EFFECT OF NIGERIAN FILMS ON CHRISTIAN YOUTHS IN PENTECOSTAL CHURCHES IN KADUNA STATE, NIGERIA

BY

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CHRISTIAN RELIGIOUS STUDIES SECTION
DEPARTMENT OF ARTS AND SOCIAL SCIENCE EDUCATION
FACULTY OF EDUCATION
AHMADU BELLO UNIVERSITY,
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BY

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A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY ZARIA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER DEGREE IN EDUCATION

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DEPARTMENT OF ARTS AND SOCIAL SCIENCE EDUCATION,
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JANUARY, 2019

DECLARATION

I declare that the work in this Dissertationentitled ”Effect of Nigerian Films on Christian Youths in Pentecostal Churches in Kaduna State, Nigeria.” was carried out by me in the Department of Arts and Social Science Education. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other institution to the knowledge of the researcher.

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Chinyere Felicia OSOBE	Signature	Date

CERTIFICATION

This dissertation entitled Effects of Nigerian Films on Christian Youths in Pentecostal Churches in Kaduna State, Nigeria. By Chinyere Felicia OSOBE meets the regulations governing the award of the degree of Masters in Education (Christian Religious Studies) of the Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

Rev. Fr. Prof. Peter Bauna Tanko Chairman Supervisory Committee	Signature	Date
Dr. Oliver Izhar. Bongotons Member, Supervisory Committee	Signature	Date
Prof. Abdullahi Dalhatu Head Department of Arts & Social Science Education	Signature	Date
Prof. Sadiq .Z. Abubakar Dean,School of Postgraduate Studies	Signature	Date

DEDICATION

This dissertation is dedicated to my husband Mr. Chukwuemeka Osobe who stood by me, encouraged me to ensure the completion of this academic programme.

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ABSTRACT

The study is an investigation into the ”Effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna state, Nigeria.” On the background that Nigerian films stimulate and propel youths to thick and act as they have seen. Nigerian films have become a silent tutor in many homes, it has turned into a subtle platform, where many young minds are defiled and besmirched, through extremely violent movies, horrific crimes scenes and uncensored display of sexual perversion which is against the norms, culture and tradition of Africans which advocates modesty and decency in dressing and character. The main objective of the study is to find out the effect of Nigerian films in the lives of Christian Youths in Pentecostal Churches in Kaduna State. In doing so, four objectives were formulated. To identify the moral effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State, identify the psychological effects of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State, identify the social effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State and identify the academic effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State. Four research questions and null hypotheses were set and tested at 0.05 levels of significance. A survey research method was adopted and the population for the study is 13400. A proportional sampling technique was used to obtain the number of respondents from the sample size of 364 from three senatorial zones of Kaduna State. A structural questionnaire was the instrument employed to collect data. The researcher with help of one research assistant administered the questionnaire. A total number of 364 copies of the questionnaire were distributed to the respondents and 358 copies representing 98.4% were duly filled and returned. The data collected through the questionnaire was presented and analyzed using tables. In the analysis of the data: location, gender, age and qualification were the demographic variables

analyzed with frequencies and percentages. Also, the items raised in the study to answer the four research questions were tested with means, standard deviation, independent t-test and Analysis of Variance (ANOVA). The findings of the study were quite revealing. In the test of hypothesis one, the groups involved differed in their opinion on the moral effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State. Hypothesis two, three and four showed no significant difference in opinion on the psychological, social and educational effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State. The Conclusion drawn from the study indicates that Nigerian films have negative moral effect on the Christian youths and it also reduces interest in religious activities which exposes them to learn immoral behaviours. The recommendations from the study suggest that Nigerian films should be devoid if immoral acts but subtlety propagating the gospel through programmes that dwell on supremacy of Christ over Africa traditional gods and beliefs. There should be a censoring body that should include head of Christian bodies like Pentecostal Fellowship of Nigeria (PFN) to profile the film from professional Christian TV houses like Liberty film to encounter the available Nigerian films.

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DEFINATION OF TERMS

1. **Pentecostal Churches:** in this context it refers to churches that were founded in Nigeria as Christian Teaching Center, Redeemed Christian Church of God and winners Chapels.
2. **Youth:** for the purpose of this study youth is somebody between the ages of 15-26.

CHAPTER 1

INTRODUCTION

1.1.Background to the Study

Cinema started in Nigeria in 1903. It was at the instance of Herbert Macaulay, a foremost nationalist who invited the Balboa and company who was than doing an exhibition tour of silent films on the West African coast to Nigeria. The films were shown at the Glover Memorial Hall, Lagos in august, 1903. The success of the Balboa venture paved the way for an influx of European film exhibitors to Nigeria (Miller, 2005). The colonial government took interest and brought in a lot of films. Film production, distribution and exhibition were restricted to Lagos where they competed with concerts and drama shows and the contents of such movies were highly censored. Gradually however, it fanned out to towns in the immediate hinterland of Lagos and beyond. As the country became more industrialized and urbanized, there was a need to establish, distribution and exhibition centers in these new areas and in no time, the branches of the distribution and exhibition companies had spread all over the country(Shary,2005)

Nigerian before Nollywood pioneers started creating films looked on to Hollywood for their form of entertainment. American films such as Lawrence of Arabia, the Manchurian Candidate, Mary Poppins, the sound of Music and West side story were popular films in Nigeria that people flocked to the cinema to watch these foreign American masterpieces. The creation of Nigerian films in Nigeria started around 1960s, this was the period that the first Nigerian films were created by historical filmmakers such as Ola Balogun, Hubert Ogunde, Jab Adu, Moses Olayia and Eddie Ugboma. They are considered the first generation of Nigerian filmmakers. These pioneers started the Nigerian films Industry in a country full of citizens that looked to Hollywood for their entertainment (Ogunbiyi, 2012). With the oil boom, more individuals who become involved in the production of indigenous films include Eddie Ugbomah, LadiLadebo, Ola

Balogun, and U.S.A Galadima among others who had been trained during the Colonial Film Unit (CFU) era (Ukadike, 2010). The Yoruba travelling theatre practitioners, seeing how successful the foreign films distributors and exhibitors were, and motivated by their audiences demand to do their stage plays to film Itam(2002). He further and said, they decided to produce their own movies. In 1979, the Nigerian film corporation was established to provide structural backbone for the development of the industry in terms of manpower training, marketing assistance and infrastructure.

By the end of 1980s, video films had become the strongest technological medium of popular culture and entertainment. First to realize its immense social and economic potentials were the popular musicians. Realizing how popular the drama series they sponsored had become, they transferred them to video. Owing to the fact that video cameras were very cheap and easy to carry and control. The filmmakers found a ready medium to work with these state actors, rallied to act out a story in imitating the vanishing theater tradition and everybody was back in business. The appearance of Nigerian films, plus its popularity point to its importance as a new medium for the production, dissemination and consumption of films as a form of popular culture, with its ideology and aesthetics (Baran, 2009). The success of the movies was an eye opener for other producers. Today, Nigerian films production is a multi-billion naira industry which provides a source of livelihood for many people both at home and abroad. The industry has also produced many "stars" as well as its own international events. Many Nigerian films have themes that deal with moral dilemmas facing modern Africans. Some Nigerian films promote the Christian faith. Pentecostal is a movement within Christianity that emphasizes the gifts and manifestation of the Holy Spirit with the evidence of speaking in tongues. It has been described by many western scholars to be a very fast growing movement within Christianity.

In the 1980s, Pentecostals become active in the Christian association of Nigeria (CAN) founded in 1976. The association initially included only Catholic and mainline protestant, both by 1988 it incorporatedchurches associated with the Pentecostal fellowship of Nigeria in (PFN), aPentecostal umbrella group and the organization of African instituted churches (Ojo,2008)

The word Christian youths consists of two basic words "Christian and youth". Christian refers to one who is devoted to Christ. It occurs only three times in the New Testament. In acts 11: 26, 26:28 1st Peter 4:16 and was used by the gentiles, since the Jews are still looking for the Messiah. Such a one is recognized by the moral and spiritual fruits of his live (Matt 7:16-17). The test of a true believer is Christian character produced by the Holy Spirit in that person's life. A youth on the other hand is usually designated for such a one as identified by the teenage period of life, accompanying challenges and problems especially that of peer group pressure (Dzurbe, 2002). In relation to these problems, he further opines that in the just concluded century, there is a problem, but little more than there has been in any past times.

Nevertheless O' Donovan's book highlights some important characteristics of the youth as impression, ability, enthusiasm, energy and physical strength. These are also in line with Biblical categorization Proverbs 20:29. Since youths naturally look for outlet for these abilities, the Christian youth must be properly guided. He or she is inevitably faced with human changes and challenges that confronts other youth of our day. The challenges arose from social interaction from older and other cultural backgrounds and ideas (Dzurbe, 2002). Today, the changes observed in the African youth are tantamount to western influence and denotable culture imbibed through Nigerian films. As it is, a Christian youth is the one who has remembered his or her creator, while he or she is still young by repentance, conversion and faithfulness to the

chosen ethics. Such youth is expected to respect elders, be an example to others and shine as light of salvation to the unbelieving youth around them.

1.2 Statement of the Problem

Nigerian films often times channel wrong information toChristian youths, thereby causing abnormality in their lives. These films are deviating from acceptable success goals such as character formation, respectful, humility; instead, they impact social vices as success goals such as sexual crimes, drug abuse, violence and prostitution. Most of these films are rated for general viewing indicating that some Christian youths are seriouslyengagedin watching Nigerian films. The researcher, therefore observed the following problems: watching Nigerian impacts on the lives of Christian youths in no small measure; watching films that negatively impact the character formation of the Christian youths is seen as a norm; Nigerian films do not, in general terms, promote morality, especially in pursuance of excellent moral standard in our society and; negative effects of watching Nigerian films outweigh the positive in the life of the average Christian youths.

As each day passes, negative information continues to influence the way of their lives.The persistence of these vices is due to the effects of Nigerian films on the lives of Christian youths. Nigerian films have dramatic effects on the perception of youths whether they are conscious or unconscious of this. The fact remains that the society which we find ourselves shows that something is wrong with moral behavior of our youths today.In our present complex society, there is a great dependence on the Nigerian films such that Nigerian films have become a source of business transaction for some youths; most of them have viewing centers and shops where they sell Nigerian films which is part of self-employment. However, the effect of Nigerian films in shaping the Christian youth's attitude and behavior has become a subject of debate.

Nevertheless, Nigerian films messages effects attitude both for good and bad depending on the content of the message.

1.3 Objectives of the study

The main objective of this study is to find outeffects of Nigerian films in the lives of Christian youths in Pentecostal churches in Kaduna state. Based on this, the specific objectives are to:

1. identify the moral effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State;
2. identify the psychological effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State;
3. identity the social effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State; and
4. identify the academic effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State.

1.4 Research Questions

The following questions are formulated to guide the study:

1. What are themoraleffects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State?
2. What are the psychological effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State?
3. What are the social effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State?
4. What are the academic effects of Nigeria films on Christian youths in Pentecostal churches in Kaduna State?

1.5. Research Hypotheses

The following are the null hypotheses for this work;

1. There is no significant difference between the opinion of urbanand rural youths on moral effect of Nigerian films on Christian youths in Pentecostal churches in Kaduna State.
2. There is no significant difference between the opinion of male and female Christian on the psychological effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State.
3. There is no significant difference between the opinions of Christian youths of different age groups on the social effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State.
4. There is no significant difference between the opinions of Christianyouths of different educational level on the academic effects of Nigerian films on Christian youths in Pentecostal churches in Kaduna State.

1.6. Significance of the Study

The study will provide useful information to the students and researchers, Nigerian filmmakers, Parents, Leaders/Pastors of Nigerian Christian Youths, National Film and Video Censor Board on the effect of Nigerian Films on Christian Youths.

This study will serve as a referencing material to students and other researchers who will be carrying out research on related studies. The Nigerian filmmakers will benefit from the information contained here as a yardstick to measure their progress which could serve as a guide to correcting errors for a better future of their products and the society at large. The study's significance is also justifiable on the grounds that it will contribute largely to the understanding of the negative effects of some home movies in our contemporary society, which would spur

filmmakers to improve on the quality and the contents of the movies produced by trying to adhere to national institutions that monitor the age ratings of various movies.

Parents will also become aware or be exposed to the negative effect of movies and how they can influence their children's viewing habits and monitor what they watch and the themes embedded in these movies. Resultantly, this would reduce the negative effects, as well as the cultural conflict caused by watching movies in our contemporary society. And parents will select and ensure that children watch only the movies specified for their various ages.

The study will help the Christian youths to be selective in terms of which films to watch where necessary. The study will be of help to Christian youths in recognizing the place of love to accommodate and tolerate each other in the school and the society at large irrespective of religion, cultural background and social status.The study will also be of help to the youths to make good selections of peer groups to mingle with.

The study will help leaders/pastors of Christian youthsto organize youth programmes in order to engage them.Also, the study will help the authorities of the National Films and Video Censors Board to devise effective ways to curb crimes in the country as well as check the flooding of Nigeria market with vices films which have no relevance to our culture.

The study will also help individuals to see the need to watch educative films that will enable such individuals to perform better at the academic levels.This research work is significant because no research has been carried out on this topic at any level. Hence, the recommendations from the research work will encourage more academic investigations in the area of effects of Nigerian films on the lives of Christian youths more effective.

The result of this study will expose the dangers of youth's indulgence in television film watching the violence oriented background which can influence them to follow the last lane of crime and

criminal tendencies. The study will serve as an eye opener to media practitioners, communication experts and government about the need to censor properly, the content of programmes, which television stations in Nigeria air as most of the programmes are capable of enhancing behavioural deviance among the Christian youths in Kaduna State.

