

# Nollywood and Human Security in the Niger Delta: Hilda Dokubo's *Asawana* as Paradigm

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## Abstract

The enduring fight against terrorism in global and local spaces has drawn attention to the crucial need for security in its preventive and curative measures. In developing nations, such as Nigeria, terrorism has undermined good governance with negative consequences; fostering further underdevelopment. Particularly, insurgency in the Niger Delta region does not only terrorise its populace, but also impact negatively on the nation's economy. In pursuant of the Presidential Amnesty programme of 2009, to curb the menace of insurgency in the region, Hilda Dokubo's Centre for Creative Arts Education (CCAEE) was charged with creating ways of developing the creative talents of ex-militants meaningfully. In 2015, Dokubo embarked on a film production, titled *Asawana*, with quite a number of trained ex-militants on the production team, both as cast and crew. This study examines Dokubo's *Asawana* as a paradigm for counterterrorism through human security in the engagement of ex-militants in the Niger Delta region. It is an analytical study that employs the descriptive research approach to achieve the set objectives of examining strategies for the classification, development, and the process of engagement of the ex-militants in *Asawana*. Thus, primary data is derived from in-depth interviews and non-participant observation. The study utilizes the emerging theory of Human Security, which presupposes that human vulnerability diminishes with self-empowerment and observes that job-placing is a challenge to the Amnesty programme, and the Niger Delta genre of *Nollywood* is rich for a robust exploration that can integrate creative hands in the region. Thus, there is the need for Government to investment in this regard as job creation strategy for young people in the region, especially creative hands amongst the ex-militant who seek reintegration into the society.

**Key Words:** Counterterrorism, Niger Delta Film Genre, Niger Delta Region, Nollywood, Militants and Terrorism.

## **Introduction**

Context has sharpened the definition of terrorism variously, and directly affected parties (perpetrators, perceived opponent and actual victims), hold subjectively different views. Nonetheless, it is indisputable that terrorism poses threats to humanity. Botha quotes Kofi Annan, the former Secretary General of the United Nations, who states that terrorism is an “act intended to cause death or serious bodily harm to civilians and non-combatants with the purpose of intimidating a population, or compelling Government or an international organization to do or abstain from doing any act” (Qtd in African Union Commission (AUC), 12). This definition consigns terrorism as an anti-humane strategy to deter and arm-twist a constitutional authority that is perceived as enemy, by wreaking havoc on a populace of non-enemies. In this light, terrorism stands condemnable as a grievous crime against humanity, because an individual’s right to resist ought not include the deliberate act to hurt or destroy innocent members of the populace.

However, Umoh states that “terrorism has been discussed severally in the academics, non-governmental and governmental spheres without a compromise on a generally accepted definition” (87). The Counter-Terrorism Executive Directorate (CTED) also declares that the United Nations, which champions the course of combating terrorism in global space, is deficient of a univocal definition of terrorism. Hence, the United Nations notes that “an unequivocal definition of terrorism would remove the political distinction that some make between the actions of the so-called freedom fighters and terrorists” (1). Against this backdrop, Haralambos and Holborn suggest that freedom fighters (branded terrorists) may represent the need for a “future established order” (348). Thus, social order, progress and development, which come with freedom, are the cardinal objectives of freedom fighters.

According to Umoh, what distinguishes a freedom fighter from a mere terrorist consist in the objectives of the perpetrators, the measure of factors that ascertains terrorism, impact on other parties, and the objectivity of observers (87-88). In essence, the end result of the resolute perpetrators of terror positions them as either terrorists or freedom fighters. Therefore, branding the perpetrators of terror as Terrorists by constituted authorities may stems from the political context of

misrepresentation. Branding, in this regard, branding seeks to criminalize and stigmatize perpetrators, and to consign them to a state of physical and psychological seclusion. Sociologists describe this strategy in terms of “Labelling theory”, which predisposes the labelled to a perpetrator to intensified criminal activities (Haralambos and Holborn, 364-365). The antecedents of insurgency in Africa exemplify genuine freedom fighters, once labelled terrorists, who achieved set objectives against the odds. The instances of *uMKhonto we Sizwe* (MK.); armed wing of the African National Congress who fought against apartheid in South Africa and succeeded in the 1990s, and the *Frente de Liberacao d Mocambique* (FRELIMO) who revolted against the Protégées for a decade to secured national independence for Mozambique, typify how perpetrators of terror have justified their course by the end result.

