

## Communication Media Convergence and Issues in Video Production, Distribution and Consumption among Nigerian Youths

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**Abstract.** This work sets out to expose the issues in video production, distribution and consumption among Nigerian youths as orchestrated by communication media convergence. The paper examines information and technology effects, the easy access to movie production and distribution, and the ease of consumption which has further given rise to evolving issues including academic distraction, psychological disorders, addiction and death in some cases. These issues have also further corrupted the morals of feeble-minded Nigerian youths and caused several untold social instability in country. To explore the reality of communication media convergence and the accommodating technologies thereof, this paper adopts the triangulation (mixed) method of inquiry, using the quantitative and qualitative surveys and analysis, drawing from primary and secondary sources. A focus group discussion comprising fourteen (14) participants made up of Graduate students of Media and Communication Departments in the University of Calabar, Cross River State and Rivers State University, South-South Nigeria and a survey of 288 undergraduate students selected randomly from same universities in South-south and Nasarawa State University in Northern Nigeria was adopted. Findings showed that most Nigerian youths produce videos and transmit them through social media platforms with little or no knowledge of movie production skills and

ethics and most of them are addicted to the contents of the communication media that have converged on the new technology. This paper concludes that the process of making and distributing videos among Nigerian youths as aided by new media has a lot of devastating effects on the youths and recommends social mobilization and massive orientation of Nigerian youths on the ethics of new media use.

**Keywords:** Communication, Consumption, Convergence, Distribution, Film, Media, Production, Video.

### 1. Introduction

The production of film, during the mid-part of the 20<sup>th</sup> century to the beginning of the 21<sup>st</sup> century, has been described as primitive, tedious, time consuming and stressful by film and communication scholars. For instance, Evans (2012) states that the tape based video production techniques assumed an analog editing which was linear because of the impossibility of jumping instantly to any point in a video tape, which meant the editor had to roll through every shot to reach a point he wishes to edit. The technological build-up of the film apparatus was initially designed more for government business than for commercial or private use. Hassan (2013) recounts that even radio and television in Europe and other

developing countries were initially government-owned and government-run while feature film industry was in private hands with newsreels, documentaries, short films and animation films remaining the responsibility of the public sector.

Film products transited to enclosed plastic cases on a reel, and were sold in shops for anyone who desired them. Cinemas and film halls sprang up and became the most famous points of distribution of the film contents. Interested viewers saw the publicized posters of the movies and noted the specified time for their display. The movie content consumers would have the movie time scheduled on their plans for the day. Perhaps, it was not easy in Nigeria for an individual to purchase the film projector to see movies as people do in the comfort of their homes today. Consumption patterns required film viewers to physically register their presence at the cinema halls. Hollywood, Bollywood and Chinese films were the most present. Film production in Nigeria was yet to gain its feet in the industry.

Film production, distribution and consumption began in Nigeria for the purpose of public enlightenment and education by the colonialists to aid the administration of the colony Effiong and Iseyen (2017) are of the view that only documentary films were produced and used as propaganda by the colonial government to promote their programmes as well as foreign activities that were of interest to them at that time. Effiong and Iseyen (2017:85) capture the film development mood in Nigeria during the latter part of the 20<sup>th</sup> century thus:

The effort of the 70s and 80s precipitated what is today and globally acknowledged as Nollywood, which started with Igbo popular films in the 1992...Films produced by this industry, are undoubtedly popular and able to satisfy the appetite of film audiences in Nigeria and Africa in general. The emergence of this feat is traceable to Kenneth Nnebue's living in "Bondage" which was followed by "Nneka", "Glamour Girls", Domitila, Onome etc. All these productions were around the early and late 1990s.

With the advent of video tape players, the viewership of Nigerian movies was domesticated in almost every urban household. Film shops witnessed a geometrical evolvement while marketing and distribution were based on buying, hire purchase or borrowing. Consumption patterns also depended on the availability of electricity power supply, time and the interesting nature of the film's storylines. The storylines were designed to reflect typical Nigerian cultures and rural lives; there were few plots that anchored on urban lifestyles. The Nigerian films were widely consumed by the local and international audience. Agbese Aje-Ori, cited in Effiong and Iseyen (2017), acknowledges that the Nigerian movie industry thus became popular across Africa and abroad.

