

Promoting Cultural and Social Values in Yoruba Nollywood Movies

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Abstract

Yoruba Nollywood movies have been both applauded for promoting cultural and social values which results in Nigeria's progress and denounced as a form of projecting Nigeria's bad image by films critics. Against this backdrop, the study examined audience preference of Yoruba films and how they have promoted their cultural and behavioural values. Employing survey technique, evidence shows that the audience favoured certain Yoruba films, casts and producers. Two, their thematic interests include injustices, extra-marital affair, get-rich syndrome, ritualism, power tussle, armed robbery and bribery and corruption, while integrity/honesty, cultural identity and hard work form the fulcrum of their socio-cultural values. In the end, Yoruba film audience determine what they cultivate from mediated social realities as cultural and social values.

Keywords: Yoruba Nollywood Movies, Cultural and Social Values, Audience Preference, Film Critics.

Introduction/Problem Statement

Culture is the sum total of the attainments of any specific period, race or people including their handicrafts, agriculture, economics, music, arts, religious beliefs, traditions, language and story. These attainments are guided by principles and values of such society or race. Hence, pre-colonial African society has a social value system with shared principles and standards of living which account for the stability of social order and provide the general guidelines for social conduct such as fundamental rights, patriotism, respect for human dignity, rationality, sacrifice, individuality, equality, democracy and so on that guide their behaviour in many ways. These values are the criteria they use in assessing their daily lives; arranging their priorities and choosing between alternative courses of action. However, these traditional societies were peaceful despite the different Kingdoms that existed irrespective of their cultural and social values. This could be attributed to the strong adherence to social and cultural values in place. The Yorùbá people under this study constitute one of the three major ethnic groups in Nigeria and occupy a large part of the south western part of the country with greater percentage located in Ekiti, Lagos, Ondo, Ogun, Osun, and Oyo States, while some occupy parts of Kogi and Kwara States (Olufayo and Jegede, 2014:52)

The Yorùbá traditional society is culturally endowed in all spheres of the societal structures which are guided by social values which seem to be the bedrock of their culture. These social values cover every range of values such as religion, economics, and politics, moral and so on. The Yoruba social values like all African social values are humanistic; hence this makes them remain unshakable irrespective of the invasion of the foreign values. The attributes of the Yorùbá social values include a sense of good human relations, a sense of community, a sense of hospitality, a sense of respect for authority and elders, a sense of extended family and a sense of religiosity which signifies the attributes of African social values as presented by Kanu(2011) cited in Olufayo and Jegede, 2014:52). Within the Yoruba indigenous communities, hardwork which was highly esteemed is inculcated through socialization process and societal norms and values were communicated through indigenous music, myth, artistic display, folklores, taboos, poetry, dramas and currently in various themes in their movies.

The Yoruba movies with background of travelling theatre groups were the contributors to the evolution of an indigenous cinema in Nigeria. Their producers are Ola Balogun, Eddie Ugbomah, Adeyemi Afolayan, a.k.a Ade Love, Late Hubert Ogunde, Adebayo Salami, Moses Adejumo and Afolabi Adesanya. Some of their productions made a debut with Ogunde's "Aiye" in 1979 and "Jaiyesinmi" in 1980. With the advent of more movies producers, most of these productions showcase Yoruba cultural values, heritage and traditions which attracted millions of viewers. Recent developments in Yoruba movies production and in packaging movies on CD and DVD have further increased themes, competition and audience patronage of these movies. Nsika-Abasi& Tom (2013: 77) showed that most adolescents spend the greatest part of their time watching videos and movies. They also spend quite a long time in browsing, downloading, chatting and watching movies on the Internet.

However, recent developments in Nigeria also have caused a major set-back to the social development, political stability, cultural development and family integration which have affected the people's value system. Many people including the Yoruba race have lost their moral compass while greed is the overriding principles governing the culture and behavioural pattern among the people (Ogunleye, 2013). This degrading of values system is contrary to the pre-colonial value system operating among the Yoruba. Therefore, this study aims at examining audience perception of Yoruba movies, the type of movies they watch, the types of themes prevalent in the movies and the extent to which these movies as a form of enter-education are promoting good social values among the teeming audience who are majorly youths.

Literature Review

Researching viewers' preference of Nigerian home videos requires examining the Nollywood industry in the country as a whole. Tracing the history of Nigerian Video Film Cultures, Zajc (2009) posits that Nollywood films have assumed the role of public discourse in the face of the country's wilting state. Kumwenda (2007) too affirms that though 'scholars and filmmakers criticise the prevalence of themes of witchcraft, magic and the supernatural, it is these very themes that draw local audiences'.

