

NOLLYWOOD FILMS AND PROMOTION OF CULTURAL VALUES IN NIGERIA

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ABSTRACT

Culture occupies a strategic position in the development of any society. Societies and nations all over the world are always looking for ways to preserve their cultural value for future generation. On daily basics new cultural values evolves but the need to preserve the original culture from adulteration is paramount to nation. It is corollary from this that the work looks at whether Nollywood films bastardizing Nigerian indigenous cultural values or are they promoting them, whether the themes of Nollywood films portray Nigerian indigenous cultural values in true light or not and the role Nollywood possibly play in promoting Nigerian indigenous cultural values and thus advance Nigeria 's developmental agenda. Anchored on the cultivation and cultural norms theories the work concludes that Nigerian films started well by promoting our rich cultural heritage but somewhere along the line deviated to accommodate financial gains. This became prominent when the viewers of Nollywood videos increased drastically thereby giving rise to competition among film producers who were ready to pay heavily to get stories that would move and increase sales. The work recommends that the Nigerian films censors' commission should scrutinise films before they are sent out for viewing by the larger audience, script writers should always have at the back of their minds that Nigeria cultural heritage should be foremost on their minds when they are writing any script and that village heads should be contacted to get actual story lines that would reflect their culture.

Keywords: Cultural, Development, Promotion , Films, Perservation

INTRODUCTION

Culture generally is said to be the way of life of any given people; it defines the way they greet, the way they socialize, the food they eat, their dressing patterns, how they show courtesy – greetings, family structure and interrelationship between families, marital rites, burial rites and their relationship with the outside world. Culture is beautiful and adds colour to the world as we

know it. On the other hand, African movies, commonly called home video is a beautiful creation that helps to depict life the way it is; it x-rays and mirrors society back to itself. African movies say the good, the bad and the ugly about society.

Graham (2014) identifies then that, “culture is not a luxury for elites, it is a vital component of any society’s progress, and the international development community must not ignore it”.

However, in line with the research purpose, Nollywood videos provide a medium through which African cultures can be seen, x-rayed and appreciated or analyzed. Ozele (2010) says, “in a post-modern world, reality has become fluid, and no medium has done more to make it so than film, with its wide accessibility, its sense-and-psyche altering format, and its effortless ability for persuasion. In Sub-Saharan Africa, the Nigeria entertainment media have been leading a cultural shift from historical and written facts to visual images, seizing on the conception that it is easier to educate people by enticing images than by persuasive words. Nigeria movies are very popular among adolescents and youths, and are gradually gaining wide acceptance among blacks across the world because of their socio-cultural and educational values. Nigerian films have become extremely popular with Africans especially Nigerians abroad and a growing number of people of African descent, and have become ready substitutes for Western productions. Through these movies Africans are experiencing a cultural connect worldwide, something which foreign movies cannot provide”.

From a historical perspective, the true birth of Nollywood is traceable to the phenomenal success of *Living in Bondage* produced by Kenneth Nnebue. Okoroji (2006:l) states: The true birth of the Nigerian motion picture industry which today is referred to as Nollywood is traceable to the overwhelming success of what may have been considered an experimental project by an enterprising Nigerian businessman called Kenneth Nnebue. Kenneth Nnebue's Igbo language movie- *Living in Bondage* which was marketed on VHS sold like hot akara. In *Living in Bondage*, the universal contradictions of love, wealth, greed and crime were captured in a story that everyone could relate to. After *Living in Bondage*, Kenneth Nnebue made other movies like *Glamour Girls* and proved that an industry could be built around the sales of Nollywood videos using the VHS format. Following the success of *Living in Bondage*, most of the serious TV drama producers in Nigeria quickly followed the footsteps of Mr.Nnebue to make feature films marketed on the VHS format and a new industry was born. Some might say that *Living inBondage* succeeded because the VCR had become widely available domestic equipment in Nigeria. Others might say that *Living in Bondage* may, more than anything else, have led to the explosion of the sales of VCRs in Nigeria because everyone needed the equipment to watch *Living in Bondage*.

