

Nollywood Industry Development in Nigeria: Challenges and Prospects

**Edike K. Frederick
Okuchemiya Success
Toju Path Egbi**

*Department of Mass Communication Federal Polytechnic, Orogun,
Delta State, Nigeria*

edike.frederick@fepo.edu.ng/edikefrederick@gmail.com

Success.okuchemiya@fepo.edu.ng

egbitoju@fepo.edu.ng/edbitoju@gmail.com

ABSTRACT

This paper on Nollywood industry development examines the Nigerian home video to highlight its challenges and prospects. The Nigerian economy has received a tremendous boost due to the activities of home videos, whose contribution is 2.3% of Nigeria's GDP. Even at that, Nigerian film-makers and the government cannot rest on their laurels and synergise to execute relevant steps towards advancing the Nigerian home video brand (aka) Nollywood. The study utilised a desktop research design using secondary data within the Development Media Theory. It was discovered that factors like lack of distribution network, inadequate funding, and piracy are the major threats to the Nollywood industry's development, even though prospects abound. Based on the strength of these findings and others, the paper recommends the collective society of film and video works to be administered by work owners and with the support of the Nigerian Film and Television Corporation (NFC) marked unions, producers, and other stakeholders working together to fight and curb the activities of pirates.

Keywords: Nollywood, industry development, home video, Cinema

INTRODUCTION

The film industry in Nigeria began in 1984 when the Colonial Film Unit (CFU) metamorphosed into Foreign Film Unit (FFU) (Ekwuazi 1987). This unit then produced films to praise the works of their home government. When Independence drew near, Nigerians were trained to take over the FFU; this led to the making of films like *Culture in Transition* (1963) and *Kongi's Harvest* (1970), credited as Nigeria's first independent feature film (Ekwuazi 1987). The films were produced by Wole Soyinka, Dapo Adeluga and Wale Ogunyemi, among others. Dr. Ola Balogun came

with ALPA in Paris and followed with an Igbo language film titled *Amadi* in 1975, which was a huge success. Ola Balogun also produced films like *muzik man* and *Ajani Ogun* in 1976 and *Black Goddess* in 1978. It became the foundation for commercial Filmmaking in Nigeria as Chief Eddie Ugbomah released films like *Dr. Oyenusi* in 1979, *Oil Boom* in 1980, and *Death of a Black President* in 1985. According to Fosudo (2017, p 24), the famous Yoruba travelling theatres sustained the popular entertainment in Nigeria from the 1940s through the 1970s and became instrumental to the evolution of indigenous cinema in Nigeria.

A Yoruba theatre guru, Late Chief Herbet Ogunde, also produced films like *Aiye*, *Ija*, *Jayesinmi* and *Ominira* in the Yoruba language between the 1970s and the 1980s. Late Adeyemi Afolayan produced hits like *Taxi Driver I & II*, *Kadara* and *Iya ni Wura*. Again, Ola Balgun produced *Cry of Freedom* and *Money Power* in 1982. From the Hausa language sector came Adamu Halilu, who released a hit title, *Shehu Umar*, in 1977. Other film-makers of that era were late Moses Olaiya, Sanya Dosumu, Jab Adu, and Brenda Shehu. Because of a lack of structure, they experienced difficult times from production to post-production and film marketing. According to Azeez and Ewenla (2017), Nigerian cinema predated Nollywood as seen in the films of great pioneer movie makers. A good film in terms of content and audience acceptance does not translate to financial success.

Some problems faced by these pioneers were funding, lack of marketing channels, distribution and exhibition centres. In response to these poor conditions of film-makers, the government set up the Nigeria Film Corporation (NFC) in 1979 with the responsibility of supporting indigenous film makers with films it deemed feasible and of sound artistic and cultural value for the nation's quest for National integration and peaceful co-existence. Despite the government's huge effort in the industry, film-makers still lament non-profitability due largely to the fall in the naira and an ailing economy. To worsen the situation, the government's effort in assisting the industry to grow was misguided by building the Nigeria film co-operation and film school in Jos, miles away from Ibadan, Ososa, Oshogbo and the Lagos axis, home to the then Nigeria film makers. The never-give-up and survival instinct of the Nigerian film-makers drove them into a dire situation; they found themselves, and they embraced a new technology called the home video format, which became inevitable. Even though the home video format of film production is of lower quality compared to the 16mm celluloid medium of film production, it came as a succour and kept the industry practitioners in business.