The production, distribution and consumption of Nigerian movie contents today have however been manipulated by global and technological exigencies; notably the communication technology and media convergence. The technological dimension of convergence is the most readily understood. Flew (2019) explains that with the World Wide Web (www), smartphones, tablet computers, smart televisions, and other digital devices, millions of people are now able to access media content that was once tied to specific communications media (print and broadcast) or platforms (newspapers, magazines, radio, television and cinema). Frankel (2014: [blog.internationalstudent.com](http://blog.internationalstudent.com)) describes the idea of media convergence thus:

*...it (the media) has completely converged. The music that was once in the form of a CD can now be downloaded in an mp3 format anywhere the consumer wishes, whenever the consumer wants. The letters and mails that used to come in the mailbox can now be communicated in an email, on social media like Facebook, or via text. With the help of smartphones, computers, tablets and more, the concept of digital media convergence has launched farther and faster than the media could have predicted. Where instead of purchasing a newspaper, people in search of news can find it online equipped with videos and other media.*

The thrust of this paper is to investigate Nigerian youths' movie production, distribution and

consumption experience in the era of communication technology and media convergence and the developments arising from their practice of movie making using the mobile technologies. The paper focuses on conceptual clarification and a brief theoretical review and examines the effects of communication and media convergence on movie production, distribution and consumption by Nigerian youths.

## 2. Theoretical Framework

Two basic theories imported to understand the issue of communication and media convergence and the production, distribution and consumption of Nigerian movie contents are:

- The Theory of Technological Determinism
- The Theory of Uses and Gratification

### 2.1 The Theory of Technological Determinism

Technological Determinism Theory is Marshal McLuhan's idea introduced in 1962 based on the article; "Gutenberg Galaxy; The Making of Typographic man", and according to Ike (2005: 224 – 225), the theory states that "media technology shapes how we as individual in the society think, feel, act and how our society operates as we move from one technological age to another (Tribal age, Literate age, Print age, Electronic age, Computer age)". Technological determinism theory partially explains contemporary persuasion. It implies that the technology of any given era is the major determinant of the cultural patterns of that era. Larson (1992: 84) captures the late Marshal McLuhan's controversial technological determinism theory as he puts it: "the message of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs" or, in briefer terms, "the medium is the message". This is a clear indication that technology and further innovations can affect human behaviour and alter changes in their ways of doing things. It extends to mean that the communication idea reduces from being a complete responsibility of the encoder but a holistic function of the media.

To apply this theory in this discourse, the implication is that the digital technology of our time, including computers, laptops, smart phones, to name a few provide us with access to a pool of common information and experience using a combination of text, pictures, motion, sound and other effects. The technology that has gone digital therefore has determined the convergence of camera, audio and video recorders, editing technology, libraries, internet, radio, television and short films on a single platform. This digital technology further determines the modes of film production, the strategies for film distribution and the patterns for film content consumption.

### 2.2 The Theory of Uses and Gratification

The Uses and Gratification Theory was introduced by J. G. Blumber and E. Katz in 1974 and according to Ike (2005: 236), the theory holds that "consumers of media content take active part in the communication process and are goal oriented in their media use; that media users seek out a media source that best fulfills the needs of the user". By implication, the theory assumes that the receivers have various needs (marketing needs, social needs including dating, and self-identity needs) and would prefer any platforms or means that would make them to meet up those needs. Some of these - in fact many of them, if not all-involve using the digital media.

In application, the movie producers find the new technologies and their accompanying benefits in producing and distributing videos easier and more convenient while the consumers of the media contents or movie audience would only select movies that would give them the desired satisfaction at the time. Furthermore, the theory suggests that the ease of accessing videos with the opportunities provided by the new technologies will encourage more participation in the media of convergence. The theory however questions the impact of media convergence on the consumer and suggests rather that the media audience determines what effects to befall them from films produced, distributed and consumed through digital technological convergence.