Nigerians are exposed to a high range of programs and communications content which have in turn moulded their thought pattern, belief, system and actions. This means our culture has been twisted and contaminated by interference of Western values and beliefs; cultures which have been defined as the total way of life, is an integral part of any society and stands for the sum-total of existence of a particular group of people dealing with their past, their present and a projected insight into their immediate and distant future. It is reflected in their way of life, ranging from religion, system of government, language, attitudes their dressing code, their expression of emotion and sadness. In essence, culture is the totality of the way of life of a people. Nigeria is a country rich in land, people and culture. Its uniqueness lies mainly on its culture. It is not only the most populous country but also the most culturally diverse black nation. This brings us to the issues of the role of film in preserving culture in Nigeria. The Nigerian culture has suffered untold damage over the past years due to cultural imperialism which has crept into the society via communication facilities like radio, films etc. Due to this the Nigerian people have been forced to embrace the Western culture. Since culture is an integral part of the society and cannot be forgone, this study expresses the important of the medium as an instrument for the preservation of the Nigerian culture through its film house Nollywood (Danbello and Dakogol, 2015).

STATEMENT OF THE PROBLEM

This research work explores the theme of African movies and its cultural development objective or impact. The growing influence of the Western media and the concept of globalization seem to be creating a transition from the traditional culture to the Western culture, especially in the urban areas and cities.

Wiser (1986:4) "Cultural identity seems to be on the defensive all over the world as most people live in more than one culture. More and more ethnic minorities claim the right to their distinctive identity."

Culture is a universal concept and experience. On the other hand, Africans look at culture as the preserved traditions or ways of life of their forefathers. Thus, most people limit the concept to such things as traditional dances, music, art, traditional institutions and rites of passage such as marriage, birth, initiation, burial and the likes (Ajayi, 2009). Continuing, Ajayi (2009:407) notes:

Though all these are aspects of culture, but not the totality of it. Culture is the established pattern of behaviour among a people, an all-embracing and heterogeneous concept that encompasses every aspect of a man's life and experiences. It is perceived as a way of life or the totality of all human efforts and achievements in the struggle for survival in the midst of unfriendly and militant forces of nature. It is also the aggregate of all human inventions and discovery and the

accumulation of socially acquired human characteristics. It is a collective and integrated whole, comprising everything about man's ideas, behaviour and products or anything relating to his needs as a social being. In other words, culture is the totality of the historical experience as a people, the values, the traditions, the beliefs, morals, world view and any other capabilities and habit acquired by man as a member of society.

This work looks at whether Nollywood films bastardizing Nigerian indigenous cultural values or are they promoting them, whether the themes of Nollywood films portray Nigerian indigenous cultural values in true light or not and the role Nollywood possibly play in promoting Nigerian indigenous cultural values and thus advance Nigeria 's developmental agenda.

RESEARCH QUESTIONS

1. How relevant is the Nollywood movie content to the promotion of Nigeria's culture?
2. What are the challenges experienced in the promotion of Nigeria's culture using Nollywood movies?
3. What are the numerous benefits of Nollywood movies in terms of promoting Nigeria's cultural development?
4. What role could Nollywood movies possibly play in promoting Nigerian indigenous cultural values and thus advance Nigeria's developmental agenda?

LITERATURE REVIEW

Nigeria People and Culture

In Africa, the combination of a rich cultural heritage with new media and technological opportunities has led to the emergence of a new breed of storyteller – the independent filmmaker. These filmmakers cannot be divorced from his or her environment, and therefore play a critical role in contributing to positive social, political cultural development.