The Nigeria Home Video Industry (A.K.A Nollywood)

According to Mgbejume (1989), Nollywood was established in 1989 when an Igbo trader, Chief Kenneth Nnebue (A.K.A. Nek Video Links), ventured into the production of a language film in Yoruba with the title (*Aje ni iya mi*) meaning My

Mother is a Witch (Haynes 2005). In the view of Shaibu (2010), Nollywood has a Yoruba Home Video as its origin, when Muyideen Aromire also came up with his flick title Ekun (Yoruba film) in the home video format (VHS). The success of these flicks prompted Nnebue to follow up with another title, Living in Bondage, directed by Chris Obi Rapu under the pseudonym Vic Mordi (1992), in Igbo language, which was subtitled in English, which today stands as the pioneer of the Nigerian home film. Due to the success story, Nnebue followed up with Living in Bondage Part II. Other producers in the television Soap Opera genre, like Zeb Ejiro (A.K.A Movie Sheikh), Tade Ogidan, and Andy Amenechi, among others, leapt into the home video industry. As time went by, the Ejiro Brothers, Chico Ejiro (A.K.A. Mr. Prolific), Peter Red Ejiro, the Amata Brothers, Zack Amata, Fred Amata, Ruke Amata, and Jeta Amata entered into the home video industry. Opa Williams, Dr. Dom-Pedro Obaseki, Tunde Kelani, Theo Akatagba aka (Movie encyclopedia), Frederick Edike, Madu C. Chikwendu and the Igbo Marketers, like O.J. Productions, Contech Ventures, Tony Jickson Productions, went in and turned the industry into millions of Naira as funds came in from various sources, including Esusu, to produce films in English, Igbo and Yoruba (Obaseki 2007). The Yoruba Brothers of High Waves Video Mart, Olasco Films Production, Jide Kosoko were not left out as they owned and financed their productions. Home video format emerged as a result of the oil boom, the fall in the balance of trade, and the dollar's increased value and the weak Naira. These led to 16mm celluloid film production cost becoming too high and unaffordable; hence, many film-makers left the country to try to work in London, New York (Odugbemi, 2018). Lastly, the rise in crime made the streets of major cities so unsafe at night that people preferred to stay at home rather than go to the cinema, where 16mm celluloid films were shown. The stage became set for home video to emerge as the ideal risk-free form of entertainment.

Movie theatres began to gradually close down, while some theatre houses were taken over by churches. Three types of epic films emerged from the production. They evoke cultural roots by updating legends, portraying urban fears and social or emotional issues of day-to-day activities of human existence. Initially, the home video release per week was at 20 to 25 films from the Idumota market, Lagos and Iweka market, Onitsia, respectively. The average sales per film at the boom were about 10 to 15,000 copies. Also, at the peak of the boom, about 800 to 1000 films were released yearly (Odugbemi, 2018). Nigerian home video turnover at the boom was about 65 million Euros, according to the National Film and Video Censors Board (NFVCB). The sector is said to have created nearly 3,000 to 4,000 jobs in the first ten years of its existence. It is interesting to note that at the boom, films like Living in Bondage I & II, Glamour Girls I & II, Isakaba I, II, & III, Ukwa I & II were films that sold over 100,000 copies and made their producers instant millionaires. Today, the trend is different as producers lament poor sales due largely to factors as piracy being the chief

culprit. Hausa's film makers were not left out as movies produce in Kano are very popular in traveling video clubs in Niger like Yourba film in Benin and Togo, where Cassettes are subtitled in French and English language are dubbed and sold in various French and English speaking African countries. Also, English-speaking African countries like Zambia, Kenya and South Africa have Nollywood films on their market shelves. Ghana has become a cross-country partner in film production. The advantage of the cross-cultural exportation of our norms and social values helps to foster unity among neighbouring countries through the message inherent in the films.