### 3. Communication and Media Convergence

The term communication is generally used by everyone in the society, including organizational behaviour scholars, management practitioners, academics and the general public. It is a process; series of actions or operations, always in motion and directed towards a particular goal. Nwagbara (2006:7) recalls that the word communication is derived from a Latin word 'communis' which means 'common'. More comprehensively, Ober (2006:5) defines communication as the "process of sending and receiving messages-sometimes through spoken or written words and sometimes through such nonverbal means as facial expressions, gestures and voice qualities. This implies that the definition of communication is contextual and may be defined to suit the business, social or technological context. Iyorza (2015:11) defines communication inferentially as "a process of exchanging information between or among individuals through a common system of symbols, signs or behaviour." Above all, communication involves the transmission of information, ideas or beliefs from the encoder to the decoder with the aim of achieving a common understanding, promoting a course or reacting to given stimuli in a communication encounter.

Naturally, every communication process is made possible by the encoder (sender of the message), the message (the basic idea to be transmitted), the medium (the channel or platform that conveys the message) and the decoder (the receiver of the message). There is a symbiotic relationship between communication and the medium, known in plural as 'the media'. The term media is often misconstrued because of the different contexts within which the word is used.

In journalism, Ike (2005:138) defines "media" as "those institutional structures that foster the rapid transmission of standardized information to relatively large audience through some mechanized channel or medium". Examples here include radio, television, newspaper and magazines which are conventionally 'mass media' because of their ability to reach out to a large audience at a time. Haralambos and

Holborn (2008:711) present a technical and contextual meaning of the media thus:

The term media is used rather too broadly in popular language. Academically it is useful to distinguish between mass media, where a message is conveyed from one point to a very large number of other points; interactive media, which provide a limited degree of communication back from individual points to a message's point of origin; interpersonal media, where messages are conveyed between single points; and network media, which permit messages to be conveyed between single points or small or large numbers of points in any direction; new media: those aspects of the media associated with ICT.

Apart from the above characteristics, the term 'media' in contemporary postmodern era remains basically a technologically based concept, however, few discourses exist from sociologists who have emphasized the vibrant but ignored human based media such as the family, the school, the peer and the church. The 21<sup>st</sup> century developments have unquestionably ushered in new modes of technological media operations. In the modern era (the period between 1650 and 1950s), Iyorza (2014: Journalism 8) states that television, radio, newspapers, magazines, posters and billboards were the dominant technologically based media, but their independent existence gave them a departure from what is obtainable today. From the period of 1951 till date, technological advancements have paved way for all modern media to converge on a single platform, a development known as communication and media convergence.

Convergence simply means the occurrence of two or more things coming together. Burton (2007:187) describes the benefit and operation of convergent media thus:

*...technology has brought about a convergence in the electronic codes which carry the media texts and enhances our ability to encode all visuals, sounds and prints in binary digital terms, such that one can store, copy, edit and transmit media content in this binary code, and also store movies, photos and music.*

Advantageously, media convergence simplifies the production of media content while also greatly expanding, accelerating and facilitating its distribution, often with associated cost savings. A digital film for example can be shot and circulated globally within seconds through the internet, eliminating the need for film processing, printing and physical distribution. Similarly, Gasher (2014) explains that consumers can access multiple forms of media content - books, radio, television programmes, music, movies, newspapers – on their computers, smart phones or other devices at a time and place of their choosing often for free. Media Convergence therefore is a term that describes the merging of previously distinct media technologies and media forms due to digitization and computer networking.

Since a diverse array of content is now being accessed through the same devices, media organizations have developed cross media content. For example, news organizations no longer simply provide just print or audiovisual content but are portals that make available in forms such as text, video and podcasts. In the 21<sup>st</sup> century, with content now accessible in digital form across multiple devices, users themselves are not consumers of content from convergence of the media, but increasingly its producers and distributors.

Communication and media convergence refers to the union of independent channels of information transmission on a single technological platform. The convergence is made possible by digitization of the media. Digital technology embraces digital electronics and utilizes certain equipment to transform picture, text, sound, image and other information into binary digits that can be recognized by electronic computer, which then computes, processes, stores, transmits, spreads and resumes these pieces of information. The enabling platform for communication and media convergence has therefore impacted generally on the production, distribution and consumption of media contents.