Culture is as old as humanity and traceable to the beginning of man's existence. It could be seen as a way of life of a people or reason for the existence of a people etc. Penguin English dictionary cited in Opubor, A.E. et al (1979:31) defines culture as an "improvement of mental faculties, refined taste or judgments, High intellectuals, and aesthetic development of a group....characterized by a special level of material achievement. Culture is a way of life which a people have fashioned for themselves. It includes their art, their science and all their social transition including their system of beliefs and rituals. Culture should not be seen only in terms of Music, Dance, Drama, and arts. It is the intertwining of the artistic fibers of a nation, with the science and religion of its people, the law and moral expectations of the community, the wisdom of their past and the education of their present and future. Opubor A.E.et al (1979:31),defines

culture as'' a vast apparatus, partly material, partly human and partly spiritual by which societies are organized into permanent and recognizable groups. Culture is a way of life of a people, their identity and life wire. It has gone beyond idol worshipping since whenever its concept is discussed what readily comes to the mind of an average African is' 'the picture of his fore bears dancing around giant trees in sacrificial worship or otherwise the picture of a Sango man casting spells and mouthing incantations in the process of some unholy ritual''(Ibanga,1993:3).Culture is the language of the people, their life style and existence. Therefore no culture is inferior or superior since as posited by Ibanga [1993:3]it is ''the totality of knowledge and behaviour, ideas and objects that constitute the common heritage of a people' 'culture is not primitiveness or barbarism. [Enahoro, 2009:4]. Nigeria possesses a culture which reflects the people's way of life just as any other culture. It includes the process of birth, of growing up, of carving riches for oneself, of passing through and fulfilling obligations in the different phases of existence and of pursuing attitudes and attributes that will make one an acceptable member of the society or put one at war with his neighbours depending on the interaction factors. Culture of an individual is dependent on the culture of the society, and or the society to which that individual belongs. What this assertion means according to Elliot cited in Enahoro [2009:19] is thatan individual is shaped by his or her culture...and finds that being parts of the culture club provides ethical security. Culture influences individuals in the society, it directs their pattern of thinking and behaviours to what it wants them to do. Culture is not limited to music, dance, the law and the morals expectations of the community, the wisdom of their past and the education of the present and the future.

Film and Cultural development

As much as arguments go back and forth on the role home movies play in the development of Nigeria's cultural space it should be noted that such a role is still evolving. With over two decades of development more should be expected from the movie industry in Nigeria with regards to promoting culture. Though certain factors are altering the profile of what could be regarded as the country's culture, while the film industry itself is undergoing a crucial transition from analogue to digitization.

According to Mgbejume, (1989), the immense potential of film was recognized even during the colonial times. The Federal Information apparatus earlier acknowledged film as the most effective medium for internal and external publicity.

Before a handful of indigenous film makers in the late 1970s took up the challenge to fill the void in local participation in the film business, the market was dominated by films from China, India, Hong Kong and England and America. This was evident in the number of Chinese and Indian films that dominated our television screens. The Anglo-American films offered a variety

which included cowboy, horror, war and adventure films, among others. (Adesanya,1984). This was evident especially at weekends when these foreign films were shown on Nigerian television. Bruce Lee was one of the most popular Chinese films then.

There was a strong competition between these films and the growing popularity of Indian romance and Kung Fu films within the Nigerian audience. However, the Anglo-American film marketers, apart from having the advantage of the English language, regularly screened their films free of charge, using mobile cinema units in different parts of the country. Marketers of Chinese and Indian films somehow restricted their activities to movie theatres in the towns. Popular culture projection appears to be a fixation for these producers who continue to be propelled by the profit motive. Packaging of films for export is also influencing the force to satisfy criteria rooted in Western commercial standards in the scripting, characterization and production of films. Local cultures in their original form have therefore become secondary considerations in film content. Local cultures are, of course, in transition all over the world. Globalization is setting the pace in the interaction of cultures with the consequence that local cultures are weighed down (Danbello and Dakogol, 2015).

The lasting contribution of video films to Nigerian society will depend on how the movie industry responds to the challenge to stay profitable without compromising the rich cultural heritage of our country Nigeria and the unity that binds us together.