The examples above establish that freedom fighters are themselves stimulated by the oppression and terror which the Governments of the day inflict on the development and civilization of the society. Thus, Bin Ladin states that “every state and every civilization and culture has to resort to terrorism under certain circumstances for the purpose of abolishing tyranny and corruption” (Qtd in Reveron and Murer, 311). In essence, terrorism is a reaction to act of tyranny, corruption and other ills perpetuated by constituted authorities against the populace of a society which they out to be responsible to.

In Nigeria, terrorist insurgency has become an issue of great concern, and it has mostly been associated with the religious extremism in Northern Nigeria. Umoh notes that the trajectory of terrorists acts in the North began with the 1980 Kano attack, “when religious affiliated groups re-emerged and carried out attacks on non-Muslims” (88). Other recurrent Jihadist attacks since then took place in Kano, Madiguri, Funtua, Zango Kataf, Katsina, Bauchi, Kaduna, Kaffanchan, Gombe, Yola and Abuja among other northern states. However, Islamic extremists are not the only groups labelled as terrorists in Nigeria. The revolutionary launch of Isaac Adaka Boro, Leader of the Liberation Government, and the Commander General of the Niger Delta Volunteer Service (DVS) of February 1966, was also labelled as terrorism (Boro, 105). Boro’s DVS, which sprang at the collapse of the First Republic, was contained on time during Nigeria’s first military regime.

Since the nation's return to democracy, in 1999, the Niger Delta region has witnessed a proliferation of organized groups that take up arms for course of the Niger Delta struggle. Such groups, which include "Movement of the Emancipation of the Niger Delta", "Niger Delta Vigilante", "Niger Delta Liberation Front", "Niger Delta People's Volunteer's Force", "Delta Greenland Justice Mandate", "Reformed Egbesu Boys of the Niger Delta", "Niger Delta Marine Force", "Asawana Deadly Force of Niger Delta", "Adaka Boro Avengers", and "Niger Delta Avengers" among others, lay claim to freedom fighting in spite of libel by constituted authorities who tag them militants; a brand equivalent to terrorists. Convinced by the notion that the constituted authorities are the real terrorists of the region, the freedom threw caution in the air to resistance oppression, even at the detriment of the populace in the region.

The objective of this study is to examine the context of terrorism and counterterrorism in the Niger Delta region, and how human security can serve as a veritable measure for counterterrorism in the region. The study focuses on the participation of Hilda Dokubo's *Centre for Creative Arts Education* in the training of ex-militants, and their engagement in the movie production of *Asawana* (2018) as produced by Hilda Dokubo. Thus, this study evaluates how the booming Nigerian film industry, Nollywood, can serve as a means for engagement to creative talents among the Niger Delta ex-militants who seek re-integration into the society.

### **Terrorism in the Niger Delta Region: An Overview**

The Niger Delta region is a group of nine states in the southern part of Nigeria that are characterised by coastal settlement, which also bear crude oil deposits. They consist of Delta, Bayelsa, Rivers, Akwa-Ibom, Cross-Rivers, Ondo, Abia, Imo, and Ondo respectively. These states all cut across the south-south, south-west and south-east geo-political zones of the country. According to Prothero, in 1884, the coastal region was named Oil Rivers Protectorate by British explorers "because it was a major producer of palm oil" (np.). Further colonial exploration revealed the prospects of crude oil in commercial quantity in the region, and firsts at Oloibiri in 1956. Since then, hundreds of oil wells have been dug and explored in the region, with Government and its multinational allies as

the major beneficiaries, and due to the prosperity which crude oil affords the nation, successive governments neglected the development of resources from other regions. According to Idris, the nation's economy is hinged on a monolithic resource: "about 80% of the national income, 90-95% of the export earnings and more than 90% of the foreign exchange revenues evolved from oil sector" (np.). Hence, the region deserves adequate royalty from the resources endowed by nature, as well as the necessary compensation for the abiding woes that come with exploration.

