

Motion Pictures and the Decline of Cultural Values among Nigerian Youths

Prince Agwu

<https://orcid.org/0000-0001-9224-7622>
University of Nigeria

George Nche

<https://orcid.org/0000-0001-7325-7374>
University of Johannesburg, South
Africa
gcnnche@uj.ac.za

Ngozi Chukwu

<https://orcid.org/0000-0002-2224-0983>
University of Nigeria

Malachy Ebue

<https://orcid.org/0000-0003-3872-8147>
University of Nigeria

Paul Onuh

<https://orcid.org/0000-0002-1595-4590>
University of Nigeria

Abstract

Cultural sustainability, which is a part of the UN's Sustainable Development Goals, highlights the imperativeness of intergenerational continuity of cultural heritage, beliefs, and practices among different peoples of the world. It is in this light that our qualitative study examines the impacts on cultural values in Nigeria by both indigenous and foreign motion pictures, and the possible implications for the practice of social work. The study used a cross-sectional survey research design to source data from 48 youths by means of in-depth interviews. The data were analysed thematically in line with a phenomenological research design. The findings showed that indigenous cultural values (language, dress styles, sexual norms, etc.) are threatened, and a preference for Western motion pictures was implicated. However, the participants equally mentioned positive events characterising Western motion pictures, which they recommended that indigenous motion pictures should imbibe. Growing and developing the overall quality of the contents of indigenous motion pictures through enhanced viewers' preference were discussed to have social and economic values which social workers could help harness.

Keywords: culture, internet, media, motion pictures, social work, values, youths



Introduction

New media technologies through the internet and cable TV have eased communication across different parts of the world, yet they account for the permeation of alien cultures across groups, leading to conflict and possible fading away of cultural values that are indigenous to these groups. The youth, who are considered vital to the sustenance of cultural values, seem to be most influenced by the media, therefore, most media regulations are aimed to protect the youth from undue cultural influences (Devadas and Ravi 2013). Sometimes, the need to curb the spate of cultural deviance and other social disorders is cited as the reason to apply checks on possible influences on cultural values, especially among the youth (Brown and Duke 2014). Some societies, such as China, Japan and Russia, have made efforts to ensure that their media spaces are protected from media products that could undesirably influence their cultural values (Morgan, Mason, and Nahon 2012; Qingwen, Yun, and Xiaoting 2011). These countries have initiated strict media laws for cultural reasons and have produced local substitutes for media products that interest their citizens, including motion pictures (Branston and Stafford 2006; Devadas and Ravi 2013; Qingwen, Yun, and Xiaoting 2011). Countries such as China, Japan and Russia hold tenaciously to the belief that development and civilisation should not erode indigenous cultural values (Ekpang 2008; Olubukola 2012). This is because of the conflicts that usually emerge between indigenous cultural beliefs and practices, and behavioural imports from non-indigenous cultures.

Such media regulations are lacking in Nigeria, however, with severe consequences manifesting in the fading away of indigenous cultural values as lamented by scholars (Akintayo 2015; Endong 2014; Ugulah 2015). The degeneration of values among Nigerian youths holds the potential of affecting compliance with laws, since laws in Nigeria often reflect the cultural values of the people where they apply (Ohiagu 2010; Solo-Anaeto and Jacobs 2015). Therefore, besides the sustenance of cultural values, the promotion of an orderly state connects with the need to consider undue influences on cultural values in African countries. Our study identifies one vital conduit for this influence as motion pictures, which could play on TVs or portable electronic devices such as phones and personal computers. Given the somewhat uncontrollable access to these devices by young people, we consider that social workers in Nigeria could help with containing the effects on the indigenous cultural values of Nigerians, hence there is a need to further strengthen advocacy of the professionalisation of social work by an act of law in Nigeria (Nnama-Okechukwu, Agwu, and Okoye 2020; Ogbonna 2018). It is believed that the practice of social work will gather more momentum if given a professional status in Nigeria, which in turn will improve the rating and appreciation of the roles of the profession in the country.