There is no gain saying that Nollywood videos possess the ability to transmit Nigeria's cultural identity. And Arulogun (1979: 26) identifies four key areas for cultural development using Nollywood videos; and they are:

- **As a propaganda/ innovation/ advocacy tool**

Film remains a vehicle employed by governments and others interested in the art of subtle diplomacy. Because of its popularity as an entertainment medium, it easily becomes a means of relaying and reinforcing information meant to promote a certain reality.

Furthermore, Behaviour Change Communication (BCC) or Development Communication (DevCom) focuses on bringing about meaningful growth and development in the society. Both the public and private sector, locally and internationally recognizes the importance of home movies as a way to create public awareness or campaign against certain vices and unwholesome practices that tend to affect the public generally.

Providing people with information and teaching them how they should behave does not lead to desirable change in their response/behaviour. However, when there is a supportive environment with information and communication (teaching) then there is a desirable change in the behaviour

of the target group. Thus, BCC is proved to be an instructional intervention which has a close interface with education and communication. It is a strategic and group oriented form of communication to perceive a desired change in behaviour of target group.

For instance, there have been quite a good number of advocacy Nollywood videos on topics like stigmatization of persons living with HIV/AIDs, female genital mutilation, violence against women, women/child trafficking etc.

- **Home video plays the role of stereotype**

Nollywood videos can help to shape perspectives on a people's culture. The impressions which viewers develop about a people and their cultural values are greatly influenced by film portrayals.

There are a whole lot of assumptions and practices in some areas that are challenged, encouraged or discouraged through Nollywood videos. Nollywood videos help to put the spot light on such things and provide interpretation on such providing necessary outcomes for society.

With social advocacy Nollywood videos, certain beliefs are x-rayed, laughed at and discouraged. But one thing worthy of note is that, Nollywood videos can help to portray the rich cultural blend of the Nigerian society.

- **Film as an educational medium**

Nollywood videos cover issues a wide spectrum of true life experiences as education in not only formal. There are a lot of things lesson to from Nollywood videos. It exposes the society to cultures around them from other tribes, states and more. Home video provides a basis to understand how people live, how marriages are done as well as burial rites in different committees in Nigeria.

Again, Nollywood videos provide a source of enlightenment about the various places of interest, tourism interest in these regions.

- **Film also plays a role in promoting commerce.**

Where this character of a home video has developed, it is a major source of foreign exchange.

Movies promote commerce. Apart from the fact that the cast and the crew gets paid, producer gets paid or makes profit, movies provide a major source of income for others who are involved in the sales and marketing of these movies.

Also, advertising and other promotional opportunities exist in home video production. If the producer of a movie can attract good patronage, the movie can enjoy support of sponsors and advertisers.

As Opubor and Nwuneli (1979: 13) noted, a film exposes Nigerians and outsiders to 'the diverse (and) rich cultural heritage' of the country. It exposes its viewers both within and without to the rich culture of its country.

Okoye, (1993: 69) on the other hand states that:

It is almost certain that the video culture will create Nigerians who will completely repudiate their cultural heritage, thereby complicating further the problem of national development.

As Adeiza (1995: 6) noted, most film makers turned to Nollywood videos as a survival option. She added that:

Adeiza agrees that film can contribute immensely to the challenges of our rich cultural heritage and concludes that:

While it may be safe to classify video films produced by private producers for the mass market as commerce driven, the levels of experimentation with popular themes also vary. There are some which also try to promote values of a better society and responsible citizenship. Films by Mount Zion Faith Ministries led by Mike Bamiloye are, for instance, devoted to promoting the Gospel using common themes like the eternal battle between the forces of good and evil.

In these films, evil is consistently portrayed as unprofitable and dangerous. Such films apart from promoting our cultural heritage have also imparted positively on the lives of viewers especially deviating their minds from evil to doing good.