1.7 Scope of the Study

The study covers Christian youths in Pentecostal Churches in Kaduna State because the church has witnessed many cases of different kinds of deviant behaviour in the life of youths copied from watching Nigerian films. The State is chosen for the study because of its cosmopolitan nature where all groups of people with diverse languages, culture and religious practices and high number of Pentecostal Churches are represented. The heterogeneous nature of the population is suitable for the study, familiarity with the environment, fluency in the predominant language of the environment which is Hausa and the state has adequate number of population that will be used for the study, compared to other states in Nigeria.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.01 Introduction

This chapter deals with the review of related literature. Literature review provides a close examination of literature related topic. According to Wimmer and Dominick (2004), the review provides information about what other people have done and what result it generated. The areas reviewed in this study include: history and development of Nigerian films, narratives and style in Nigerian film, influence of Nigerian films on youths, Christian moral principles, Nigerian culture value and Nigerian films, a cry for help and the Christian virtues, buried alive and the value of social justice, formation of character and Nigerian film, how youth learn from the media and finally what youth want to watch and making sense of media messages.

2.02. History and Development of Nigerian films.

The history and development of the Nigerian films industry can be divided into two main parts, namely, the colonial era till the 1980s and the 1980s till Date

.The Colonial Era till the 1980s

Nigerian's first contact with cinema was in 1903. It was at the instance of Herbert Macaulay, a foremost nationalist who invited the Balboa and company who was than doing an exhibition tour of silent films on the West African coast to Nigeria. The films were shown at the Glover memorial hall, Lagos in august, 1903. The success of the Balboa venture paved the way for an influx of European film exhibitors to Nigeria (Ekwuasi 1984). Shortly, the colonial government took interest and brought in a lot of films (Itam, 2002). According to Ekwuasi 1984), film production, distribution and exhibition was restricted to Lagos where they compete with concerts and drama shows and the contents of such movies were highly censored. Gradually, it fanned out

to towns in the immediate hinterland of Lagos and beyond it. As the country became more industrialized and urbanized, there was a need to establish, distribution and exhibition centers in these new areas and in no time, the branches of the distribution and exhibition companies had spread all over the country (Nweke, 1995).

The colonial government did not fully practice in the film business until the commencement of the World War II with the establishment of the colonial film unit (CFU) in Lagos State. The unit was charged with making films for the colonies and the objectives of the films were: first, to show/convince the colonies that they and the English had a common enemy in the Germans, to this end, about a quarter of all the films made by the CFU were war- related. Second, to enhance communal development in the colonies.Third, to show the outside world the excellent work being done in the colonies (Ekwuasi, 1984). The CFU was the main producer of films in colonial development welfare act. The CFU made propaganda films. The unit acquired films and showed them to the people. All the films were to help the spread of British imperialism (Rosaline 1981 in Ekwueme, 2000). There were two main approaches to production at this time; the affirmation of the colonizers' culture as better and the negation or mockery of the colonized culture. Films like a new FIRE BOMB and the British army reflected the mighty power of the colonialist while films such as TARZAN OF THE APES showed Africans as inferiors who needed to be led around by the colonialist. HyginusEkwuasi condemns this approach; he submitted that the ideological practice of the CFU films was the "GLORIFICATION" of the colonizer (Ekwuasi, 1984).

With the attainment of independence the Federal film unit (FFU) still retained most of the functions of the colonial film unit which were the production of film about the country also private individuals began to produce and exhibit feature films. However, the search light had

shifted from colonialism and the need for independence to the need to restrict neo-colonialism. Black became beautiful, a thing to be explored and enjoyed and the colonialists came to be seen as rapist of the rich culture of Nigerian and indeed Africa. The primary function of the federal film unit was the production of documentaries. These documentaries were funded by the government and sometimes international organizations like *Unicef Source*. The foreign film distributors and exhibitors succeeded in turning attention from the documentaries to themselves (Escoh, 2005).Their cinema houses were filled to the brim with eager viewers and for a long time they made a lot of profit. Meanwhile, Nigerians became involved in the production of films and by 1970, the first indigenous feature film was produce in Nigeria. *Kongi's Harvest* was however directed by an American and it featured many foreigners as crew members.

With the oil boom, more individuals become involved in the production of indigenous filmswhich include: Eddie Ugbomah, LadiLadebo, Ola Balogun, and U.S.A Galadima among others who had been trained during the CFU era (Conway, 2008). According to Itam (002,) the Yoruba travelling theatre practioners, seeing how successful the foreign films distributors and exhibitors wereand motivated by their audiences demand to do their stage plays of film. Maloma(1993), decided to produce their own movies. In 1979, the Nigerian film corporation was established to provide structural backbone for the development of the industry in terms of manpower training, marketing assistance and infrastructure. A decree validating its existence was released by the government and a family was allotted to it in Jos, Plateau State but it did not help the industry much (Hynes, 2007). Years later a national film policy was also put in motion. Neither did this save the ailing industry from it problems nor by the mid-1980sitwas nearly impossible for films to be made on celluloid. Film stocks were expensive to import, and celluloid was expensive to process (Haynes, 2007). Bushes had to be taken aboard for coupled with it was

the harsh economic scenario in the country, thus many filmmakers opted for the use of videotapes as it was more economical, easily accessible and expensive to editing unlike the celluloid (Iron, 2009).

The 1980s till date

By the end of 1980s, video films had become the strongest Technological medium of popular culture and entertainment. First to realize its immense social and economic potentials were the popular musicians than some television station followed realizing how popular the drama series they sponsored had become, they transferred them to video. Owing to the fact that video cameras were very cheap and easy to carry and control would be filmmakers found a ready medium to work with this state actors can be called together and rallied to act out a story in imitation in the manner of the vanishing theater tradition and everybody was back in business Adesokan,(2005).

The appearance of Nigerian films, plus its popularity point to its importance as a new medium for the production, dissemination and consumption of film as a form of popular culture, with its ideology and aesthetics (Ekweme, 2002). He also stated that the idea of video film was inspired by Yoruba travelling theatre. The idea was later introduce by BabatundeAdelusi publisher of a new rested photo play magazine who said the production of Nigerian films will not only save cost of production but will be a good alternative to Indian and Chinese films. This idea was later actualized by Ade Ajiboye(Bigboss) who produced SOSO MEJI the first Nigerian film in 1988. It was shown publicly at Tinuade cinema in Oworonshoki, Lagos for a token fee and it was successful subsequently. Alade Armoire produced Ekun in 1989 which he screened at the national theatre Igamu Lagos. The success of the movies was an eye opener for other producers. Hence many Yoruba movie actors and enthusiasts mostly based in Lagos suburb sought

assistance from film promoters like Kenneth Nnebue of NOK video link and Suleiman Awede who were both important film distributors and exhibitors. Kenneth Nnebue, capitalizing on the gains of the industry decided to invest in a lot of low budget video films. Such films include Ajeniiya mi, Ijaeleye, Osaeleye and many others. The development did not go down well with the new school of video filmmakers who termed his investment as peanuts. They left and organize themselves. JideKosoko, Adebayo Salami, GbengaAdewusi and Alade Armoire led this group Ekwuem 2002).

This regrouping resulted in the appearance of different production companies including Bayowa films international, Aromedia films and others began to be produce in large volumes and with film marketers and distributors setting up offices and distribution outlets in Idumota Lagos, the industry effectively took off in Igbo language was silent until the latter part of 1992, when Kenneth Nnebue produced the first Igbo video film in the country, living in bondage which was a major hit among the Igbo audience and was also well accepted by non-Igbo speaking audience. Other Igbo video films followed, Igbo films were produced in either Igbo or English languages. Video films like *TABOO I AND II* by Dan Oluigbo of saga production. Jezebel by Francis Agu, AmakaIgwe-Isaac's *RATTLESNAKE I AND II,VIOLATED I AND II* and many others were produced.

By 1992, a new wave of Nigerian films production came on stage with a new crop of professional filmmakers from eastern and other part of the country. Virtually unknown on stage before their debut into the Nigerian film industry, most of them have produced or acted in serials for the television, notably ZebEjiro, Kenneth Okonkwo and AmakaIgwe- Isaac. With the massive entry of Igbo and English video films, the producer of Yoruba video films who had hitherto monopolized the business faced a tough competition and as a result a vibrant industry

was created. Moreover, there has also been the production of films in minor languages (Filani, 2001).

Today, Nigerian films production is a multi-billion naira industry which provides a source of livelihood for many people both at home and abroad. The industry has also produced many "stars" as well as its own international events. Initially, when the Nigerian films came into existence some actors were not well remunerated but currently the appearance of actors like Pete Edochie, FathiaBalangun,, Liz Benson, OmotolaJalada- Ekeinde and others in Nigerian films guarantees good box office success. Many Nigerian films have themes that deal with moral dilemmas facing modern Africans. Some Nigerian films promotes the Christian faith and some movies are overtly evangelical, others however address question of religious diversity such as the popular film "not my daughter about a Muslim man and a Christian woman who want to marry but have to go through many obstacles.

2.03 The Origin of Nigerian Films

The origin of Nigerian films, the Nigerian movies industry can b e traced back to the 1960s when the first set of Nigerian movies were produced by great filmmakers like: Hubert Ogunde, Jab Adu, Ola Balogun, Moses Olaiye (Baba Sala), Adeyemi Afolayan a.k.a Ade Love and Eddie Ugboma. These professionals were considered to be the first generation of Nigerian filmmakers. They started their career with stage performance and gradually moved into the world of film production using the celluloid format. Hubert Ogunde was a pioneer in the field of Nigerian Opera. He was known for the establishment Theatre in 1945 which was the first professional theatrical company in Nigeria. He was also referred to as the father of the Nigerian theatre because of his valuable contributions to the birth of the Nigerian Film Industry (Adesokan, 2012).

However, these early filmmakers were frustrated by the cost of film production which was very high back then, they all lamented that it was back breaking. After much struggle they later got support from the Nigerian government thus pushing the industry into a huge success. Nigerians became fully involved in the production of films and by 1970, the first indigenous feature film," *Kongi"s Harvest"*, written by Wole Soyinka, which was produced in Nigeria, Witten by an American and many of its crew members were foreigners. As time went by, more individuals become involved in the production of indigenous films, people like Ola balogun, Eddie Ugbomah, Ladi Ladibo, USA Galadima and others who had their training during the CFU Era. Other films produced during this time were: Alpha(1972),Bull Frog in the sun(1974), Amadi(1975), Ajani Ogun(1975), Muzik Man(1976), Basi, daughter of the river (1977), Ija Ominire(1978), Aiye(1979), Kadara(1980), Jaiyesimi(1980), Efunseta Aniwur(1981), Cry freedom(1981), Ija Orogun(1982), Owo L"Agbi(1982).

Furthermore the first Nigerian block buster and the first movie to be made for commercial purpose was "Living Bondage" by Ken NNebue(1992), a film about a business man whose wife died due tohis dealings with a money cult. Since then, many more block buster and commercial movies have been released; one of the first Nigerian movie to get international fame was Osoufia in London, released in 2003, starring Nkem Owoh (Ukwa), the famous comedian author. Since then, the Nigerian films industry have been producing film of standard quality it is worthy of note that a global cinema survey conducted in 2006 by the UNESCO institute for Statistics (UIS) and released sometime in may 2009, ranked Nigerian films as the second largest producing movie body in the world behind Bollywood and ahead of Holly Wood based on the numerical data of the movies produce (Okon, 2010).

2.04 Brief History of Pentecostalism

The Pentecostalism covers the whole of the 20th century, which witnessed the spread of the movement as a spectacular speed within virtually five continents of the world within the 1st decade of the century. Many movement and associations posses' different organizational structures in different parts of the world belong to the Pentecostal movement. The founding of the Pentecostal movement, with its popular appeal and challenges to the historic certainty of traditional Protestant and Catholic branches in the world is the mystery of the Christian Church in Africa and other countries of the world today, particularly those of Latin America.

According to David Martin, the rise of Pentecostalism and its associated penumbra of Charismatic Christianity represent the largest global shift in the religious market place over the last forty years. It boasts of a quarter of billion people globally, being the most wide spread form of non- Roman Catholic Christianity claiming one out of every eight person from the Christian constituency of nearly two billion, and one in twenty five of global population.

The term "Pentecostal" is taken from the experience on the Day of Pentecostal as recorded in the second chapter of Acts, when the confused followers of a recently crucified rabbi they believed was the Messiah gathered in Jerusalem to mark the Jewish holiday called Pentecost that occurs fifty days Passover" were anointed by the Holy Spirit that appeared to them like the rush of a mighty wind "as tongues" as of fire rested on their heads and they began to speak in tongues, performing wonderful miracles and spreading the Good News of the gospel of Christ.

In Africa, the new independent Pentecostal Charismatic Churches and ministers have a more recent history and origin, emerging from the evangelical Charismatic renewal of the 1960s and 70s. They are regarded as "Pentecostal Movements because they, too, as the African Independent or Initiated Churches (AICs), emphasize the power and the gift of the Holy Spirit,

though they do not always refer to themselves as Pentecostals, in some cases preferring the terms Charismatic and or evangelical (OJOT 2008).

