**ASSESSING THE INFLUENCE OF NOLLYWOOD MOVIES ON CULTURAL IDENTITY AMONG NIGERIAN YOUTH. A STUDY OF STUDENTS OF NASARAWA STATE UNIVERSITY KEFFI**

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**ABSTRACT**

The aim of this study was to analyse the influence of Nollywood movies on the cultural identity of students of Nasarawa state university Nasarawa state. To achieve this, the survey research method was used. Subjects were drawn from the Nasarawa state university, using the simple random sampling techniques and purposive sampling. Four research questions guided the study. Research findings showed that, a great number of students in Nasarawa state university, Nasarawa state have access to allot of Nollywood movies. To the end, the researcher recommended that the Nigerian film censor board should monitor and filter films before sending them for sale. This is to upgrade the cultural identity of students.

**CHAPTER ONE**

**INTRODUCTION**

**1.1 Background of the study**

Throughout the course of history, various worldviews have consistently discerned the moral inclinations of individuals across the globe. Indeed, this statement holds true not only for Nigerians but also for individuals hailing from various other nations. The aforementioned statement elucidates the overarching cognitive perspective held by an individual or society, which encompasses the totality of their knowledge and perspective. (According to the source cited as "Wikipedia 2013")

In their study, Olu and Iduaja (2007) made an observation regarding the proliferation of visual images through various mediums such as television, cinema, and the internet. They argue that this phenomenon has led to the emergence of a global village, where individuals from diverse backgrounds are able to share and exchange different world views. It is widely held in Nigeria that home movies have a tendency to portray the culture of Nigeria in a negative light. According to Frank Aig-Imoukahude in Opubor's seminal work from 1995, it has been duly acknowledged that a considerable number of Nigerians have expressed their concerns regarding the deleterious nature of the cinematic productions exhibited within the confines of Nigeria. A multitude of individuals have expressed their criticism towards the nation's television for showcasing content that exhibits contradictions or erodes the quality of life, thereby undermining the values and norms held by the populace. What is required are cinematic productions designed for self-reflection, aimed at elucidating the realities of life in Nigeria.

The term "Nollywood movies" refers to a broad category of pre-recorded media that is typically available for purchase or rental, specifically intended for home cinema entertainment. The term in question finds its origins in the VHS era, a time when the prevailing medium of choice was the video tape. However, it has since transcended into the realm of current optical disc formats, such as DVD and Blu-ray disc, and to a lesser extent, into digital methods such as Netflix. The Nollywood films industry is responsible for the dissemination of films, telemovies, and television series to the general public in the form of video, utilising a variety of formats. These items are either purchased or leased, subsequently being viewed in the privacy of one's own residence by individual consumers. (Wikipedia 2014) Cultural identity, as an inherent aspect of human existence, engenders positive consequences for individuals in their capacity as members of society. The concept in question possesses the potential to be effectively implemented on a global scale, encompassing the entirety of the global society. Morals, my dear interlocutor, are indeed principles that are acquired through the process of learning, serving as a means to discern the distinction between what is morally correct and what is morally incorrect.

The cultivation of empathy and various other manifestations of social awareness play a pivotal role in the maturation and refinement of one's moral sensibilities. Morality encompasses an individual's beliefs regarding the suitability or virtue of their actions, thoughts, or emotions. Childhood is a crucial period during which moral standards commence to take shape, a process that frequently persists well into adulthood. The history of Nollywood films reveals that the inception of recording and presentation of actualities can be traced back to the Lumiere Brothers' notable achievement on December 28th, 1985. It was during this time that they successfully recorded the mundane yet significant event of "break time" in their factory. Dosumu (1995) avers that, when the Lumiere brothers, Louis and August, unveiled their cinematographer in the basement of the grand café in Paris on December 28th, 1895, they undoubtedly experienced a sense of satisfaction, as they had discovered a novel medium for the recording and presentation of actualities. The act of documenting activities is the primary function of a documentary, and this is precisely what the Lumiere Brothers accomplished with their recording of "Break Time" in the factory. The impact of the film medium on the market has been both significant and diverse, as it has effectively conveyed ideas and aspirations across different cultures. The development of films in Nigeria can be traced back to the colonial era, which played a significant role in shaping the early stages of this artistic medium. The initial film production occurred at the esteemed Glover Hall in Lagos, precisely on the auspicious day of Monday, August 12th. This momentous occasion spanned a duration of ten consecutive nights, showcasing the dedication and commitment of the cast and crew. Messrs. Bolboa of Borceonia, Spain, meticulously executed the task of shaving the film under the astute management of the esteemed Nigerian figure, Herbert Macaulay. However, it is worth noting that the commencement of film production occurred relatively tardily. As per the scholarly work of Balogun (1987), it is noteworthy to mention that Obe is widely acknowledged as the pioneer who successfully executed a standardised film production in Nigeria. This remarkable feat was accomplished through the creation of a silent film specifically commissioned by the health department in the year 1936.

In the year 1947, the esteemed Nigerian government took the initiative to establish what is now known as the Federal Film Unit. In the 1950s, the production unit was responsible for the creation of numerous newsreels and documentary films. It is worth noting that during this period, the Nigerian film industry was predominantly under the control of foreign entities, with foreign films enjoying a complete dominance.

During this era, film exhibitions were conducted in various venues such as cinema halls, village squares, educational institutions, and religious establishments, among other locations.

The public exhibition of films facilitated the presentation exclusively of films that possessed a commendable degree of technical excellence. With the emergence of video cassettes, video compact discs (VCDs), and digital video discs (DVDs), the traditional practice of attending cinema centres and public arenas for film screenings has significantly diminished. Both children and adults can often be observed engaging in sedentary activities, such as sitting indoors, while being captivated by the mesmerising screens of their television sets. Subsequently, the realm of home films came into existence. The market is inundated with a plethora of films on a daily basis, encompassing various languages such as English, Pidgin English, Igbo, Hausa, and Yoruba.

It is of utmost importance to direct the Minister of Information and Communication, Mr. Labaran Maku, towards the significance of the arts and industry in Nigeria. It is evident that only an individual lacking in wisdom would dare to contend that the art and culture industry of a nation holds no significance in the process of national rebranding.

It has been duly established that the Nigerian movie industry, commonly known as Nollywood, holds the prestigious title of being the largest in Africa. Furthermore, it proudly ranks third globally, following the renowned Bollywood of India, with the illustrious Hollywood of the United States of America reigning supreme.