Even among the various ethnic groups in the country, home video messages have been used variously as a propaganda tool to preach messages against outdated cultural practices like female circumcision, betrothal to early marriages, obnoxious practices during festivals, girl child education deprivation and other social ills considered inimical to human development and progress. Nigeria has used the home video to package itself to the world; Nigeria's Nollywood is ranked third after India's Bollywood. Despite these, there are still some predominant challenges facing the Nigerian Nollywood industry and a lot of prospects for National development if well-articulated and managed. Hence, the questions

1. How can a virile Nollywood contribute to Nigeria's development?
2. What are the cultural relevance of Nollywood content to the unity of Nigeria?
3. What are the challenges faced by practitioners in doing their work?
4. What are the prospects of the Nollywood industry in Nigeria?

THEORETICAL AND CONCEPTUAL CLARIFICATIONS

An attempt to use mass communication for development can be said to have a theoretical foundation on assumptions of how people acquire and reject information, ideas and beliefs and how they use their knowledge and act based on convictions. The study's Theory is the mass media development theory. According to Folarin (2005), this Theory explains the normative behaviour of the press in countries conveniently classified as developing or third world countries. The Theory augues that media should be tailored towards issues that result in the development of society, i.e., to promote societal growth and development.

Gboyega (2003) captures development as an idea that embodies all attempts to improve the conditions of human existence in all ramifications; it implies improvement in the material wellbeing of all citizens, not the most powerful and elite alone, in a sustainable way such that consumption does not imperil the future. It also demands that poverty and inequality of access to the good things of life be reduced drastically. It seeks to improve personal and physical security, livelihood and expansion of life chances or opportunities. It is important to note that development is not only an economic exercise but also involves both socio-economic and political

issues, and pervades all aspects of societal life. The Nigerian film industry is highly technology-dependent, where every day, innovative technology is at work, and the youths hold the potential ticket to fly the film flag. Lagun (2002) maintains that youth must be developed intellectually, morally, socially and with relevant skills to face a rapidly advancing technological world.

Ocho (2005) argues that Nigerian youths face various daily challenges such as poverty, unemployment, conflict, and diseases; hence, the youth are empowered with creative problem solving skills". Such as film training to help them overcome the above problem. Oviawe (2010) observed that "the Nigeria youths will learn to be happy and fulfilled as they will be productive and committed as employees or employers of labour, they will allow their unique abilities to be used for the development of the national and global goals rather than abandon their country for greener pastures. Ocho (2005) opines that training educated individuals who can function effectively for the betterment of society requires special attention as the system deliberately concerns itself with the development of sound human capital for national development. Emeh (2012) says that development connotes the right skills for the youths to help them tackle the unemployment problem and live a more prosperous life in the scheme of things in Nigeria.

Nollywood Industry Development

Olushola (2008) says that film is a unique means of communication, visual bias gives it a universal appeal and impact. Film plays a role in groups or people, ethnicity and race. One key area to perform this duty is in the culture (film is a purveyor of culture). It helps to preserve the culture of a people from generation to generation and this is the main thrust of Nigerian National Film Policy in its Article 4(3) c which states that "film will be produced to protect and promote our rich cultural heritage and our National aspiration's in the process of development". Culture is the totality of the ways of life of a group of people, nation or tribe, including their food, costumes, dressing, music, marriage and burial practices, festivals, language, etc, and it is the bedrock of the essence of a people's being. It is through the performances in Nollywood films that those in urban cities and Diaspora are getting to know their cultural settings and obligations.