2.05 Christian youths

The word Christian youths consists of two basic words "Christian" and youth". Christian refers to one who is devoted to Christ. It occurs only three times in the New Testament. In acts 11: 26, 26:28 1st peter 4:16 and was used by the gentiles, since the Jews are still looking for the Messiah. Such a one is recognized by the moral and spiritual fruits of his live (Mtt 7:16-17). The test of a true believer is Christian character produced by the Holy Spirit in that person's life. A youth on the hand is usually designated for such a one as identified by the teenage period of life, accompanying challenges and problems especially that of peer group pressure (Zaechuizi, 2002). In related to these problems opines that in the just concluded century, there is a problem today, but little more than there has been in any past times. Nevertheless O' Donovan book highlighted some important characteristics of the youth as impression, ability, enthusiasm, energy and physical strength. These are also in line with Biblical categorization proverbs 20:29. Since youths naturally look for outlet for these abilities, the Christian youth must be properly guided. He or she is inevitably faced with human changes and challenges that confronts other youth of our day. The challenges arose from social interaction form older and other cultural backgrounds and ideas (Zaechuizi, 2002).

Today the changes observed in the African youth are tantamount to western influence and denotable culture imbibed through Nigerian films. As it is, a Christian youth is the one who has remembered his or her creator, while he or she is still young by repentance, conversion and

faithfulness to the chosen ethics. Such youth is expected to respect elders, be an example to others and shine as light of salvation to the unbelieving youth around them.

2.06 Role of Nigerian Film on the Society

Nigerian film often relate to current social problems, love and romance, friendship and almost every aspect of our lives. So for a mature and educated audience, Nigerian film can be reflections of the unknown alleys of the society, its people, customs life etc. for example a recent movie called 'parched' is a mirror to how women are maltreated in the northern states of Rajasthan and Haryana. Nigeria film can also be a great way of leaning framing and light shadow in photography. Keen observer that there are some shots that have some beautiful messages that have been communicated across(Acker, 1991).

In much Nigerian film there is an unnecessary show of porn and luxury which can be misleading and problematic to the Christian youths. Nigerian often exaggerates violence which may induce 'mean world syndrome' and may spark violent traits among children and youngsters. Nigerian films also may force a cultural dilemma among the audience as the portrayal of characters is sometimes far from reality. For example in Nigerian film you see couple kissing on the road which is great attraction to the audience but in India, the producers are not allowed to display such as it attracts sanction.

Nevertheless, some Nigerian films showcase our cultural value, norms and heritage which is been appreciated by the public. Therefore, the minds of the society have been shaped positively in terms of relating and associating with people from different cultural background. Nigerian film encourages ideas and social commentaries within communities. They have the power to

express culture's ideas and shape them. It also gives the ability to form lasting human connections by letting us share our experience with each other. Nigerian films highlight issues affecting the society and also suggest solution to those problems. Nigerian films mould people's opinion about issues. A good Nigerian film is expected to project sterling qualities in its story and characters.

2.07Moral Effect of Nigerian films

From time immemorial, the quest for principle is an intrinsic phenomenon which makes social life governable and blissful. As such, every person, irrespective of age, color, sex or social standing is subject to the dictates of the moral principle. This is because the concept of morality serves a holistic function as it serves as the bedrock upon which the edifice of a truly righteous and egalitarian society rests. Implicitly, moral principles form a fundamental aspect of every culture as it outlines comprehensively, codes of behaviors or conducts for the individual on the one hand, and the society on the other. However, technological development orchestrated by globalization and civilization have grossly affected our moral ethos. This has brought about a breakdown of the social structure on which society rests.

Attempting a definition of morality presents a great challenge because the concept of the word has different perceptions which ranges from scriptural scholastic points of view, religious perceptions to secular points of view. Allen (2004) sees it as "right behavior or moral correctness". Savage,(2008) sees morality as "a set of principle which derived from customs categorized as best among others and connotes conventional standard of conduct acceptable by the people". Instructively, morality is a system or set of rules or principles that can be applied to particular cases to guide as to what to do. Ajibola (2007) stated that morality is conventionally referred to as the norms of right and wrong conducts or ones concept, reasoning and actions

which pertain to the welfare, right and fair treatment of person. Ajibola(2007) opines that morality refers to those interpersonal behaviors that are held to be right or wrong, independent of governing social rules and maintained as universally binding. According to Etete (2007), morality is the guiding principles in distinguishing between values and the ability to accommodate higher moral values.

Based on the above, it is clear that the respect of conduct that people put value upon constitutes morality. The characteristics of such conduct are means of giving others respect and honor, ensuring self-dignity and decorum which are indices of social development. Therefore, morality is concerned with character formation and the distinction between what is right and what is wrong, acceptable or unacceptable the sole aim of societal goal(Zaechuizi, 2002). This shows that society is safe in as much as morality is entrenched and guaranteed.

Morality includes such values as honesty then pursuit of truth, responsibility, duty, fairness in interpersonal relations, concern for ones immediate neighbors, respect for poverty, loyalty and duty to one's spouse and children, the work ethic and keeping one's word. The emphasis is upon the duty and responsibility of the individual. No society can function efficiently or humanely and no civilization can endure without the values (Etete, 2007).

2.06Psychologically Effect of Nigerian Films

OluwaleAdesina, a psychologist who has handled the issue of television violence on television usually leaves a lasting effect on them and they think and act on it. When young children view violence on television, they tend to have a difficult time differentiating between what is real and what is make believe. So most of them tend to copy what they are seeing. They are psychologically affected by having less empathy, a characteristic we see in bullies and they are likely to use aggressive methods to solve their problems, children exposed to television violence

tend to believe that such is a reflection of the real world. This may lead to the belief that violence and crime are frequent occurrence in the society and the approval of violent behavior. Some of them become reactive rather than being proactive. Such children also become fearful of social relationships which make them to be violent and defensive and this can lead to a lack of empathy and sadistic behavior. Some become argumentative and also act out in class or end up as bullies (Dixon, 2006).

There is a chemical change the brain similar to that which is seen in post-traumatic stress disorder, if enough violence is viewed, the brain reacts as if the person doing the viewing has actually been abused. According to (Harper, 2008) television violence has shown thatchildren become less sensitive to the pain and suffering of others, fearful of the world around them and are likely to behave in aggressive or harmful ways toward others. Human behavior is greatly affected by the lifestyles of those around us: family, colleagues, and by the lifestyles (both real and fictional) portrayed in the media (Power and Mont, 2010). Movies is considered to be one such acknowledge alternate media vehicle for various media planners and brand marketers to reach at customers with a marketing tool called product placement.

Researchers have shown that most of the viewers like this new form advertising in movies(Gupa and Gould, 1997), because they enhance realism, aid in character development, create historical subtext, provide a sense of familiarity (Panda, 2004; Lai-man and Wai-yee, 2008) and mostly did not require concentrated cognitive effort

2.0.7 Social Effect of Nigerian Films

This theory focuses on “heavy viewers”. People who watch a lot of movie are likely to be more affected by the ways in which the world is formed by the media than are individuals who watch less, especially regarding topics of which viewer has little firsthand experience has. This theorist

sees movie as a cultural arm of the established industrial order and as such serves primarily to maintain, stabilize and reinforce rather than to alter, threaten or weaken conventional beliefs and behaviors, movie is not a force for change so much as it is a force for stability (Baran, 2009). This basic assumption of the cultivation analysis is that the more time people spend watching movies, the more their world view will be like those spread by the media.

According to this theory, heavy television viewers would tend to take the social reality portrayed by television as the same as real life viewers and heavy viewer were asked questions about any aspect of life constantly portrayed on television, heavy viewers would give television answers to those questions of life, implying that have adopted the television portrayal of life as reality. As research has shown, one of the implications of this is that, heavy viewers will tend to over-estimate such matters as the rate of crime and violence in real life and the chances of the viewers becoming a victim of crime. Critics of the cultivation theory insist that many research findings have failed to replicate the theory, others point at the mythological inconsistencies.

According to O'Rourke (2006), social learning theorist have shown that behavior is influenced not only by personal or live models but also by those presented in the media" youths are more likely to emulate models of behavior seen on the media if they expect to receive gratification from emulating another person, or if they encounter real-life situation that looks much the same with media portrayals. He wants further to say that television and film models in particular, seen to exert a powerful impact, and one major implication is that film is shaping humans motivation and behavior of a daily basis. Social learning theorists have been especially concerned with films violence and use of alcohol and its effect on youth (Lisa, 2009).As described in the introduction to this study, youth spend average of 6.5 hours each day with media. Therefore it is important for adults to understand how youth process the message being conveyed by the media. Research

has demonstrated that socialization of youths. Socialization refers to learning one's culture and how to live within it. Social cognitive theory of mass communication addresses concerns about the effects of increased viewership on human behavior (Foss, 2005). Media content consumed by youth is likely to shape their perceptions of the real world and the people operating within it. Because people are exposed to television continuously throughout their lifetimes, they begin to experience overarching patterns, despite individual variety within programs. These patterns became normalized over time and affect children from a young age as they are exposed to television and other forms of media, such as movies. The effects of the media on youth can be profound, often establishing gender and racial stereotype. For example, constant exposure to men with major roles may lead youth to believe that men are dominant in society. The prevalence of the way women are portrayed be it physical or emotional may lead youth to believe this is how females are to be. A lack of minority character with lead roles in movies may reinforce white-centric sentiments. Instead of observing the actual diversity of life with regard to gender the media plays a significant role in the race, culture, attitudes and others youth can be exposed to repetitive homogenous patterns in the media. With the beginning of adolescence, youth begin to develop abstract thinking capabilities. As a result, they become more in-tune with social norms and more concerned with discovering an identity acceptable among their peers. Depictions in the media come to serve as teach guides through which social norms are internalized (Nakkula and Tsahalis, 2006). Therefore, it is critically important for parents, teachers and other adults working closely with young people to understand that youth do not passively experience media. Furthermore, adults can play a vital role in structuring activities and discussions around movies that contain thought provoking material particularly those films that go against certain Nigerian

films stereotypes. It is important that youth are able to find and assert an identity apart from negative or stereotypical media influence (Owens, 1998).

In addition to understanding how youth make sense of movies and other media forms, it is also important for adults to know what youth look for when they select what to watch. Youth will not enjoy a boring slow-paced movie that lacks humor or action. The movies they choose will challenge their way of thinking because they are in the process of constructing their identity. They will often select movies that have characters that they can either identify with age, race, gender, interests or aspire to be like. Research has revealed that preference also change with age. In an investigation of how youth define the programs they watch.

Davies, Buckingham and Kelly (2004) found that youth under the age of 10 are more likely to willingly accept the authority of their parents in the films selection process. Pre-school children in particular tend to watch programs specifically designed for their age range. However, around the age of 10, on the brink of adolescence, youth begin to aspire to a slightly older teen lifestyle. This is reflected in their selection of programs and movies to watch. Davies, Buckinhham and Kelly (2004) conducted group interviews with older youth and fund that "coolness" was associated with watching particular shows. This aspiration in the choice of film can be problematic for youth who may watch television shows and movies that depict older teens engaging in risky behaviors with no consequences because it's "cool. Because youth do not respond passively to media, over time, messages from the media contribute to their overall social development. Moreover, youth select movies with specific attributes, namely due to their humor, .excitement, and ability to identity with characters. So what role do parents and educators play in this selection process? Beyond controlling the remote or putting limits on movies according to their ratings, adults can help youth make sense of what they are seeing and at what age they

should see it. Valuable educational lessons and development topics can be derived from movies with the help of parents and or educators. Many media researches have pointed to dialogue and social interactions as important components of making sense of messages in the media. Buckingham (1996) explains that identity is not something that is simply fixed or given: on the contrary, it is largely constructed through dialogue. Therefore, dialogue provides an opportunity for youth and adults to engage in constructive analysis of media images and messages. Movies are engaging due to the visual and audio stimulation they provide. Regardless of who you are in relation to youth, you can enhance their viewing experience. While youth, especially those in middle school, may not be excited b y academics, they are excited by their social lives and popular culture. Parents and educators must find a way to involve youth's interest and value their voices.

2.08 Effect of Nigerian films on Students Academic

Youths who dated more frequently in watching Nigerian films had a lower academic achievement, which can cause serious problems in future. Research indicates that youths from socioeconomic status (SES) households and communities develop academic skills more slowly compared to youths from higher (SES) groups (Morgan, Farkes, Hillemeier and Maczuga, 2009). Initial academic skills are correlated with home environment, where low literacy environment and chronic stress negatively affect a youth's pre -academic skills. The school systems in low-SES communities are often under resourced, negatively affecting youths' academic progress (Aikens and Barbarn, 2008). Inadequate education and increased dropout rates affect youth's academic achievement, perpetuating the low SES status of the community. Improving school systems and early intervention programs may help to reduce these risk factors of watching Nigerian films by the Christian youths.

Research conducted by Kerssen-Griep, Hess and Tree, (2003) on learning motivation and interaction in school shows that students perception of instructional behavior sustains their involvement in classroom (Jackson, Weisse Lundquist and hooper(2003) examine the degree to which cognitive motivation predicts academic performance. They point out that increased school activity may assist motivation. Paul and White (1990) examined extracurricular activity participation and academic achievement. They found that extracurricular activities and academic performance were highly correlated. Academic performance is continuously falling as a result of watching Nigerian films due much attention which is given to it by the youths.

Robert Hancox at the university of Otogo in New Zealand and colleagues studied nearly 1000 youths born in Dunedin, New Zealand in 1972 and 1973, the data gathered from both parents and youths on how many hours a day were each spent watching TV at ages 15, 18, 20, 22, 24 and 26. The researcher then re-evaluated participants at the age of 26 came up with the view those youths who watched the least Tv especially between the ages 15-22 had the highest probability of graduating from university at a very good grade, regardless of Iq or socioeconomic status. But those who watched the Tv more than 3 hours per day had the highest chance of dropping out of school without good qualification. The effects is strongest for those who had a median IQ level, probably because the outcomes for the youths at either IQ extreme are less likely to be affected by TV watching.