Nevertheless, a superficial examination of the substance found within our Nollywood film productions is sufficient to dissuade discerning travellers and visitors from engaging with our cultural offerings. It is worth noting that a significant majority, specifically over 90%, of the films that are released in Nigeria tend to portray a distorted and unfavourable image of the country. These cinematic productions often emphasise themes of violence and prominently feature afro-centric practices such as juju and ritualised killings. Furthermore, it is worth noting that a significant number of cinematic productions are often perceived as having explicit content due to the frequent portrayal of actors and actresses in a state of undress. Occasionally, one finds themselves pondering the origins of the script writers' imaginations, given the peculiar nature of the fantastical films they create. Even a young Nigerian who is growing up under the influence of these images is likely to develop negative perceptions about their environment and the people around them.

It is imperative, therefore, for Mr. LabaranMaku to take action in order to rectify these misconceptions and introduce a semblance of rationality into the industry. As Husein (2002) expressed with regret, "the attainment of sanity requires a considerable amount of time, as a significant amount of harm has already been inflicted." In this particular industry, an individual may garner attention and public sentiment by means of shedding tears during a cinematic production or by engaging in the act of disrobing on screen.

One might inquire, "Does the negative influence of Nollywood movies contribute to a transformation in cultural identity?" Opubor et al (1995) addressed this inquiry by asserting that the motion picture, among all forms of communication, possesses an unparalleled ability to captivate and influence. Through the utilisation of visual imagery, musical accompaniment, and sound effects, a film can transcend the constraints of language and cultural barriers, effectively conveying a similar message to audiences of diverse backgrounds.

As per the scholarly work of Lippman (1922), he posits that individuals tend to engage in actions based on the mental images they possess, rather than aligning their behaviour with the objective reality that exists beyond their cognitive realm. It is anticipated that upon the conclusion of this study, the resulting findings will serve to aid in the formulation and presentation of Nollywood films targeted towards the younger generation. Additionally, it will bring to light the significance of parental awareness regarding the impact of Nollywood films on the cultural identity of young individuals. Lastly, this study will contribute to the expansion of existing scholarly works pertaining to the influence of Nollywood films on the youth.

**Brief History of Nasarawa state university**

The esteemed Nasarawa State University is situated in the picturesque town of Keffi, which is nestled within the vibrant country of Nigeria. Nassarawa State University, Keffi (NSUK), is an esteemed tertiary institution that was established with the noble objective of fostering the promotion and dissemination of knowledge within the state and its surrounding environs. The establishment of NSUK can be traced back to the enactment of the Nasarawa State Law No. 2 of 2001, which was duly passed by the State House of Assembly during the tenure of the first democratically elected Governor of Nasarawa State, Governor (Dr.) Abdullahi Adamu. However, it is worth noting that NSUK was officially established and located in February 2002, specifically at the former premises of the College of Arts, Science and Technology (CAST) in Keffi. The establishment of this institution was undertaken with the primary objective of offering a platform for the residents of Nassarawa State to engage in the pursuit and attainment of higher education. The town of Keffi serves as the geographical location of interest. Nassarawa State University provides educational opportunities for both full-time and part-time students. The esteemed institution boasts a distinguished Post Graduate Faculty, which proudly presents an esteemed programme known as the Masters in Business Administration (MBA) within the esteemed department of Business Administration. Indeed, the esteemed institution boasts a total of four sprawling campuses. The primary location of the institution is Keffi, which serves as the central administrative headquarters. The esteemed senate of the institution, serving as the esteemed governing body, alongside the esteemed vice chancellor and all the esteemed senior members of the senate, are currently situated at the Keffi campus. The second campus is located in Lafia, which serves as the state capital. The third location is situated in Pyanku, which serves as the centre for continuing studies and IJMB. The final campus is situated at Gudi, serving as the designated location for the esteemed faculty of Engineering.

**Statement of the Problem**

Movies are veritable tools of mass communication which cuts across national and cultural boundaries with wide and fast disturbing networks internationally. It is obvious or crystal clear that the cultural identity of students can be influenced positively or negatively as a result of Nollywood movies. Therefore, the question this study seeks to answer is, how does Nollywood movies influence the cultural identity of students in Nasarawa state university Nasarawa state.

**Objectives of the Study**

The study has the following objectives

1. To find out students who have access to television.
2. To find out how often the students watch the Nollywood movies.
3. To determine the level of exposure the students have to Nollywood movies.
4. To find out the influence of Nollywood movies on the cultural identity of students of Nasarawa state university.

**Research Questions**

1. What are the various Nollywood movies the students have access to?
2. How often do the students of Nasarawa state university watch Nollywood movies?
3. What is the level of exposure of students of Nasarawa state university to Nollywood movies?
4. What is the influence of Nollywood movies on the cultural identity of students of Nasarawa state university?

**Scope of the Study**

The essence of this research study is to primarily study the influence of Nollywood movies on the cultural identity of students of Nasarawa state university.

**Significance/ justification of the study**

The study will help researchers with the information on the influence of Nollywood movies on the cultural identity of students of Nasarawa state university Nasarawa state. It will be relevant in assisting students in understanding the diversity of social media. It will provide relevant materials for students and other researchers undertaking similar research.

**Operational Definition of Key Terms**

Influence The ability of Nollywood movies to affect or alter the cultural identity of students of Nasarawa state university.

Nollywood movies A film on video tape for viewing at home.

Films Are moving pictures usually shown in a cinema on television and they often tell stories.

cultural identity Is an action that produces good outcome for the individual and members of a society.

Students: A person formally engaged in learning especially one enrolled in a school.

**CHAPTER TWO**

**REVIEW OF RELATED LITERATURE**

**Introduction**

This chapter is a review of related studies on the topic “Influence of Nollywood movies on the cultural identity of youths especially, the students of Nasarawa state university, Nasarawa state”. This chapter is organized under the following headings:

1. Review of concepts.
2. Review of related studies.
3. Theoretical framework.
4. Summary.

**Review of Concepts**

1. The following concepts are reviewed:
2. The concept of Nollywood movies
3. The concept of Nigerian Nollywood movies Nollywood
4. The Concept of Nollywood movies

According to Wikipedia (2014), “Nollywood movies is a blanket term used for pre-recorded media that is either sold or rented/hired for home cinema entertainment. The term originates from the VHS/Betamax era, when the predominant medium was video tape, but has been carried over into current optical disc formats like DVD and Blu-ray disc and to lesser extent, into methods of digital distribution such as Netflix.