Literature Review

Motion pictures can be defined as the use of light, colour, sound and motion to display actions on screens of electronic gadgets or appliances, and it is said to be one of the

world's most reliable sources of information, news and entertainment (Rodman 2006). Motion pictures could influence cultural values, which are defined as ideas and behavioural expressions of a particular group of people that reflect collective beliefs, norms and practices that are socially transmitted and accepted as desirable in societies (Wood 2009; Nwagbara and Umor 2012).

Historically, motion pictures, which first came to Nigeria in 1959 and 1961, were largely supportive of indigenous cultures as evident through section 1.5.2 of the Nigeria Broadcasting Corporation (NBC) code, which states: “(1) broadcasting shall seek, identify, preserve and promote Nigeria’s diverse cultures; (2) broadcasting shall select critically the positive aspects of foreign cultures to enrich the Nigerian culture; (3) broadcasting shall develop and promote the application of indigenous aesthetic values” (NBC 2002, 14). A paradigm shift occurred when national television stations became less preferred for Nigerians and were fuelled by the enacted law of 1992 that permitted private ownership of television stations, and the influx of cable television in 1997 (Apuke and Dogari 2017). At this point it became difficult for the NBC to live up to its goals of ensuring cultural compliance for motion pictures (Ohiagu and Okorie 2014). Making the situation more difficult was the fact that these private and cable television broadcasts came with much-preferred graphics, sound and content that appealed to Nigerians (Obono and Madu 2010; Dominick 2011), and most of them barely advanced the cultural ideals of Nigeria (Babaleye and Ajisafe 2016; Mangwere, Wadesango, and Kurebwa 2013). This is where the conflict began to manifest, hence posing a threat to the cultural atmosphere in Nigeria in relation to the sustainability of cultural values.

Some cultural values that are prominent in the Igbo area of Nigeria include unwavering respect for elders, dressing styles that do not expose sensitive parts of the body, respect for men by women, absence of premarital sex or illicit romantic relationships, and compliance with cultural rites. In recent times, the fading away of these conserved cultural values of Igbo societies, of which the Nsukka Local Government Area is one, has led some scholars to considering the influence exercised by motion pictures (Akanle 2012; Anyanwu 2015; Emeagwali 2004; Fernando 2016). To these scholars, such investigation is pertinent because of ensuing conflicts between the behaviours of young people and moral codes in the society, which sometimes implies rules and regulations.

There is existing evidence of deviance in Nigerian society, occasioned by the infiltration of culture by foreign motion pictures. This includes undesirable expressions even before elders in the society, unacceptable dressing styles to religious and other formal gatherings, violent acts such as some martial arts and shootings, younger people watching these TV programmes at the expense of fulfilling domestic duties, and people emulating too liberal lifestyles that conflict with certain core values that are long esteemed on the African continent (Akpan and Ihechu 2012; Brown and Duke 2014; Iyorza 2014).

With social work as a profession that seeks to find a balance between people and society, its roles in dealing with these emerging conflicts become crucial (Strom-Gottfried, Thomas, and Anderson 2014). Brydon (2011) has argued that a core part of social work practice must be context-specific and should derive from indigenous knowledge. This is in line with the mandate of cultural diversity that is central to social work (IFSW 2014). Since there is a need to respect the self-determination of people, it is also important to ensure that the principle does not drift away from what a society esteems, especially where no potential abuse is imminent. Brydon (2011) argued that the practice, principles and values of social work should align with the super-organic structure of societies, especially in most African societies in which Western social work ideals (often at the heart of social work) fail to sufficiently apply. Brydon's suggestion aligns wholly with the recent, urgent and important call for the decolonisation of social work in Africa.

