Navigating Ethical Issues in Nigerian Film Locations: Insights from Ibadan's Secular and Christian Film Productions

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Abstract

This study examines the ethical dynamics of interactions between the opposite sexes in the Nigerian movie industry focusing on the non-Christian movie industry commonly referred to as Nollywood, and Christian movie ministry commonly known as Drama Ministry in Ibadan Oyo State, Nigeria. Through a comparative analysis, the research explores how different ethical frameworks shape professional conduct and gender relations in these two influential sectors. The research employed a mixed-method, combining quantitative and qualitative methods in gathering data. The quantitative component involves questionnaires administered to stakeholders such as movie producers, directors, screenwriters, actors, and editors as well as a few audiences in the Christian and non-Christian movie industry. The questionnaire focused on experience, values, challenges and perception. The qualitative component involved a semi-structured interview with film producers, directors and actors in Christian and non-Christian movie settings across Ibadan. The choice of Ibadan is necessitated by its size; generally regarded as the biggest city in Nigeria. The study revealed a need for improved ethical guidelines to foster safe and equitable working conditions in both Nollywood and Drama Ministries. This research offers valuable insights for policymakers, industry stakeholders, and scholars interested in enhancing ethical standards and practices in Nigeria's entertainment sector.

Keywords: Nollywood, Christian movie ministry, film producers, Ibadan film directors

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Introduction

The entertainment industry in Nigeria, especially in Ibadan, Oyo state, is a sensitive area of culture, ethics and professionalism. This study investigates the ethical standards guiding the interactions between the opposite sexes within two distinct, yet influential sectors: Nollywood - the Nigerian secular movie industry, and the Drama Ministries affiliated to Christian religious institutions. While these two sectors are very relevant in the Nigerian film productions, they operate under different ethical standards and norms. The secular movie industry in Nigeria is not without ethical issues, most of which are related to gender and power relations. The lack of an explicit ethical code aggravates these problems and questions the behaviour of people on set, particularly in the interpersonal relationship between men and women. These challenges are even made worse by the fact that the industry is highly competitive while professionalism, fame and commercial success are some of the values that dominate the industry (Adewale, 2021). On the other hand, drama ministries have their origin in religious background whereby ethical conduct is informed by religious teachings. These ministries are involved in passing religious messages and moral lessons in performances. Relations between the sexes within these ministries are controlled and regulated by Christian religious beliefs and the ethical standards of the affiliated religious organisations. Although the environments here are considered to be less risky and more ethically directed, they have their own set of problems such as the problem of power, autonomy, and conflict between religious principles and interpersonal relations (Olaniyan, 2022).

Relating this study to behavioural ethics which is a branch of the social science that focuses on how people behave in ethical scenarios especially in regard to norms of a society or an organisation (Bazerman and Francesca, 2012) is crucial in an attempt to understand how male and female interactions are regulated within the secular movie industry and drama ministries. This research seeks to find out how these two environments influence ethical practices, the unique difficulties that each sector encounters, and the general consequences for professionalism and gender relations in the Nigerian entertainment industry. The research is therefore important since it compares the ethical environments of these two sectors in Ibadan. In this context, the study aims at exploring the behavioural ethics of the opposite sex on location in both Nollywood and Drama Ministries in order to add to the existing knowledge on professional ethics, gender relations and cultural practices in Nigeria's entertainment industry. Besides, giving an understanding of the ethical issues

at work, this analysis also lays the groundwork for further studies and possible policy measures that can enhance ethical practice in this entertainment industry.

A Historical Overview on Secular Movies and Drama Ministry in Nigeria

Drama Ministry and secular movies were introduced into Nigeria shortly after the nineteenth century. The first stage drama in Nigeria was said to be Hubert Ogunde's *The Banished King* staged in 1944 (Adelugba, 2004). Ogunde who is regarded as the father of Nigerian theatre wrote and staged many more plays riddled with music, dancing and social issues (Adelugba 2004). Kola Ogunmola and Duro Ladipo emerged in the fifties as dramatists who each established their theatre groups (Adelugba, 2004).