Alamu (2010) investigated the style and story types of Nigerian films by looking at the organization of film narrative, the cohesiveness and relatedness of scenes and the techniques used for presentation and character development. His focus on these features of Nigerian films exposes the fact that critics have disparaged their production and contents quality. Unfortunately, the researcher did not mention the people's perceptions of these films. Using cultural imperialism theory, Ibibi (2013) conducted an explorative study on Hollywood's ideological influence on movies industries in India, China and Nigeria. His findings show that Hollywood has been able to project its values on these movies sub-industries, as the Americans' techniques and styles have heavily influenced their productions. Narrowing down to Nollywood, the author explains that the American pornographic culture and indecency have been mixed together with Nigeria's Nollywood's portrayal of witchcraft and ritual killings to give Nollywood a bad name. This argument is also reinforced by Ekeanyawu's (2010) that Nollywood has served as conduit pipe through which alien cultural values have intruded into Nigerian societies. However, it is good to note here if this development has been able to really affect the patronage of Nollywood films both within and outside the country. Umar and Mathew (2014) through the lens of technology determinism theory submit that Nollywood has helped in propagating national development. They believe that as channels of communication home videos project African cultures to the rest of the world.

Alawode and Fatonji (2013) conducted their study on how the film makers have showcased Nigeria through portrayals and representations in the home videos by content analyzing fifty video films. They discovered that though the film producers were able to portray Nigeria's cultures, beliefs, lifestyles, values, norms, dressing and sometimes languages, amongst other things, their portrayals are often flawed with exaggerations of flamboyance, affluence and elegance, which were often imbued with exposition of corruption, violence, ritualism, thuggery and hooliganism as well as witchcraft, occultism/cultism and so on. They conclude that the film makers paid little attention to showcase the nation's natural resources, agricultural produce, mineral resources, monumental and historical centres and settings, tourist centres and attraction as well as the nation's flags, currencies, coat of arms to mention but a few. Correcting the impression French audience had regarding Nollywood, Ugochukwu (2009) says that Nollywood critics have not given due attention to the Nigeria's film industry to really appreciate its worth.

Umezina (2012) examined the Nnamdi Azikwe University's students' perceptions about films produced by Nollywood. Her findings reveal that students were exposed to and preferred Nollywood films to foreign films. However, she discovered that students did not see Nollywood films to have portrayed real cultural values in the society, though they agreed they were influenced by the dressing styles of actors and actresses in Nollywood industry. Looking at audience attitude to Nollywood films, Akpabio (2007) discovered that Nigerians still have favourable dispositions to these films in spite of the fact that Nollywood critics have condemned the films for displaying negative connotations. His finding is furthered supported by Giwa's (2014) study that discovered that despite the various defects associated with Nollywood films, people within the country love Nollywood films and the growing diaspora of Nigerians have made Nollywood to be accessible on multiple platforms. She also noted that the content and quality of films is noticeably improving. In addition, Adesina (2012) studied how audience interpret women's images in Nigerian films, and his findings reveal that there is a clear difference in the way both female and male audience embedded meanings in women's images portrayed in these films. He also discovered that education plays a significant role in the way women themselves ascribe meanings to how they are portrayed in the films. Therefore, he suggests that a new model for understanding how women in Nigeria interpret popular culture. Odejebi (2014) studied the influence of watching Yoruba home video films on secondary school students' academic performance in Yoruba language in Ile-Ife metropolis. Her findings show that majority of the respondents performed below expectations in the subject despite watching Yoruba home videos, and there is significant relationship between the movies and their academic performances. Therefore, the researcher suggests that students should be encouraged to watch educative Yoruba home videos.

However, the study of themes and audience preference of Nollywood films has been situated in cultivation theory. This refers to cultivation analysis or cultivation hypothesis developed by George Gerbner and his associates at the Pennsylvania's Annenberg School for Communication in 1967 (Gerbner, Gross, Morgan, and Signorielli, 1980). The basis of cultivation theory is that heavy television viewing cultivates perceptions of reality consistent with the television portrayal of the world. Television occupies a central place in the society.