Apart from crude oil, the region is lush in agronomy, and it houses immense biodiversity. Isijola notes that the Niger Delta region "is also very rich in ecological diversities; harbouring variety of species [...] the distinct vegetation in the region consists of mangrove forest and coastal vegetation, freshwater swamps forest, lowland rain forest, derived savannah and montane zone" (118). These provisions of nature predispose the populace to fishing and agrarian occupational engagements. Thus, the Niger Delta region is self-sufficient and self-sustainable without the exploration of oil. However, the vicissitude of crude-oil exploration and processing has massively endangered its flora and fauna. Mbachaga agrees with this when he states that "Niger Deltans are predominantly farmers and fishermen. Thus, oil spillage across the land mass has serious adverse effects on the populace as the quality of water, vegetation and farmland are rendered useless, thereby affecting the livelihood and health of the local communities" (4). Furthermore, Akinwale corroborates that:

The Nigerian government and multinational corporation are principal beneficiaries of the massive oil deposit in the region, while the majority of the people there battle against squalor occasioned by exploitative oil exploration, environmental degradation, climate change, inadequate infrastructure, unemployment and poverty (201).

The populace of the region now suffers grave harm from in the collaboration between two constituted authorities – the Nigerian government and its foreign allies. According to Isijola, the region now "exists in the shadows of the wealth it generates, and her people die by

instalment at the instance of environmental damages, occasioned by exploration activities” (117). In the context of the notion of harm which Kofi Anan underscores in the definition of terrorism, oil exploration in the Niger Delta had subjected the populace and posterity to terror. Thus, the constituted authorities are liable of such crime which Haralambos and Holborn term as “green criminology” (421). Furthermore, the recklessness of multinational oil corporations in oil exploration activities, and the complacency of the authorizing agencies of government, have continuously endangered human existence in the Niger Delta region, and Odinkalu describes this as “environmental terrorism” (np). However, the authorities branded the insurgency of the freedom fighters against terror on the populace as militancy.

Subjectively, the insurgency in the Niger Delta region is also perceived as terrorism for its characterised threats to the political, social, economic security of the region, and of the nation at large. This dates back to the Isaac Adaka Boro’s DVS secessionist revolt of 1966, which demands for the sovereignty the Niger Delta People’s Republic to take charge of the Region and regulate its exploration policies. According to Boro, the DVS decree declares thus:

Following the declaration of the independence for the Niger Delta people, a state of emergency is hereby pronounced in the territory to give adequate protection to the Niger Delta people against aggressors: (a) All former agreement as regards the crude oil of the people undertaken by the new defunct Nigerian Government in the territory have been declared invalid. (b) All oil companies are hereby commanded in their own interest to stop exploration and renew agreement with the new republic. Defiance of the order will result in dislocation of the company’s exploration and forfeiture of their rights of renewal of such agreement (119).

Too soon, the DVS was overpowered by the Nigerian force, and Boro alongside his lieutenants –were condemned to death by the Supreme Military Council. The suppressed force of revolt gained a new expression after some decades, in the agitations of the “Movement for the Survival

of the Ogoni People” (MOSOP), led by Ken Saro-Wiwa. Akinwale notes that:

Saro-Wiwa led many protests until shell was forced to pull out of the Ogoni community in 1993. This was the event that prepared the ground for the sudden arrest and judicial murder of Saro-Wiwa and eight other Ogoni activists by the Abacha military government in November 1995 (203).

MOSOP demanded for environmental justice, and the right to stay alive in the place of origin, but the Military junta made condemned and executed the agitators.

However, at the dawn of democracy, insurgency resumed with higher intensity, and embraced by thousands of youth across the states of the region. According to Akinwale, “militancy in the Niger Delta is a function of local resistance against internal and external oppressions in the region”(203). Deductively, the internal oppressor consist of the Multinational oil companies whose activities endanger the lives of the populace, while Government, who had authorized, and ignored the reality of persistent reckless exploration, is the external oppressor. The Militia from the region was fierce and violent; threatening peace in the region, deterring the continuous activities of the multinational companies, and by extension, endangering the economy of the country. The demands of the agitators were mostly in the interest of the region. Nigeria Stability and Reconciliation Programme (NSRP) states that the militants demanded for the “return to the fiscal federalism of the 1960 constitution that allowed regions to retain 50 percent of oil and other revenues, the withdrawal of oil companies from Nigeria and the release of key prisoners from the Ijaw ethnic group” (3). Hence, Multinational oil companies became prime targets of the attacks.