The history of television in Nigeria started in the 1960s with the first transmission by the Western Nigeria Television, WNTV in 1959 (Ekwuazi, 1991). This made it possible for stage plays to be recorded and broadcasted, thus making it possible to capture the live performances. Therefore, in 1976 the first Nigerian movie was produced and directed by Hubert Ogunde with the title *Aiye* which was a comedy from a play (Ekwuazi, 1991). It was in the 1980s and early 1990s that this new Nigeria cinema or Nollywood as it is known today was born through the production of low budget and video films (Haynes, 1995).

However, at the same period, Christian Drama Ministry was developing and drama groups were being established. For instance, the Apostolic Faith Church Drama Group was established in the 1950s (Adelugba, 2004), Christ Apostolic Church, the Redeemed Christian Church of God, and Mount Zion Drama Ministries in 1985. These ministries used drama to propagate the gospel. For now, secular movies and Christian drama are still being produced and watched in Nigeria, making Nigeria a perfect example of a country with diverse cultural and religious inclinations. In some cases, these two kinds of drama merge, making some plays Christian in content but also featuring elements of Nollywood (Haynes, 1995).

Theoretical Framework

Some of the theories that have been proposed in behavioural ethics are: the Social Role Theory, the Feminist Theory, the Social Exchange Theory, and the Theory of Organisational Culture. The

Social Role Theory is applicable to this study because it helps in elucidating how stereotyped gender roles determine the conduct of the male and female persons in the secular movie industry as well as Drama Ministries. Gender roles are evident in most cultures including the Nigerian culture in which it dictates how male and female employees participate in work. As much as it is evident that the men are portrayed as the power house in most of the Nollywood related movies, the women are reduced to subordinate positions. This dynamic can lead to gender bias and other unethical practices such as sexual harassment and assault because women are likely to conform to traditional feminine norms to succeed, especially the aspiring young actresses (Aneke, 2020).

The feminist theory provides the chance to study the power relations and gender injustice in secular movie industry and Drama Ministries. This theory focuses on the systematic nature of patriarchy and how it impacts women at the workplace (Hooks, 2014). Therefore, when analysing such dynamics, feminist theory explains why women cannot make their choice to the fullest extent and why they cannot contribute to these industries to the extent that is possible. Discussing the structure of Nollywood, the feminist scholars note that it is rather sexist and discriminative towards women and the roles which are given to them in the movie industry and other aspects of life are stereotyped and rather limited (Nworah, 2021). These concerns become worrisome due to the fact that women are neglected when it comes to managerial positions; meaning that male personnel still call the shots in top level decisions in film making.

Social Exchange theory developed by George Homans (1983) states that people's interactions are rational in the sense that people aim to maximize the benefits that they get from a relationship and minimize the costs that they have to incur. In Nollywood, the actors and crew members sometimes find themselves being forced to take part in unscrupulous acts by giving in to their vices or compromising on their standards in an attempt to get a rightful place in the industry (Aneke, 2020). What the actors expect to get such as fame, success and money can lead to the loss of ethical values, thus making it acceptable to engage in unethical practices. This may also apply to those in Drama Ministries since they may have a need to be accepted by the other members and the ministry leaders, hence they are compelled to adhere to the set norms even if they go against their moral values (Omoera, 2022). Having a clear understanding of these dynamics are necessary as that would inform the need to setting up correct interventions that will assist in encouraging ethical decision making.

Organisational Culture theory is concerned with the culture of an organisation, which socialises norms on employees in an organisation (Schein, 2010). Regarding the organisational culture in Nollywood, it is possible to conclude that it is relative rather informal and lacks distinct ethical standards. This cultural context can lead to a scenario whereby other unethical practices such as favouritism, exploitation and harassment can be easily practiced in the organisation without any form of punishment (Nworah, 2021). To understand what may lead to ethical dilemmas and to be able to encourage the right culture, it is important to have an appreciation of the organisational culture of both the secular and the drama film industry.