The Nollywood movies business distributes films, telemovies and television series in the form of videos in various formats to the public. These are bought or rented, then watched privately from the comfort of home by customers.

**History of Nollywood movies**

Prior to the arrival of Nollywood movies as a populate medium in the 1970’s, most feature films were essentially inaccessible to the public after their original theatrical runs were over. Some very popular films were given occasional theatrical re-releases; some could be seen in urban rural houses and screening rooms of a handful of archives and museums, and beginning in the 1950’s most could be expected to turn up on television eventually, but interrupted by commercial and very possibly at an inconvenient or impossible viewing time.

Those who could afford such luxuries could buy a 16mm or 18mm film projector and rent or buy home-use prints of some cartoons, short comedies and brief “highlights” reel edited from feature films. In the case of 16mm format, most of these were available with an optical soundtrack, and even some entire feature films in 16mm could be rented or, at a steep price, bought. 8mm films almost never ran longer than 10 minutes and only a few were available with a magnetic soundtrack late in the life of the format; the rest were silent. The super 8 film format, introduced in 1965, was marketed for making home movies but it also boosted the popularity of show-at-home films. Eventually, longer edited-down version of feature films were issued, only a small niche market of very dedicated and affluent film lovers.

The Betamax and VHS Nollywood movies cassette formats were not introduced until1975 and 1976 respectively and it took several years, and substantial price drops before they started to become a widespread household fixture. Film studios and video distributors assumed that consumers would not want to actually buy pre-recorded video cassette, just rent them, and that virtually all of the sale would be to video rental store. Prices were therefore, set very high. Eventually it was realized that many people did want to build their own video libraries as well as rent, if the price was right, and that a title which had sold a few hundred copies at 99 dollars might sell tens or even hundreds of thousands of copies at 19.99 and 99.99 dollars.

The first company to duplicate and distribute Nollywood movies was Magnetic Video, established as an audio and video duplication service for professional audio and television corporation in Farmington Hills, Michigan, USA in 1968, although Avo’s 1972 car television system preceded magnetic vision’s expansion into Nollywood movies by a few years. [www.wikipediafreeencyclopedia.com](http://www.wikipediafreeencyclopedia.com/)

**The Concept of Nollywood movies**

According to Ore, we are often reminded that film is a powerful medium of entertainment and transmission of cultural values. The first film screening in Nigeria took place at Glover Memorial Hall, Lagos, on ten consecutive nights from 12 August 1903, significantly, but hardly a Nigerian, Herbert Macaulay managed its affairs and Messrs Balboa of Spain screened the film,Shaka (2000) gives credence to the position by stating that “film as a medium of mass communication and entertainment is essentially a colonial inheritance”. He explained that emphasis was on distribution and exhibition. Some cities argued that production undertaken in the colonial periods were documents used to promote colonial government policies on agricultural infrastructural development etc.

A colonial film unit (CFU) was set up during the out-break of the 2nd world war. A full unit of colonial film unit was later created in 1945 and rechristened the Federal film Unit (FFU) in Nigeria in 1945 with NF Spur as the first film office. Some Nigerians were sent to Ghana to study in Accra, Film Training School. They included AdamuHalilu, Fajemisin A.J. Atigba and MalamYakubuAina.

According to Ekwuazi, “By the end of 1960, the structure of film industry of the country completely altered. The structure placed the Federal Government at the top of the ladder”. Subsequently by the 1970’s film makers like Ola Balogun, Eddy Ugbomah, Francis Oladele, SanyaDosumu and Jab Adu emerged.

The promulgation of decree No. 61 of 1979, established a statutory corporate body, the Nigerian film corporation (NFC) Ekwuazi states that, “when the national currency was devalued, it became impossible to school on celluloid or sustain the theatre cinema; practitioners caught the wind of change triggered by the Structural Adjustment Programme”. They went from cine to reversal stock film making in a smooth transition. When the practitioners noticed slight unease amongst the audience possibly on account of mercurial colour schema of reversal film, they took a quick refuge in the video film format.

Shaka (2002) argued that apart from devaluation of the Nigerian currency, as an Urban crime, and this was already affecting cinema theatre were dilapidated, poorly ventilated and were regarded as dens of petty criminals. The patronage of cinema theatre was therefore; on the domirad tend prior to the introduction of the SAP. He submits that the resultof the aforementioned problems, television had taken a foothold as a medium of family entertainment. Producers in response to thescarcity of foreign exchange reverted to their old production base of drama to survive. Some used corporate bodies while others co-produced with foreign producers.Uge (1996) on his part notes that Solomon Eze and Ade Ajiboyeshot improvised stories with camcorders and then transferred to VHS tapes respectively in the 1990’s but the Igbo practitioner turned it into a commercial engagement with the production of Living in Bondage in 1992.

Nollywood has been typically accepted to have started immediately, following the success of Ken Nebue’s “Living in Bondage”. From then on, its expansion and attendance complications are known (by fascinated parties).

Success recorded in the new found romance with the video format necessitated the establishment of Decree No.85 which was published in the office gazette No.1 of the functions of the board video works in the country.

**The concept of Nollywood**

Nollywood is the name attributed to Nigerians movie industry. By definition, it is Nigeria’s movie industry by Nigerian production teams’ foe the Nigerian people. Nollywood has over the years, become a world phenomenon, as its movies are being sold to Ghana, Togo, Kenya, Uganda, and South Africa as well as Jamaica, USA and the UK to name a few.

Now the name itself caused a bit of protest in the earlier days, as a lot of Nigerians felt it was imported and derived from Hollywood and Bollywood. There was also a little issue of the name being carried by a foreigner, some did not like it, but the good thing is that Nollywood as a name has moved beyond these earlier hiccups, no one actually thinks twice about the origin of the name today. It has become accepted that Nollywood applies to the Nigerian movie industry.

Today Nollywood ranks third in the global movie industry after Hollywood (USA) and Bollywood (India). It has been able to hold its own so many deterrents, which to name a few includes, expensive technical tools of the trade, inconsistent support of electricity which was taken for granted in almost every countryin the world, the horrible traffic jam, conditions which can lead extreme lateness in production times. However in terms of movies produced annually Nigeria’s Nollywood ranks second after India’s Bollywood.