Pediatrics says that watching an hour film a day increase the youth's chance of developing attention problems by almost 10 percent. The new born baby brain develops very rapidly during the first two or three years of life, says Dr. Dmitri Christakis, a researcher at Children's Hospital and Regional Medical Center in Seattle. Even educational Tv can be damaging that is because it's not the content that is the culprit, but it's the unrealistically fast paced visual images that may

alter normal brain development (Wimmer &Dominick, 2006). They went further to say though, some people watch Tv to escape their difficulties in real life. Fantasy and reality are very difficult to tell apart for youths. Tv requires not as much concentration as reading. If youths watch a lot of Tv they will get used to it and won't be able to concentrate at their academic. Youths who have television in their rooms cannot focus on their academic activities.

According to Kaiser family foundation (2008) showed that youths learning to read have problems if they watch Tv. They found that only 34 percent of15- 18 years old can read due to the fact that they spend an average of 40 minutes reading books compared to 2 hours and 22 minutes watching TV or playing on the computer. While American Academy of Pediatrics (AAP), kids in the united State watch about 4 hours of Tv a day, even though the AAP guidelines says children older than 2 years should watch no more than 1 to 2 hours a day of quality programming. Guidelines, further say that children under age 2 should have no screen time (Tv, DVDs or videotapes, computers or video game) at all. During the first two years, a critical time for brain development, Tv can get in the way of exploring, learning and spending time interacting and playing with parents and others, which help young children, develop the skills they need to grow cognitively, physically, socially and emotionally. Too much television particularly at ages critical for language development and manipulative play can impinge negatively on youth's minds in several different ways including the following. Higher levels of television viewing correlate with lowered academic performance, especially reading scores. This may be because Tv substitutes for reading practice partially because the compellingly visual nature of the stimulus blocks development of left hemisphere language circuitry. For instance, a young brain manipulated by Jazzy visual effects cannot divide attention to listen carefully to

language violence in Nigerian films programme has become sought of a regular basis and has continued to gain more acceptance by producers and directors.

2.09Nigerian Films Semiotics and Narratives in Constructing Racial Stereotypes.

In consumption oriented, mediated society, much of what audience know and care about, how they create their social identities is based on the images, symbols, narratives and monolithic stereotypical notions constructed by the media (Daramola,2007). Nigerian film has been studied extensively on its hegemonic representation of whiteness and its rhetorical strategies in positioning the whiteness with racial representative of non-white natives (Bernardi, 2008). The study also observed that the conventional Christian-Muslim conflict has generated Hollywood a never-ending supply of evil or buffoonish terrorist, hapless pawns of dictators, or fundamentalist with brutal agendas toward the enemy and toward women.

2.10 Narratives and Styles in Nigerian Films

This section discusses the particular characteristics of Nigerian films in relation to their stories and styles. Although Nigerian films draws on many cultural influence both domestic and foreign, it remains fundamental unique (Hynes, 2005). In terms of personnel, production techniques, administrative structure and narrative elements, Nigerian films is not homologous with foreign traditions. The Nigerian film industry is instead defined and sustained by Nigerians. The commercial success and popularity of Nigerian films stem from their stories, which the audience finds fascinating and consonant with their expectations. The thematic and aesthetic of Nigerian film are determined to large extent by the preferences of its audience, which is why the recurring themes in these films are those with broad appeal. These themes are based on subjects such as infidelity, treachery, lust, hypocrisy, armed robbery, marital problems, murder, cultism and

occultism, witch-craft, polygamy and so on. The themes are indeed broad and mirror Nigerian society.

To the filmmakers, therefore, Nigerian itself is a narrative entity and their filmmakers are agents in this narrative act. Due to their status as among the society's primary mass media, Nigerian films are stabilizing forces that contribute to the maintenance of social order. They reinforce the collective mentality of Nigerian society, educating large audiences along certain established lines: developing collective memories of the past, main-training a distance from the threatening present, and projecting life in the future. For this reason, films display a range of ideological and cultural positions that are consciously portrayed by filmmakers in their stories.

From the above, Nigerian films are therefore response to the transformational needs of Nigerian society offered through the aesthetic possibilities of film technology. Although critics have condemned several recurrent themes such as witchcraft and the proliferation of black magic, which they find repulsive, it is also true that these themes have roots in popular cosmology. Furthermore, such themes are only employed for didactic purpose to show that good always overcomes evil. The didactic elements in Nigerian films are somewhat similar to the moral and cultural ideology of the Nigerian people. This parallel is consistent with parson's sociological theory of structural functionalism, which centers on cultural systems and the overall integration of societies (Keesling, 2004).

The thrust of parson's theory is that culture and the social actions of individuals, which result in social institutions, involve choices based on values and norms that are spaced within the cultural system of a society. In other words, people behave as they are expected to behave in a given situation because they have internalized the norms and values that comprise the culture of their society. Kelly, (2004) also referred to this phenomenon as "morality", which ensures the stability

of both the individual and the society. The use of this approach by Nigerian filmmakers underlies the creation of films conveying the intense feeling that urbanization and industrialization have created an excessively volatile and unstable Nigerian society.

Films present the crimes and tragic incidents that have resulted from these changes and that should be repressed through the power of the medium of film. According to the perspective narrative and style in Nigerian films 167 of filmmakers, they use their films to rescue contemporary Nigerian society from the erosion of its value systems caused by decadence; hence, they employ ethnographic and culture relativism as a framework. As a microcosm of society and as an important institution in the life of any nation, the family has been a major focus of Nigerian films. Issues pertaining to the relationship between husband and wife, mothers-in-law and daughter-in-law, children, and many others have been emphasized in Nigerian films.

In addition to the family, Nigerian films also emphasized important contemporary social problems such as HIV and AIDS, cultism and ritual killing, armed robbery and more recently, kidnapping. Films such as *Goodbye Tomorrow and Jenifer*, for instance, use the HIV scourge as their focus. These films admonish teenager to abstain from non-marital and unprotected sex and to avoid having multiple sexual partners to prevent this dreadful disease, which is catastrophically killing the youth of our country while it exerts exponentially damaging effects on the socioeconomic fortunes of the nation. Related to AIDS is the issue of prostitution, which has led to devastating health problems for many young men and women (Kenniston, 2007). Domicile and prostitution are two of the films that focus on this issue. The twin's issues of cultism and ritual killing have also been severely critique in films such as Blood Money, Living in Bondage, and Ritualsand Abuja Boys. These phenomena are additional evils that have deeply penetrated into the fabric of Nigerian society. The high level of corruption in Nigeria and the

"hero" worship and recognition accorded the wealthy have conveyed the false idea to many youth that become rich through whatever means is only the way to be relevant. The killing of humans by cultist has therefore become rampant in contemporary Nigeria as a result of watching Nigerian films. The films mentioned above have condemned this hateful practice by demonizing the cultists and their cult of celebrity. The films generally portray the culture of venerating questionable or illicit wealth, a culture involving many Nigerian youth, to be reprehensible,the problem of armed robbery as a menace that contributes to the current general insecurity in the country. Thus films such as Rattlesnake, Owo blow and outcast placed armed robbery at the center of crime. The criminal characters in the films, although later apprehended, killed of punished, disrupted their societies and killed innocent victims. Films on ritual and armed robbery, therefore, present a cataclysmic maelstrom of violence in Nigerian society and suggest ways in which these menace may be addressed.

Although Nigerian films have traditionally defined its products as entertainment, the industry has also relied on topical issues for acceptance and commercial success. The audience responds to compelling topical stories, provided that the subjects of such stories have genuine and salient points that are presented within an interesting narrative form. Issakaba and August meeting are examples of films that have adapted topical materials, whereas Issakaba focuses on the reign of the dreaded Bakassi Boys, a vigilante group that was formed as a spontaneous reaction to armed robberies in south east Nigeria in the late 1990s, August meeting centers on the tendency of Igbo women to act flamboyantly and flaunt their wealth during their annual summer meeting. This films attempts to condemn the corruption engendered by this attitude (Freedman, 2002). However, the political themes in Nigerian films have not been very strong. The industry does not possess a vibrant tradition of political filmmaking. One can argue that contemporary films in

Nigeria do not have any interest in shaping current political discourse and situations, given that little or no effort has been devoted to these issues by the producers.

In the context of Nigeria's fledging of the political class to establish enduring and quality rule, one would have expected filmmakers to create, for instance, political satires aimed at deriding misgovernment by the Nigerian political class. Indeed, we have a need for a national critical cinematic movement that attempts to influence the political agenda. Such development would signal a shift away from the efflorescence of familiar stories and encourage a young antiestablishment audience who are already becoming impatient with conventional films. The issue of commitment and art has been discussed by literary critics. In general, artistic commitment has been viewed as a matter of orientation, with the artist perceiving sociopolitical realities and making such perceptions available in his work to either promote the understanding and preservation of current social norms and values or to facilitate the criticism and alteration of such norms and values (Chinweizu et al 1980, Nwoga, 1973). Similar to writer, filmmakers who use their films to promote a political cause can show commitment through the subject matter chosen and the treatment accorded to the relevant issues. If art complements commitment or vice versa, in a way that makes life within a given society more meaning and satisfying, then commitment should be embraced by Nigerian filmmakers. Moreover, literary political satires abound in Nigeria and filmmakers need to adopt some of these for film. By contrast, American cinema has succeeded in creating a vibrant tradition of political and social filmmaking. Films such as Blade Runner, Escape from New York and Robocop, for instance, picture a quasi-fascist America with a crumbling infrastructure under authoritarian political control (Dixon, 2006). On the other hand John Q and on deadly Ground are devoted to social cause and justice. In John Q, an African- American (played by Denzel Washington) protests the inequities in the US health

care system by taking hostage in a hospital that denied a life- saving operation to his dying son due his inability to pay for this procure. Although this character is jailed for his actions, the film underscores that, without these actions, his son would have died. Indeed, his actions are portrayed as a major victory for health reforms that benefit poor people and African-Americans (Moore,2004) In on deadly Ground, Stephen sea gal fights and wins a struggle against a cable responsible for illegal oil exploration and environment degradation. His efforts free the people and their environment from exploitation by members of this cabal, who had been operating with the support of powerful people in government. Thus, despite preferences for gangster movies and thrillers, frequent themes in American films, some major Nigerian films producer devote their films to front burner political issues in a sustained and ambitious manner. Considering the depth of the sociopolitical misery in Nigeria, Nigerian filmmakers should devote their films to condemning the inequities and corruption in the political class that have weakened the ability of democracy to make much difference in the lives of the people. We have a serious need for nationalistic fervor in the products of Nigerian films producers. Several technical deficiencies have been noted in some films produced in Nigerian. These can be attributable to a lack of competence and the absence of the sort of sophisticated equipment required for quality production. Indeed, the industry lack certain equipment, especially cameras, which could provide sharper images, better resolution, more efficient lighting low-light situations and improved sound technology. Post- production laboratories for editing are also not generally well equipped. One might also agree that the use of video cameras, some producers still employ for recording, and the attendant technical limitations contributed to these problems.

Apart from the inability of producers to procure good equipment for filming, modest budgets have also led to the production of films lacking in special effects. It is common knowledge that

good equipment including computers and software can be use to generate many special effects, produce high resolution images, enhance color fidelity and range, and produce digital sounds that enhance the quality of films. Low budgets cannot guarantee the purchase or rental of such equipment for the number of days required for production, let alone enable paying members of the cast. This problem has also affected how supernatural characters are depicted and presented, photographers due to obsolete equipment, cannot employ a great variety of optical or special effects in presenting the supernatural(Dzurgbe, 2002). Thus, we have been witnessing amateurish presentation. Given that the esoteric world of the supernatural is a common theme in Nigerian films, filmmakers should create a unique way of presenting these phenomena to enhance their realism, perhaps by following the example of Hollywood films and deal with the same themes or with science fiction. Nigerian filmmakers should look into the production animated (cartoon) films, which has become a popular genre among youths in many countries of the world. The Nigerian film industry is controlled by the market. Unlike the film industries in some other countries, such as the US and India, where professionalism is respected and the government provides an environment in which the industry can flourish, the Nigerian government has shown little interest in the development of Nollywood. Without much needed funding from the government and private business, producers have had to rely on marketers for the funding of film projects. Thereby empowered, many marketers dictate to producers and contribute to production decision (Adewope, 2005). The practice of producers influencing casting and story is now rampant in the industry. Because he who pays the piper dictates the time, many directors do not have the courage to challenge this undue influence. Indeed, the production of films in Nigeria is driven primarily by the goal of marketers to recover their investment, and little consideration is given to the thematic or structural quality of the products. This accounts for the many indifferent,

mediocre, poor or uneven films in circulation. However, not Nigerian films are poor quality. Although many films are not thoughtfully constructed or are haphazardly produced, a few with good story lines, impressive character development and sophisticated film techniques their quality are also available Diamond Ring is one of such film (Awokoya, 2009). Diamond ring clearly reveals how our experience can be shaped by a narrative and governs the flow of information about story depicted. In the absence of films studios such those in Nigerian films are shot at different locations. Cities such as Lagos, Enugu, and Abuja are used most frequently. As Haynes (2005) observes, however, Lagos stands out for many reasons: Lagos is where Nigerian film industry is primarily located and for budgetary reasons, its films are always shot on location, most often in Lagos, which serve as the ground of the films, not just in the immediate sense that when cameras are turned on, they capture images of Lagos or might even say, Lagos imposes its images on them), but also that the films are a means for Nigerians to come to terms visually, dramatically, morally, socially, politically with the city and everything it embodies. The city of Lagos and its striking landscape, which is dominated by flyovers, building with towers, the Lagoon, and the Atlantic ocean, appears to be a favorite location for films directors (Edema,2008). The orchestration of actions, which occur in tandem with the themes emphasized by the producers, also leads to the selection of Lagos for filming. As the commercial hub of Nigeria and the seat of the film industry, it also allows producers to be close to where there is action "is to market their products".