Thus, the effect of exposure to the same messages produces what is called “cultivation”, or teaching of a common worldview, values and roles. Cultivation theory states that high frequency viewers of television are more susceptible to media messages and the belief that they (media messages: “*in this case movies*”) are real and valid. Mass media cultivate attitudes and values which are already present in a culture. The media maintain and propagate these values among members of a culture, thus binding it together. Theorists break down the effects of cultivation into two levels: first order- is a general belief about our world, and the second order, are specific attitudes, such as a hatred or reverence for law and order, etc. There is also a distinction between two groups of television viewers. The focus is on ‘heavy viewers.’ People who watch a lot of television are likely to be more influenced by the ways in which the world is framed by television programmes than are individuals who watch less, especially regarding topics of which the viewer has little first- hand experience (Gerbner and Gross, 1978; Gerbner, 1998). The application of this theory is relevant in examining audience preference to various themes in Yoruba Nollywood movies. Consequently, the study seeks to determine the reasons for audience preference of Nollywood movies; the aspects of Nollywood movies that interest audience and how Nollywood movies promote cultural and behavioural values of the audience.

Methodology

Participants for the Study

Table 1: Age of Respondents

Variables	Frequency	%
Age		
16-22	67	34.5%
21-30	88	45.3%
31-40	17	8.7%
41-50	10	5.1%
51-60	10	5.1%
61-70	1	.05%
Total	194	100.0%

Table 2: Marital Status of Respondents

Variables	Frequency	%
Marital Status		
Separated	05	2.5%
Divorced	10	5.1%
Married	47	24.2%
Single	144	74.0%
Total	194	100.0%

Table 1 shows that majority of respondents 155(79.8%) are within the age range of 16-30 while table 2 shows that majority of respondents are single (74.0%).

Study Method

The study adopted a survey research method with the use of questionnaire and structured interviews as instruments. 200 respondents were drawn as sample size through a stratified sampling technique to respond to a 40-items questionnaire for the survey. However, 194 duly completed copies of the questionnaire were used to analyse the findings for the study. A 10-items structured interview guide was developed to sample opinion of 4 key stakeholders among movies viewers and producers.

Study Location

Three locations within Ibadan North Local Government (Agbowo, University of Ibadan Community and Orogun) were selected for the survey. The choice of these locations was based on their being semi-urban communities and highly populated with unemployed in and out of school youths in Ibadan, Oyo State, Nigeria.

Data Collection/Analysis

Copies of the questionnaires were administered to respondents by research assistants in the selected locations for the study. Data were analysed through frequency counts and simple percentage score with findings presented in tables while responses from the interviews were recorded, transcribed and extracted to support findings from the study.

Results

A. Reasons for Audience Preference of Yoruba Home Videos

Answering the research questions required the respondents to indicate types of preferred Yoruba films, and preference and reasons for watching these films.

Table 3: Types of Preferred Yoruba Home Videos

Variables	Frequency	%
Traditional	39	20.1
Modern	32	16.4%
Both	123	63.4%
Total	194	100.0%

The findings in table 3 reveal respondents' preferred types of Yoruba home videos. Majority of the respondents (60.8%) indicated that they preferred those films that possess both traditional and modern attributes. Only few respondents (17.0% and 22.0%) disclosed that they preferred traditional and modern films respectively.

II. Preference for Watching Yoruba Home Videos

Table 4: Reasons for Respondents' Preference for Watching Yoruba Home Videos

S/N	Variable	Frequency	Percentage (%)
1	Passing time and Relaxation	45	23.1
2	Entertainment and enjoyment	58	29.8
3	Education and Obtaining Information	39	20.1
4	Cultural Value, Social integration and personal identity	52	26.8
Total		194	100%

Determining the reasons for respondents' preference for watching Yoruba home videos, table 4 reveals that most of them (58; 29.8%) preferred the films for entertainment and enjoyment. The next reason for their preference revolves around cultural value, social integration and personal identity (52; 26.8%). Also, respondents preferred watching Yoruba home videos for passing time and relaxation (45; 23.1%). Lastly, some (39; 20.1%) of the respondents preferred to watch the videos for education and information.