Insurgency in the Niger Delta constituted a huge threat to national economy and the security of lives and properties. Expatriates oil workers and oil exploration facilities were main targets. Hence Akinwale states that:

The US Department of state has warned Americans of the risk in Nigeria, stating that over 44 foreigners in the

multinational oil companies in the Niger Delta have been kidnapped from off-shore and land based oil-facilities, residential compounds and public roadways since 2018 (203).

The above development took a bad toll on the nation's economy. According to Ubhenin, in January 2006, "the nation's daily production of crude oil was 2.6 million barrels per day (mbpd). This had reduced to 1.7mbpd before amnesty proclamation"(197). NSRP substantiates the above with an account of the fierce activities of the militants:

Forty-four attacks on oil facilities in 2006, and 19 in the first three months of 2009, including bombing and attack of government and military building using military equipment. By mid-2008, the conflict had spread in scale and sophistication, with the use of surface-to-air missiles by militant, and the Joint Task Force (JTF) on land and sea, including punitive air raid on villagers in attempt to target key commander. Up to 1,000 people were killed in the first nine months of 2008 (3).

The insurgency did not only come with the loss of lives and properties, the Nation's economy also bled at the advent. Hence, an effective alternate strategy for counterterrorism became necessary.

Then, Military force was suspended, and a Presidential Amnesty provision became the ploy to call for ceasefire. Akinwale states that "The Nigerian government's military approach and other top-down measures for alleviating the spate of violence in the region have not yielded desired result, hence the state's adoption of amnesty to promote peace in the region" (202). In June 2009, President Yaradua introduced the Amnesty Programme which was a call for repentance and disarmament extended to all Niger Delta Militants. According to NSRP, the amnesty programme sought to achieve demobilisation, disarmament and reintegration of the ex-militants (3). The reintegration phase consists in rehabilitating, training and re-integrating the repentant militants into the society. Hence: "the amnesty officially resulted in the demobilization of 30,000 militants, paying them allowances and providing trainings for a small number"



(NSRP., 2). Records show that some 4,929 ex-militants were enrolled in foreign tertiary institutions, while thousand others were admitted into various Nigerian Universities, while a lot more settled for skill acquisition trainings. Hence, as at 2013, “5,067 had already graduated from fields such as welding and fabrication, entrepreneurship, carpentry and plumbing, electrical installation, oil drilling and ICT” (NSRP, 4). However, the challenge lies at the integration phase, which promises the engagement of the trained ex-militants in their respective fields. It is against this backdrop that this study examines the possibility of engaging creative talents amongst the ex-militants in the booming Nigeria video film industry (Nollywood), as exemplified in *Asawana*.

### **Nollywood and the Niger Delta Genre**

Nollywood is globally recognized as the producers of the Nigeria video, television and cinema films. According to Lawal and Aikomo, it is the “second largest producer of film in the world” (66-67). Hence, the significant contribution of the Nollywood to the Nation’s economy, and its framework of self-sustainability had prompted the current Government to consider the provide support for the coming industry. It is in this light that Bakare and Isijola state that “Government is providing intervention schemes for neglected sectors that, potentially, can boost the economy in both short and long terms. Creative Industries are also being considered alongside Agriculture, Mining and Manufacturing sectors for this quick intervention” (47). Government institutions, Non-Governmental and other private investors are beginning to key into this agenda, which places Nollywood as the hub of exploration for the creative artistes. The ethnic and regional diversities of the nation had also been explored positively by the industry for the production ethnic forms.. Hundreds of successful movies are being churned out regularly from the different ethnic groupings, such as Yoruba, Igbo, Hausa, Benue, Edo, Efik and the likes. However, Niger Delta movies are only being produced in trace forms, while the region is enriched with an abundance of material resources for the robust Niger Delta genre film.