Nollywood videos as vehicle for cultural development

Home movies are not just meant to educate and entertain but rather perform functional role of affecting man's attitude and increasing his horizon of the world. Timothy S.J. (2002:3) is of the opinion that; a movie has been described as an altruistic cultural documentation process. A school of thought contends that what most people know about other countries and places is invariably learnt via movies. It is also said that a picture is worth more than a thousand words. this is supported by Ossa Edwards and Mercy Sokomsa (2006:150)who believes that films functions in an entirely different way...watching a good movie, the individual emerges from it the way one would emerge from reading a good novel; sober, humbled and changed, like the hero would have been.

- **Promotes cultural awareness**

No doubt home video messages are based on a particular way of life. It helps to portray certain societal happenings within a given or series of communities with the intent of making meanings and impression on people's life.

Danbello and Dakogol (2015) states that: The film medium appears to have the most universal appeal and impact when compared to other media. When properly harnessed, the film can rise above limitation of language and language barriers by utilizing its creative powers of visuals and audio effects to create a community among an audience of various backgrounds. Film is the most powerful media for fostering cultural awareness. Films tell stories of past event, present event and future event.

- **Inter-marrying of culture**

Home video usually not only promotes a singular culture but also the inter-marrying of different cultures. Sometimes, a movie is centred on different cultural experiences and there tries to relate the storyline, creating conflict and the resolution of conflicts along such cultural lines.

Enahoro cited in Timothy, S.J (2002) of the view that; The significance of film as a medium of communication has been very well articulated by David Sills, cited in Timothy, S.J(2002:69). What affect this artistic, social, and economic phenomenon has on the cultural values of both creators and viewers is an international problem of the magnitude since cinema is a world-wide language that can be grasped by illiterate as well as by the educated. Nothing less than the control of man's mind and emotions is at stake. What makes film the major cultural force is a combination of different factors which includes uniqueness of film as an art form solemnly dependent on modern technologies, the use of film as a communication medium principally to entertain, instruct, subjugate, persuade and propagate and of course the overall social, political, economic and educational needs of the contemporary word that are deeply dependent on communication in its various forms, films inclusive.

THEORETICAL FRAMEWORK

A theory basically is our understanding of the world around us and how it works. Thus this study shall make use of two theories as a framework for the study.

Cultivation theory

This theory examines the long-term effects of television. "The primary proposition of cultivation theory states that the more time people spend 'living' in the television world, the more likely they

are to believe social reality portrayed on television." Cohen, J; Weimann, G. (2000). Under this umbrella, perceptions of the world are heavily influenced by the images and ideological messages transmitted through popular television media.

Cultivation is a positivistic theory, meaning it assumes the existence of objective reality and value-neutral research. A study conducted by Jennings Bryant and Dorina Miron (2004), which surveyed almost 2,000 articles published in the three top mass communication journals since 1956, found that Cultivation Analysis was the third most frequently utilized theory, showing that it continues to be one of the most popular theories in mass communication research.

Cultural norms

These are the shared, sanctioned, and integrated systems of beliefs and practices that are passed down through generations and which characterize a cultural group. A norm (short for normative or normal) is an acceptable and expected way of behaving in any given social situation. Similar to the associated concept of values, norms differ from individual to individual and society to society. Where values are general guidelines for behaviour, norms represent very specific rules that govern behaviour in particular situations.

Norms cultivate reliable guidelines for daily living and contribute to the health and well-being of a culture. They act as prescriptions for correct and moral behaviour, lend meaning and coherence to life, and provide a means to achieve a sense of integrity, safety and belonging. These normative beliefs, together with related cultural values and rituals, presents a sense of order and control upon aspects of life that might otherwise appear chaotic or unpredictable.