Table 5: Reasons for Respondents' Preference of Yoruba Home Videos Watched

Variable	Response Category						Total Percent (%)
	Great Extent		Little Extent		No Extent	%	%
	Frequency	%	Frequency	%			
Good Leadership	51	26.3	26	13.4	117	60.3	194 (100%)
Followership	60	30.9	38	19.6	96	49.5	194 (100%)
Communality/Unity	65	33.5	34	17.5	95	49	194 (100%)
Patriotism	63	32.3	36	18.6	95	49	194 (100%)
Integrity/Honesty	68	35.1	35	18.0	91	46.9	194 (100%)
Cultural Identity	78	40.2	25	12.9	91	46.9	194 (100%)
Selfless Service	63	32.4	35	18.0	96	49.5	194 (100%)
Hardwork	75	38.7	26	13.4	93	47.9	194 (100%)
Gender Equality	67	34.5	32	16.5	95	49.0	194 (100%)
Sexual Chastity	57	29.3	36	18.6	101	52.1	194 (100%)

Table 5 reveals the various reasons respondents preferred Yoruba home videos they have watched already. Furthermore, it shows that majority of the respondents cared less for these reasons as they did not motivate the respondents to watch Yoruba home videos in any extent. This means that respondents did not watch Yoruba home videos because of good leadership (117; 60.3%), followership (96; 49.5%), communality/unity (95; 49%); patriotism (95; 49%), integrity/honesty (91; 46.9%), cultural identity (91; 46.9%), selfless service (96; 49.5%), hardwork (93; 47.9%), gender equality (95; 49.0%) and sexual chastity (101; 52.1%).

B. The Aspects of Yoruba Home Videos That Interest Respondents

In finding answers to this issue, the study explored the level of prominence of some themes in Yoruba home videos, how the home videos themes have resolved the lessons learnt by respondents and the reasons for preferring the themes in Yoruba home videos.

I. Level of Prominence of Yoruba Home Videos' Themes

Table 6: Level of Prominence of Yoruba Home Videos' Themes

Variable	Response Category						Total (%)
	Prominent		Less Prominent		Not Prominent	%	
	Frequency	%	Frequency	%			
Injustice	117	60.3	29	14.9	48	24.7	194 (100%)
Retribution	87	44.8	34	17.5	73	37.6	194 (100%)
Extra-marital Affair	125	64.4	27	13.9	42	21.6	194 (100%)
Get-Rich Syndrome	122	60.9	24	12.4	48	24.7	194 (100%)
Ritualism	128	66.0	23	11.9	43	22.2	194 (100%)
Power Tussle	100	51.5	29	14.9	65	33.5	194 (100%)
Advanced Free Fraud	67	34.6	51	26.3	76	39.2	194 (100%)
Armed Robbery	124	64.5	23	11.9	46	23.7	194 (100%)
Bribery and Corruption	111	57.2	36	18.6	47	24.2	194 (100%)
Bad Leadership	96	49.5	39	20.1	59	30.4	194 (100%)

One of the aspects of Yoruba home videos that interest respondents of the study is their themes. For instance, table 6 shows that the respondents indicated the themes of injustice (117; 60.3%), retribution (87; 44.8%), extra-marital affair (125; 64.4%), get-rich syndrome (122; 60.9%), ritualism (128; 66.0%), power tussle (100; 51.5%), armed robbery (124; 64.5%), bribery and corruption (111; 57.2%) and bad leadership (96; 49.5%) were prominent in Yoruba home videos. However, the respondents said that the theme of advanced free fraud (76; 39.2%) was not prominent. The study shows that respondents have preference for themes of injustice, extra-marital affairs, get-rich syndrome, ritualism, and armed robbery.

II. Resolution of Issues Learnt in Yoruba Home Videos

Table 5: Resolution of Societal Issues Learnt in Yoruba Home Videos

Variable	Frequency	Percentage
Excellent	0	0%
Very Good	0	0%
Good	137	70.7%
Fair	41	21.1%
Unfair	16	18.2%
Total	194	100%

Table 5 reveals how respondents rated Yoruba home videos' themes being able to resolve societal issues. Therefore, majority of the respondents (137; 70.7%) rated Yoruba home videos good for resolving societal issues through the themes embedded in the videos, while some (41; 21.1%) of respondents believed videos' themes fairly resolved the societal issues. Only very few of the respondents (16; 18.2%) agreed that the videos' themes resolved societal issues unfairly.

C. Yoruba Home Videos' Promotion of Cultural and Behavioural Values

In answering this research question, the study considered the extent to which Yoruba home videos have promoted cultural and behavioural values, respondents' mentioning of values they have imbibed and those that have impacted on them.

I. Yoruba Home Videos' Promotion of Cultural and Behavioural Values

Table 6: Extent to Which Yoruba Home Videos Have Promoted Cultural and Behavioural Values

Variables	Frequency	Percentage
Very Great Extent	0	0%
Great Extent	101	52.1%
Little Extent	70	36.1%
No Extent	23	11.9%
Total	194	101%

Table 6 presents the extent to which respondents think Yoruba home videos have promoted their cultural and behavioural values. First, it shows that some (101; 52.1%) of them believed that Yoruba home videos have promoted their cultural and behavioural values to a great extent, while (70; 36.1%) of the respondents claimed the videos did that to their values to a little extent. Only few (23; 11.9%) of the respondents said that Yoruba home videos have not promoted their cultural and behavioural values at all.