Nollywood movies are made on shoestring budget ranging from 10,000 dollars to 15,000 dollars apiece spanning 7 to 10 days. This is an incredible short jam packed production time by all standards. What makes the industry unique is that, it is a video driven industry, the movie in the early days were produced and put straight on VHS cassette and then released/distributed for sale to the public. Now with the new technological advancement in place, they are usually on VCD’s; the Nigerian refers to the movies as Nollywood movies.

**Review of Related Studies**

The data of this study came from secondary and primary data. In this study, three key studies were reviewed.

Movies and its negative influence on morals.

Moves as an agent of attitude and behavior change.

Sanitizing the movie industry.

Movies and its Negative Influence on Morals

Morals are seen as an action that produces good outcome for individual as members of the society. Moral can also be applied to a whole global society. It sets its value systems, norms, productive and creates horizon for the people. Every society has its ways of socialization and association. These ways are embedded in the pattern of norms or even more groups. At times, they are subsumed in the people’s culture. Socialization according to the sociologist serves such function as uncalculating basic discipline such as respect for elders, normative orders, helping the child to form a whole speculum of value system including proper and appropriate food habits, basic hygiene, dressing, suiting, mode of sense of community. The socialization order enhances favors association.

In the olden days, the family and the community were the only agents of socialization. These days however, several agents of socialization have been brought up like, schools, churches, peer groups of a child, and also the mass media. Thus process must be related to psychological needs of the people and their ability to absorb, internalized and correctly interprets what is transmitted to them.

According to Ighighogho in Daily Survey June 8, 1955; “It is no exaggeration to state that all modern agents of socialization, the home movies and cable satellite are the greatest influence on moral and social development of our youth, especially in our urban area. He further says that “though movies food habit (fashion) and other social habits including vice are life wholesales from the movies straight into our streets”.

Though the Nollywood movies most debased social vices a prostitution, violence, crime, rape, murder, armed robbery and secret cultism are transmitted to the people and they consciously or unconsciously imbibe these vices. Some of these are conveyed not in their activities to the people, about through movie tricks and super imposition. Yet children and adults take them as realities and are influenced by them.

Ousmane(A Senegalese film maker) in Opubor (1998) observed that currently, “Cinema in Africa” plays negative roles. The majority of films shown in Africa are products of moral alienations.The danger inherent in the time movies is the likelihood of teenagers and ill on formed adults to embrace the more superficial aspects of values transmitted through the medium than the more positive values.

This movie directed by Ikechukwu Onyeka and produced in the year (2009) that has them of nudity, greed, jealousy, and false life predominate. Here, Anita and Mercy are best of friends from childhood till when they enter the university. Things start to change as parents not wealthy enough try their best to train their children even going to the extent of selling their properties in order to see them through their education. Mercy not being content with what she has claims to be the daughter of former Minister Ojukwu just because her surname is Ojukwu. She starts following bad boys in making money to remain rich like Ojukwu’s daughter. Her best friend Anita advices her unsuccessfully to stop the false life but she stops associating with her because she is telling her the truth. Mercy also starts going naked all in the name of fashion. This attitude is bad influence on the Nigerian morals and culture, all these things being acted in movies are just for the acting sake, but some of these Nollywood movies are being viewed by students who might not want to put what they view into practice. For instance, their way of dressing, most girls feel it is fashion for them to dress and expose their body. Also boys may also want to sag their trousers just because they a very popular actor that they like doing the same.

These youths pick up these fashion craze portrayed in these movies without picking the actual message or lesson and reaction originally intended. Because of this fashion, girls are being vulnerable because they go through many means just to meet up with the latest fashion. Thereby they dress anyhow and are exposed to rape by men who lust after what they see.

Nollywood movies are the greatest influence on people and also cultural and cultural identity. It has both positive and negative influence on the cultural identity on individual. The negative influence appears when it is being viewed by wrong viewer. For instance, the movie “BlackBerry Babes” has a very bad and negative influence on violence, greed, jealousy, theft, prostitution and dissatisfaction. This movies has a lot of negative themes which children are not meant to watch, because f the likelihood of them imitating it. All the costumes that are made use of are foreign wars which are not part of the Nigerian moral teachings.

Don and Koveric (1992) supported this view when he said “children who behave aggressively have increased preference for, and relatively to violence’. This goes to show that the attitude and behaviour of people who watch these Nigerian Nollywood movies would be negatively influenced by those negative characters embodied in the movie.

The movie “Zoza” is a cultural movie that portrays culture as an opportunity to oppress the poor ones in the society. It describes Nigerian culture as being a wicked culture, and also, people of high class oppressing the poor ones. This movie is said to be based on a true story about a village called Okpolorodimotudu, which was drenched by calamities and disaster because the village had gone contrary to the law of their gods and ancestors. Whereby, a king is killed out of jealousy and greed by his second in command that wants to take over the throne and land.

Home movies are strong contendants in the socialization of people; they convey aspects of culture of the people embodied in the movies. When the cultural content is negative, they covey the culture negatively. Also the Igbo culture in this movie is described as a culture that should not be questioned, because it portrays so much fear in the Nigerian culture and customs.

During a BBC (2006) interview with Martin Mangenda, a Zambian citizen, he said “that the main problem with Nigerian movies is that they show too much witchcraft, pornography, adding that he did not think that all Africans are like that”.

The movie “Dirty Secrets” has a negative influence on cultural identity, in this movie, people were being killed, homosexualism, incest, money laundering, sexual immorality in Nollywood movies today is getting too much. Even to the extent of a man sleeping with his fellow man in order to get money.

The aim of movie producers and directors is no teach people bad thing that would corrupt their minds. People are now missing the contact of film instead of learning from good aspects; they turn and start doing those things that are being preached against. Even foreign movies that are being watched by people are usually responsible at influencing the cultural identity of individual. The theory of selecting demands that producer of Nollywood movies in Nigeria should desist from waving obscene characteristic in most foreign cultures into local production. Research has established that the destruction of morals and cultures of the people has a direct effect on health and longevity of the people.

**Movies as an Agent of Attitude and Behavior Change**

Nollywood movies occupy a central portion in communication due to the universal appeal and impact. Opubor et al., (1995) support this, when opined that of all the media of mass communication, the motion picture has perhaps the most universal appeal and impact. Properly concerned and executed, a film can rise above the limitations of language, cultural barriers by the power of its visual effects and can succeed in conveying much the same message to the audience of heterogeneous background.

