementing programmes.” Statutorily, the NFVCB receive its funding through appropriation and internally generated revenue. However, the NFVCB has often suffered from underfunding and has sometimes found it difficult to meet its running costs. The carry out its role effectively, the Board requires adequate funds to pursue building projects or procure office accommodation. The Board also needs sufficient funds to procure equipment and vehicles for extensive and intensive inspectorate, investigative and monitoring activities and to pursue vigorously, staff training and development programmes.

Piracy: Piracy is a very serious challenge, not only to the NFVCB but the entire Nigerian film industry. It makes the work of the Board almost ineffective and that of the artist whose work is pirated, unprofitable. Pirated films undoubtedly do not pass through the NFVCB in order to have their contents scrutinized and most are always filled with violence, sex and many acts that do not upgrade the average Nigerian audience, especially the youths.

Security: As an agency that deals with what bothers on the economic wellbeing of stakeholders, it must face a lot of security challenges. Security challenges here include both in the enforcement of the laws of the Board and the protection of members of staff. The Nigerian Police Force (NPF) is the body responsible for enforcing the laws of Nigeria, including that of the NFVCB. They are expected to ensure that offenders are brought to book and unregistered premises are closed down. Ugor (2007) however reports that, “out of the ten cases of infringement reported by the Board to the police, only about two are prosecuted”.

The security of the staff of the Board is another thing. The former Director-General of the NFVCB, Emeka Mba was reported by Steve

Ayorinde (2008), to have said; “I have become sensitive about my security”. This was as a result of death threats sent to him over his reform programmes. He further said; “it is sad and frightening that people will call me in the middle of the night asking me if I wanted to make my wife a widow and my children orphans” (Ayorinde,2008).

6. Prospects for Better Performance

Despite all the difficulties the NFVCB faces, there are obviously bright prospects for its growth and development; more especially toward the realization of its aims and objectives. Some of these prospects are seen in the light of what the Board is doing or seem to be doing in moving its operations to the next level. These include:

Engaging with stakeholders: According to a former Director-General of the National Film and Video Censors Board (<https://thenationonline.net/our-challenges-by-censors-board/>), “We engage in responsibilities to engender genuine interactions and exposure to ensure that our regulations and statues are well understood and assimilated”. Also, the Board has embarked on a series of advertorials on television and radio in an attempt to rally support from industry players, the viewing public and other stakeholders to check and abhor the different levels of abuse which threatens the film/video architecture in Nigeria. One of these advertorial is the “movies matters... act responsibly” adverts being aired on the national broadcast media to sensitize stakeholders in the film industry.

Self-Sustenance: Undoubtedly, funding is vital to the performance of any organization. As a revenue generating agency, the NFVCB holds great promise in sustaining itself. The capability of reducing its dependency on government is however hinged on the availability of adequate staff, equipment and materials to work with. With the explosion of film productions in the country, the possibility of the realization of this prospect is very high. With enough working tools and staff, monies accrued to it through the statutory functions will be effectively collected

especially if it is able to effectively cover the whole country.

New Distribution Framework (NDF): The New Distribution Framework for the Nigerian film industry is another dream it hopes to realize. Mba quoted in Ayorinde (2008) notes that “the distribution system has its key objective of providing durable and commercially-viable structures, which will be accepted both locally and internationally”. The benefits of this new framework according to NFVCB (2006) will begin to show when it introduces simple processes that are accountable and auditable thereby creating the basis for keeping track of performances of each movie product in the market and provide durable and commercially viable structure, able to attract local and international investors as well as sustain those already plying their trade in the market.

Shared Responsibility Plan (SRP): This came as a backdrop to the creation of states censorship and classification boards especially in Kano and Lagos states. If the inherent problems in working with state censorship Boards are being turned to prospects in what the Board calls; Shared Responsibility Plan (SRP), it will serve as a means of resolving the problem of overlapping powers and tackling other challenges of inadequate material and human resources. According to the Board; “Under this plan, the NFVCB shall continue to drive regulatory initiatives in the film industry in terms of censorship, classification and distribution, whilst the states help to monitor and enforce decisions reached by the NFVCB” (National Film and Video Censors Board, 2006).

Funding: The Federal Government recently pledged the sum of #300 Million to Nollywood. If this fund is sourced and put to proper use by stakeholders, it will go a long way in monitoring the production of films hence ensure that only high moral and ethical movies are produced, further enhancing the moral standards of the society.

7. Conclusion and Recommendations

In conclusion, one can say undeniably state that, Nollywood is one of the fastest ways of showcasing Nigeria and Nigerians to the outside

world, it is therefore important for government and all stakeholders in this industry to take urgent steps to reverse the drastic moral decline going on in the sector at the moment.

Also, many stakeholders in the movie industry see their involvement as an avenue to improve on the lot of their economic wellbeing. To attempt to control their activities thusly can be entirely troublesome. It is on this note that this paper makes the following recommendations:

- The Board must ensure that interactions between stakeholders are stepped up so that confidence is built between the Board and stakeholders in the industry. Similarly, the Nigeria Copyright Commission (NCC) must do its utmost to protect the intellectual property rights of artists from unauthorized reproduction, exhibition and duplication.
- A strong collaboration among relevant bodies such as; the police, the Nigeria Customs, the Nigerian Communication Commission, the Nigerian Immigration Service and so forth, would go a long way to protect the works of both local and international artists and ultimately encourage them to produce more creative works. Aside from protection, such technical cooperation would also help mitigate the incidence of litigation.
- The security challenge is an ever-present worry, among staff of the Board. Subsequently, the NPF and other security agencies ought to provide adequate security backups for the NFVCB because of the sensitive nature of its operations.

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