Uwah establishes that the concept of genre is relative in movie and film making, and not cast in stone by popular West classifications, such as thriller, comedy, tragedy, film noir, war (Action) film etc. Thus

he posits that genre is movie classification for movies that “stand out by their subjects and themes” (Uwah, 100-101). Hence, the Niger Delta genre describes such films that capture the experience of the Niger Delta region, which Dede’s refers to as the “@Niger Delta Ethnic Nationality Films” (122). By this he refers to films that enact subject matters and themes that derive from the “per-to-violence related conflicts”, oppression and resistance, and the historical antecedents of the people (Dede, 121-123). The Niger Delta film genre pursues self-identity for the region, while changing fallacious narratives through the art of film making. However, some of the successful Nollywood movies which can be classified under this genre include *Liquid Black Gold* (Aniekwe, 2008), *Genesis* (Inojie, 2008), *Amnesty* (Aniekwe, 2010), and *Asawana* (Diminas, 2018), which is produced by Hilda Dokubo.

### **Theorizing Human Security**

Human security is a counterterrorism strategy that pertains to the development, and engagement of individual the member of the society, as opposed to State Security, which strives to fight any threat against the sovereignty. Jolley and Ray describe the concept of human security as “effort to re-conceptualise security in a fundamental manner. It is primarily an analytical tool that focuses on security for individual, not state”(5). Recent developments in global security have necessitated the need to theorize the concept of human security as a counter terrorism strategy. According to Singh, the theory was developed and popularized by the United Nations Development Programme as a devise for global counter terrorism (175). Hence, Human Security describes:

The security of people through development not arms; through corporation not confrontation; through peace not war... human security can be said to have two main aspects. It means first, safety from such chronic threats as hunger, disease and repression. And secondly, it means protection from sudden and hurtful disruption in the pattern of daily life, weather in homes, in jobs or in community. (UNDP, cited in Singh, 175)

Jolly and Ray remark that the theory emerged as part of the holistic paradigm of human development cultivated by the United Nations Development Programme at the North South roundtable which held in Costa Rica, and tagged “Economics of Peace”, in January 1990 (4). The theory presupposes that the challenge of social violence, economic distress and environmental degradation can predispose individuals to embrace organized terror, because it subjects them to the haplessness of insecurity. However, the provisions of schemes and systems that can enable the individual to realize full self-potential, and cater for self responsibilities will keep them off the options of terror than the deployment of Military force.

Singh (176) observes that the concept of human security in the issue of terrorism was previously captured as a preventive measure, and not curative, and founded on the concept of the “four freedoms” captured by President Franklin Roosevelt, while addressing the congress of the United States of America in 1941. Franklin recommendations consist of freedom of speech and expression, freedom to worship in one’s own way, freedom from want and freedom from fear. The two latter set of freedoms, captures aspects of Human security that can assuage terrorism. This includes economic security, food security, health security, environmental security and political security. Against this backdrop, Singh submits that Human Security is a people centred empowerment strategy, in the development of systems that “give people the building blocks of survival, dignity and livelihood”, while they exert energy in fulfilling lives aspirations (176). Thus, Human Security theory can assume both preventive and curative positions. Much as it may serve as a strategy to avert gullibility, it also serves as positive response to the agitations of freedom fighters. In spite of criminal tendencies that may be associated with individuals’ who resort to violence, they will most likely gravitate towards decent and gainful engagement, and enjoy the dignity of labour when offered such provision that to stick to criminality. Thus, this Human security maintains a sustainable counterterrorism position in the fight against terrorism.

### **Hilda Dokubo's Centre for Creative Arts Education and the Amnesty Programme**

Hilda Dokubo is an accomplished Nigerian Actress, Creative Entrepreneur, and Youth Advocate. She hails from Buguma, Rivers state, and was trained in the Department of Theatre Arts, University of Port Harcourt. Upon building a successful movie career, she became challenged into Youth advocacy, while volunteering for mission with Methodist Church, and encountered Dr Grey, a 75-year-old medical Doctor, who encouraged her to take on social work in 2001. Dokubo, in 2002, organized Port Harcourt Township Youths into forums such as of "Peers stop Aids" and "Peers stop Drugs", to salvage decadent young people from addictions, substance abuse and sexual immorality. In 2003, she initiated the "Enlightenment crew" to reintegrate truant students back to classes. Subsequently, she organized a Rivers State Art and Culture for Teens in 2003, and by was appointed as Special Assistant to the River State Governor on Youth Affairs in 2004. While in public office, she organized the Rivers State Youth Parliament that gave young people insight to the Youth Policy. In other not to neglect the self-indulgent street youth, Dokubo initiated a "Street-to-Star" project, which brought together talented young people who had resigned to criminalities, and gave them a chance to be useful to themselves and the society. The success of "Street-to-Star", birthed the establishment of "Centre for Creative Arts Education" (CCAIE.) in 2008 as a non-governmental organization (NGO) with skill-based career development training component, which was accredited by the Ministry of Education and the National Board for Technical Education (NABTECH).