The Igbo, Yoruba, Hausa and the minority tribes alike are faced with similar situations. But for Nollywood content with traditional themes, those who do not go to their ancestral homes and those perpetually in Diaspora would not have had any knowledge of simple cultural requirements in marriage, burial and festival rites and even the spoken language, which is the core identification tool. Olushola (2008) further stresses the importance of film in a nation's development. He says film is a melting pot of all the arts, painting, and costumes, and promotes tourism. It cannot be far from the truth, as AMAA (Africa Movie Academy Awards) is held yearly in

Bayelsa State, sponsored by the State government as a vehicle for tourism. In light of the above, if home video is properly tailored, it is a means of documenting our rich and vast culture for generations. In Nigeria, where we have many illiterate people, home video films have been used as a means of communication and information dissemination.

Film plays a role in education and human resource development. Audiovisual aids are now a significant element in teaching and knowledge impartation. In 2005, Branny videos came out with a home video in “Teaching English vol. 1, 2 and 3” for Junior Secondary School 1, 2 and 3 students, followed by Teaching Mathematics for the same students. This is based on the premise that the human mind retains information more vividly when heard and seen better than when heard or read only. Andy Amenechi, the former President of the Movie Directors Guild of Nigeria, says that Nollywood has positioned itself as the most viable information dissemination and image-making tool in Africa and a veritable vehicle for social change, providing jobs for over four million Nigerians (4,000,000) in all spheres of the production and distribution process. Continuing the amiable movie director’s guild President who has been there from inception opined that “Nollywood contributes over Ten Billion Naira annually to the Nigerian Economy. Ebewo (2007) buttress that “video films gross an estimated 200 million dollars a year and Nigerian Nollywood has been ranked the world’s third largest film industry after Hollywood and Bollywood”, the American and Indian film industry respectively.

Nollywood films have become so popular because of their indigenous content and the fact that they address issues relevant to the mass audience. Nollywood has also saved poor Nigerians the cost of procuring expensive films from the West, whose content became prohibitive due to the fall of the Naira and the dwindling economy. Ogunleye (2003) contends that with the world united under the sway of visual culture, the emergence of the film in Nigeria is timely and crucial as it serves as the voice of its people and responds to the drudgery of a socio-economic existence characterised by high unemployment and dwindling opportunities. Nollywood has played a role in national development. It has taken all boards, including religious-minded people, who are enthralled by the Halleluyah Video Films and Religious Films created, or sponsored by evangelical groups (Mount Zion films, Dove media films powered by The Redeem Christian Church of God (RCCG), etc. the Islamic religious groups are not left out as Ahmadiya and Anwaru Islam Society of Nigeria have also produced films for the propagation of their faith and doctrine to their followers and converts alike.

Nollywood Challenges and Prospects

The challenges hampering the full potential, accelerated growth and developments of Nollywood can be seen as follows, but not limited to these:

- a) **Lack of a formal, regulated structure:** A well-defined, organisational structure, with enabling laws backed by legal instruments, is the bedrock of any profession. Arnenechi (2008) says that “the absence of a formal structure in the Nigerian film industry, can be traced to the way the industry evolved and developed from the combined efforts of a few business men and creative television producers in the early 90s” going further he says “the Nigerian Film Policy of 1992, did not consider, or anticipate the explosion of creative ingenuity that resulted in Nollywood. Because of this, the government reviewed the film policy to bring the motion picture in line with international best practice and prepare it for sustainable growth in 2006. The review recommended, amongst others, the setting up of a Practitioners' Council to regulate, administer and professionalise the practice of making motion pictures in Nigeria. The Council anchored the establishment of National Guilds and Associations, backed by enabling laws to ensure proper organisational structure, entry criteria, rules and regulations, and set standards, thereby driving the potential for quality productions and content in Nollywood. There are established Guilds that do not function optimally, because some people still produce, direct, and act on movies with members of these respective guilds.
- b) **Piracy:** The absence of a structured and widespread marketing network had guaranteed and piloted the incidence of piracy in Nollywood. The presence of pirates and piracy activities in Nollywood has become so rampant that the filmmaker’s prayer is to recoup his capital; the interest goes to the pirates, whose illegal business in the industry from inception has become legal. Amenechi (2011) asserts that piracy has become so rampant and unbridled that what was previously done in secret, under the counter, is now openly on street corners and markets in the full glare of law enforcement, agents, pirated DVDS of over twenty titles are sold to the public. However, government and stakeholders are united in the call to eradicate piracy in the art industry, Nollywood. This allows copyright owners to reap the fruit of their labour and put Nigeria back in the good books of global art-producing Nations. Olivier (2005) laments that video piracy is too rampant in Nollywood.
- c) **Lack of Distribution Network:** Lack of an effective distribution network is one reason why piracy still thrives in Nollywood. Akatugba (2010) says that distribution in technological convergence will become more dynamic, needing constant appraisal; traditional distributors will need to present creative business plans, models, and take into cognisance the digital revolution to stimulate alternate distribution channels and generate new revenue streams.