Literature Review

Scholars have looked at the ethical challenges that the opposite sex in Nollywood undergo; issues such as sexual misconduct, gender prejudice and domination. In her survey conducted in 2020, Aneke reveals that women are the most vulnerable to sexual harassment in Nollywood. The study shows that many female practitioners are compelled to compromise their moral principles in order to secure employment and also promotions and they do not have any channel through which they can complain or seek justice (Aneke, 2020).

Omoera (2022) explores the aspect of power dynamics together with the part played by organisational structure in defining unethical behaviour in Nollywood. The study also reveals that the hierarchal system where directors, producers, and senior actors have maximum power over other members of the cast makes women and other junior actors helpless and easy to be exploited. These difficulties are aggravated by a lack of legal provisions and standards of professional ethics for members of these professions; therefore, people continue to be unprotected and, as a rule, do not receive the necessary help.

Nworah (2021) argues that men are depicted as the powerful figure while women are depicted as the subordinate figure hence the gender discrimination and little promotion opportunities for the females. It also contributes to stereotyping and to maintaining an unethical relationship and an unequal attitude towards women. Furthermore, Ojukwu (2023) examines organisational culture of drama ministries and concluded that sex roles and organisational culture determine how male and female members of the opposite sex should behave. The study further reveals that women have

limited creativity and decision-making roles to perform due to society norms and culture. Similarly, Okome (2019) examines the intersection of culture and gender in drama ministries, arguing that the central issue lies in the tension between moral imperatives and individual liberty. The scholar also reveals that as much as the drama ministries preach on ethical behaviour and moral issues, the organisational structures are still patriarchal hence subjugating women and reinforcing gender stereotype.

In comparing the ethical issues that male and female participants reported in Nollywood and drama ministries, the differences between the two settings have been made. In 2021, Oladele and Adetunji identified ethical concern of gender dynamics and power relation in Nollywood and drama ministries; but the authors discovered that while both sectors share similar problems, the factors and manifestations are distinct (Oladele and Adetunji, 2021). In addition, Balogun and Afolabi in 2020 conducted comparative study on the impact of gender in professional relationship and job satisfaction in Nollywood and drama ministries. The study shows that both the public and private sector women employees experience problems of gender discrimination and poor promotional prospects but the manifestations are different. Nollywood women are sexually harassed and discriminated while drama ministries limit women's authority and opportunities (Balogun and Afolabi, 2020).

Ojo and Akinwale (2022) research the impact of ethical conduct in professional relationship and efficiency of employees in Nollywood and drama ministries. The scholars reveal that unethical practices such as exploitation and harassment are likely to have a negative effect on the subject's job satisfaction and motivation. They reveal further that there is a need for positive changes to be made in the corporate culture of the industry in that the employees should improve on integrity and respect in their work relations in order to increase their productivity. In the same vein, Eze and Nwankwo (2021) highlight the ethical conducts that boost professionalism among the members of drama ministries and the importance of ethical practices that are supposed to be observed when relating with other people. The study reveals that ethical employees who respect other people will help promote a healthy working environment hence improving productivity and satisfaction in workplace.

These studies reflect the prevalent ethical concerns in Nollywood and drama ministries based on gender relationships, power relationships, and malpractices among professionals. From our

review, it is evident that scholars have always reported concerns such as sexual harassment, discrimination, and lack of career opportunities for women although with diverse expressions in these settings. Even though Nollywood subjects women to coercion and exploitation, the drama ministries promote patriarchal ideologies that erode the authority and creative input of women. The studies describe how organisational culture sustains unethical practice since hierarchical power structures enable excess power to find its way into the hands of senior members to the detriment of vulnerable staff members. Such hardship aside, the scholars prescribe change through moral policy, corporate cultural improvement, and professional ethics as means to bring about an accommodative and polite work environment. Such issues should be addressed as a means of promoting fairness, job satisfaction, and general output among Nollywood and drama ministries.