The moment President Yaradua considered an Amnesty programme for Niger Delta Militants in 2009, CCAIE was engaged alongside other vendors service providers to be part of the programme design process, monitoring and evaluation. After the phase of disarmament and rehabilitation, the female population of 799 ex-militants were committed to CCAIE for classification, which consists of screening and the identification of training needs. These comprise largely of female ex-combatants, and others who served as domestic support during militancy. Upon classification, those interested in creative arts, and with proven capacity, were trained by the CCAIE in Performing Arts, Media-based

communication, Artistic Crafts and Skills- such as the use of fabrics, beads, painting etc. According to Hilda Dokubo, most of her grandaunts do not find it difficult to get engaged and re-integrated into the society. She notes that the creative and entertainment industry provide platforms for gainful engagement and swift re-integration.

At the end of CCAE's engagement with the Amnesty programme, Dokubo returned fully to Nollywood, where she ceases every possible opportunity to engage her ex-militant trainees in the creative industry. According to Dokubo, "job-placing is key when you train people; especially those coming from their own kind of background. Life does not harbour vacuums. Something must fill every space. If we have provided training for them, it is important that we job place them" (Interview, August, 2018). Thus, in 2015, Hilda Dokubo engaged a handful of trained ex-militant in her commissioned film project titled *Asawana*, as cast and as crew members. This has introduced a good number of the ex-militants into the Nollywood space. According to her, many of them are on film location sets in Lagos either as cast or crew members. Furthermore, as a service provider for entertainment at the Golden Jubilee celebration of River State, in 2017, Dokubo notes that she engaged many of her trained ex-militants as dancers. She further attests to the facts that some have formed themselves into groups afterwards, touring with dance performances: "They get paid, and they enjoy the goodwill of the people. They now understand the dignity of hand work, and they have learnt how to appreciate little decent money".

### **The Engagement of Ex-Militants in the *Asawana* Movie**

*Asawana* is an Ijaw (Izon) phrase that stands for, "beauty restored". The movie tells an ignored perspective of the Niger Delta narrative that takes a detour from the Marxist approach to struggle which already characterized most Niger Delta Genre movies. *Asawana* underscores the fact that the struggle for the emancipation and development of the Niger Delta region is not a struggle for only able bodied Youths. The movie stresses that in spite of the youthful zest and vigour, the wisdom and experience of the Elders should not be neglected if successes must be achieved. *Asawana* narrates the tale of a child Prince who was abducted from the oil-rich community, without a trace. He grows in a foreign

society, and under the watch of the abductors who prepare him with enhanced capacity to be well-placed in the system. At the right time, he shows up to salvage his community from prolonged injustice in the hands of the same his childhood who also exploits his people.

The movie is a typical Niger Delta genre film, which engages the subjects of petro-violence, deprivation, environmental pollution, subjugation and gender supremacy that obtains in the Niger Delta region. The full-length movie was released in 2017 by Createstarts Media Works, as produced by Hilda Dokubo and directed by Dagogo Diminas, with the engagement of expatriates on key production aspects: Driss Azhari; an award winning German Cinematographer, and Mortiz Monofalvi, as Sound manager. It is a star-sturdy and large cast movie production that stared Hilda Dokubo as Alaere, Keppy Ekpeyong Basey as Yakubu, Deyemi Okonlawon as Siri, Bimbo Manuel as Bayo, Soibifa Dokubo as Warigbani and Ovunda Ihunwo as Youth Head. Thirty (30) of the Niger Delta Ex-militants were also engaged as cast and crew on the production, consisting of Twelve (12) Female and Eighteen (18) Males.

This group of cast were sourced from products of the Presidential Amnesty training programme. According to Dokubo:

I used both males and females from the amnesty programme. Some were trained by me at CCAE, and others who got their training from other institutes within the Amnesty programme, and had returned to the community to do nothing. I personally invited those I had trained at CCAE, but others came to register their interest and capacity to be part of the production when they heard that I was shooting (Interview with Hilda Dokubo, August 05, 2018).