#### 4. Video Production Process

Sharma (2015:423) states that the production process in filmmaking begins with the “pre-production phase (a stage for developing ideas and planning prior to the process of production), production phase (principal photography or shooting stage) and the post-production stage (editing and distribution).” The wave of digital technology has affected the production of Nigerian films in several ways in the era of communication and media convergence.

The impact of using communication converged technologies in the Nigerian film production today include the outcome of steady visuals, incorporation of more and standard visual effects and the creation of an imaginary world into the film footages. The overall impact of easy shooting or recording include the easier modes of production of the videos, easier to manipulate cameras, higher qualities of film disk, inclusion of interesting spectacle in the movies, achievement of the impossible, exciting and creative contents. The shooting and portrayal of witches and wizards, flying spirits, magical or spiritual healings and miracles all featured in the Nigerian films are today achieved with much ease with the advent of communication and media convergence technologies.

The negative implications however include over-manipulation (exaggerations) of some scenes such as the magical contents, high cost of purchasing the technologies of media convergence which compel some film producers to occasionally resort to low standard equipment. Some Nigerian movies are produced online and distributed without censorship. The impact is the negative image that such unwarranted movies attract to Nigeria.

In terms of distribution, the media convergence has offered an opportunity of applications for transmitting Nigerian films and YouTube is one of them. Other social media platforms such as Facebook and Whatsapp also receive distributed Nigerian films from online uploads. Digital distribution of Nigerian films today is thus cheaper, and quicker, and can be done simultaneously across the globe. The greatest demerit of easy distribution is the circulation of

uncensored materials that could be detrimental to Nigeria's culture and image at the international market. The online distribution of Nigerian films has not cut down the piracy levels. Digital data files are broadcast and downloaded by satellite and the quality can remain consistent under multiple screening. Disadvantageously, the distributed Nigerian films hardly reach consumers who do not have the internet access or requisite technology of media convergence which may be expensive.

Traditionally, Nigerian films were delivered by distributors to cinema projectors through simple means of transportation. Fan (2007) holds the opinion that movies always had many reels which must be contained in a special large box but with media convergence today, the digital distribution of a film is possible with an encrypted high-capacity hard disk that can store vast amount of data. With media convergence, movie consumers enjoy Nigerian films through different platforms and cinema and no longer one sole choice of distribution point. The emergence of video sites like Netflix and Itulu has expanded the distribution ports for films.

The consumption of Nigerian films is by no means diminishing, and if anything, it is increasing. Communication and media convergence has floated multiple media platforms and expanded the audience base. The communication technology has become a very vital tool to own and as such, consumers of Nigerian films in Nigeria and abroad download uploaded films at will for viewing. They store the movies in the storage base of the digital media and retrieve at their convenience.

Digital technology and media convergence has availed Nigerian film consumers with the opportunity to search for whatever films they want, opportunity to skip, pause, scrutinize images and sequences in ways that have not been available before and the opportunity to explore their own creativity easier and affordably. Media convergence has enabled the proliferation of Nigerian film viewership locally and internationally, especially among Nigerians in diaspora.

On a negative note, consumers of Nigerian films download film content illegally and almost free, thereby short-changing the producers. Other consumers are taking in uncensored content involving pornography and violence while most consumers have increased their level of addiction to Nigerian films due to the opportunities provided by communication and media convergence.

## 5. Nigerian Youths and Video Obsession

The definition of 'youth' has always been a contending issue as it differently considered by individuals, countries or international organizations. Hilker and Fraser (2009), citing the United Nations General Assembly, define youth as anybody aged between 15 and 24 years or anyone in a transitional stage in life between childhood and adulthood. The implication is that all Nigerian youths belong to the category of African youths but not all African youths can fall within the category of African youths. Again, there is no single definition of who a youth is except such qualification is situated within the context of geographical declaration or individual consideration. In Nigeria, the National Youth Policy of Nigeria (2009) states that although the African Youth Charter recognizes a youth to be one between the ages of 18 and 35, a Nigerian youth is a citizen of the Federal Republic of Nigeria aged between the ages of 18 and 29.