Methodology

The study was conducted in Ibadan which is the capital of Oyo State. The choice of Ibadan is based on the fact that it is one of the biggest cities in Nigeria. Notably, Ibadan has a blend of western civilisation and Yoruba cultural values; the city being the capital of old western region. It is also a city that hosts movie industries as well as drama ministries in large number. The research employed a mixed-method, combining quantitative and qualitative methods in gathering data. The quantitative component involves structured questionnaires sent to one hundred stakeholders such as movie producers, directors, actors, writers, and editors as well as a few audiences in the Christian and non-Christian movie industry. The questionnaire focuses on experience, values, challenges and perception. The qualitative component involved a semi-structured interview with film producers, directors and actors in Christian and non-Christian movie settings across Ibadan. The questions are in the form of multiple choice, Likert-scale and open-ended questions to be able to elicit both qualitative and quantitative data from the respondent. Further, the pilot study of 5 samples was first performed. This was to make necessary modifications on the questionnaire, to harmonise the collected data and to ensure that the collected data was as accurate as possible (Creswell, 2017). To determine the impact of ethical behaviour in the movie industry and drama ministries on the professionals' relationship, job satisfaction and organisational performance, regression analysis was used. This technique establishes the extent and nature of the relationship between variables such as ethical standards, job satisfaction, and performance (Pallant, 2016).

Demographic Characteristics of Participants

The demographic data of the respondents are presented in Table 1. This section analyses the sex, age, marital status, and educational background of the participants.

**Table 1 Demographic Characteristics of Respondent**

Demographic Variable	Frequency	Percentage (%)
Sex of participants		
Male	45	54.22%
Female	38	45.78%
Age group		
18-25	20	24.10%
26-35	35	42.17%
36-45	18	21.69%
46 and above	10	12.04%
Marital Status		
Single	40	48.19%
Married	35	42.17%
Divorced/Widowed	8	9.64%
Educational Background		
Secondary Education	12	14.46%
Tertiary Education	61	73.49%
Postgraduate	10	12.04%

The demographic data above indicates that male participants were more than their female counterpart. An insight into the age group of participants showed that majority were in age group 26 - 35 years. Also, 40 respondents representing 48.19% are single, while 35 respondents representing 42.17% are married. Most respondents hold tertiary degrees, suggesting a well-educated sample. This demographic mix ensures diverse perspectives, critical for examining the complex ethical dynamics in the film industry.

Roles of Participants in the Film Industry

Figure 1 below reveals that a significant portion of the respondents are actors - 25 (30.12%), followed by directors – 20 (24.10%). Also, 15 producers representing 18.07% were captured, same as 6 editors representing 7.23%, while respondents who have other roles aside from those mentioned are just 5 (6.02%). This composition reflects the diverse roles and experiences in the industry, providing a comprehensive view of ethical dynamics.