2.11 Effect of Nigerian films on Youths lifestyle

Since generations, young people's acts of deviance are generally considered to be extreme than those of their forerunners in order to gain attention and Hollywood cinema has revealed in crafty fascination with juvenile delinquency (Shary,2005). The delinquent activities of youngsters such

as usage of profanities, stealing, ideas of destruction, aggression, fighting, unusual sexual thoughts, law breaking criminal thoughts like drug consuming and trafficking, gambling, usage of guns, and other status offenses such as truancy, homelessness, unsupervised by guardians are noticeably considered as the aftermath of civil war, provided handful of plots to Hollywood. The delinquency films, as analyzed by Harper (2008) in her thesis, depict the inherent contradiction between individualism and community and symbolized those values with masculinity as well as femininity respectively, which renders "rebel" as the quintessential image of alienated, conflicted youth. Hence, the high or misrepresentation of youth in cinema is likely to reflect and shape their popular conceptions.

A content analytic study by Stern (2005) on image of teenagers in recent popular Hollywood films indicate that youths are characterized as self-absorbed, violent, disconnected from parents, and disengaged from civic life. Racial and gender stereotyping of teen characters is also evident from the study thus reinforcing the negative views of adults and possibly works to distance the adults from teens. Another analytical study carried by Synder (1995) on contemporary Nigerian films reveals that they often depict a capitalist culture of high consumption lifestyle that is largely unattainable for most youth. The content stimulations of visual experience and expectations gratified through up-tempo montages tend to coerce the youth to achieve them at any cost either by unethical or a moral short cut manner (Synder, 1995).

Considering the levels of violence, sex and profanity, Thompson and Yokota (2004) found that there is an upward trend. The researchers also noticed that age-based ratings provided by Motion Picture Association of America(MPAA) alone do not provide good information about the depiction of sex, violence, profanity, and many other related content, and criteria for rating movies became less stringent over the last decade (Thompson &Yokota, 2004).

Similarly a qualitative survey carried by Longace et al, (2009) to find parental attitudes about cigarette smoking and alcohol use in the Motion Picture Association of America (MPAA) Rating System showed that more than half of parents believed that the MPAA rating system should include cigarette smoking as a criterion and two-third believed it should include alcohol use. Another study revealed that the foreign box- office revenues are now much more significant than domestic box office revenues for selling sex, violence, profanity and other deviance factors, (Lang &Switzer, 2008).

In the same vein Oyeyinka(2013) states that Nigerian films exposes youths to so much violence that has negative effect on the society. Violence is now seen as everyday thing that needed to be curtailed or totally obliterated. They states further that only few youths act out of violence even with what they observed in the movies. The Nigerian film violence desensitize some youths while it might it have effect on the others. The subject being tendentious and controversial, it became obvious for many psychiatrists and researchers to explore the effects of cinema on juvenile delinquency". Including delinquency themes, content on other issues like consuming alcohol and smoking became in tune to public and youth, failing to understand the seriousness associated with it.

2.12 Display of Sexuality in Nigerian films

Though the myriad images of sexual content in mainstream media like movies, television, music videos, magazines, plays a prominent role in incarcerating the humankind irrespective of age, few studies have closely observed that teenagers and young –people are proven to be more vulnerable, for which their sexual self-concepts, attitudes and behaviors tend to be greatly influenced (Hawk et al, 2006). Indeed, various researchers has demonstrated that young people are heavy consumers of sexually-oriented media leading to the possibility of reciprocal effects,

selective exposure, which enables individual's motives to choose appropriate media for desired sexual content (Kelly, 2004). Adolescents also report using media examples to learn sexual and romantic scripts and norms for sexual behavior.

In a study conducted by Banaji (2006) bridged a transition between discussions of their own romances and those of screen characters. A respondent of the study expressed that one can learn about sex from Nigerian film and about romance form Hindi movies (Esthons, 2005). In a national survey 40% of teenagers said they have learned ideas about how to talk with their boyfriends or girlfriends about sex directly from media portrayal. The relationship between sex in media content and adolescents" exposure works both ways, say Okunna, (2008) stating that sexually active adolescents are more likely to exposed are more likely to progress in their sexual activity. Above all, the entertainment mediaisranked as the most readily available alternative by young people to know about sexuality and sexual health.

The Nigerian society today grapples with many behavioral problems among the youth. Such problems include truancy, disobedience, drug offences, assault, insult, stealing, violent demonstrations, vandalism, examination malpractices, robbery and secret cult activities (Nnachi, 2003). Apart from these widely publicized behavioral problems, heterosexual activities are also listed among types of behavioral problems prevalent in Nigerian especially among the Secondary Schools Students. They manifest as: sex abuse, sex offences, sexual misconduct, sexual immorality, sexual promiscuity, and sexual maladjustment (Odoemelam, 1996; Adedipe, 2000; Ndu, 2000, Nnachi, 2003). Can these increases in sexual behavioral activities be attributed to the exposure of these adolescents to Nigerian movies and other forms of mass media? Even though the movies are censored some are unduly explicit and are made for the adult viewers. The film

makers do take time to warn the end users of such explicit content recommending it for those above 18 years, but these videos are watched by everybody irrespective of the age restriction.

Studies show that most adolescents spend the greatest part of their time watching video and movies (Odesola & Utibe, 2001; Buerkel, 2005). They also spend quite long time in browsing, downloading, chatting and watching movies on the Internet. As noted by Folagbade (2003), with mass production of visual images, videos, television, now found in places which were formerly not reached by these media, the world has eventually become a global village exposing the youth to various explicit cantered and that is complicated by the alarming rate at which Nigerian movies are produced is so alarming that the market is flooded with all sort of movies.

As noted by Filani (2001), Nigerian movies has been found to greatly influence the attitudes, moral, values and behaviors of these adolescents. He also contended that despite the efforts of moderating agencies, many Nigerian producers are still flooding the market will all forms of exotic pictures. Most of Nigerian films and video character serve as role models to the adolescents. On many newsstands we now find magazines, pictures on sexual arousing materials. As a result, the youths are exposed to sexual materials before they are mentally ready for them. The laws guiding the purchase and viewing of movies are not binding, as anybody can obtain any kind of movies from video houses (Ivowi, 1999; Fafunwa, 2003; Unachukwu, 2003 & Adegoke, 2003). The impact of the Nigerian movies on the sexual attitudes and activities of these adolescents is enormous. As observed by Owuamamam (2005), movies and pictures are forms of instructional materials through which the young ones acquire new attitudes. This is compounded by the illegal production of soft-core and hard-core movies.

Based on the above, there is a consensus among Nigerian researchers and observers that many traditional values are changing rapidly and replaced by media project values. One area of

life in which the decline of traditional values is obvious is in the area of sexuality. One major change has been the acceptance of pre-marital sex in a loving relationship. Researchers lament that in Nigeria, culture no longer has a grip on the youth as our society seems to be plagued with decayed moral codes and values. They confirmed that the sense of right and wrong has been erodedwhich is due to changing societythrough which various means of communication and information has made adolescents to be more sexually active. This is because the youths have been foundto be thrilled by sexual discourse and information. This seems to affect the youth, adolescents' inclusive, more than any other group as this manifested in the acceptance of sex before marriage, homosexual behavior, lesbianism and abortion (Udofi & Tom, 2013).

According to Udofia & Tom (2013) apart from the blame apportioned to parents for their negligence, some people are of the opinion that youths are naturally open to the normal sex drive while this drive is incensed by the impact of permissive Western culture transmitted through the sexual stimuli conveyed by the mass media. Adegoke, (2003) pointed out that sexually explicit movies expose young people to adult issues at an "impressionable age." Others opine that the use of pornographic materials as well as knowledge and use ofcontraceptives, especially the condom that has been excessively advertised, has contributed immensely to the involvement of adolescents in sexual practices.

One common problem of our society now as observed by Watkins (2001) is the unwanted or teenage pregnancy. Research findings (Zaechuiz, 2002; Tejuoso, 2004 & Ijaduola, 2000) have shown that sexual activities among the young people have become sporadic. Adolescents are found to be more active sexually and this has been attributed to the negative influence of mass media; most especially the pornographic nature of most Nigerian movies which the young ones are exposed to.

According to Udofia & Tom (2013) film was introduced into Nigeria in the 1990's by the British colonialist who used it for propaganda, while the Church used it to spread the Gospel. The Colonial Administration and the Church saw film not only as a medium of entertainment but as an effective medium of communication (Akpabio, 2003). The British Colonialist missionaries used film amongst other media to persuade Nigerians to accept Christianity, education and the western culture.

However, the industry has been accused of over emphasing themes and the industry's over emphasis on negative themes is becoming national concern. The National film and video Censors Board, the industry's regulatory body, its guidelines for motion picture producers as a result called for productions to be above board in portrayal of violence, crimes, Sex and pornography, vulgarity, obscenity, religion and other sensitive subjects (NFVCB 2000: 107-111). As aresult, the board imosed a ban on many films such as, 'I hate my village for promoting cannibalism and failing to uphold Nigerian's cultural values. The board also placed bans on seven films: Shattered Home, Outcast 1 & 2, Night Out, Girls for Sale, Omo Empire, Isakaba, Terrorist Attack and Unseen Forces due to lawlessness and upholding of immorality and cannibalism by the producers which are floating the industry. A critical observation of these selected movies reveal that issues highlighted in them include: violent robbery, ritual performances, rivalry, conflicts, sexual violence, organized crime, prostitution, murder, greed, avarice, impatience, jealously, envy, pride, arrogance, infidelity, treachery, occultism and many others. Gerbner cited in www.nollywood.com theorizes that the media sexual acts have negative effects on the youths. He calls that "the main world syndrome."

Based on the above it is clear that youths are most likely to become emotionally invested and interested in the situations that pertain to their changing views of the world and growing status in

society. These issues include identity formation, high school graduation, and college, moving away from home, driving and parental relationships. The level of emotional involvement of youths in general feel with the film's content can affect aspects of their psychosocial development. In Nigerian society, the situation is quite alarming in that, youths' attitudes, thoughts and general behaviours are considerably influenced by western films and worse still, Nigerian films which are mostly anchored on western models and consolidate western films thereby promoting western values in Nigerian society. Sexual messages in the movies may change a person's immediate state by inducing arousal, leading to inhibition of impulses, or activating thoughts or associations. It may also contribute to enduring learned pattern of behaviour, cognitive scripts and schemes about sexual interactions, attitudes and beliefs about the real world.

2.13 Empirical Study

In relation to the topic, several studies have been conducted by various authorities. Their views seem to agree with one another even though they were writing to different readers.These studies however reveal that moral, psychology, social and academic development enriches people's understanding of themselves and the world. It improves the quality of their lives and leads to broad social benefits to individuals and society and also raises people's productivity and creativity and promotes entrepreneurship and technological advance and is the basic human right for all youths. The researcher will now review the work of five researchers whose research topics have a semblance to my research topic.

1. Moses (2006) conducted a research on "Influence of Nigerian Home Video Movies on Secondary School Students in Enugu South L.G.A." The main objective of his study was to find out the "Influence of Nigerian Home Video Movies on Secondary School

Students in Enugu South Local Government Area. He adopted a survey research method for the study. The instruments for the study were oral interview and questionnaire. Using a sample population of 638 respondents from the population of 5300.

After carrying out the research work, the researcher discovered that Nigerian home video movies influence the Secondary School Students in their social behaviours i.e. it engage them in some social ills like drugs abuse, stealing and many others. It does not help in curbing social ills in our society but rather increase. Nigerian home video movies do not add any positive values to youths especially Secondary School Students. Based on the findings, the researcher recommended that the home movie industry should use their medium to promote the veryrich cultural values of Nigeria and Africa.

Based on the above, the study is similar to this research on the fact that it focused on Nigerian films. The study differs from this research on the ground that the study addresses the Effect of Nigerian Home Video with specific concern on the Secondary School Students while this focused on the Effect of Nigerian Films on Christian Youths. It is also dissimilar by location because the study was undertaken in Enugu South Local Government Area while this study is undertaken in Kaduna State.

Onuzulike (2006) carried out a research on the" Influence of Nigerian Movies on African Culture". The main objective of the study was to find out the influence of Nigerian Movies on African Culture. The researcher adopted survey research design using structured questionnaire as the instrument for the study. Based on this, his specific objectives were :

1. To what extent Nigerian movies influence Africa culture
2. To find out if Nigerian movies Influence African culture
3. Is the influence negative or positive?

4. What factors necessitate these influences?

The researcher designed a questionnaire for the research. The frequencies of response to each of the objectives were rated on a four point scale.One hundred and fifty (150) respondents were randomly selected which serve as the figures used.The following were her findings:

1. Nigerian movies are packed with simple but dramatic storylines

2. It was observed that most African culture experiences an increased level of sexual interest.

3. It is also been observed that multi- violence aggression was as the result of the influence of the Nigerian movies on African culture.

The study is similar with this study because it focused on the movies but differs in methodology and area of coverage.

Recommendations: the researcher made the following recommendations:

1. Parents should keep an eye on the clock. Don't let your children spend too long with virtual violence
2. Parent should teach their youths how to use their words responsibly to stand up for themselves and others without throwing a punch.

Akachukwu (2007) also conducted a study on the "Effect of Pornographic Films on Nigerian Youths" in Nsukka Urban, Enugu State. The main objective of his study was to find out the "Effects of Pornographic films on youths". Based on this, his specific objectives were to:-

1. Determine the extent to which the youths respond or practice behaviours acquired from viewing pornographic films.
2. Find out the various reasons why youths watch pornographic films.