II. Values Imbided by Respondents

Table 7: Cultural and Behavioural Values That Have Imbided by Respondents

Variable	Great Extent	%	No Extent	%	Total
Good Leadership	77	39.7	117	60.3	194 (100%)
Followership	98	50.4	96	49.5	194 (100%)
Communality/Unity	99	51.0	95	49	194 (100%)
Patriotism	99	51.0	95	49	194 (100%)
Integrity/Honesty	103	53.0	91	46.9	194 (100%)
Cultural Identity	103	53.0	91	46.9	194 (100%)
Selfless Service	98	50.4	96	49.5	194 (100%)
Hardwork	101	52.1	93	47.9	194 (100%)
Gender Equality	99	51.0	95	49.0	194 (100%)
Sexual Chastity	93	47.9	101	52.1	194 (100%)

Interestingly from Table 7, there is an indication that the respondents disclosed that they never imbibed any of the cultural and behavioural values listed in the table. Clearly, it is shown in the table that the respondents reveal that they have imbibed the values of good leadership (117; 60.3%), followership (96; 49.5%), community/unity (95; 49%), patriotism (95; 49%), integrity/honesty (91; 46.9%), cultural identity (91; 46.9%), selfless service (96; 49.5%), hardwork (93; 47.9%), gender equality (95; 49.0%) and sexual chastity (101; 52.1%) to no extent.

Discussion of Findings

The study shows the reasons for audience preference of Yoruba home videos, the aspects of the videos that interest them and the extent to which the videos promote their cultural and behavioural values. In determining audience preference of Yoruba home videos, most respondents first indicated that they preferred Yoruba home videos such as *Saworo Ide*, *Jenifa*, *Jelili*, and *Alakada*. People such as Funke Akindele, Kunle Afolayan, Tunde Kelani, Mercy Aigbe, Afeez Eniola, Kunle Afod and Femi Adebayo dominated their most preferred producers. But Funke Akindele and Odunlade Adekola topped the most preferred actress and actor of the respondents; other less favoured include Toyin Aimakhu, Gabriel Afolayan, Mercy Aigbe, Antar Laniyan, Bukky Wright, Femi Adebayo, Olaniyi Afonja, Lere Paimo, and Jide Kosoko.

The study also indicated that most viewers preferred films that have a combination of both traditional and modern attributes more. This assertion has also been corroborated by some of the interviewees' preferences for film producers. For instance, one interviewee said:

I am not a big fan of Yoruba home videos. But I watch Kunle Afolayan and Mainframe movies. Another interviewee supported this preference by saying,...I prefer the ones by Tunde Kelani, Funke Akindele and Kunle Afolayan...(A prominent movie audience)

These mentioned Yoruba films' producers and actors are known to have acted in and produced films that possess traditional and modern attributes before. This could allude to the reason why majority of the respondents gave preference to this type of Yoruba home videos. Even majority affirmed that the reasons for watching the preferred Yoruba films include entertainment, cultural value, social integration and personal identity. This shows that Yoruba films' promotion of cultural values, social integration and personal identity through entertainment establishes the major reasons that people watch these films.