Figure 1 (Roles in the Film Industry)
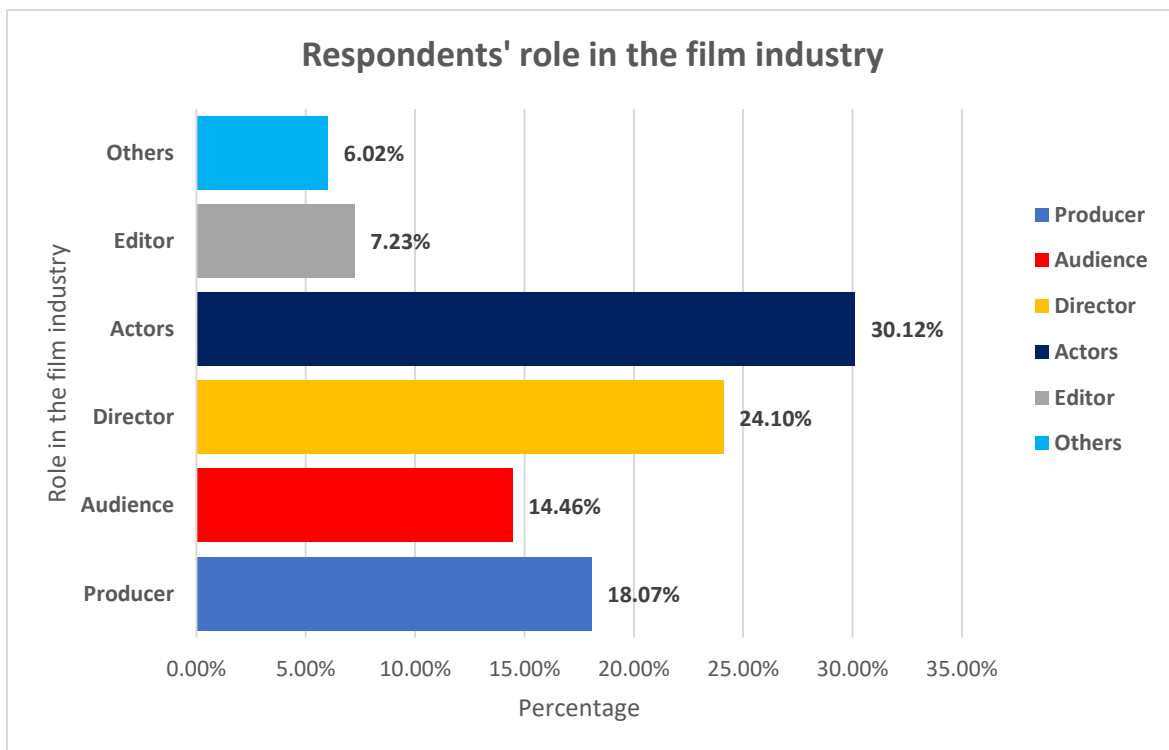
Source: Survey, 2024

Sector Affiliation

In Table 2 below, 50 respondents representing 60.2% identified with the secular movie sector, 20 respondents representing 24.1% identified with the gospel movie, and 13 respondents representing 15.7% identified with both secular and gospel movies. The result above depicts that

most respondents are involved in the secular movie sector, highlighting its prevalence in Oyo, Nigeria.

Table 2 Sector affiliation of participants

Sector	Frequency	Percentage
Secular	50	60.24%
Gospel	20	24.10%
Both	13	15.66%

Source: Survey, 2024.

Experience in Secular Film Locations

Table 3 below presents the work experience of respondents in secular film locations. 58 respondents representing 69.9% have worked in secular film locations, while 25 respondents representing 30.1% have not been to secular film locations for any role. This result clearly indicate that a higher proportion of respondents have taken up roles in secular film locations.

Table 3 Participants experience in secular film locations

Experience	Frequency	Percentage
Yes	58	69.88%
No	25	30.12%

Source: Survey, 2024.

Behavioural Ethics in Secular Film Locations

In Table 4, respondents were asked about behavioural ethics in secular film locations. The results suggest that a significant portion of respondents view the ethical behaviour among the opposite sex on secular film locations as morally unacceptable.

Table 4 Perceptions of behavioural ethics in secular film locations

Description	Frequency	Percentage
Extremely Morally Acceptable	10	12.04%
Morally Acceptable	20	24.10%
Morally Unacceptable	30	36.14%
Extremely Morally Unacceptable	23	27.71%

Source: Survey, 2024.

Experience in Gospel Film Locations

Table 5 below presents the work experience of respondents in gospel film locations. 45 respondents representing 54.2% have worked in secular film locations, while 38 respondents representing 45.8% have not been to secular film locations for any role. From the above results, it is clearly seen that a higher proportion of the respondents have experience working in gospel film locations. Comparing the work experience of respondents in both environments, majority of respondents have taken up roles in secular films.

Table 5 Participants experience in gospel film locations

Experience	Frequency	Percentage
Yes	45	54.22%
No	38	45.78%

Source: Survey, 2024.

Behavioural Ethics in Gospel Film Locations

The findings in table 6 indicates a more favorable perception of ethical behavior in gospel film locations, with a higher percentage of respondents rating it as morally acceptable. This outcome supports literature suggesting that gospel films promote ethical conduct (Okonkwo, 2021).