The population of this study includes religious leaders, church council chairmen, church elders, youths and the laity of the mainline churches.The researcher conducted a field work study in

various parts of Nsukka Urban of Enugu State using literature review, semi structured interview with opened ended questionnaire designed and administered randomly with the help of a community social work in Nsukka Urban.After carrying out the research work, although the researcher has only two objectives but various findings, the findings were:

1. That sexual content in television programme and the sexual activity of the participants is very high. The findings also reveal that knowledge gathered from the youths on what they watched on television, their attitudes and their knowledge of sex and sexual behaviours has the following percentages youths between 24-28 years old use Tv 36%, audio media 34%, other non interactive screen 11%, print 8%, computer 7%, and video game 4%. This indicate that pornographic has seven different modes with which it provides youths with sexual content whether it is visual , auditory or combinations of both.
2. The study also reveals that television as a large part of youth's lives and they often imitate what they observed.It also reveals that Nigerian home video, aside from developing an addiction; a teenager's memory will also be affected. A short-term memory from a pornographic act moves to long-term memory. It affects the teenager's way of thinking in such a way that he or she will consistently look for the same king of experience from others.

The study is similar to this research work because both contain the word "Effect and Youths". The study is dissimilar because Akachukwu study focused on the Nigerian youths while this study focused on Christian youths in specific. It is also dissimilar because the study was undertaken in Nsukka Urban of Enugu State while this study is undertaken in Kaduna State.

Recommendations: 1. That Parents should make a good choice to consistently expose youths to media that reflect our own personal values and say no to the stuff that doesn't matter.

2. That government should regularly monitor the film industry.

Okeoma (2011) conducted a research on the Influence of Home Movies on the Dressing Patterns of Students of Tertiary Institutions in Abia State. The study aims at discovering the Influence of home movies on the dressing pattern of student's tertiary institutions in Abia State. Its objectives include:

1. To examine if homemovies have influence on the dressing pattern of students in tertiary institutions in Abia State.
2. To determine the nature ofthe influence on these students.
3. To explore the students' perception of dress pattern on home movies

The population of this study covered all students of tertiary institutions in Abia State. A total of 396 students from these tertiary institutions formed the sample for this study. Questionnaire was used as the instrument for data collection. Simple random method was used in selecting each element.After carrying out the research the following were her findings:

1. The study showed that most of these students expose themselves to the home movie medium and even a higher percentage do so at regular basis and are more prone to noticing the dress patterns on these home movies.
2. Some of the home movies however, as the study showed do not reflect the good values and moral rectitude of Nigerian and African culture.

The study is similar with this study because it all gears toward attitude change as a result of viewing home movies. It is also similar hence it focused on Students which is made up of the youths. It differs also in the since that it is written in different places and to different adherents. Recommendations: 1. That Parents should learn more about the story, actions and characters in a show before they allow their children to watch it. 2. Educational television programs may be beneficial to children.

Ajayi (2012) conducted a research on the "Effects of Modern Nigerian Film on Nigerians". The main objective was to find out the Effects of Modern Nigerian Film on Nigerians. Based on this, his specific objectives were to:

1. To what extent does Nigerian film provided entertainment as a sources of relaxation to its Nigerian viewers.
2. To what extent have Nigerian films director/ producers utilize the available human and natural resources to cause social change in the lives of Nigerian viewers.
3. How does economic situation in Nigeria influence film production?
4. To what extent has Nigeria film promoted cultural values of different Nigeria ethnic groups in fostering nationalism?

He uses focus group discussions (FGDs) and in-depth interviews (I.D.Is) as methods of gathering data. The population of the study was not clearly stated by the research. From the study, his findings were:

1. Nigerian films are really providing entertainment which serves as sources of relaxation to its Nigerian viewers.
2. Nigerian films producers have make more money as a result of this film production because they have observed that Nigerians loves watching films.
3. His findings also reveal that Nigerian films do not really promote cultural values of any ethnic group in Nigeria.
4. The study also reveal that some Nigeria film director/producers have engage themselves in one way or the other in order to get more power by all means.

The study is similar to this research because it concerns Nigerian films. It is dissimilar because it is written to different groups Ajayi talks on "Effects of Modern Nigerian films to Nigerians" in general while this study focused on "Christian Youths only in Kaduna State.

Recommendations: Parents should endeavor to watch movies with their children. He also recommends that the censor Board should serious supervised any film that is to be produced.

2.14Summary

The discussion in this chapter focused on the review of literature related to the study. It discussed the history and development of Nigerian films. The study shows two main parts of the history and development of Nigerian films as the colonial era to 1980's which deals with Nigerian first contact with cinema in 1903 in Glove Memorial Hall Lagos. A period Nigerians depended on Hollywood (American Film Industry) for their form of entertainment and the era of 1980's to date, a period that video films becoming the strongest Technological medium of popular culture and entertainment period that witnessed the creation of Nigerian Films Industry in Nigeria by historical film makers such as Ola Balogun.

The chapter discussed the Effect of Nigerian Films on Christian Youths in Pentecostal Churches in Kaduna State and also reveals that youth view violent shows, they tend to have difficult time differentiating what is fiction and nonfiction. They see movie as a force for stability while others see film as a media that influences people to take the social reality portrayed as the same as real life.

The review also reveals that youths who frequently watch films had lower academic achievements. The present Effect of Nigerian Films on Youths reveals that people's acts of deviance and lifestyle are generally considered to be extreme than those of their forerunners in order to gain attention and Nigerian Films reveal that crafty fascination with juvenile delinquent

activities of youngsters such as usage of profanities, stealing, ideas of destruction, aggression, fighting, unusual sexual thoughts, law breaking criminal thoughts like drug consuming and trafficking, usage of guns, and other status offenses such as truancy, are as a result of Nigerian films presentation that depict a capitalist culture of high consumption lifestyle that is largely unattainable for most youths. The content stimulations of visual experience and expectations gratified through up-tempo montages tend to coerce the youth to achieve them at any cost either by unethical or a moral short cut manner.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the methodology that was used for the study. The chapter discussed the following sub –headings: research design, population of study, sample and sampling technique, instrumentation, validity of instrument, pilot study, reliability, and procedure for data administration, collection and procedure for data analysis.

3.2 Research Design

A research design is the plan structure and strategy for investigation which guide the collection and analysis of data in any piece of research.Parahool(2006) describes a research design as a plan that describes how, when and where data are to be collected and analyzed. Burns and Grove (2009), define a research design as a blue print for conducting a study with maximum control over factors that may interfere with the validity of the findings. The research design for this study was survey research design. Ofo (2012) explains that "a survey research studies large and small populations by selecting and studying samples drawn from the population to discover the relatives' incidences, distribution and interrelation to sociological and psychological variables. A survey research was chosen because it is interested in the accurate assessment of the characteristics of the whole population of people.

3.3 Population of the Study

The target population for this study was all Christian Youths in Pentecostal churches in Kaduna State totaling 18,400.There are twenty-three (23) local government areas in Kaduna state. These local governments are classified into three political Senatorial zones. Central zone is made up of seven (7) local government areas, Southern Zone is made up of nine (9) local government

areas,while Northern zone is made up of seven (7) local government areas, see table 1 below for details

Table 1: Population of Christian youths in Pentecostal Churches

Senatorial Zone	Local Government Area	Christian Youths
Northern	Makarfi	100
	Ikara	70
	Soba	67
	Sabon-Gari	510
	Zaria	200
	Kudan	54
	Kuhau	69
Central	Birnin Gwari	50
	Igahi	80
	Kajuru	155
	Kaduna North	3,200
	Kaduna South	4600
	Chikun	130
	Giwa	50
Southern	Kaura	430
	Kauru	178
	Sanga	267
	Zango-kataf	610
	Jama'a	789
	Kargoko	164
	Kacchai	192
	Lere	235
	Jaba	1200
Total	**23**	**13,400**

Source: Pentecostal Secretariat Kaduna (PFN, 2014).

3.4. Sample and Sampling Techniques

In order to select an appropriate sample size for this study, the researcher made use of multi-stage sampling technique whereby the State was divided into three zones. In each zone three Local Government Areas were randomly selected, making a total of nine (9) Local Government Areas selected. The names of Local Government Areas from each zone were written on pieces of papers folded and mixed together. The folded papers from each zone were kept separately after which the hat and drawn method was used in the selection of Local

Government Areas for the Study. The assistance of three (3) independent persons was sought to pick one Local Government Area from each zone from the container, and this was repeated for each zone. At the end, pieces of papers picked from each zone were unfolded and the following Local Government Areas (L .G.A.'s) shown in table 3 were picked for the study.(Obeka, 2011). Using the research advisor revised for sample size (2013), 364 youths were sampled for the study. This sample (364) was based on proportionate sampling from the respective local governments in which churches are located. The selection of the respondents was, however, based on random sampling to enable equal representation of the youth's churches for the study. Table 3 shows selected for the selected local government areas, the total number of youths and

Table 2: Number of youths selected from the local government areas under study

S/N	Senatorial Zone	Selected LGAs	Total	No selected	No of Respondents
1	Central Zone	BirninGwari		50	7
		Chikun		130	20
		Igabi		80	12
2	Southern Zone	Kargoko		164	25
		Kachai		242	37
		Zango-kataf		610	93
3	Northern Zone	Sabongari		510	78
		Zaria		200	30
		Kubau	69		10
Total		**9**	**2055**	**364**	

3.4.1 Sampling of Churches

In order to select an appropriate sample churches for the study, the researcher made use of multi-stage sampling technique, through the following procedure: Names of all the Pentecostal churches were written on pieces of papers folded and kept in separate containers. The assistance of two independent persons was sought to pick from the containers. This was repeated for all the local government areas. This made it a total of thirty six Pentecostal churches.

3.5 Instrument

The instrument for data collection for this study is questionnaire. The questionnaire consists of two sections. The first section consists of bio-data/personal variables which indicate level of education, marital status, denomination and name of the church. The other sections contain a 4-point Modified Likert Scale (MLS) questions of Strongly Agree, Agree, Disagree and Strongly Disagree, carrying points of 4,3,2and 1 respectively. Each of these sections containing structured questions ordered in linewith the four research objectives, corresponding research questions and research hypotheses.

3.5.1 Validity of the Instrument

Validity is the ability of the research instrument to measure as adequately as possible; the variables purported to be measured (Olaofe, 2010). Validity involves all the measures carried out to ensure the fitness of an instrument. The validation of the questionnaire was done by the supervisors of this research work, and also experts in educational statistics and measurement in person of Mr. John from statistics department. They were consulted to establish the phase and content validities of the instruments. Finally a pilot study will be conducted to ascertain the validity and reliability of the instrument.

3.5.2 Pilot study

In order to make sure that the final copy of the questionnaire was valid for the study, fifty (50) copies of the questionnaire were administered to Christian youths in Giwa Local Government of Kaduna State. They are not part of the sampled respondents but share similar characteristics in almost all respects. These questionnaire were distributed and personally retrieved by the researcher. The data thus collected from the pilot study were statistically analyzed for the purpose of reliability co-efficient. The Guttman Split Half method of establishing was adopted

using the Statistical Package for the Social Sciences (SPSS). The reliability index obtained was 0.917, with the internal consistency coefficient of 0.919.By this coefficient, the instrument is reliable for the study because both can be approximated to 1 respectively showing that the instrument is fit for the study. Olayiwola (2010) states that an instrument is considered reliable if it lies between 0.5 and 1, and that the closer the calculated reliability coefficient is to 0, the less reliable is the instrument. The reliability coefficient that was obtained in the pilot survey is 0.917 making the instrument reliable as Ekeh (2003) asserts that when an instrument has a coefficient of between0.68 to 1, the instrument is reliable

3.5.3 Reliability of the instrument

The data thus collected from the pilot study were statistically analyzed for the purpose of reliability co-efficient. The Guttman Split Half method of establishing was adopted using the Statistical Package for the Social Sciences (SPSS). The reliability index obtained was 0.917, with the internal consistency coefficient of 0.919.By this coefficient, the instrument is reliable for the study because both can be approximated to 1 respectively showing that the instrument is fit for this study. Olayiwola (2010) states that an instrument is considered reliable if it lies between 0.5 and 1, and that the closer the calculated reliability coefficient is to 1, the more reliable is the instrument. The reliability coefficient that was obtained in the pilot survey is 0.917 making the instrument reliable as Ekeh (2003) asserts that when an instrument has a coefficient of between o.68 to 1, the instrument is reliable.

3.6Procedure for Data Collection

In order to collect data from the sampled Christian Youths respondents, the researcher with the help of trained research assistants distributed the instrument (questionnaire). To achieve this, the Christian Youths were given the questionnaire in their churches during Sunday worship as they

came into church. The completed questionnaire was collected two days after. This process of administration was done in all the churches in the selected local government areas. The collected questionnaire after administrated was scrutinized for wrong or unanswered items among the questions. Invalid copies of the questionnaire were discarded.

3.7 Procedure for Data Analysis

The data collected was computed and analyzed with the aid of Social Science Statistical Package (SSSP). Frequencies and Percentage were used for bio- data variables, Frequencies mean and standard deviations were used to answer research questions. Inferential statistics was used for the test of the hypothesis I. This was necessary because of the multiple levels of the independent variable (level of education).

3.8Statistical Analytical Procedure

The data collected for the study was subjected to statistical analysis. Descriptive analysis was used to present the frequencies and percentages of the bio-data variables. Mean, standard deviation and standard error in addition to frequencies of SA, A, D and SD was used to answer the research questions. In order to test the hypotheses, the two sample t-test statistics was used for Hypothesis 1 and II of the independent groups involved. For null hypotheses III and IV, the one way analysis of variance was used because of the more than two levels of theindependent variable. The tests of the null hypotheses were carried out at 0.05 levels of significance.