This definition particularly underscore the views that the greater or the more influential part of what makes culture is acquired or learned, and not in bore or innate. The implication of this is that culture could be learned, acquired experienced or transferred from one place to another through various ways. One of the most influential ways is through films and in this case, Nollywood videos. This is where communication and mass media play a significant role in the transmission of culture. This relationship between culture and communication is clearly stated in the McBride report(1980) thus. The role of communication may be regarded as that of a major carrier of culture. The media of communication are cultural instruments which serve to promote or influence attitudes, to motivate to foster the spread of behaviour patterns, and to bring about social integration. For millions of people, home video is the principal means of access to culture and to all forms of creative expression.

DATA PRESENTATION AND INTERPRETATION

Table 1: Distribution of responses on whether respondents view Nollywood videos

Responses	Frequency	Percentage
Yes	93	100
No	0	-
Can't say	-	-
Total	93	100

Under table 6, all the respondents indicated that they view Nigerian Home video films making a total of 93 respondents and 100%. This response is so because the researchers specifically inquired before deciding who to give the questionnaire to in order to eliminate negative responses.

Table 2: Distribution of responses on whether the Nigeria Nollywood videos share any relevance with Nigeria's culture

Responses	Frequency	Percentage
Yes	36	39
No	12	13
Partially	45	48
Can't say	-	-
Total	93	100

Under table 7, 36 (39%) of the sampled respondents indicated that the Nigerian Home video share some relevance with the Nigerian culture while 12 (13%) of the respondents are of the opposing view as they do not see the relevance of Nigerian movies to Nigeria's culture and this makes 1/8th of the totals sampled population, relevant enough to be considered.

Forty-five respondents however stated that they see some relevance of Nigerian Home Video to Nigerian culture.

Table 3: Distribution of responses on whether Nigeria’s Nollywood videos content help to promote Nigeria’s culture

Responses	Frequency	Percentage
Strongly agree	11	12
Agree	23	25
In partial agreement	27	29
Disagree	28	30
Strongly disagree	4	4
Total	93	100

Under table 7, 27 (29%) of the respondents are of the view that Nigerian Home video partially helps to promote Nigeria’s culture; while a slightly higher percentage which makes the highest in this category believe that Nollywood videos do not necessarily promote Nigerian culture. A quarter of the sampled population (25%), making 23 respondents believe that Nigerian Home video helps to promote Nigeria’s culture as another 11 (12%) respondents even supports this view further and more strongly.

Finally and on the contrary, 4 respondents, representing 4% of the sample size feel strongly that Nigerian Home video do not promote her culture.

Table 4: Distribution of responses of what the benefits of Nigerian Home Video to development of culture is

Responses	Frequency	Percentage
It encourages the learning of the local language	19	20.4
It helps to remind Nigerians of cultural values	15	16
it exposes the negative practices for correction	12	12.8
It helps preserve our cultural heritage	12	12.8
It has no real value to culture	10	10.8
All of the above	25	26.8
None of the above	-	-
Can't say	-	-
Total	93	100

Under table 8, a little above a quarter of the respondents identified that Nigerian Home Video holds several benefits with regards to the Nigerian culture by way of encouraging the development of the culture through its content; and this accounts for 25 (27%) of the respondents. Nineteen (20%) see Nigerian movies as encouraging the learning of local languages, 15 (16%) see it as helping to keep Nigerian abreast with their cultural values, 12 (13%) each see it as not only helping to preserve the culture but to expose the negative practices in the Nigerian cultural experience. However, 11% which is 10 respondents do not see any real value of Nigerian Home Video to the promotion of Nigeria's culture.

Table 5: Distribution of responses on whether Nigerian Home Video promotes Nigerian cultures better than western cultural influence on Nigerians

Responses	Frequency	Percentage
Strongly agree	4	4
Agree	17	18
In partial agreement	15	16
Disagree	36	39
Strongly disagree	21	23
Total	93	100

Under table 9, a total of 36 (39%) respondents are of the view that the Nigerian Home Video is not doing a better job of promoting Nigeria’s culture better than western influence on Nigerians and this view was strongly supported by another 21 (23%) of the respondents making well over 50% of the entire sampled population.