Table 6 Perceptions of behavioural ethics in gospel film locations

Description	Frequency	Percentage
Extremely Morally Acceptable	20	24.10%
Morally Acceptable	35	42.17%
Morally Unacceptable	18	21.69%
Extremely Morally Unacceptable	10	12.04%

Source: Survey, 2024.

Impact of Secular Movies on Unethical Behaviour

This study was interested in knowing whether secular movies have an impact on unethical behaviour. 40 respondents representing 48.2% strongly agreed with this claim, 25 respondents representing 30.1% agreed, 10 respondents representing 12.0% disagreed, and 8 respondents representing 9.6% strongly disagreed. In the above results, it is seen that a significant proportion of respondents agree that secular movies contribute to unethical behaviour between the opposite sex.

Table 7

Perceptions of Secular Movies on Unethical Behaviour

Agreement Level	Frequency	Percentage
Strongly Agree	40	48.19%
Agree	25	30.12%
Disagree	10	12.04%
Strongly Disagree	8	9.64%

Source: Survey, 2024.

Impact of Gospel Movies on Ethical Behaviour

In Table 8 below, 35 respondents representing 42.2% strongly agreed to the claim that watching or taking part in gospel movies impacts ethical behavior, 30 respondents representing 36.1% also agreed, 12 respondents representing 14.5% disagreed, while 6 respondents representing 7.2% strongly disagreed. The above results suggest that gospel movies are perceived to foster ethical behaviour, with a majority of respondents agreeing with this statement.

Table 8 Perceptions of Gospel Movies on Ethical Behaviour

Agreement Level	Frequency	Percentage
Strongly Agree	35	42.17%
Agree	30	36.14%
Disagree	12	14.46%
Strongly Disagree	6	7.23%

Social Media Posts on Unethical Behaviour

In Table 9 below, the data reveal a higher occurrence of social media posts about unethical behaviour by secular film-makers compared to gospel film-makers. This finding highlights the differing ethical narratives promoted by the two sectors.

Table 9 Social Media Perceptions on Unethical Behaviour

| Secular Film Maker	Frequency	Percentage
Yes	48	57.83%
No	35	42.17%
Gospel Film Maker	**Frequency**	**Percentage**
Yes	28	33.73%
No	55	66.27%

Source: Survey. 2024.

Challenges experienced by the opposite sex on secular film locations

In table 10 below, the results indicate that the most common challenge experienced by the opposite sex on secular film locations is sexual harassment, reported by 34.5% of respondents. Gender discrimination, reported by 28.7% of respondents is another prevalent issue. Unequal pay was reported by 17.2% of respondents, which resonates with the gender gap pay widely documented in the industry. Additionally, 11.5% of respondents mentioned limited roles due to gender stereotypes as a significant challenge. Finally, 8.1% of respondents reported other challenges.

Table 10 Common challenges faced by the opposite sex on secular film locations

Challenges in secular film locations	Frequency	Percentage
Sexual harassment	30	34.5%
Gender discrimination	25	28.7%
Unequal pay	15	17.2%
Limited roles due to gender stereotypes	10	11.5%
Others	7	8.17%

Source: Survey, 2024.