Characteristically, a Nigerian youth, apart from those engaged in few employments and undergraduate studies, has been rendered idle due to dearth of jobs opportunities and the staggering nature of Nigeria's economy. The President of Nigeria, Retired General Muhammadu Buhari once described the Nigeria youth as 'lazy' owing to similar reasons advanced above but his assertion was greeted with maximum criticism because Nigerians felt that such remark from a sitting President was capable of compounding the negative and unmarketable image of the Nigerian youth internationally. However, the President was not far from the truth. In Nigeria, most youths observably spend quality time at pubs, drinking and partying with the little they earn. Even at the

age of 20years and above, most Nigerian youths even live with and depend on their parents for shelter, food, clothing and other basic needs of life.

Apart from the desire to get fulfillment from the basic communication opportunities from the mobile information and communication technologies, young Nigerians have insatiable craving for 'latest' mobile phones in order to enjoy what Abraham Maslow described in his Theory of Hierarchy of Needs as 'Self-esteem'. Citing Belch and Belch (2005), Iyorza (2014) explains Abraham Maslow's Motivation Theory of 'Hierarchy of Needs' as comprising five basic levels of human needs, arranged in a hierarchy based on their importance namely: physiological needs, safety needs, social needs, esteem needs and self-actualization needs. The esteem need is the desire to be recognized and promoted; the need to belong and it supports the fact that even unemployed Nigerian youths want to be noticed as possessing very expensive phones that do not even depict their social status in reality. Some go extra miles to burgle houses, attack pedestrians on the road or steal from phone shops in order to own 'expensive phones'.

Truthfully, most mobile technology or phones owned by whatever means by many young Nigerians have photographic cameras, video camera recorders, voice recorders, editing components and many online platforms which enables them to distribute information at will. Most popular among these platforms for video transmission is Instagram. Others are Whatsapp and Facebook. Nigerian youths are heavily obsessed with taking 'selfies' (pictures of selves) at acceptable even at odd times such as when driving, eating, walking and bathing. The Nigerian youths have massively migrated to making videos by recording planned and unplanned events and transmitting same through available social media platforms to friends for different reasons.

Disappointedly, the obsession about information technology, especially the mobile phone is increasingly high among the Nigerian youths. The craving need to possess the new technology of communication for various reasons has led

many Nigerian youths to acts of prostitution and armed robbery. The indulgence of the Nigerian youth in the excessive use of mobile phones for different purposes has constituted a great negative effects and distraction especially to those in tertiary institutions as research has shown.

Mojaye (2015) states that the excessive use and dependence of Nigerian University undergraduates on the new media technology has resulted to some negative effects including classroom distraction reduced cognitive ability and cheating during examinations. Other negative effects include cyber bullying, health hazards, psychological disorder, poor writing skills, eating disorders and addiction. The time to read has been taken over by taking of pictures and making and transmitting videos to online subscribers. Most youths have become victims of fraud through video chats while others have lost their lives in accidents and road crashes in the course of taking pictures or making videos. The desire to possess mobile phones and accessories among Nigerian youths, and their obsession about the use of the new technologies to make videos has led many into untimely death. Ogunnaike (2020) reports that Olajide Asade, a youth of 26 years old was crushed to death by a vehicle in Siun, along Abeokuta – Sagamu Express Way, en route Lagos in Nigeria, while the young man was making a video call with his girlfriend on Wednesday, 6<sup>th</sup> May, 2020.

Another great dysfunction of free access to video production and distribution gadgets in the era of convergence is the corruption of younger minds with uncensored video materials that are either obscene and pornographic or characterized with violence. In Nigeria, a lot of new and social media users of all ages were exposed to a recorded and distributed alleged gruesome murder or beheading of the Adamawa State Chapter Chairperson of the Christian Association of Nigeria by the Boko Haram religious sect. Worst still, videos made, edited (photo shopped) and transmitted on social media platforms by most youths and 'forwarded' by agents of mischief including some adults, have become instruments of propaganda in Nigeria

today as evident in many circulated social media videos.