However, 15 (16%) respondents thinks that Nigerian Home video partially has a better cultural influence than western influence on Nigerians while 17 (18%) respondents do not agree that western influence on Nigerians is stronger than Nigerian Home video’s cultural promotion message; 4 respondents, representing 4% also strongly agreed with this point of view.

Table 6: Distribution on respondents view on what the perceived limitations to better cultural content for Nigerian movies are

Responses	Frequency	Percentage
Lack of professionalism	24	26
Lack of value for Nigerian culture	25	27
Lack of finance	15	16
The effect of piracy on movie producers	17	18
All of the above	12	13
None of the above	-	-
Can't say	-	-
Total	93	100

From the perspective of the respondents, some of the issues identified as likely challenges facing the promotion of culture through Nigerian Nollywood videos as identified by respondents; 24 respondents, representing 26% of the sampled population states that the lack of professionalism is one of the banes of the Nigerian Movie industry and affecting their cultural content. Twenty-five respondents, representing 27% of the population believe that the lack of value or appreciation for Nigeria's culture is one of the reasons not much of local content exist in Nigerian movies. Lack of finance to aid production is believed to influence the content of Nigerian movies as indicated by 15 (16%) respondents while 17 (18%) respondents see piracy as affecting the movie producers and influence their decision on what to produce. A total 12 respondents, representing 13% of the respondents believe that all the above mentioned points are likely limitations to good cultural content in Nigerian movie.

Table 7: Distribution of responses on whether proper regulation and funding from both government agencies and the private sector can help address the challenges facing Home Video cultural content

Responses	Frequency	Percentage
Strongly agree	51	55
Agree	21	23
In partial agreement	17	18
Disagree	4	4
Strongly disagree	-	-
Total	93	100

Under table 11, a critical look at the table show that majority of the residents in Benin City are convinced that government interventions as well as private sector interventions in movie production by way of funding and proper regulation can help stem the tide of poor local content centred on the Nigerian culture. A total of 51 respondents, representing 55% of the population are convinced that this move can yield better result in terms of rich cultural content; another 21 (23%) respondents agree with this view while 17 (18%) respondents are in partial agreements with the view.

However, only 4 respondents, which is 4% of the total sampled population disagree that the way to go is through government and private sector interventions.

Table 8: Distribution of responses on how Nigerian Nollywood videos can help to promote culture

Responses	Frequency	Percentage
Focus more on positive things relating to culture	51	55
Promote more local content than foreign	21	23
Using Nigerian culture in movies in an appealing format	17	18
All of the above	4	4
None of the above	-	-
Total	93	100

Table 8 shows that the respondents believe that much can still be done to promote culture using Nollywood videos. Fifty-five percent, which is 51 respondents and making more than half the total sampled population admonish that the Nigerian movie producer need to focus more on positive issues that can help promote Nigerian culture. Twenty-three percent, representing 21 of the respondents believe that the promotion of more local content rather than foreign concept by Nigerian movie producers can help in preserving culture while 17 (18%) respondents see the need to use Nigerian culture in an appealing manner to increase interest and promote learning. Four respondents, representing 4% believe that all the above measures can help promote culture through Nigerian movies.

ANSWER TO RESEARCH QUESTIONS

- How relevant is the African movie content to the promotion of Nigeria’s culture?

From the responses provided it is very clear that respondents are of the view that there is some level of relevance between Home Video content and culture, however there are divergent views as to whether or not this role is been played properly by the media.

These views are expressed in table 2 and 3 clearly where under table 2, 39% think that there is a relevance in Home video content to the promotion of culture and 48% partially agree to this view. A clear divergent view is created under table 3 where 37% (strongly agree 11/12% and

agree 23/25%) of the total sampled population think that the Nigerian Home Video actually helps to promote culture but in sharp contrast 34% rejects this view clearly that Nigerian Home Video helps to promote Nigerian culture.