The new world content is digitised, personalised and accessible on demand through multiple platforms and devices. It is an outstanding opportunity and prospect for Nollywood.

The one-stop distribution channel created by the initiators of this business (Nollywood) from inception has not served the best interest of the filmmakers; hence, an alternative platform that could best represent this new dispensation of content distribution to serve the needs of all stakeholders. For instance, Afrinolly and Iroko TV are presently the leaders in Nollywood content. Afrinolly has over one million download, while Iroko TV has over four million download in Neo-Nolly with the advent of purpose built cinemas, (Silver Bird Galleria) the chain of Agan, Funke Akindele's Scene One TV, and Linda Ikeji TV has joined distribution is slowly turning to the vertical model of distribution cinema. The content streaming movement online televisions (Adegbola, 2019) theatrical release, DVD release, VCD release, cable, internet and free to air television transmission etc. with exploding social media providing access to over one billion users on the internet, the content provider must be prepared to adjust their operational mode to meet the projected increased demand for quality media content. *The likes of Netflix, Showmax, and Iroko TV are prominent and playing an important role as content buyers and distributors, showing their global channels to reach out with Nollywood content to the rest of the world.*

- d) **Funding:** Funding is the number one problem of the home video industry. The difficulty in procuring funds has affected the quality of films produced. Because of funding, the Motion Picture Practitioners of Nigeria organised a seminar tagged: Public or Private Rescue for the Movie Industry (Ola 2001). A majority of the stakeholders who attended agreed that funding was a problem and that it was the responsibility of the government and the private sector to provide funding. Balogun (2001) opines that funding was a bane in the video industry. He further says that the government has spent billions of naira on ridiculous projects while a fraction of it would have created a virile motion picture industry. Amenechi (2011) says that successive attempts to establish a film fund for Nigerian film-makers have not materialised. However, recently, some finance houses, institutional investors and venture capitalists have shown more than a passing interest in the film industry, wishing to explore the potential of the lucrative industry. The Nollywood industry aims to reach its desired height in terms of industry perspectives.
- e) **Training:** In Nigeria, filmmaking is mainly in the hands of private entrepreneurs with no training in film production. The founding fathers of

Nollywood emerged from NTA (Nigeria Television Authority), when television Soap operas of the late 80s and 90s were in vogue. These practitioners came to home video production with the pattern and production style of Soap operas, creatively using Betacam, VHS and U-Matic cameras for their productions, which became Nollywood. Amenechi (2011) says that because of a lack of formal or functional training facilities in the country, subsequent technical personnel had to learn on the job, gathering hands-on experience, as they systematically climb the production hierarchy. Training and retraining of industry practitioners have become an absolute necessity to meet the needs of a very exposed audience and the challenges of the digital revolution. To this end, Nollywood has been muted as one of the opportunity areas noted by the Economic Recovery and Growth Plan of the Federal Government of Nigeria and projected to attract a 1 billion export revenue by 2020.