Sequel to the foregoing, there are cases of conflict between religious organisations and the dressing styles of young people, and between parents and the behaviours of their children and wards (Arowolo 2010; Bo and Ugande 2013; Nwaolike 2013). To these young people, there is the perception that the new behaviour is the trend, often inspired by the motion pictures they watch (Ohiagu 2010). Yet to their parents, religious leaders and elders, the new behaviours are alien and contravene certain principles they hold highly. The consequence could be overbearing and troubling for the older generation, with the younger people feeling that this is normal. In recent times in Nigeria, we have seen the influence of some celebrities shaping the perceptions and behaviours of youths against the Nigerian laws (Folarin 2019; *Smooth FM* 2019). It is believed that the behaviours of the said influencers and their ever-increasing number of young followers are influenced by motion pictures (Folarin 2019; John, Akarika, and Kieran 2017). It becomes important for social workers to first realise the existence of these conflicts in families, organisations and the broader society because of motion pictures before they begin any intervention process (Ohiagu and Okorie 2014).

A great step is the recognition of the roles of new media on social work practice and the population they serve (ASWB 2017; Boddy and Dominelli 2016). Although it is becoming difficult for the NBC to achieve control of the media space because of the fast proliferation of motion pictures through the internet and cable TV, we believe the contributions of social work could help (Apuke and Dogari 2017; NBC 2002). The aim should be to curb the undesired influence on the youth population. This could be done through sensitisation in schools, on TV stations, podcasts, and adopting several social media platforms (Baran 2012; Kujath 2011). Such campaigns could be done by social work students in training across their various fieldwork agencies where young people are present, and by practising social workers. Also, practising social workers who work with young people should see the need to capture as a part of their treatment models the influence of media. Therefore, the need to capture the media and human behaviour in the curriculum of social work training becomes important.

Social workers should discuss this new change and what it portends culturally and ethically while enumerating measures that could be adapted to accommodate these new challenges. Another measure would be interfacing with media bodies and regulating agencies using facts from empirical research to convince them of the importance of cultural security. It will go a long way to have them constantly make cultural considerations throughout broadcasting times. Overall, we hope to, through this study, further convince the appropriate authorities to consider the professionalisation of social work in Nigeria.

Theoretical Orientation

Situating this work theoretically is the dependency theory. It explains the reason behind the world's inequality in terms of economy, technology, and culture (Ferraro 1996). There are two extremes of the world's relationships – the producers and consumers. The producers tend to dominate most of the world's market including the media, and they mainly fall in the Global North (Andrea and Haenlein 2010). Their influence on media consumption of the consumers (mainly in sub-Saharan Africa) cannot be overstated (Andrea and Haenlein 2010; Daramola 2013). The consequence becomes the possibility of a culture clash, with the dominant force ahead of the other. Therefore, it is important to consider ways such influence from the more powerful media can be contained, of which we advocate the roles of social workers in this regard.

It is honest to accept that Western motion pictures are dominant, and young Nigerians depend on the western part of the world to satisfy their viewing appetite (Akintayo 2015). Changing this structure might not be feasible in the short and midterm. What is feasible is to underscore the reasons why young Nigerians are inclined to watch Western motion pictures and to use such reasons to shape the contents of indigenous motion pictures to attract more viewers. This can be done in a manner that would not undermine indigenous cultural contents but that would be targeted at improving the attractiveness of indigenous motion pictures, which in turn would lead to the promotion and sustenance of indigenous cultural values.

Finally, studies abound that have discussed motion pictures and new media and the influence they have on cultural values (Akintayo 2015; Babaleye and Ajisafe 2016; Baya and Mberia 2014; Daramola and Oyinade 2015; Endong 2014; Vasan 2010; Ugulah 2015). While we join this existing conversation, we are currently considering the discourse from the lens of feasibly focusing on dependency on foreign motion pictures which exercise adverse effects on indigenous cultural values. Also, we argue the importance of leveraging the expertise of social workers to harness the social and economic values of motion pictures in the light of cultural promotion and sustainability. The study findings would be of immense benefits to media stations, the practice and theory of social work, relevant Nigerian ministries, and professionals and agencies whose responsibilities include cultural promotion.