- What are the challenges experienced in the promotion of Nigeria's culture using African movies?

It is obvious that there is a problem and the solution as explained by the respondents can be found basically in table 6. Under table 6, respondents believe that there is a need for professional by producers and directors. Twenty-six percent of the respondents believed that professionalism would help improve the course of cultural development through movie content.

The lack of value for the Nigerian culture is seen as one of the challenges confronting the movie industry and the respondents, making 27% believes that if movie makers place more value on cultural development then there would be better aggregate of the Nigerian culture. Financial constraints is seen as what might be hindering good quality productions with better cultural content in Nigerian Nollywood videos. Piracy is also seen as what might be scaring stakeholders from putting so much in movie production and this invariably would affect what the productions would look like. Last the needed regulations by government agencies and other regulatory bodies are seen as a means to encourage better local cultural content.

- What are the numerous benefits of African movies in terms of promoting Nigeria's cultural development?

Table 5 already shows that more respondents believe that the Nigerian Home video does not help to promote the Nigerian culture better than the western influence on even the content of Nigerian Nollywood videos themselves. This was the view of 62% of the sampled population. However, the respondents suggested that if Nigerian Nollywood videos as used for cultural development the outcome would be:

- Encourage learning of Nigeria's diverse culture through movie content.
 - That Nollywood videos can help reinforce Nigeria's cultural values.
 - That with good content and storyline, Nigerian Home Video can help expose certain negative practices that are considered inimical to the various cultures.
 - Nigerian Nollywood videos can help in preserving Nigeria's cultural heritage.
- What role could African movies possibly play in promoting Nigerian indigenous cultural values and thus advance Nigeria's developmental agenda?

The Nigerian movie can help in achieving the following functions through its movie content as identified under table 5:

- Encourage speaking and practices of the Nigerian culture.
- Be used as a springboard to correct certain unwholesome practices in the culture.
- It could be used as an advocacy vehicle to correct certain wrong traditional practices and offer better methods for practice.

CONCLUSION

From the foregoing, we can deduce that Nigerian films started well by promoting our rich cultural heritage but somewhere along the line deviated to accommodate financial gains. This became prominent when the viewers of Nollywood videos increased drastically thereby giving rise to competition among film producers who were ready to pay heavily to get stories that would move and increase sales.

As Gerbner and his team observes, that most of what we know or think we know, we have never personally experienced. We know these things because of the stories we see and hear in the media.

This implies that the media (television) has a way of teaching us things we do not know and these things should be based on facts and the true teachings of our culture.

Film is a mass communication medium that can be used to bring about unity and promote our cultural heritage and this can be done by the kind of messages portrayed. By and large, Nigerian films have gone to the far ends of the earth and it should be a medium for show casing our rich cultural heritage. The unity of this nation can be enhanced through the packaging of films or movies which is being watched by Nigerians at home and abroad.

The cultural world view of Nigerians is grounded in fundamental beliefs and values which guide and shape life experiences. In spite of the ethnic differences, there are core values that transcend ethnic and regional boundaries. These include: religiosity; extended family; tradition and rituals; community; respect for elders; decent dressing; tolerance; hospitality; peace and so on. These values must transcend our national boundary and film or movie is the right path that can help us achieve this aim.

RECOMMENDATIONS

Following the trend of all that is going on in the Nigerian film industry, we thereby make the following recommendations:

1. The Nigerian films censors' commission should scrutinise films before they are sent out for viewing by the larger audience.
2. Script writers should always have at the back of their minds that Nigeria cultural heritage should be foremost on their minds when they are writing any script.
3. Henceforth, village heads should be contacted to get actual story lines that would reflect their culture.
4. Producers should use film as a medium to first and foremost promote unity among Nigerian communities as they have done in very few films to reiterate our oneness in spite of our cultural, religious or ethnic differences.

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