Figure 2 (Common challenges faced by the opposite sex on secular film locations)
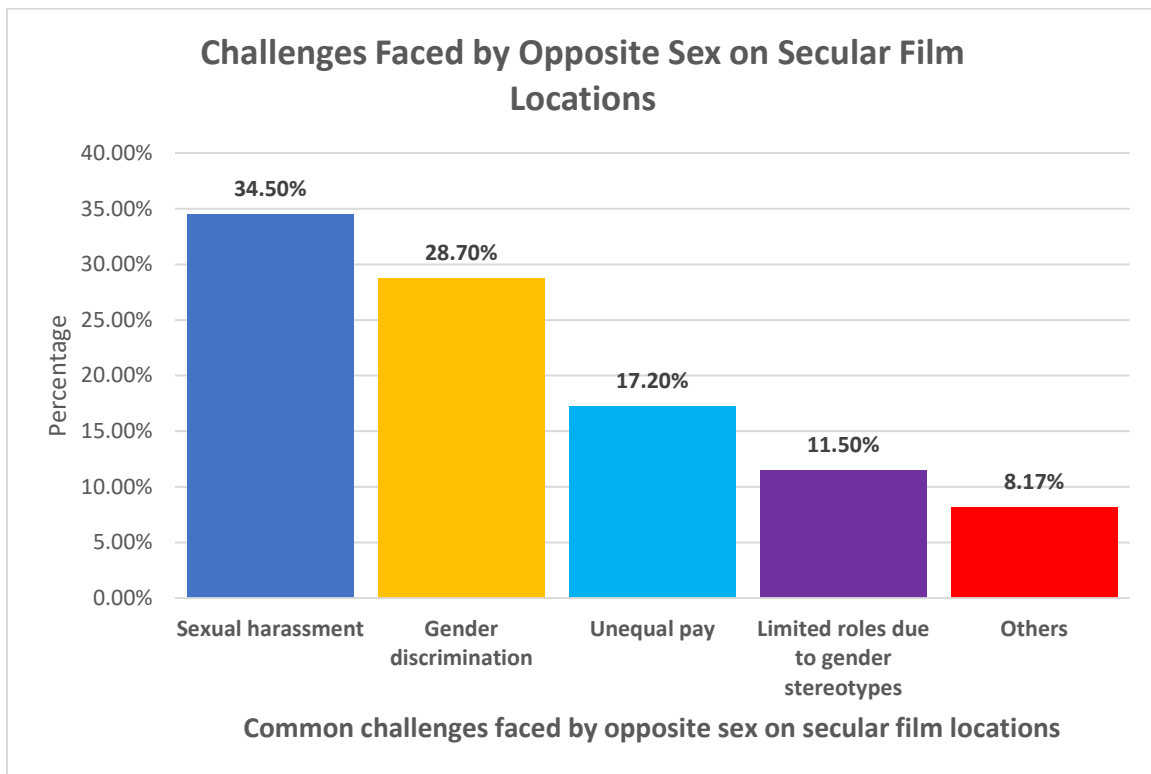
Source: Survey, 2024.

Hierarchy structures influence ethical Behaviour in film locations

This study was interested in knowing whether hierarchy structures influence ethical behavior in film locations. 40 respondents representing 46% strongly agreed to this claim, 30 respondents representing 34% agreed, 10 respondents representing 11% disagreed, while 7 respondents representing 8% strongly disagreed. In the above results, it is clearly seen that a significant majority of respondents agree that hierarchy structures influence ethical behaviour in film locations. It implies that leaders within hierarchical structures serve as role models, and their behaviour influence those of subordinates. When leaders at the top of the hierarchy uphold strong ethical standards, it tends to trickle down through the ranks, promoting a culture of ethical behaviour.

Table 11 Perceptions of hierarchy structures on ethical behaviours

Agreement Level	Frequency	Percentage
Strongly Agree	40	46%
Agree	25	34%
Disagree	10	11%
Strongly Disagree	8	8%

Source: Survey, 2024.

Ethical behaviour enhances job satisfaction and productivity in film locations

In Table 12 below, 50 respondents representing 57% strongly agreed with the claim that ethical behaviour enhances job satisfaction and productivity, 25 respondents representing 29% also agreed, 8 respondents representing 9% disagreed, and 4 respondents representing 5% strongly disagreed. In the above results, it is seen that a higher proportion of respondents believe that ethical behaviour enhances job satisfaction and productivity.

Table 12 Perceptions of Ethical behaviour on job satisfaction and productivity

Agreement Level	Frequency	Percentage
Strongly Agree	50	57%
Agree	25	29%
Disagree	8	9%
Strongly Disagree	4	5%

Source: Survey, 2024.

Testing of Research Hypotheses

Regression analysis was conducted to examine the impact of hierarchical structures on ethical conduct and the effect of ethical behaviour on job satisfaction and productivity. The test is performed at a 0.05 level of significance.