Just like any influence, movies can have a good or bad influence on the viewers. There are a lot of movies out there in the year 2010, these include; comedy, drama, action, and many more. A movie could have a positive influence on a person, but the same movie may have a negative influence on another person. There are many factors that determine if the movie may have negative influence or positive influence on the viewer. These factors include; age of the viewer, the maturity level of the viewer and their level of knowledge of the outside world.

Today there are many movies out there; it is very hard to pick and choose which movie is positive and which is negative. The negative and positive perception comes from the viewer who is viewing the movie. The movie “Forgetting June” for example would be perfectly acceptable for a mature teen or adult, where as it would be very unacceptable for primary schoolchildren to view it, so the good presumption of a movie comes from the viewer. However, there are some movies that could send nothing but a positive message to anybody. They also have the ability to make us laugh when we are sad.

For every positive there is usually negative and it does not change when it comes to movies. There are many violence and nudity. There is nothing wrong with these movies, the problem with is sometimes the wrong viewers view them, but when it is viewed by adults who will understand that they are just movies, thing will have been going wrong the way it is now. A child watching movie with a lot of violence may think it is alright to act violently.

Rotha (1949) lends credence to this when he says that, “films should appeal to be supposedly target proportion of any film audience and hence that their intellectual values should consider with common factors of public though “costly (1968) underscored the same point when he said “movie is the only art besidemusic that is available to the whole world at once, exactly as it was made”. He stressed further that “it is the only art involving language which is ignorant”. For those reasons, movies especially when they are rendered in the language of the audience play a large part of formation of attitude, belief and ideas because we will incorporate, perceive and mediate realities back in our live.

According to Arulogun (1995) he rightly expand how Nollywood movies have contributed to attitude formation and behavioural change of Nigerian youth, though negatively when he said “today gangster film constitute about eight percent of what we see on our screens. In late fifties, Ekotodo a cinema house in Ibadan was infected by young man dressed in jeans and hats with scarves tied to their necks. How did they come about their dress and occasional pranks? It was through the influence of films shown in theatres in Lagos and Ibadan. In fact Ekotodo soon becomes a den for robbers, street fighters and rascals. He went further to speculate that films shown in our Nollywood movies should likely have influence that present waves of violence, robbery and murder contributed daily in this country”. His advice is that the new Nigerian movie should not wear a Hollywood logo.

Okenwa (2002) stated, categorically, “The mass media (movie industry) should change strongly held values”. These values are negative and dangerous values. He stated further that, “the mass media affect attitude”. Thus confirms the opinion that home movies are contract to attitude formation and canalizing which is the further of behavioural change.

According to GorfonAllpot (1964), “Attitude is moral state or readiness organized through experience of exerting a directive of dynamic influence upon the individual to all objectives and situation to which it is related.

Igbinedion (1988) a communication expert also sees attitude as a way of thinking, of feeling towards something”. In a view of this, here is implicit assumptions by scholars that change in the attitudetherefore brings a change in behaviour, so people’s attitude and behaviour tends to reflect those of the characters in movies they watch as earlier stressed by Adegboyega. To further buttress this point, Bandara and Ross (1988) in Igbinedion “Mass communication in Nigeria concluded that people who watch aggressive programmes are likely to be aggressive”.

Dorr and Koveric (1992) support this view he said “Children who behave aggressively have increased preference for and relatively to violence.

This goes to show that the attitude and behaviour of Nigerian youths who watch the Nigerian Nollywood movies would be negatively affected by those negative characteristics embodied in the movie. Nollywood movies viewing has evolved into the most consuming leisure activity of Nigerian students. In fact, by the age of 15, most children would have spent much time watching video cassette than doing anything else other than sleeping. As with most other social phenomena, Nollywood movies film viewing has been the topic of much scientific inquiry. Literally, many studies have re-examined the content of television film programmes and the effect that different types of content have on the youth that view them.

**Sanitizing the Movie Industry**

In western countries like Europe and America, video tapes are carefully labeled and classified as either matured audience for adults only, general viewing or x-rated. This is scarcely practiced in Nigeria. Here, what Aigimovechude says “Films with nuances become restricted in exhibition outside their area of origin but it is no so in Nigeria. In fact, it is common sight to our urban towns to see children gather in front of video clubs, watching the most depreciable violent movies or even pornographic movies. HuseinShaihu (2000) lamented, “We need time to achieve this sanity because a lot of damage has been done already”. There is an industry where a fellow is the viewing public or she appeared nude in movies.

Encomium magazine February (2000) edition complains “Movie industry in Nigeria are the lands of people who do not know the basics for drama, they don’t think about the damage they are doing to the psychology of the growing ones who would eventually watch the movies”.

However, steps are being taken to sanitize the Nigerian movie industry. The creation of the National film and video censor board by Decree No.85 of 1993 was the first step, the board was constituted to register, censor, classify, monitor and regulate the screening of local and foreign films in the country, the earlier attempt, the cinematographic Act of 1963 that was amended in 1964 has become obsolete in view of the rapid development of the censor board. Mr. Ademola James wasquoted as saying that, we will all know that most of these films motivate and promote social and moral indiscipline in our society. Yet we are seen to receive them with wide open arms as if they are a welcomed development”. He admonished that we must not fail positively by unwilling or deliberately bequeath to our children a culture on indecency, obscenity, sadism, crime and violence through film and video works, these vices are highly impressible and limited by children and highly youths who view these movies.

The Nigerian censor board should work hand in hand with the Nigerian Copyright and Film Piracy Board to enforce the Decree No.85 of 1993, which make it a criminal offence to exhibit hire, sell land or supply commercial video recording and films that have been classified by the board as absence.

**Theoretical Framework**

According to Okunna (1999), he defined theory as a “Set of interested principles or observation put together to explain the clarity an aspect or reality or a phenomenon” which McQuail (1987) defines a theory a set of ideas of verifying phenomenon. According to Oxford dictionary, theory is the general principle of an art or science contrasted with practice. Mass media which includes movies have many of such theories. They include the socialization theory, the learning process theory, the cultural norms theory, the selection perception theory, the attitude development theory and projective reflective theory. These theories are formulated based on researches carried out by experts on attitude formation and behavioral characteristics of a group and individual towards the media and mass media content. Okafor et al (1994) says that the socialization has to do with established way of life based on established pattern of behaviour or norms. The socialization process is the primary duty of Nollywood movies. Some of the reasons why film producers produce films and sell them are to expose their creative ideas, to make money/profit or earn a living, shows what reality is, that is, the society and most importantly, as a source of entertainment to the audience. These are based on the learning process of the audience. This is because, what they see or watch is what they can learn either knowing or not knowing the learning process theory.