Materials and Method

Study Area

The study was conducted in Nsukka town in the Nsukka Local Government Area of Enugu State, Nigeria. The area hosts Nigeria's first indigenous university, the University of Nigeria, Nsukka, and a total population of 309 448 people. The youth population consist of 34 333 people between the ages of 15 and 39 years (National Population Commission 2010). Nsukka was chosen for the study because of the presence of a university, thus, dominantly occupied by the youth.

Research Design

We adopted a cross-sectional survey design, which allows us to obtain a representative sample of a population and to collect reliable data in a short time, and at a minimal cost (Babbie 2010). Also, we used a phenomenological research design given that the study is qualitative. The research design coordinated our efforts at eliciting lived experiences of young adults who explained the impacts of motion pictures on their cultural values. Their experiences were better understood by adopting thematic clusters, as recommended when adopting a phenomenological research design (Creswell 2013).

Sampling Procedure

The study took place in November and December 2016. A total of 48 young adults between the ages of 15 and 39 years were interviewed. Young adults were studied because they are perceived to have more access to devices that display motion pictures and are also regarded as people through which the sustainability of cultural values can be achieved.

The researchers ensured an even balance between male and female participants (24 males and 24 females) to evenly represent gender to see if gender holds the potential of influencing the views of participants. For recruitment, the researchers employed multistage sampling by combining simple random and purposive sampling techniques. The researchers first considered Nsukka town comprising two strata – the on- and off-campus. The researchers then used bottle spinning for simple random sampling of specific areas to include in the sampling frame. Areas from each stratum were listed around two circles, and a bottle placed at the centre of each. The areas on which the spinning bottle stopped were selected. The researchers chose eight areas each from the on-campus and off-campus strata, totalling 16 areas. We further purposively selected 3 persons from the chosen 16 areas. The participants were purposively selected based on age, gender, and willingness to participate. Gender distribution across the selected areas was agreed on among the researchers before going to the field.

Data Collection

We adopted a structured in-depth interview (IDI) guide for this study to guarantee uniformity in data collection since the researchers conducted the interviews differently.

However, the IDI guide was designed by the researchers and pretested in an area not selected for the study. Pretest results helped us modify the instrument before the main study. The interviews were usually conducted in the evenings. The venues for the interviews varied, with most interviews carried out at the participants' residences.

Before each interview, informed consent forms were provided to the participants. The participants read through the form with help from the researchers. Upon being satisfied with the terms, they signed the consent forms and were interviewed. All interviews were conducted in English.

Data Analysis

The taped responses were transcribed in English with the quotes reported in themes in line with the thematic analysis. The quotes were first coded into parent and child nodes, indicating quotes that should fall under the overriding theme, differently from those that come under subthemes, respectively. An analysis spreadsheet was created using Microsoft Excel, with the columns identifying the respondents and the rows capturing the themes and subthemes. At the end of each row, the authors summarily discussed the quotes by paying attention to the sum of ideas under the themes or subthemes. The themes reflected the research questions that guided the study, namely, (a) How do young people engage in and perceive different motion pictures? (b) What influence is exerted on the cultural values of young people as a result of the motion pictures they view? (c) What could be done alongside implications for the practice of social work?

Ethics

The Ethics Committee of the University of Nigeria provided ethical approval upon satisfaction with the content of the research instrument and informed consent form. The informed consent form contained the necessary information about the study, especially that it is an academic exercise, and that the participants may withdraw at any time if they are uncomfortable, with no consequence. Confidentiality, anonymity, and full disclosure were captured in the ethical clearance for this study.

Trustworthiness

To ensure trustworthiness, two peers from the Department of Sociology and the Department of Religion/Cultural Studies at the University of Nigeria vetted the analysis spreadsheet for correctness, ensuring that the quotes represented their thematic categories. This is in line with the demands of observer triangulation and peer debriefing (Padgett 2008). The concerns raised by the peers were considered before we emerged with the final spreadsheet that carries the complete analysis reported here.