Asogwa, Onoja & Ojih (2015:103) expressing the views of Osofisan, a Nigerian playwright who stated that "films have significant influence on the way that others see us, and hence on the way they relate to us. We cannot but be concerned, therefore, about what they are saying, what attitudes they are promoting, and what image of us they are projecting. Precisely because they have deservedly won ovation everywhere, the Nollywood films have come to assume an authority over our values and our lives, such that what people see in them comes to be taken not as just a fictional projection of one imaginative consciousness, but as the true, authentic mirror of what we really are, as a veritable market of what our society represents, and much worse, of the ideal that we aspire, or must aspire, towards". This realization further reinforces the love people still have for Nigerian films generally as indicated by both Akpabio (2007) and Giwa (2012) when they state that the exposition of Nigerian films' weaknesses by the critics has not stopped Nigerians from patronizing all sorts of Nollywood films. On audience preference of the themes of injustices, extra-marital affair, get-rich syndrome, ritualism, power tussle, armed robbery and bribery and corruption it shows the Yoruba film concept of cultural resilience. In support of this, Neill (2006) opines that cultural resilience is the ability to maintain and develop ethnic and cultural identity, as well as promote cultural awareness, pride and practices. Cultural resilience is the capacity of a distinct cultural system to absorb disturbance and reorganize while undergoing change so as to retain key elements of structure and identity that preserve its distinctness. This will go a long way in preserving cultural heritage (Jonah, 2012). The promotion of some of these themes by Yoruba movies is to expose some of disturbances of its values while promoting good values among its movie audiences. However, the lack of prominence of the theme of advance fee fraud known as "419" in Nigeria will be a setback towards promoting the shady deal of money laundering criminalities among young Nigerians who are ready to do anything to get rich quickly. Although this finding agrees with how Alawode and Sunday (2013) explain the way Nollywood films present their themes with assortment of the good and the bad, Ekeanyawu (2006) appears not to see anything commendable in Nollywood which is believed only to bring about alien cultural values. Indeed, people tend to believe some of the realities being portrayed on television through watching films. In spite of this, studies such as Umar and Mathew (2014) still believe Nollywood films can be used for national development, as another finding reveals that majority of the study's respondents' believe that most thematic preoccupations were well resolved in the films they had watched. No wonder Odejobi (2014) encourages secondary school students to watch educative Nollywood films that will help improve their academic performance.

Meanwhile, some of the cultural and behavioural values that have been imbibed by viewers of Yoruba movies encompass issues around integrity/honesty, cultural identity and hardwork. In addition, viewers believed that Yoruba movies/films have promoted cultural and behavioural values for the sustenance of Yoruba cultural heritage. Based on this, Okenwa(2000:22) asserts that, the media can be adequately utilised for the transmission of culture both internally and externally. As Garbner's Cultivation theory suggests that communication, especially television, cultivates certain beliefs about reality that are held in common by mass communication consumers. This means that television's major cultural function is to stabilise social patterns; it is a medium of socialisation and acculturation. 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. A prominent movie producer stated:

The only avenue to showcase our good tradition to the people of the world is through our movie production. Don't look at the primitive way of our doing things as shown in our movies but to let you know as Yorubas or Nigerians or Africans, we have our own ways or solution of solving our own problems. That is our pride.

This shows that movies as a mass communication medium can be used to promote Yoruba cultural heritage and this can be done by the kind of messages portrayed. Hence, the cultural views of the Yoruba race which are grounded in their beliefs and their social values can be transmitted through movies which are a channel that can sustain such values. Also, the cultural values of hardwork, cultural identity and integrity/honesty were further reinforced in a study among students of Nnamdi Azikwe University in which they indicated that Nollywood films portray cultural values especially by the film actors and actresses through their dressing styles, which they agreed influenced them (Umezinwa, 2012). In relation to this study, what is never known is if these cultivated realities, lessons are based on the viewers' high or low frequency viewing of Yoruba films. Are their cultural and behavioural values of integrity/honesty, cultural identity and hardwork products of their high viewing of Yoruba films? Is their choice of these values and beliefs in them a result of their vulnerability to media messages? Gerbner et al (1980) say that high frequency viewers of television are more susceptible to media messages and the belief that these messages are real and valid. If these are true according to Gerbner's theory then the rich cultural heritage of the Yoruba in their arts, music, dramatic performances and literature were the basis for the continuous creativity displayed in the production of their movies which have endeared most Nigerian movie audiences to their movie productions.

Recommendations

Following the trend in the Yoruba movie industry as revealed in the study, the following recommendations are suggested:

- Producers and Script writers should always strive to write storyline and produce films that will promote the rich cultural values of the Yoruba heritage.
- Promoters of the Yoruba movies should encourage actors and actresses chosen for various roles to dress in costumes that will promote the rich cultures of Yoruba heritage.
- Film makers should explore the understanding of the Yoruba cultural life, values and needs and expectations of people in order to showcase the right cultural values to the film audiences.
- Film makers should showcase originality and mirror the positive Yoruba cultural values and norms rather than concentrating attention on old fetish cultural practices that is capable of portraying the people in a bad light among other groups in Africa.

Conclusion

The Yoruba movie industry has been promoting the Yoruba cultural worldview which is shaped in their beliefs and values such as respect for elders; decent dressing; tolerance; hospitality; peace, honesty, integrity. These rich cultural values have endeared a lot of movies audiences to their production. Hence, movie producers are encouraged to pass the rich cultural expressions and values of the Yoruba from one generation to the other through their movie productions while discouraging negative practices of foreign cultural values which are basically for commercial profits.

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