Lastly, the Nollywood industry is the only sector in the Art, Culture and Entertainment sector under the Federal Ministry of Information, while the other arts forms are under the Federal Ministry of Culture and Tourism. This is a real challenge for the sector as it has caused a major disconnect between the industry and the other sector in the arts, because only the ministry of culture and tourism is empowered by law to sign and implement international treaties, bi-lateral agreements, and access to global film funds, on behalf of the federal government which are very much needed for the sustainable growth of the home video and film industry. Nevertheless, there seems to be an announcement of the merger of these sections to form one Ministry by the present administration of President Bola Ahmed Tinubu.

Prospects

A Motion Picture Practitioners Council has been set up and is presently undergoing public hearings, lobbying and ultimately passage into law by the National Assembly. Secondly, with the landing of the GLO One and other submarine broadband cable systems in Nigeria, the doors to the world in the digital realm have been opened to us. From IPTV, 4G Smart Phones, iPads, Android and other advanced digital devices to pay TV/Video on demand packages are now on stream. The traditional distribution system is experiencing a revolution in the consumers' demands, and satisfaction is driving creative content creators to feed this new media era.

METHOD

The study utilised a desktop research design and library research method using secondary data. These were conceptually clarified and reviewed in consonance with

the question generated. The technique relied mainly on documented facts, subjects of secondary data that are useful to the issue in focus. An in-depth interview was also conducted, aimed at noting and finding relevant information from experts and professional opinion or known authorities who have vast knowledge on the subject matter. A lot of documented literature exists that a researcher could rely upon for a successful study.

How can a virile Nollywood contribute to Nigeria's Development?

Film can contribute immensely to the development of a nation if its potential is well harnessed. Olushola (2008) buttresses that film is a melting pot of all the arts, painting, costume and tourism promotion. Ebewo (2007) opines that the film grosses an estimated 200 million dollars a year, and Nollywood has been ranked the world's third largest film industry after Hollywood and Bollywood. Again, Amenechi, (2008) affirmed that Nollywood has positioned itself as the most viable information dissemination and image tool in Africa as well as a veritable vehicle for social change, providing jobs for over four million Nigerians in all sphere of the production and distribution process; He concludes that "Nollywood contributes over ten billion Naira annually to the Nigeria economy" The main objective of Nigeria National Film Policy in its Article 4 (3) C states that film will be produced to protect and promote our rich cultural heritage and over our National aspirations in the process of development. It is argued and canvassed by Scholars and Industry Practitioners that if the Nigerian home video gets full government support, it will play a pivotal role in the development of the nation.

What are the cultural relevance of Nollywood content to the unity of Nigeria?

Olusola (2008) says that "film is a unique means of communication, visual bias gives it a universal appeal and impact" continuing he says that one key area in which it performs this duty is in the realm of culture, film in his view is a purveyor of culture, from generation to generation. It is stated in the Nigerian National Film Policy in its Article 4(3)C that films will be produced to protect and promote our rich cultural heritage and national aspirations in the process of development. Still on the cultural relevance of film to the unity of the nation the study found out that film is playing the role of unity among the Nigerian people as Africa Movie Academy Awards (AMAA) founded by Late Peace Ayam Osigwe holds every year in Bayelsa State, sponsored by the government as a vehicle for tourism. This yearly event has become a unifying platform for all Bayelsans and other Nigerians living in the State and other parts of Nigeria to come together and felicitate among themselves for the fun and excitement as well as an avenue to consummate big business deals in the film industry, oil sector, politics, etc. Ogunleye (2003) also opine that "with the global visual culture, the emergence of the film in Nigeria is timely and crucial as it serves as the voice of its

people and responds to the drudgery of a socio-economic existence characterised by high unemployment and dwindling opportunities.” One cannot therefore undermine the contributory element of Nigeria home video as avenue for promoting culture among the various segment of our society cum nation.

What are the challenges faced by practitioners in doing their work?