Members of this group played multiple roles as Cast and Crew, and the production benefited from their personal experience as Ex-militants. Dokubo attests to their dedication and commitment to work to buttress their sincere craving for integration into the society when she states that “when they take up responsibility, they actually do so with full dedication to task, giving where they are coming from” (Interview with Hilda Dokubo, August 05, 2018). As cast members, they all featured in multiple

roles, such as Townspeople in protest scene, Dancers in Festival scene and Militants in camp and during planned attacks.

Dokubo explains that members of this group also gave useful insight to Artistic direction when their inputs were called for regarding the nitty-gritty of the militant camp and attack scenes. They provided the actual militant songs that gave deep rooted meanings, mood and atmosphere to the camp scenes, which invariably replaced the gyration songs that have characterized militant camp scenes of Niger Delta movies. The Ex-militants on the production set of *Asawana* also provided the camp ritual choreography to support the dances designed for the movie (Interview with Hilda Dokubo, August 05, 2018). Thereupon, they also learnt how materials from real scenarios are devised for cinematic realities.

Furthermore, by virtue of their trainings at CCAE, and their personal experience as Ex-militant, the group was immensely useful during the production design of the militant camp scene. They assisted in the building of Props, Costumes and Set Design in such degree that enhanced the semiotics and aesthetic qualities of the movie production. Adikiba, who serves the production of *Asawana* as Scene Designer, remarks that the Ex-militant group that were assigned to work with him were quite resourceful in the construction of the Watchtower, and in the making of the groove path in the militant camp. Specifically, he mentions that the provided information about the flying flags, the appropriate colour, their positioning, and their significance in the camp (Interview with Boyle Adikiba, August 05, 2018). Also, the Female Ex-militants, who were already trained as seamstresses, notably made most of the townspeople and crowd scene costumes while on set.

These Ex-militants that are endowed with Creative skills, amongst the numerous yet-to-be explored others, stand the chance for the swift integration into the society through the Nollywood industry. Dokubo agrees with this when he describes the film industry as a sector where an employer gets a first time role in a movie, and wakes up the next day as a superstar (Interview with Hilda Dokubo, August 05, 2018). Therefore, the fame, remuneration, glamour and dignity of labour which a film industry can offer truly creative people can be explored in

Nollywood for the creative hands amongst the Ex-militants who seek reintegration into the society. To this end, Dokubo states that-

Everyman wants a decent way of making money. If you want to see people in their true state, give them a decent job, because it is the quest for money, wealth, power and fame that make people engage in criminality. Provide them decent ways of earning money with respect and dignity, trust me, they will prefer it (Interview with Hilda Dokubo, August 05, 2018).

### **Conclusion**

The study submits that Human security, as opposed to state security is a humane and cost effective option for talking the challenges of insurgency. The consequence of deploying force to reinforce the sovereignty of the state in its constituency is dare, and anti-humane. In most cases it amounts to the negotiation of the very essence of security when it threatens the life and living the populace, and neglects the issues that gave rise to the insurgency. Therefore, Human security, which can assume both preventive and curative measure to insurgency, suffices as the primary responsibility of the state, within the provision of its resources, to its populace. Hence, in most cases, insurgencies are confrontations and agitations in reaction to the failure of governance by constituted authorities.

The study which focuses on the challenge of the Presidential Amnesty programme in the Niger Delta region to provide adequate engagement for the trained Ex-militants who are in dare need of onward integration into the society, exemplifies the Nollywood *Asawana* project as paradigms for other sectors. It establishes how willing the group is ready to be gainfully engaged with their skill, and with optimum dedication to work, which should allay the apprehensions of prospective employees. Hence, life holds no vacuum, there is the need for Government to establish a strategy that admits the trained and qualified militants into their prospective industry without recourse to their previous deviant label. This will keep them off criminal tendency, and make them useful in sectors, which they will seek to protect. In the fight against insurgency in the Niger Delta, the Nollywood industry has been



established as a veritable platform to integrate creative hands amongst the Ex-militant. Thus, government has a duty in developing and investing in the Niger Delta film genre, to propel a viable regional sector that can engage creative hands in the sector.

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