Cultural Norm Theory According to Okenwa (2002) he explains that, “The cultural norm theory states that the mass media through selective presentation and emphasis on certain themes create impressions among the audience, that the common cultural norms concerning the emphasized topics are structured or defined in specific ways. That is the position we are interested in, that the presentation and emphasis of certain themes in Nigerian Nollywood movies are a deviation from this theory. They create negative impression among the audience. Many theories abound in every communications as films which as mass medium is used to convey messages to the audience and some of the uses to which the audience put the media message. The main focus of the study will be hinged on the cultural norms theory because it shows the best way the themes of movies should be selectively presented to avoid negative influence on cultural identity.

Cultural norms theory is a theory of mass communication, which suggests that the mass media selectively presents and emphasizes certain contemporary ideas or values. According to the theory, “The mass media influences norms by reinforcing or changing them”. For example, the cultural norms, theories argue that TV programmes presently on active life style for older people can change attitude of viewer in that direction.

**Summary**

The chapter reviewed the concept of Nollywood movies, Nigerian Nollywood movies, Nollywood. It also had a review of related studies. Movies and its negative influence on morals. Movies as an agent of attitude and behavior change. Sanitizing the movie industry in Nigeria. The relevance of the theories was clearly stated.

**CHAPTER THREE**

**RESEARCH METHODOLOGY**

**Introduction**

This chapter discussed the various methods used in the study. It contained and explained the following:

* Research design,
* Population of the study,
* Sampling technique/sample size,
* Description of research instrument,
* Validity of research instrument,
* Method of data collection,
* Method of data analysis.

**Research Design**

It is a term used to describe a number of decisions which need to be taken regarding the collection of data before they are collected (Nwana, 1981). It provides a guideline which directs the researcher towards solving the research problem and may vary depending on the nature of the problem being studied. According to Ohaja (2003), “research design means the structuring of investigations aimed at identifying variables and their relationship, it is used for the purpose of obtaining data to enable the investigator test hypotheses or answer research by providing procedural outline for conducting research”. It is therefore, an outline or scheme that serves a useful guide to the researcher in his efforts to generate data for his

study. The researcher therefore, adopts survey method in data collection. It is used to obtain the peoples opinion through questionnaire.

**Population of the Study**

Population means all cases or individuals that fit a certain specification. According to Kerlinger (1981), “all members of any well-defined class of people, events or subjects which can be living or non-living things”. Based on the data obtained from the office of the register, of Nasarawa state university Nasarawa state, the population of the entire students of Nasarawa state university Nasarawa state, for 2022/2023 academic session is 3500.

The population of study comprises of students from the following faculties in Nasarawa state university.

Faculty of Management…… 800

Faculty of Social Sciences…… 900

Faculty of Engineering…… 600

Faculty of Natural Sciences…… 700

Faculty of Environmental Sciences…… 500

**Sampling Technique/ Sample Size**

Sample is a portion of the population selected for the study and sample size is the method of selecting the samples from the population (Ogedegbe 1998). It is a small group of elements or subjects drawn from a definite procedure of a specified population. Sampling technique is specifying how elements are drawn from a population.

Using the simple random sampling technique, two faculties were selected. They are: Social sciences and Natural Sciences. The reason these two faculties were selected is because they are more exposed to Nollywood movies and they can provide the researcher with answers that will be useful in the research.

Using the purposive sampling technique, the researcher purposively selected a sample size of 120 respondents, Faculty of Social Sciences contributed a sample size of 60 respondents and Faculty of Natural Sciences also contributed a sample size of 60 respondents. Therefore, the sample sizes of students were 100 respondents.

**Description of Research Instrument**

The research instrument used in the study was the questionnaire. A questionnaire is a list of questions to be answered by a respondent to get their views about a subject. It is preceded by a covering letter, introducing the researcher, explaining the purpose of the researcher and soliciting assistance in providing the required information (Onweluzo, 1999). A total number of fifteen (15) items were drawn and administered to the respondents. They were divided into two (2) sections. Section A contained items of demography of respondents and section B answered the research questions.

Items 1-6 answered questions on the demography of the respondents Items 7-8 answered research question one

Item 9 answered research question two

Item 10-12 answered research question three Items 13-15 answered research question four

**Validity of Gathering Instrument**

The questionnaire for this study was thoroughly scrutinized by the supervisor to ensure its clarity as well as its relevance to the study.

**Method of Data Collection**

Data was collected using the questionnaire, which the researcher administered face to face to the respondents. The data was collected by the researcher herself as she did not employ any assistance to distribute copies of her questionnaire.

**Method of Data Analysis**

Simple tables’ frequency was adopted in the data generated for the study. The statistical tools were used because they were suitable means of breaking down and analyzing of generated data.

**CHAPTER FOUR**

**DATA PRESENTATION AND DISCUSSION OF FINDINGS**

**Introduction**

The purpose of the study is to determine the influence of Nollywood movies on the cultural identity of students of youths. This chapter is concerned with the presentation and analysis of data gathered through the use of questionnaire distributed to the respondents. One hundred and twenty (120) copies of questionnaire were distributed and one hundred (100) copies were also retrieved. This gave a total response rate of return of 83.3%.

This study answered the following research questions;

1. What are the various Nollywood movies that the students have access to?
2. How often do the students of Nasarawa state university watch Nollywood movies?
3. What is the level of exposure of the students of Nasarawa state university to Nollywood movies?
4. What is the influence of Nollywood movies on the cultural identity of students of youths?

**Analysis of Demographic Data**

Items 1 to 6 in the questionnaire answered questions on the demography of the respondents.

**Question 1: What is your gender?**

**Table 1 Response to question 1.**

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Male | 38 | 38 |
| Female | 62 | 62 |
| Total | 100 | 100 |

From the table above, 38 respondents 38 respondents (38%) were males while 62 respondents, (62%) were females.