Results

The data presented are an outcome of investigating the influence of motion pictures on the sustainability of cultural values in Nigeria. The first theme reports the demographic characteristics of the participants. The second theme examines the way in which the participants appreciate foreign or indigenous motion pictures. This is followed by the next theme that considers the influence of preferred motion picture (foreign or indigenous) on cultural values among the participants. The last theme considers what could be done to improve the value of indigenous motion pictures in relation to cultural values in Nigeria. The last theme is instructive to the roles of social workers as discussed under the discussion section.

Demographic Characteristics of Participants

The dominant tribe represented in the study was the Igbo, which might be because of the study's location in the south-eastern part of the country – the geopolitical zone dominated by the Igbo tribe. All participants had access to devices capable of displaying motion pictures. Most participants said that they access motion pictures using portable devices. A total of 12 per cent of the participants said they were married. It was discovered that those who were married had little access to motion pictures using televisions, because their children would prefer watching cartoons and other children-like programmes. This is in addition to the fact that they reported being saddled with family responsibilities, which leaves them with little or no time to watch TV programmes, so they often used portable devices such as notebooks, phones and tablets. See Table 1 for a summary of the demographic characteristics of the respondents.

Table 1: Demographic characteristics of respondents

Demographics	Frequency	Percentage frequency (%)
Gender		
Male	24	50
Female	24	50
Total	48	100
Age		
≤ 30 years	30	62.5
> 30 years	18	37.5
Total	48	100
Marital status		
Single	33	69
Married	6	12
Other	9	19
Total	48	100

Demographics	Frequency	Percentage frequency (%)
Tribe		
Igbo	42	87.5
Non-Igbo	6	12.5
Total	48	100
Mode of accessing motion pictures		
Portable devices	39	81.3
Non-portable devices	9	18.7
Total	48	100

Young People and Dynamics when Engaging in Motion Pictures

The participants were more inclined toward the entertaining variants of motion pictures, which include movies, drama, and sports. They also preferred non-African motion pictures. A 20-year-old female was of the view that:

I watch programmes on TV and my phone. I love the Kardashians shows, Zee World, Tele Mundu movies. I barely watch African Magic and the local TV programmes.

The quality of the production of Western motion pictures was rated highly and found to exercise strong influence on viewing preferences. The participants wished for indigenous motion pictures to improve quality in production, particularly in terms of graphics and overall content. We heard from a 24-year-old:

I watch motion pictures either using the TV or laptop. I love movies a lot, and soccer too. I discovered that those produced by the whites appeal more to me. It could be because those guys try to be highly creative with their movies, and they use the best of cameras unlike what we have here in Nigeria.

In a similar vein, a 23-year-old male respondent said:

The poor graphic quality and money spent producing our local programmes here is a turnoff. Appearance alone could make you like something. For instance, if you watch the English Premier League and our local league, you will see that the difference is clear. The quality of the camera and graphics of the English Premier League is just so wonderful that you cannot help but watch. Ours is so vexing . . .

Similarly, a 21-year-old female participant said:

When you watch foreign-produced programmes, you will know that they spent quality time producing it before bringing it to the screen. The quality of information, suspense, and intrigues are just very wonderful. It is unlike what we have here in Nigeria . . . very superficial! Also, I improve my vocabulary by watching foreign programmes.

Besides the quality of graphics and content of TV programmes that influenced the viewing preference of most participants in favour of Western motion pictures, peer acceptance was also a reason. The participants wanted to watch more Western motion pictures so they could comfortably and confidently engage with their peers. A 28-year-old male participant said:

I prefer TV programmes made in the west because it helps me interact comfortably with my friends. They have these movies on their phones and laptops, and they watch them a lot . . . So, if you do not have them, you cannot communicate or flow with them. You will end up feeling odd.

Some participants, however, mentioned that they love indigenous TV programmes, yet expressed concerns regarding the quality. An 18-year-old summarily discloses:

It is sad that many foreign TV programmes like Tele Mundo and others are making people crazy. I so love our local programmes, but our standard is just too poor. Over there, they are much concerned about quality than money, but here we give less concern to quality.