**6. Methodology**

A total 302 persons, comprising youths from Nigeria, within the age range of 20 and 35 years, were part of the sample population of this study; 14 participants of the Focused Group Discussion (FGD), comprising Post Graduate students from Media and Mass Communication Departments of the University of Calabar and Rivers State University, Southern Nigeria and 288 undergraduate students of two Nigerian universities; Nasarawa State University, Keffi,

in Northern Nigeria and University of Calabar, Cross River State. The undergraduates were selected randomly from different departments and 300 copies of the questionnaire were shared out for the quantitative survey but only 288 were returned. The aim of the FGD was to investigate the existence and nature of the production, distribution and consumption of movies in the era of communication technology and media convergence by Nigerian youths, while the quantitative research was designed to find out from the target audience the reality of their movie production, distribution and consumption modes.

**6.1 Data Presentation and Analysis**

**Table I:** Developments in Video Production

Developments in Video Production	Frequency	Percentage
Nigerian youths producing videos with mobile phones.	258	89.6%
Nigerian youths producing videos without requisite knowledge and training.	184	63.9%
Nigerian youths producing video contents as they deem normal.	230	79.9%

*Source:* (Field Survey, February 2020)

Table I above shows that a greater percentage of Nigerian youths (89.6%) have actually capitalized on the opportunities created by communication and media convergence technology to produce videos using phones. Majority of the youths (63%) who produce videos do not have the requisite training and skills required in the conventional film production industry. These skills enable a large number of young video producers (79.9%) to make videos from their phones out of intuitive knowledge not minding if the videos are contravenes the ethics of broadcasting.

From the Focus Group Discussion conducted, participants were of the opinion that the communication and media convergence technology has given room for easy production of videos by amateur youths in Nigeria. Okoi and Otonko (FGD 2020) share the opinion that convergence technology has made video recordings easier than the conventional methods for Nigerian youths today because the process “requires no crew and payment for the production staff while editing of the videos has become cheaper and easier.” Oludamola (FGD 2020) adds that the production of videos with obscene and offensive content by youths in Nigeria is done out of “mere excitement” and this is because of ease of production of videos made possible by the new technology. Nwachinemere and Boma (FGD 2020) opines that social media has made itself a leader in media convergence and this allows for users to also be creators of content. Videos are made on the spur of the moment as events unfold to share your experience. So it is quite easy with a simple smartphone.

**Table II:** Developments in Video Distribution

Developments in Video Distribution	Frequency	Percentage
Nigerian youths distributing videos with obscene and offensive content.	222	71.1%
Nigerian youths forwarding online videos made by others.	266	92.4%
Nigerian youths distributing videos without knowledge of codes of broadcasting ethics.	170	59%

*Source:* (Field Survey, February 2020)

Table II confirms that a large number of Nigerian youths (71.1%) are actually circulating video contents with obscene and offensive content while more (92.4%) distribute and forward videos produced by themselves and sent to them by others without minding the nature of the content. More than half of Nigerian youths (59%) are distributing and forwarding video contents online irrespective of their contents without knowledge of codes of broadcasting ethics.

Ebere (FGD 2020) describes the modes of film distribution among Nigerian youths as faster and to a larger audience at a less cost than distributing disc materials to marketers under the conventional method. However, downloading the videos, pirating some and mass distributing them has become the greatest undoing of communication and media convergence technology. Ebere (FGD 2020) says “the availability of applications like Xender makes online distribution of videos easier on the new technologies”. Belema and Amadi (FGD 2020) adds that with the convergence technology, distribution of videos once generated can reach the rest of the world within seconds at the cost of almost nothing. The issue of piracy is also on the increase due to the media convergence technology (Social Media). Nwachinemere (FGD 2020) adds that this has led to lack of proper regulation of contents and an increase in obscene contents.

**Table III:** Developments in Video Consumption

Developments in Video Consumption	Frequency	Percentage
Nigerian youths receiving videos from others.	280	97.2%
Nigerian youths consuming pornography, violence and falsehood through videos.	260	90.3%
Nigerian youths actually interested in the consumption of the pornographic, violent and falsehood content.	240	83.3%

*Source: (Field Survey, February 2020)*

Table III indicates that majority of Nigerian youths (97.2%) receive videos from others and a large number of them (90.3%) accept and consume online video contents that are characterized by pornography, violence and falsehood. A significant number of the Nigerian youths (83.3%) actually derive satisfaction and value from the videos characterized by pornography, violence and falsehood sent to them by their friends.