Amenechi (2008) views the absence of a formal structure in the Nigerian film industry as a huge problem and traced it to how the industry evolved and developed from the combined efforts of some businessmen and creative television producers in the early 1990s. Akatugba (2010) sees the distribution network as a challenge to the Nigerian film industry. When he says that lack of an effective distribution network is one reason piracy thrives in Nollywood, and that distribution in technological convergence era means that it will become more dynamic needing constant appraisal, traditional distributors, will need to present creative business plans, models, taken into cognisance the digital revolution to stimulate alternative distribution channels and generate new revenue streams. The findings also revealed that the absence of a structured and widespread marketing network led to the incidence of piracy in Nollywood. Amenechi (2011) affirmed that piracy has become so rampant and unbridled that what was previously done in secret, under the counter, is now openly on street corners and markets in the full glare of law enforcement agents. Pirated DVDs of over twenty titles are sold in the public.

The findings also revealed that funding is another challenge of the Nigerian video industry. Hence, the Motion Picture Practitioners of Nigeria organised a seminar tagged: Public or Private Rescue for the Movie Industry in 2001 (Ihidero, 2019). Most film-makers who attended the conference agreed that funding was a major issue in the video industry. Balogun (2001) opined that funding was a bane in the film industry. Amenechi (2011) also says that successive attempts to establish a film fund for Nigerian film-makers have not materialised. However, some financial companies and institutional investors have shown more than a passing interest in the film industry. The findings also show that a lack of well-trained manpower is another challenge facing the Nigerian film industry. Amenechi (2011) observes that because of a lack of functional or formal training facilities in the country, subsequent technical personnel had to learn on the job, gathering hands-on experience as they systematically climb the production hierarchy. The practitioners' training and retraining have, therefore, become an absolute necessity to meet the needs of a very exposed audience and the challenges of the digital revolution.

What are the prospects of the Nollywood industry in Nigeria?

A Motion Picture Practitioners Council has been set with the cooperation of the federal government. Barraclough (2016) observes that setting up the Nigeria Copyright

Commission (NCC) is a welcome development. Nevertheless, the commission should begin to carry out its functions so that the activities of pirates can be stopped. The Scholar also suggests the creation of a film ratio between Nigerian and Foreign films to be shown in the cinemas to favour the Nigerian indigenous film makers. This could enhance the income of film practitioners in Nigeria. In the same vein, Dandura (2020) canvassed for innovation and development of technological ecosystems. Technological ecosystem refers to the internet and its computer networks that enable connectivity, interactive content production, distribution and sharing among various groups in a society. The various connected platforms enable the content creators to bypass middleman structures and pass on their content to end users, or consumers, without encumbrances. The contents should be created to conform to all ethical and legal standards to avoid challenges from aggrieved persons who may have been maligned or defamed. Again, with the landing of the GLO one and other submarine broad band cable systems in Nigeria, the doors to the world of digital domain have become attainable to us from MTV, 49 Smart phones, Ipads, Android and other advanced digital devices to pay TV/video on demand package are now on stream. Again, the emergence of the digital economy is another face-saving prospect for the film markets in Nigeria. Opeke (2019) affirms that the digital economy is a goldmine that can generate two trillion Naira for the economy in a few years if appropriately tapped into.

CONCLUSION AND RECOMMENDATIONS

The home video industry has potential, despite several challenges slowing its growth. The Nollywood industry has the potential to overcome the shortcomings. If well-managed, they can open up other avenues for success. Nollywood has added an item to the development of the Nigerian and African economy and has placed Nigeria and Africa on the global entertainment map. The Nollywood initiative was born out of the survival instinct. The Nigerian practitioners had made them adapt to strategies that have kept them in the business. Therefore, a problem-solving approach should adopt a gradual, but steady and continuous process to ensure its efforts are sustained to deliver the much-needed result.

1. Passing the Motion Picture Practitioners' Council Act will empower the established guilds' legal backing to structure and restructure the industry to attain best practices and standard settings. These will aid in driving quality production and encourage the entrance of corporate investors.
2. There is a need for a collective society of film and video works to be administered by work owners with the support of the Nigeria Film Corporation (NFC), marked unions, producers, and other stakeholders working together to fight and curb the activities of pirates.