Influence of Motion Pictures on Cultural Values among Nigerian Youths

The participants expressed concern that indigenous cultural values are threatened by Western motion pictures. Communication, dressing patterns, sexual norms, etc., were listed as vital cultural fabrics affected by the influence from Western motion pictures. Each area is discussed in the subthemes.

Effects on communication

An aspect of indigenous culture that is of concern to many is the fast erosion of indigenous languages. There is ample evidence in literature to show that recent generations who make up the present youth population are fast losing their indigenous languages (Akanle 2012; Arowolo 2010; Ekpang 2008). There are deep concerns that in years to come, some indigenous languages in Africa would no longer exist, as many African homes now adopt the languages of their colonial masters as the means of communication. This is likewise implicating of schools and churches, where there is less emphasis on adopting indigenous languages as communication means. Our current study shows that foreign motion pictures are strongly permeating the language space, with indigenous languages increasingly taking a second place. The following quote from a 35-year-old-male respondent supports the foregoing:

These foreign programmes elevate English above other native languages. That is why you go to Nigerian homes and you see that everyone speaks English. Some of them will even want to speak just exactly like the white man. They consider speaking our native language as not trendy.

Effects of dressing patterns

It is common knowledge that dress patterns in Africa tend to be conservative, and less revealing of sensitive body parts, especially for women. In recent times, institutions attempt to ensure that people dress conservatively or decently. They institute fines and restrictions against those that flout their dress codes. Although the efficacy of these restrictions is not dealt with in this current study, our findings show that people still dress liberally, sometimes revealing sensitive parts of their bodies. Some of these liberal dressing patterns are not frowned at in the west and feature in their motion pictures. Incidentally, African people are picking up these dressing styles, contrary to what is obtainable on the continent. An 18-year-old female respondent dressed in a style that exposed sensitive parts of her body explains:

For me, you can see the way I am dressing now and even how I speak. I must confess, I copied it from the foreign movies I usually watch. As it is for me, you can bet that it is the same for other people that are my age.

Effects on sexual norms

There are traditional sexual expectations of young people in Africa. For instance, it is typical in African homes, particularly in Christian homes, that young people, especially teenagers shun romantic relationships with the opposite sex. Premarital sex is likewise abhorred, although people practiced it secretly. Divorce was also perceived to be out of the ordinary. Incidentally, these norms are changing, and the present study discovered that there are some connections to motion pictures. The quote below is from a teenage female:

... for instance, when you watch high-school movies you will start planning to have a boyfriend and you know our cultural practice does not support little girls like us having boyfriends. If my parents hear it, they will beat me.

A 30-year-old male respondent added his voice:

These Western programmes have changed our sexual experiences. Unlike what we had back then, premarital sex and divorce are now common and considered nothing.

Effects on the value for respect and discipline in African culture

Young people respecting their elders is an age-long tradition in Africa. Across different cultural groups on the continent, there are several ways such respect is accorded from the younger to older people. For instance, younger people could bow or prostrate when greeting older people. And when they shake hands, the younger person is expected to use both hands. Parents beat their children when they err as a form of discipline. But the quote below from a 30-year-old male participant shows that these cultural practices are gradually dwindling, and Western motion pictures are implicated:

They [Western motion pictures] are responsible for the way our young people do not give maximum respect to their elders anymore, which is not so in our own culture here. For instance, if you watch foreign football leagues, you will see the way a young player will be touching the head of his coach who is older. You cannot try such here in Africa. But the influence as we see on TV is affecting how we currently value 'respect'. Those who get married do not discipline their children again because they consider that it is not obtainable in the white man's land.

Positive influence from Western motion pictures

Contrary to the foregoing views, a 26-year-old female respondent argued in favour of Western motion pictures. She argued that there are positive influences from Western motion pictures. She cited that Western motion pictures highlighted some ill cultural practices in Africa and created the consciousness in people to resist them:

What is culture when the people who pioneer the culture could be inhumane? They can kill twins, maim albinos, arrange a man or woman for one to marry, treat widows as "shit" and what have you. That our society is growing into becoming sane, is courtesy of Western programmes and I am a champion of them, especially when they kick against our evil cultural practices here in Nigeria.