Analysing the video consumption trends, Abu, Orok, Onwuneme and Anene (FGD 2020) share the opinion that Nigerian youths consume online videos promptly without considering their quality and determining if it will help them morally. This is quite detrimental to the moral growth of the Nigerian youths. Abu, Orok, Onwuneme and Anene (FGD 2020) also add that ease of production, distribution and consumption of videos among youths has “exposed them to weird cultures and rendered most of them addicted to video contents online even at the detriment of their academic studies”. Thus, the consumption of video contents from the communication and media convergence technology has assumed a new dimension and

affected the lifestyles of Nigerian youths. Susan and Preye (FGD 2020) were of the opinion that since media convergence has made it easy to develop videos, and distribute videos, it has also aided an increase in online video consumption. No form of restriction is placed on online videos. The Nigeria Film Video Censors Board (NFVCB) have no power to monitor or regulate what is screened online and this has led to obscenity becoming the order of the day. They both observed that gone were the days when viewing a porn video was an abomination because today with just a click of the button with a right amount of data on one’s smartphone, a porn video comes up.

## 7. Findings and Conclusion

The following findings are inferred from the above analysis in terms of emerging developments in the production, distribution and consumption of video contents in the era of communication and media convergence:

- The production of videos using mobile communication gadgets enabled by the growing sophisticated communication

and media technology and applications among Nigerian youths has become a lifestyle which remains on a steady rise.

- As long as the communication and media convergence has come to stay with periodic improvements to make the video production process easier, more Nigerian youths will continue to produce online videos without bothering to learn the skills and the ethics as required in the conventional method.
- Most Nigerian youths are in the habit of distributing their produced movies and forwarding other peers' videos irrespective of the fact that such video contents are inimical to moral expectations.
- Many Nigerian youths producing and circulating online videos have no knowledge of the code of ethics of broadcasting in Nigeria; one of the reasons why the Federal Government has considered a bill to arrest sources and distributors of false news in the country.
- Consumption rate and utilization of online videos among the youths in Nigeria is very high and most of the youths who are already addicted to the movies find contents of pornography and violence very interesting.
- Most Nigerian youths are addicted to the use of communication media convergence technology and as such are easily distracted while others misuse the new media; a trend that invite untold negative consequences to them.

Communication and media convergence is an unavoidable phenomenon of the postmodern era which has enabled the union of independent media on a digital platform. The opportunities of digitization in media convergence, including increased storage base, easy technological manipulability, transition and conversion of information from one form to another and easy interaction have impacted on the production, distribution and consumption of Nigerian film contents both positively and negatively on larger bases by the Nigerian youths.

With communication and media convergence, video production among Nigerian youths and film makers has been greatly improved upon; transiting from the analogue mode to the digital mode of film production which assures better picture quality, ease of production, quick editing and more. However, the addiction of the Nigerian youths to the seemingly new technology and their sustained attitude of producing, distributing and consuming video contents are some the developments that have been birthed among the youths by the advent of communication and media convergence. To conclude, media communication convergence is truly a blessing to this generation, the video production and distribution opportunities associated with the development has evolved issues of academic distraction, moral retrogression, increased obsession, increased social disorders and untimely deaths among some Nigerian youths.

This study therefore recommends that the Nigerian Federal Ministry of Information and National orientation should develop a strong strategic communication plan and a social and behaviour change communication programme using social mobilization and advocacy to Nigerian youths. The communication plan should engage communication tools such as drama, posters, billboards, radio talk and discussion programmes and should feature experts who should always pick up communication technology issues for discussions targeted at youths in Nigeria. Thus, the communication and media strategies should adopt the use of attractive media including film, radio, television, drama and town hall meetings. The Federal Ministry of Information and National Orientation in Nigeria should encourage the Nigerian youths to promote healthy lifestyles, moral behaviours and healthy social living among their peers for a peaceful society. Parents should form the habit of talking to their children on the types of messages that circulate on the social media; what to circulate and what not to circulate, what to view and what not to view in order not to corrupt their moral upbringing.

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