**Question 2: What is your age bracket? Table 2 Response to question 2.**

|  |  |  |
| --- | --- | --- |
| **RESPONSE** | **FREQUENCY** | **PERCENTAGE** |
| 15-18 | 20 | 20% |
| 19-24 | 55 | 55% |
| 25-30 | 25 | 25% |
| 30 and above | 0 | 0% |
| Total | 100 | 100 |

From the table above, 20 respondents, 100% (20%) fell under the age bracket of 15-18, 55respondents, (55%) were under the age of 19-24, 25 respondents, and (25%) were under the age bracket of 25-30, while 0 respondents, (0%) were under the age bracket of 30 and above.

QUESTION 3; what is your qualification? Table 3; Response to question 3.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| OND | 62 | 62 |
| HND/BSC | 12 | 12 |
| Degree | 26 | 26 |
| Postgraduate | 00 | 00 |
| Total | 100 | 100 |

From the above table above, 62 respondents, (62%) had qualification in WASEC/NECO, 12 respondents, (12%) had OND/HND/ND, 26 respondents (26%) had Degree and 0 respondents, (0%) had Masters (MSc).

QUESTION 4; what is your occupation? TABLE 4; Response to question 4.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Student | 88 | 88 |
| Civil servants | 0 | 0 |
| Business | 12 | 12 |
| Total | 100 | 100 |

From the table above, 88 respondents, 88% were students while o respondents, (0%) were civil servants and 12 respondents (12%) did business.

**QUESTION 5; what is your marital status? TABLE 5; Response to question 5.**

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Single | 82 | 82 |
| Married | 18 | 18 |
| Divorced | 0 | 0 |
| Widowed | 0 | 0 |
| Total | 100 | 100 |

From the above table, 82 respondents, 82% were single, 18 respondents, 18% were married 0 respondents, 0% were divorce, and o respondents, 0% are widowed.

QUESTION 6; what is your religion? TABLE 6; Response to question 6.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Christian | 93 | 93 |
| Muslim | 7 | 7 |
| Total | 100 | 100 |

From the table above, 93 respondents 93% were Christians, 7 respondents 7% were Muslims while o respondents, 0% were Traditional Worshippers.

**Analysis of data from survey field (field)**

Research question 1: What are the various Nollywood movies students have access to?

Items 7-8 answered research question one

QUESTION 7; do you have access to Nollywood movies in school? TABLE 7; Response to Question 7.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Yes | 83 | 83 |
| No | 17 | 17 |
| Total | 100 | 100 |

From the table above, 83 respondents, 83% have access to Nollywood movies, while 17 respondents, 17% do not have access to Nollywood movies.

**QUESTION 8:** If yes what kind of Nollywood movies?

TABLE 8: Response to question 8

|  |  |  |
| --- | --- | --- |
| Response | Frequency | Percentage (%) |
| Nigerian movies | 50 | 50 |
| Online movies | 10 | 10 |
| Cinema movies | 20 | 20 |
| Soup Opera | 20 | 20 |
| Total | 100 | 100 |

From the table above, 50 respondents, 50% watch Nigerian movies, 10 respondents, 10% watch online movies, 20 respondents, 20% watch cinema movies and 20 respondents, 20% watch soap operas.

**Research question 2:** How often do the students of Nasarawa state university watch Nollywood movies? Item 9 answered research question two.

QUESTION 9: How often do you watch Nollywood movies? TABLE 9: Response to question 9.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Daily | 60 | 60 |
| Weekly | 22 | 22 |
| Monthly | 18 | 18 |
| Quarterly | 0 | 0 |
| Total | 100 | 100 |

From the above table, 60 respondents, 60% watch Nollywood movies daily, 22 respondents, 22% watch Nollywood movies weekly, 18 respondents, 18% watch Nollywood movies monthly while 0 respondents, 0% watch Nollywood movies quarterly.

**Research question three (3):** What is the level of exposure of students of Nasarawa state university to Nollywood movies?

Items 10-12 answered research question three QUESTION 10; How exposed are you to Nollywood movies.

**TABLE 10: Response to question 10.**

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Very exposed | 68 | 68 |
| Not exposed | 20 | 20 |
| No opinion | 12 | 12 |
| Total | 100 | 100 |

From the table above, 68 respondents, 68% are very exposed to Nollywood movies, 2o respondents, 20% are not exposed to Nollywood movies, while 12 respondent, 12% had no opinion.

**QUESTION 11:** What satisfaction do you derive from watching Nollywood movies?

TABLE 11: Response to question 11.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Information | 30 | 30 |
| Entertainment | 35 | 35 |
| Education | 15 | 15 |
| Sexual satisfaction | 5 | 5 |
| Total | 100 | 100 |

From the table above, 30 respondents, 30% obtain information. 35 respondents, 35% obtain entertainment, 15 respondents, 15% obtain education, and 20 respondents, 20% obtain sexual satisfaction.

**QUESTION 12:** Do you think Nollywood movies are more concentrated on negative themes?

TABLE 12: Response to question 12

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Yes | 40 | 40 |
| No | 20 | 20 |
| Sometimes | 35 | 35 |
| No response | 5 | 5 |
| Total | 100 | 100 |

From the above table, 40 respondents, 40% think Nollywood movies are concentrated on negative themes, 20 respondents, 20% think that Nollywood movies are not concentrated on negative themes, 35 respondents, 35% think Nollywood movies sometimes are concentrated on negative themes, 5 respondents, 5% have no opinion to the question. Research question 4:What is the influence of Nollywood movies on the cultural identity of Nasarawa state university students?

Items 13-15 answered question four (4).

**QUESTION 13:** Do you think Nigerian Nollywood movies portray the Nigerian culture negatively?

TABLE 13: Response to question 13.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Yes | 40 | 40 |
| No | 20 | 20 |
| Sometimes | 35 | 35 |
| No response | 5 | 5 |
| Total | 100 | 100 |

From the table above, 40 respondents, 40% believe Nollywood movies portray the Nigerian culture negatively, 20 respondents, 20% do not believe that Nollywood movies portray the Nigerian culture negatively, 35 respondents, 35% says Nollywood movies sometimes portray the Nigerian culture negatively, 5 respondents, 5% have no response to the question.

**QUESTION 14;** Do you think Nollywood movies influence youth’s cultural identity?

TABLE 14; Response to question 14.

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Positively | 68 | 68 |
| Negatively | 18 | 18 |
| Neutral | 10 | 10 |
| No response | 4 | 5 |
| Total | 100 | 100 |

From the table above, 68 respondents 68% believe Nollywood movies have influence on youths cultural identity, 18 respondents, 18% believe that youths moral is not influenced by Nollywood movies, 10 respondents, 10% believe that Nollywood movies sometimes influence the cultural identity of youths, 4 respondents, 4% do not have any response to the question.