Implications for Social Work

Finally, we sought to know from the participants what they think about solutions, and we tried to connect this to social work. We believe that the suggestions they gave could form advocacies of social work, which would promote motion pictures of local contents, thereby contributing to the advancement of harmless indigenous cultures.

Increasing funding to indigenous motion pictures, and the quality of the contents should be considered in the advocacy that should be championed by social workers. This is because funding will improve the display and could also improve the quality of content that must appreciate indigenous cultures, which in turn will attract more viewers and scale-up cultural sustainability. A 26-year-old female who is a journalist said:

We cannot say our cultural values here in Nigeria will be appreciated in the long run. This is because we do not have the technology to keep selling them just like the whites. The media is an especially important tool in helping us to preserve our cultural values. But when the media is so unappealing with poor graphics, viewers will lose interest.

In addition, a 24-year-old male participant said:

You must fund your culture if you want it to be sustained. The whites spend money promoting their culture through the media unlike what we do here. I watch our carnivals on TV, and I must say that they are not purely indigenous. If we cannot promote our cultural values through using our money, younger persons will keep being fascinated by those of high quality which are more Western, and honestly, there will be no hope for us soon.

Social workers could as well leverage the current love for Nigerian comedians and musical artistes, by appealing to them to be conscious about the promotion of indigenous cultures through their crafts. As described by a 28-year-old female participant:

I think our comedies and music videos interest people a lot compared to other programmes. If our comedians and musicians will try to promote our cultural values using their shows and videos, they can help to sustain our cultural values because Nigerians like watching them . . . But it seems that only adults can watch them, especially the music videos. The obscene scenes in the music videos are becoming so high.

Discussion

Culture plays a significant role in the orderliness of societies, and in countries such as Nigeria, it influences the making of laws. It is often considered super-organic, in the sense that most practices, behaviours, and institutions are expected to align with its precedents. There are cases of violators of cultural values considered to have conflicted with the law (Folarin 2019; Smooth FM 2019). Owing to the importance of culture to societies, it is vital to protect it, especially in Africa which has been colonised by countries in the global north, and which is currently grappling with the challenges of neocolonialism. This article considers the influence of motion pictures on the cultural values of youths in Nigeria. The mediating effects of the social work profession are likewise discussed.

Our findings show that the participants had more inclination toward motion pictures under the entertainment category, such as movies, drama, and sports. This could be because of the preponderance of the younger people we sampled, or the participants' outright disinterest in serious programmes such as news and documentaries. Along this line, we discovered the participants' preference for foreign motion pictures which they attributed to reasons such as the lack of quality in the production of indigenous motion pictures, the need to be accepted by peers who prefer foreign motion pictures, and the benefits of speaking better English.

The participants who tried to support indigenous motion pictures equally wished for an improvement in the quality of production. This means that if indigenous motion pictures could rise to the quality standard of their foreign counterparts, there will likely be a preference and viewing change. The issue of quality of indigenous motion pictures and the consequence on the viewers' appetite are confirmed in other studies (Akintayo 2015; Shimsenge and Agav 2013; Yusuff 2005). The dependency theory is made manifest here since our data reveal that young people depend on foreign motion pictures to satisfy their viewing appetite, which in turn portends adverse effects on indigenous cultural values. Therefore, eliminating reasons for such dependence on foreign motion pictures will advance the appetite for indigenous motion pictures, which will make sense when they try to be culturally sensitive to promote indigenous cultural values.