CHAPTER 4

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF RESULTS

4.1 Introduction

This chapter presents the statistical analysis of the data collected from the youth's respondents on the Effect of Nigerian Films on Christian Youths in Pentecostal churches in Kaduna State. The respondents' demographic characteristics selected along their opinions are presented in the first part of the chapter. The rest of the chapter is made up of the analysis of the variables along the research questions and test of the hypothesis with a discussion of the findings from the data at the end.

4.2 Descriptive Analysis of the Socio- demographic Characteristics

The study investigates the Effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State. To achieve this, the study is structured along four specific objectives with four research questions to be answered as well as a four research hypotheses to be tested. A total of 358 out of the 364 respondents sampled for the study, responded to the study, implying a rate of 1.65%, the data were analyzed with statistical package of version IBM 23. The analysis was presented in three main sections. The first section presents the frequency and percentage distribution of the bio-data variables. These include the respondents' age, gender, location and educational qualification. The second section answers the four research questions with item options of frequency, mean and standard deviations. Their cumulative mean is compared with a decision mean of 2.500 to determine agreement of disagreement with the research questions. The third section tests the four null hypotheses with the independent t test statistics for the first two

hypotheses and the Analysis of variance (ANOVA) for hypotheses 3 and 4. All the hypotheses were tested at 0.05 alpha levels of significance.

Table 3: classification of the respondents by their gender

Gender	Frequency	Percent
Male	170	47.5
Female	188	52.5
Total	**358**	**100.0**

On the respondents' gender, a total of 170 or 47.5% are male and the rest 1898 representing 52.5% are female. This means that the opinion of the gender would be assessed to give a balanced assessment on the Effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State.

Table 4: Classification of the respondent by their age

Age	Frequency	Percent
15-18 yrs	56	15.6
19-22 yrs	152	42.5
23-26 yrs	116	32.4
Above 26yrs	34	9.5
Total	**358**	**100.0**

According to the Table 56 or 15.6% of the respondents are aged between 15-18 years while 152 representing 42.5% are aged between 19-22 years as against 116 or 32.4% that are between ages 23-26 years and the remaining 34 or 5% are from 26 years and above. This classification implies that the opinion of the different age could be said to be adequately represented in the study

Table 5: Classification of the respondents by their qualification

Qualification	Frequency	Percent
Primary	105	29.3
Secondary	124	34.6
Tertiary	129	36.0
Total	**358**	**100.0**

From the Table, respondents with primary school education were 105 or 29.3% while those with secondary school certificates were 124 or 34.6%. Respondents with territory education were 129 or 36.0% of the total. This distribution clearly shows that all categories of Christian youths of different educational background in the state could be said to be covered in the study and would, therefore allow for assessment in respect of their views and participation.

Table 6: Analysis of Bio-data variables in Frequencies and Percentages

Location	**Frequency**	**Percent**
Urban	264	73.7
Rural	94	26.3
Total	**358**	**100.00**

The table above revealed the location of the respondents. A total of 264 or 73.7% are from urban areas as against 94 or 26.3% that are sampled from rural areas. This implies that majority are from the urban area and the result can be taken to be authentic and reliable.

4.3. Solutions to Research questions

In furtherance of the main objectives of the research investigating the Effect of Nigerian Films on Christian Youths in Kaduna State, it was divided into four research questions as follows:

Question 1: What are the Moral Effect of Nigerian Films on Christian Youths in Pentecostal Churches in Kaduna State?

Table 7: Opinions of Respondent on the Moral Effect of Nigerian Films on Christian Youths in Pentecostal Churches

s/no	ITEMS	Response Categories				MEAN	STD
		SA	A	D	SD		
1	Nigeria films make Christian youths to be close to GOD	49	87	95	127	2.16	1.05
2	Nigeria films reduce the moral uprightness of the Christian youths	111	119	43	85	2.72	1.16
3	Nigeria films expose them to learn immoral behavior e.g stealing, drunkenness, sexual actions…	113	120	42	82	2.73	0.99
4	Nigeria films reduce Christian youths interest in religious activities	112	118	44	84	2.63	1.16
5	Nigeria films lead to Christian youths to lack of commitment in worshipping GOD	81	116	108	53	2.63	0.99
6	Nigeria films lead to masturbation among Christian male youths	76	96	146	40	2.58	0.93
7	Nigeria films lead to lesbianism among Christian female youths	55	84	184	35	2.44	0.85
	Cumulative mean					2.57	

Decision mean = 2.50

In Table 7, Nigerian films have negative moral effect on the youths. Reason being that the respondents cumulative mean agreement of 2.57 is above the 2.50 decision/standard mean. That is, in specific terms most Christian youths believe that it exposes them to learn immoral behavior e.g watching films that portray stealing, drunkenness, sexual actions as this item attracted the highest mean response of 2.68 as details showed that while 233 were in agreement the rest 124 in disagreement. The respondents also believe that morally, Nigerian films reduces interest in religious activities, as this item had a mean response of 2.66 with details showing that while 230 were in agreement the rest 128 were in disagreement with this view. In a nutshell, Nigerian films has negative moral effects on the youths and Nigerian films reduces interest in religious activities and it exposes them to learn immoral behavior eg watching films that portray stealing, drunkenness, sexual actions

Question 2: What are the Psychological Effect of Nigerian Films on Christian Youths in Pentecostal Churches in Kaduna State?

Table 8: Opinions of Respondents on the Psychological Effect of Nigerian Films on Christian Youths in Pentecostal Churches

s/no	ITEMS	Response Categories				MEAN	STD
		SA	A	D	SD		
1	Nigeria films bring about violent behavior on the Christian youths	105	142	91	20	2.92	0.87
2	Nigeria filmsmakeChristian youths to fear secret cult	116	45	128	69	2.58	1.13
3	Nigeria films affect effective brain development among Christian youths	75	120	110	53	2.60	0.97
4	Nigeria films make Christian youth to be fearful to the world around them	109	139	92	18	2.94	0.87
5	Nigeria films make youths to use aggression in solving problems	128	41	114	75	2.62	1.17
6	Nigeria films make Christian youths not to see the pain and suffering of others	80	103	124	51	2.59	0.98
	Cumulative mean					***2.71***	

Decision mean = 2.50

Table 8 reveals that youths are Psychologicallyaffected by Nigerian Film as the cumulative mean response of 2.71 is above the 2.50 decision mean/. Specifically, psychologically films makes youth to fear the world around them as this opinion attracted the highest mean response of 2.94 as details showed that while a total of 248 were in agreement the rest 110 were in disagreement. In the same vein it brings about violent behavior on the youths with a mean agreement of 2.92 as details showed that while a total of 247 were in agreement the test 111 were in disagreement. In conclusion, Psychologically, Christian youths are generally affected by Nigerian Film especially as films make them fearful to the world around them and it brings about violent behavior on them.

Question 3: What are the Social Effect of Nigerian Films on Christian Youths in Pentecostal Churches in Kaduna State?

Table 9:Opinions of Respondents on the Social Effect of Nigerian Films on Christian Youths in Pentecostal Churches

s/no	ITEMS	Response Categories				MEAN	STD
		SA	A	D	SD		
1	Nigeria films help Christian youths to interact better in any environment they find themselves	116	138	87	17	2.98	0.87
2	Nigeria films help Christian youths to differentiate between modest and immodest dressing	125	39	121	73	2.60	1.16
3	Nigeria filmsmakeChristian youths to disrespect their parents and elders in the society	81	114	108	55	2.61	0.99
4	Nigeria films affect Christian youths' integration into their peer group	125	140	80	13	3.05	0.84
5	Nigeria films expose Christian youths to dangers of life	115	43	156	44	2.63	1.06
6	Nigeria films arouse Christian youths desire to like any of their character	43	143	106	66	2.45	0.92
7	Nigeria films kill traditional values such as virginity among Christian youths	124	32	154	48	2.64	1.09
8	Nigeria films expose Christian youths to differentculture	48	151	101	58	2.52	0.92
	Cumulative mean					2.68	

Decision mean =2.50

Outcome of the above table showed that the respondents are generally in view that there are Social Effect of Nigerian Films on Christians Youths in Pentecostal Churches in Table 9. This is a result of the fact that 2.68 cumulative mean is higher than the 2.50 decision/standard mean. Specifically they believe that it affects their integration into their peer group as this had the highest item mean of 3.05 as details showed that 267 were in agreement as against the rest 93

disagreed. Also majority of them believe that Nigerian film helps youth to interact fully in any environment they find themselves with a mean of 2.98 as details showed that 254 were in agreement and the rest 104 were in disagreement. In summary the Nigerian film has tremendous effect on the social life of the youths especially as it affects their integration into their peer group

Question 4: What are the Academic Effect of Nigerian Films on Christian Youths in Pentecostal Churches Kaduna State?

Table 10:Opinions of Respondents on the Academic Effect of Nigerian Films on Christian Youths in Pentecostal Churches

s/no	ITEMS	Response Categories				MEAN	STD
		SA	A	D	SD		
1	Nigeria films help the Christian youths in building their vocabulary	32	75	148	103	2.10	0.92
2	Nigeria films help Christian youths to develop their creativity	127	25	156	50	2.63	1.10
3	Nigeria films slow down Christian youths' academic performance	116	137	91	14	2.99	0.85
4	Nigeria films make the Christian youths not to be attentive in learning environment	113	29	170	46	2.58	1.06
5	Nigerian films make Christian youths use their phones to watch films in the classroom while lecture going on	53	148	104	53	2.56	0.91
6	Nigerian films make Christian youths to spent time in watching which affects the Christian youths during lecture period as a result of fatigue watching film all night	120	136	86	16	3.00	0.86
	Cumulative mean					***2.64***	

Decision mean = 2.50

There are Academic Effect of Nigerian Films on Christians Youths in Pentecostal Churches. This is because the cumulative mean of 2.64 is above the decision/standard mean of 2.50. Specifically most of the respondents are if the view that more time is spent in watching

film in the night which affects the class concentration on the youths during lecture period as a result of fatigue watching film all night as this opinion attracted their highest mean agreement of 3.000 as 256 were in agreement as against 102 in disagreement. In the same vein they believe that Nigerian films slows down their academic performance, as this view had the second highest mean agreement level of 2.99 with details showing that while 253 were in agreement the rest 105 were in disagreement, In summary there are tremendous Academic Effect of Nigerian Films on Christians Youths in Pentecostal Churches especially, as more time is spent in watching film in the night which affects the class concentration on the youths during lecture period as a result of fatigue watching film all night and it slows down their academic performance

4.4 Testing of Research Null Hypotheses

Hypothesis One: The null Hypothesis states that there is no significant difference between Urban and Rural Youths on the moral effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state.

Table 11: Independent t-test statistics on difference between Urban and Rural Youths on the moral effect of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state.

Variable	Location	N	Mean	STD	Std.Err	Mean Difference	df	t calculated	t critical	p
Moral Effects	Urban	264	17.4091	2.29550	.14128	0.9835	356	3.53	1.96	0.000
	Rural	94	16.4255	2.38494	.24599					

Calculated p < 0.05, computed t > 1.96 at df 356

Outcome of the independent t test statistics above showed that significant difference between Urban and Rural Youths on the moral effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state.

This is because the calculated p value of 0.000 is lower than the 0.05 alpha level of significance and the compared t value of 3.53 is higher than the 1.96 t critical at df 356. Their computed mean

opinions of Urban and Rural Youths on the moral effects of Nigerian Films on Christian youths in Pentecostal Churches are 17.4091 and 16.4255 respectively, implying a mean difference of 0.9835 in favour of the urban indicating that urban youths are more affected by the moral effects of Nigerian films than their rural counterparts. Therefore the null hypothesis which states that there is no significant difference between Urban and Rural Youths on the moral effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state is hereby rejected.

Hypothesis Two: The null Hypothesis state that there is no significant difference between male and female Youths on the Psychological effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state.

Table 12: Independent t-test statistics on difference between Male and female Youths on the Psychological effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state.

Variable	Gender	N	Mean	STD	Std.Err	Mean Difference	df	t calculated	t critical	P
Moral Effects	MALE	170	16.2824	2.28508	.17526	0.0164	356	. .071	1.96	0.944
	FEMALE	188	16.2660	2.08983	.15242					

Calculated p > 0.05, computed t < 1.96 at df 356

Results of the above independent t test statistics above (table 14) showed that there is no significant difference between Male and female Youths on the Psychological effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state. This is because the calculated p value of 0.944 is greater than the 0.05 alpha level of significance and the computed t value of 0.071 is lower than the 1.96 t critical at df 356. Their computed mean opinion of Male and female Youths on the Psychological effects of Nigerian Films on Christian youths in Pentecostal Churches are 16.29824 and 16.2660 respectively, implying a mean difference of 0.0164 in favour of the male students but this difference is statistically not significant, indicating that psychologically, both male and female students are effected

alike.Therefore the null hypothesis which state that There is no significant difference between Male and female Youths on the psychological effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state, is hereby accepted and retained.

Hypothesis Three: The null Hypothesis state that there is no significant difference among the different age groups Youths on the Social effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state.

Table 13: Analysis of variance (ANOVA) statistics on the social effect of Nigerian Films on the different age groups Christian youths in Pentecostal Churches in Kaduna state.