3. There is a need to have a reliable database on marketing, distribution and the available film exhibition centres to enable film-makers and other interested corporate bodies to protect what could be earned as income. This will aid and galvanise interest towards the sector.
4. There is a need to restructure individual businesses into corporations and limited liability companies, and a standard partnership agreement with legal backing that could enable practitioners to access grants or loans from government and foreign sponsors for their movie-making.
5. There is a need for training and re-training in the art and science of filmmaking for practitioners in the industry in compliance with international standards and best industry practice.

REFERENCES

- Adegbola, T. (2019). On Distribution and the Content Marketers of Nollywood. (An Interview with Tunde Adebola, C.E.O of Dark Tunes Production, Lagos 3/5/19)
- Akatugba T. (2010) Paper delivered at Bop TV Film Festival Abuja titled, The Many Challenges of Nollywood.
- Amenechi A. (2011) Andy Amenechi wants to lead the Directors Guild of Nigeria.
- Azeez, Tunde and Ewenla, Rapo (2017) Nigeria Drama and Film: A Tortuous Journey to a Glorious Present. In Fosudo, Sola and Azeez, Tunji (eds). Inside Nollywood: Issues and Perspective on Nigeria Cinema. Franklin International Publications.
- Barracough, E. (2016) The Rise and Fall of China's Film Industry. World Intellectual Property Organisation Magazine 1-5.
- Dandura, R, M. (2020) The Nigeria Film Industry, National Development And The Third Tier Power: Regulating Nollywood in a Global Economy: Ibadan Craft Books Limited.
- Ebewo P. (2007) The Nigeria Video Film Industry.
- Ekuazi H. (1987) Film in Nigeria
- Emeh, I.E.J, (2012) Tackling Youth Unemployment in Nigeria: The Lagos State Development and Empowerment Programmes Initiatives: Afro Asian Journal of Social Sciences. Vol 3, No. 3, 4, Quarter IV.
- Fosudo, S. (2017) Nollywood: The Realities and Illusions of a Film Industry in Transition. In: Fosudo, Sola, Azeez, Tunji (eds) Inside Nollywood Issues and Perspectives on Nigeria Cinema. Franklin International Publications
- Gboyega A. (2003) Democracy and Development: the imperative of local governance. An Inaugural Lecture, University of Ibadon, PP. 6-7
- Haynes Jonathan (2005) "Nollywood" What's in a Name? The Guardian Online.

- Ihidero, Victor O. (2019). Archetypal Incursions in Neo-Nollywood: The Animist Trigger in Kunle Afolayan's *Filmturgu*". *Ekona Journal of Literature and Language*. Vol. 6.
- Mgbejume O. (1989). *Film in Nigeria*, Nairobi, African Council on Communication Education.
- National Film and Video Censors Board Enabling Law, 1993
- Obaseki, Don-P. (2007). Seminar Paper Delivered Bop TV Film Festival, Abuja.
- Odugbemi, F. (2018). With Projected ₦585bn P/A Revenue, Nollywood Future is Bright. Afrank Talk presented at the 5th Edition Digital Dialogue Conference, Dubai.
- Ogunleye, (2003). *African Video Film Today*: Manzini, Swaziland, Academic Publishers.
- Ola B. (2001) Public or Private Rescue for the Film Industry. *Allafrica.com*
- Olivier B. (2005) Is the Home Video Model Exportable?
- Olushola A.O. (2008). The Role of Film in National Development Retrieved on <http://filminnaijas.blogspot.com> on 20/05/2014
- Opeke, F. (2019) Nigeria Information Technology Development Agency (NITDA), eNigeria Conference Abuja
- Oviawe, J.O (2010) Repositioning Nigeria Youths for economic empowerment through entrepreneurship Education *European Journal of Education studies*, Vol 2, No. 2, PP 113-118
- Shaibu, H. (2010) *Moviedom: The Nollywood Narratives ups on the pioneers*. Lagos AMI Limited.