The participants accepted that some predispositions toward indigenous cultural values were fading away because of the motion pictures they watch. Indigenous motion pictures were said to be making minimal efforts in both promoting indigenous cultural values and improving their quality, hence, enabling foreign motion pictures to thrive. They highlighted vital areas of cultural values adversely affected to include dressing styles, language, sexual norms, discipline, and respect for elders. The implication of Western motion pictures on cultural values across African countries is stressed in some studies (Babaleye and Ajisafe 2016; Daramola and Oyinade 2015; Olubokola 2012; Sawyer 2011). These cultural values are considered legacies and heritage, and could be vexing when undermined. Somehow, they have contributed to the legal codes in the country, which implies that undermining them could have consequences on law and order, therefore, it is important to preserve these cultural codes, even if not all, by improving the African indigenous content in motion pictures. This will not only help sustain indigenous cultural values that are harmless, but also improve their patronage even for economic advantages to Nigeria.

Nevertheless, some participants asserted that Western motion pictures have helped to make the local population increasingly conscious of certain negative cultural practices such as patriarchy and discrimination against people living with disabilities. These gains and others that were earlier mentioned, such as speaking better English, are appreciated and should be built upon by indigenous motion pictures. Appreciating the positives from foreign motion pictures will be instructive to the way in which indigenous motion pictures can be produced without losing their indigenous flavour. The idea is to control the dependence, which seems more feasible than eradicating it, which is too ambitious.

Therefore, we recognise both positive and negative appraisals of Western and indigenous motion pictures to argue the crucial roles of social workers in this context. Under the principles of acceptance and self-determination, social workers are trained to appreciate various cultures, especially when they are harmless. Our findings have shown that cultural values and identities are rated highly in Nigeria, and that there are concerns of these values fading owing to the influence from motion pictures. The wish to preserve cultural values is beyond the argument that they relate to obeying laws because it also portends economic development, owing to an increase in patronage and consumption of indigenous motion pictures. It also means that the voice of a people will not get lost in the global space, which is a kind of social justice.

Therefore, social workers as advocates of social justice can ensure that through advocacy and conscientisation they help preserve the voices of Nigerians by not letting their cultural heritage go extinct. They could begin to interface with the Ministries of Information and Finance, the National Orientation Agency, the media, and the entertainment industry to understand the implications of the media space on culture, behaviours, the economy and the overall development of Nigeria. They can also help young people and even older adults understand the way in which their behaviours are shaped by what they watch on TV or similar devices and the implications for cultural

sustainability and national development. Equally, social workers should consider the influence of the media on attitudes in their direct practice. They need not condemn non-indigenous motion pictures in their entirety, but should use advocacy in reminding producers about the need to harmonise the positives respondents reportedly derive from foreign motion pictures into their indigenous contents. In a nutshell, the roles of social workers in preserving cultural values would benefit obedience to laws in Nigeria, maintain order in communities and homes, improve the economy by increased patronage of indigenous motion pictures, and stand for social justice where the cultural heritage of Nigerians is represented globally.

Conclusion

Our study discusses the implications of motion pictures on cultural values in Nigeria. We identified cultural values as instrumental to nation-building, hence the need for protection. Unfortunately, the influx of foreign motion pictures into Nigeria seems to have threatened indigenous cultural values of younger people. From the views of the study participants, we discovered a preference for foreign motion pictures that have an impact on indigenous cultural values. However, we identified the reasons leading to this preference, arguing that dealing with the reasons and encouraging local media to become more culturally sensitive will help sustain cultural values in Nigeria. We appreciate the positives the youths reportedly enjoy by watching foreign motion pictures and advocate that indigenous motion pictures should carefully weave such benefits into theirs. Overall, we found the roles of social workers to be beneficial to the cause, especially in the areas of advocacy and conscientisation.

Finally, the study acknowledges some limitations which, if dealt with in similar studies, could validate our findings. The study ethnically concentrated on the Igbo tribe; hence, it is imperative to conduct a similar study in other geopolitical zones of the country. There might also be the need to include older participants in similar studies for comparison. However, these limitations do not diminish the usefulness of our findings to scholars of culture or media, indigenous media outfits, Nigeria's Ministries of Information/Culture/Tourism, and the Ministries of Communication and Social Welfare, among other stakeholders in policy and programme formulation for Nigeria's media and cultural systems.

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