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	9.490	3	3.163	.727	.536
Within Groups	1539.672	354	4.349		
Total	1549.162	357			

	N	**Mean**	**Std. Deviation**	**Std Error**
19 - 22 YRS	152	21.5987	2.13845	.17345
23 - 26 YRS	116	21.4397	2.07381	.19255
Above 26 yrs	34	21.9118	1.89685	.32531
Total	358	21.5307	2.08312	.11010

Outcome of the Analysis of variance statistics showed that hypothesis state that there is no significant difference among the different age groups Youths on the Social effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state this is because the calculated ANOVA p value of .536 is higher than the 0.05 and the computed F ratio value of 0.727 is lower than the 2.60 F critical. Their mean social effects scores are 21.3036, 21.5987, 21.4397 and 21.9118 for age groups of 15-18 years, 19-22 years, 23 - 26 years respectively. This indicate that there is no significant different in social effect of Nigerian Films on different age groups

Consequently the null hypothesis which state that there is no significant difference among the different age groups Youths on the Social effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state, is hereby accepted and retained

Hypothesis four: The null Hypothesis state that there is no significant difference among the different educational level of Youths on the academic effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state.

Table 14: Analysis of variance (ANOVA) statistics on the Academic effects of Nigerian Films on the different educational levels on Christian youths in Pentecostal Churches in Kaduna state.

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	8.073	2	4.036	.789	.455
Within Groups	1817.000	355	5.118		
Total	1825.073	357			

	N	**Mean**	**Std. Deviation**	**Std Error**
PRIMARY	105	16.0476	2.25056	.21963
SECONDARY	124	15.6855	2.41731	.21708
TERTIARY	129	15.9380	2.11302	.18604
Total	358	15.8827	2.26103	.11950

Outcome of the Analysis of variance statistics showed that hypothesis state that there is no significant difference among the different educational levelof Youths on the Academic effect of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state this is because the calculated ANOVA p value of0.455 is higher than the 0.05 and the computed F ratio value of 0.789 is lower than the 2.60 F critical. Their mean academic effect scores are 16.04176, 15.6855 and 15.9380 by primary, secondary and tertiary education youths respectively. This indicate that there is no significant different in academic effect of Nigerian Films on different academic qualification. Consequently the null hypothesis which states that there is no significant difference among the different education qualification Youths on the academic effects of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna state, is hereby accepted and retained.

4.5 Summary of the Findings

1. The level of morality amongst the lives of Christian youths is adjudged to poor in terms of respect for elders and constituted authorities and also increase rate of rape, prostitution, cult activities among many others; all which was copied from watching Nigerian Films.
2. The rate of competition amongst the Christian youths in area of making money is on the increase side irrespective of how the money or resources is been gotten
3. The Nigeria Films have succeeded in molding the minds of Christian youths in areas of dressing, drinking, as such it has become normal for one to expose his or her body in the name of fashion and to drink and stupor to indicate that one is civilized.
4. The Nigerian films have taken the place of academic in the lives of the Christian youths hence attention is given to movie while less is given to academic.

4.6. Discussions of the Findings

This study investigates Effect of Nigerian Films on Christian youths in Pentecostal Churches in Kaduna State. The study examines the influence of certain demographic variables on the Effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna State. There variable were: gender, Age, Educational qualifications and Locations. For the locations two categories were considered Urban and Rural locations.

Four research questions and null hypotheses were investigated and tested respectively in the study in relation to the four variables and understanding Effect of Nigerian films on Christian Youths in Pentecostal Churches in Kaduna Sate.

The first research question and hypotheses investigated moral effect of Nigerian films on Christian youths. In the test of the hypotheses one it is clearly stated that there is no significant

differences between Urban and Rural youths on the moral effects of Nigerian films on Christian youths this is because the calculated p value is lower than the 0.05 alpha level of significance which indicated that urban youths are more affected by the moral effect of Nigerian films than the Rural counterparts. Therefore the null hypotheses which state that there is no significant difference between Urban and Rural youths on the moral effect is hereby rejected.

In the test of Hypothesis two, it was discovered that both the male and female youths are affected psychologically. Therefore the null hypothesis which states that there is no significant difference between male and female youths on the Psychological effect of Nigerian films on Christian youths in Pentecostal Churches in Kaduna State is hereby accepted and retained.

In research question three and the tested associated hypothesis III, it was found that the different age groups youths on the Social effect of Nigerian films on Christian youths in Pentecostal Churches in Kaduna State have no significant difference is Social effect. Therefore, the null hypothesis which states that there is no significant difference among the different age groups is hereby accepted and retained.

The fourth hypothesis states that there is no significant difference among the opinion of students of different levels in the organizations that are responsible for the impact of their academic failures. This hypothesis was retained. That is to say, there was no statistically significant difference in the opinion of students of different levels. This explanation is based on the fact that majority of these student believed that Nigerian films affect academically.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS AS WELL AS SUGGESTIONS FOR FURTHER STUDIES

5.1 Summary

This study was set against the background of certain constraints that inhibit Christian Youths in watching Nigerian Films in Kaduna State. It was mentioned that in the introductory chapter that this study intended to find out the link between exposure to Tv shows or movies and total behaviour of Christian youths in Kaduna state. It was noted that the purpose of the study is to examine Christian youths and how they interpret messages and vices on television movies. The study was therefore, to identify the moral effect, psychological effect, social effect and academic effectof Nigerian films on Christian Youths in Pentecostal Churches in Kaduna state. The study was organized into five chapters.

Chapter one consisted of the background to the study, statement of the problem, the objectives, research question and the hypotheses formulated to establish the significance of the impact on the development indices. Other parts of the chapter included the scope and significance of the study. Chapter two presented the review of the related literature, consisting of the concept of things related to the subject matter that are important and others along with the empirical studies.

Chapter three discussed the methodology used in the research. This included the research design, population of the study and the sampling techniques used in selecting the sample size used. Other aspects of the chapter were a description of the test instrument used for data collection, procedure for data collection and method of data analysis.

In chapter four, the statistical analysis of the data was carried out in relation with the objectives, research questions and hypotheses of the study. These included analysis of the

respondents' demographic variables. From the analysis of the data and test of the hypotheses, the major findings are summarized as follows:

5.2 Conclusions:

On the basis of the findings from this study, the following conclusions can be made:

1. Nigerian films have negative moral effect on the Christian youths; films reduce interest in religious activities and as well expose Christian youths to learn immoral behaviour e.g watching films that portray stealing, drunkenness, sexual actions.
2. Psychologically, youths are generally affected by Nigerian Films especially as films make youth to be fearful of the world around them and it brings about violent behaviour on the youths.
3. The Nigerian films have tremendous effect on the social life of the Christian youths especially as it affects their integration into their peer group.
4. There are tremendous Academic Effects of Nigerian Films on Christians Youths in Pentecostal Churches especially, as more time is spent in watching film in the night which affects the class concentration on the youths during lecture period as a result of fatigue watching film all night and it slows down their academic performance.

5.3 Recommendations

The following recommendations are put forward that will be of help for whosoever across this work:

1. Nigerian film should be devoid of immoral acts but subtlety propagating the gospel through programs that dwell on supremacy of Christ over African Traditional gods and beliefs.

2. There should be a censoring body that included head of Christian bodies like Pentecostal Fellowship of Nigerian (PFN) or Christian Association of Nigeria (CAN) to profile the films before they are allowed into the market for viewing.
3. There should be more films from Professional Christian TV houses like Liberty Films, etc to counter the available Nigerianfilms.
4. Schools in collaboration with parents and guardians should at all levels be addressing the escalation of Worldly films through constant dialogue with students.
5. Parents should monitor the type of films they buy and allow their children to watch. Parents should buy more of educative and academically rewarding films.
6. Students should be wary of the type of peer groups they keep but keeping friends that will not perused them to watch immoral films.

5.4 Suggestions for further studies

This studies is by no means exhaustive, the researcher therefore suggests that further but similar studies be carried out on the Proliferation of Nigerian Films: Facts and Beliefs

Relationship between cultural, traditional; beliefs on the production and viewing of Nigerian films A case study of selected Eastern states of Nigeria.

5.5 Contributions to Knowledge

1. The study shall serve as reference material for researchers undergoing subject matter like this.
2. The academic, moral, psychological and social effect of Nigerian films that this study unveils is a giant stride in the academic world.

Every family, church and government will find this study a great source of information to make critical decisions as it relate to the entertainment world.

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APPENDIX I

QUESTIONNAIRE

Department of Arts and Social Sciences,
(Christian Religious Studies Section)
Faculty of Education,
Ahmadu Bello University,
Zaria
March, 2017

Dear Respondent,

The researcher is a postgraduate (M.Ed) student of the above named department. In partial fulfillment of the requirement for the award of the degree of Master of Arts, the student is conducting a research on "Effect of Nigerian Films on Christian Youths in Pentecostal Churches in Kaduna state.

In this regard, the researcher seeks your cooperation to honestly answer the questions by ticking (√) the option that best describe your opinion. All information provided will be used mainly for the purpose of this study and strictly treated confidential. Please indicate your responses by ticking (√) the appropriate column.

Yours faithfully,

Chinyere Felicia Osobe
P14EDAS8022

PERSONAL DATA

Gender of the respondent: Male ( ) Female ( )

Age of Respondent: 15-18 years ( ) 19-22( ) 23-26( )

Location: Urban ( ) Rural ( )

Qualification: Primary ( ) Secondary ( ) Tertiary ( ) None ( )

Section1: Moral Effects of Nigerian Films on Christian Youths in Pentecostal Churches Churches

s/no	ITEMS	Response Categories			
		SA	A	D	SD
1	Nigerian films makes Christian youths to be close to GOD				
2	Nigerian films reduce the moral uprightness of the Christian youths				
3	Nigeria films expose Christian youths to learn immoral behavior eg stealing, drunkenness, and sexual actions.				
4	Nigerian Films reduce Christian youths interest in religious activities.				
5	Nigerian films lead Christian youths to lack of commitment in worshipping GOD				
6	Nigerian films lead to masturbation among Christian male youths				
7	Nigerian films lead to lesbianism among Christian female youths				

Section 2: Psychological Effect of Nigerian Films on Christians Youths in Pentecostal Churches

s/no	ITEMS	Response Categories			
		SA	A	D	SD
1	Nigerian films bring about violent behaviour on the Christian youths				
2	Nigerian films make Christian youths to fear secret cult				
3	Nigerian films affecteffective brain development among Christian youths.				
4	Nigerian films make Christian youths to fear the world around				
5	Nigerian films makes Christian youths to use				

	aggression to solve problems				
6	Nigerian films makes Christian youths not to see the pain and suffering of others				

Section 3: Social Effect of Nigerian Films on Christians Youths in Pentecostal Churches

s/no	ITEMS	Response Categories			
		SA	A	D	SD
1	Nigerian films help Christian youths to interact better in any environment they find themselves				
2	Nigerian films helpChristian youths to differentiate between modest and immodest dressing				
3	Nigerian films makes Christian youths to disrespect their parents and elders in the society				
4	Nigerian films affect Christian youths integration into their peer group				
5	Nigerian films expose Christian youths to danger of life				
6	Nigerian films arouse Christian youths their desire to like any of the character				
7	Nigerian films kills traditional values such as virginity among Christian youths.				
8	Nigerian films expose Christian youths to different culture				

Section 4: Academic Effect of Nigerian Films on Christians Youths in Pentecostal Churches

s/no	ITEMS	Response Categories			
		SA	A	D	SD
1	Nigerian films help Christian youths in building their vocabulary				
2	Nigerian films help Christian youths develop their creativity				
3	Nigerian films slows down Christian youths academic performance				
4	Nigerian films makes Christian youth not to be attentive in learning environment				
5	Nigerian films make Christian youths use their phones to watch in the classroom while the lecture is going on				

APPENDIX II

Reliability OUTPUT

EFFECT OF NIGERIAN FILMS ON CHRISTIAN YOUTHS IN PENTECOSTAL CHURCHES IN KADUNA STATE.
(COMBINED RELIABILITY OF ALL VARIABLES)
Reliability
Scale: ALL VARIABLES
Case Processing Summary

	N	**%**
Valid	40	100.0
Case Excluded	0	0
Total	40	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.801	.879	27

Item Statistics

	Mean	Std. Deviation	N
makes youth to be more close to GOD	2.65000	.833590	40
reduces the moral uprightness of the youth	2.37500	.925078	40
it exposes them to learn immoral behavior egwatching films that portray stealing,drunkenness,sexual actions	2.72503	1.061875	40
reduces interest in religious activities	2.47500	.905468	40
it leads to lack of commitment in worshipping GOD	2.47500	.960435	40
it leads to masturbation among young youths	2.70000	.911465	40
it leads to lesbianism among female youths	2.12500	.686406	40
it brings about violent behaviour on the youths	2.90000	.928191	40
it leads youths to fear secret cult	2.85000	1.051251	40
it affects effective brain development	2.35000	.863802	40
it makes youth to be fearful to the world around them	2.85000	.833590	40
it makes youths to use aggression to solve problems	2.90000	1.057331	40
it makes youth not to sees the pain and suffering of others	2.35000	.863802	40
it helps youth to interact fully in any environment they find themselves	2.82500	.843907	40

it helps them to differentiate between modest and immodest dressing	2.87500	1.042372	40
it creates disrespect for parents and elders in the society	2.37500	.896932	40
it affects their integration into their peer group	3.02500	.831665	40
it exposes youth to danger of life	2.90000	1.057331	40
it arouses their desire to like any of the character	2.40000	.810191	40
it kills traditional values such as virginity	2.90000	1.057331	40
it exposes youths to different culture	2.40000	.871191	40
it helps them in building their vocabulary	1.90000	.810191	40
helps to develop their creativity	2.90000	1.057331	40
it slows down their academic performance	3.00000	.816497	40
it makes the youth not to be attentive in learning environment	2.87500	1.066687	40
some youths use their phones to watch films in the classroom while the lecture is going on	2.42500	.873763	40
more time is spent in watching film in the night which affects the class concentration on the youths during lecture period as a result of fatigue watching film all night	3.00000	.816497	40

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	2.483	1.400	3.000	1.100	1.418	.83	27