**QUESTION 15;** How do you think Nollywood movies influence the cultural identity of students of Nasarawa state university?

**TABLE 15; Response to question 15.**

|  |  |  |
| --- | --- | --- |
| **Response** | **Frequency** | **Percentage (%)** |
| Positively | 30 | 30 |
| Negatively | 60 | 60 |
| Neutral | 5 | 5 |
| No response | 5 | 5 |
| Total | 100 | 100 |

From the table above, 30 respondents, 30% believe that Nollywood movies have a positive influence on the cultural identity of students of Nasarawa state university, 60 respondents, 60% believe that Nollywood movies influence their cultural identity, 5 respondents, 5% are neutral about it, 5 respondents 5% made no response.

**DISCUSSION OF FINDINGS**

In this section, the data collected from survey on the topic “Influence of Nollywood movies on the cultural identity of youths (Students of Nasarawa state university)” will be discussed. The data contained 100 fully completed copies of questionnaire retrieved from the respondents out of 120 copies of questionnaire distributed. Responses to answers on research questions would be discussed.

Research Question 1: What are the various Nollywood movies the students have access to?

The aim of this research question was to find out the various Nollywood movies the students had access to. The data on tables 7 and 8 were used to answer this research question. The data on table 7 showed that 83 respondents, (83%) have access to Nollywood movies. Tables 8 showed that 50 respondents, (50%) watch Nigerian movies, while 10 respondents (10%) watch online movies, 20 respondents, and (20%) watch soap operas. From the findings above, it is crystal clear that student of Nasarawa state university have access to various Nollywood movies.

**Research Question 2:** How often do the students of Nasarawa state university watch Nollywood movies?

The aim of this research question was to find out how often the students of Nasarawa state university watch Nollywood movies. The data on table 9 answered this research question. Data on table 9 showed that, 60 respondents, (60%) watch Nollywood movies daily, while 22 respondents, (22%) watch Nollywood movies weekly, while 18 respondents (18%) watch home movies monthly and 0 respondents (0%) watch home movies quarterly. From the findings above, it is obvious that majority of the students of Nasarawa state university watch Nollywood movies daily as shown in table 9. The study showed that the students of Nasarawa state university more Nigerian movies.

**Research Question 3:** What is the level of exposure of students of Nasarawa state university to Nollywood movies?

The aim of this research question was to find out how exposed the students are to Nollywood movies. The data on tables 10, 11, and 12 were used to answer the research question. The data on table 10 showed that 68 respondents, (68%) are very exposed to Nollywood movies, 20 respondents, 20% are not exposed to Nollywood movies, while 12 respondents, 12% had no opinion. Table 11 showed that 30 respondents, (30%) watch Nollywood movies for the purpose of information while, 35 respondents, 35% were satisfied by obtaining entertainment, while 15 respondents (15%) gained educational satisfaction, and 20 respondents (20%) gained sexual satisfaction. Table 12 showed that 40 respondents (40%) believe that Nollywood movies are more concentrated on negative themes, 20 respondents, 20% do not believe that Nollywood movies are concentrated on negative themes, 35 respondents 35% believe it is sometimes concentrated on negative themes, while 5 respondents 5% had no response. From the findings above, it is obvious that the students of Nasarawa state university are very exposed to Nollywood movies.

**Research Question 4:** What is the influence of Nollywood movies on the cultural identity of students of Nasarawa state university?

The aim of this research question was to find out the influence of Nollywood movies on the students. The data on table 13 showed that 40 respondents (40%) believed that the Nigerian Nollywood movies portrays the Nigerian culture negatively, while 20 respondents, (20%) do not think the Nigerian culture is being portrayed negatively, while 35 respondents(35%) believe it is sometimes portrayed negatively and 5 respondents(5%) have no response. Table 14 showed that 68 respondents (68%) believe that Nollywood movies influences the cultural identity of the students, while 18 respondents (18%) do not Nollywood movies influences the cultural identity of the students while 10 respondents (10%) believe it sometimes influences the cultural identity of the students of Nasarawa state university and 4 respondents (4%) have no response. Table 15 showed that 30 respondents (30%) believe that Nollywood movies influences them positively, while 60 respondents(60%) believe Nollywood movies influences them negatively, while 5 respondents(5%) are neutral and 5 respondents (5%) do not have any response. From the findings above, it is crystal clear that the student of Nasarawa state university to the wrong types of Nollywood movies and because of this, it has affected their cultural identity negatively.

**CHAPTER FIVE**

**SUMMARY, CONCLUSION AND RECOMMENDATIONS**

**Introduction**

The main objective of this study was to determine the “influence of Nollywood movies on the cultural identity of youths (Students of Nasarawa state university). Survey research design was adopted using questionnaire for gathering data. Following the analysis of findings, this chapter presented the summary of findings; this chapter presented the summary of findings, conclusion and recommendations.

**Summary:**

The findings showed that:

1. A great number of students in Nasarawa state university are aware of various kinds of Nollywood movies and have access to it.
2. The students of Nasarawa state university watch Nollywood movies on a daily basis.
3. A great number of students of Nasarawa state university are very exposed to Nollywood movies.

As a result of the kind of Nollywood movies the students of Nasarawa state university are exposed to, they tend to believe in the fiction aspect of life and this affects their cultural identity negatively.

**Conclusion**

This study has demonstrated that the students of Nasarawa state university have access to Nollywood movies, and thus exposed to them. Findings also indicated that, their cultural identity to a great extent is influenced by the Nollywood movies they watch.

**Recommendations**

Based on the findings and conclusions of this study, the following recommendations were made:

1. The Nigerian Film and Censors Board should monitor and filter films before sending them out for sale. This will upgrade the cultural identity of students.
2. The students should be mindful of the kinds of Nollywood movies they spend time watching. Keeping in mind that not all Nollywood movies are meant for their consumption.
3. The students should limit the number of time spent in watching Nollywood movies that will not upgrade their cultural identity and resolve their minds to restrain from immoral acts.
4. The influence of Nollywood movies on the cultural identity of students should focus more on the positive side than on the negative side to achieve a balance.

**Suggestion for further studies**

The researcher suggests that further research should be carried out on the roles of Nollywood movies in eradicating the negative influence on cultural identity of students.

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