Research Hypothesis One

H_0: Hierarchical Structures do not have significant on ethical conduct

H_1: Hierarchical Structures have significant on ethical conduct

Table 13 Regression Coefficients (DV- Ethical Conduct)

Predictor Variable	Coefficient (β)	Standard Error	t-Statistic	p-Value
Constant	4.25	1.15	3.70	0.0005
Hierarchical Structures	-0.48	0.10	-4.80	0.0001

Dependent variable: Ethical Conduct

Table 14 Model Summary (DV- Ethical Conduct)

Statistic	Value
R-squared	0.58
Adjusted R-squared	0.56
F-Statistic	22.85
p-Value (F)	0.0001

The regression analysis in Tables 13 and 14 indicates a significant negative relationship between hierarchical structures and ethical conduct. Specifically, for every unit increase in the perception of hierarchical authority, ethical conduct decreases by 0.48 units. Also, the model is significant (F = 22.85, P = 0.0001). This depicts that the null hypothesis that hierarchical Structures do not significantly impact ethical conduct is rejected. This finding aligns with research suggesting that power dynamics often lead to ethical lapses in hierarchical settings (Smith, 2018). This finding also corroborates Smith et al.'s (20) research, which highlights how hierarchical power can lead

to increased misconduct due to a lack of accountability and greater pressure to conform to authority.

Research Hypothesis Two

H$_0$: Ethical behaviour does not have a significant impact on job satisfaction and productivity

H$_1$: Ethical behaviour has a significant impact on job satisfaction and productivity

Table 15 Regression Coefficients (DV - Job satisfaction and productivity)

Predictor Variable	Coefficient (β)	Standard Error	t-Statistic	P-Value
Constant	2.34	0.98	2.39	0.018
Ethical Behaviour	0.62	0.11	5.64	0.0001

Dependent variable: Job satisfaction and productivity

Table 16 Model Summary (DV - Job satisfaction and productivity)

Statistic	Value
R-squared	0.35
Adjusted R-squared	0.33
F-Statistic	31.83
p-Value (F)	0.002

The regression analysis in tables 15 and 16 respectively show a positive and significant effect of ethical behaviour on job satisfaction and productivity, with a coefficient of 0.62. This means that for each unit increase in ethical behavior, job satisfaction and productivity outcomes improve by 0.62 units. Also, the model is significant (F = 31.83, P = 0.002). This depicts that the null hypothesis that ethical behaviour does not significantly impact job satisfaction and productivity is rejected. The result indicates that ethical behaviour positively influences job satisfaction and overall productivity. This finding is relevant in both the secular movie industry and drama ministries, where ethical behaviour can directly influence team dynamics and overall success.

Conclusion

The study brings out the fact that ethical conduct in secular and gospel film locations in Ibadan, Southwest, Nigeria, are perceived and practiced differently. It indicates that secular film locations are considered to be places where unethical behaviour is more likely to be observed while gospel film locations are considered to be more ethical. This difference in perception is due to the fact that the ethical standards and culture of the two different sectors in the film industry are different.

The most apparent discovery is that sexual harassment is a major issue that people experience, especially between the genders, in secular film settings. This is considered as the most common and serious ethical violation; also, it is linked to other issues of gender and power relations within the Nollywood industry. After sexual harassment, gender discrimination is the next issue in this industry, which complicates the ethical dilemmas in this field. These findings are in concordance with other studies that have documented the systematic nature of gender based ethical violations in the various parts of the global entertainment industry.

On the other hand, gospel film locations though not devoid of ethical dilemmas are considered to be more ethically driven. The religious and moral beliefs of these environments seem to have a large influence on more positive ethical behaviours especially in relations between males and females. However, the study also points out that it is not to mean that ethical issues do not prevail in gospel film locations since the perception of ethical superiority is relative to the different cultural and religious beliefs that shape the behaviour of people in these places.

The regression analysis that was conducted in the course of this study highlights the important role that structural factors take in determining ethical behaviour in secular and gospel film locations. According to the analysis, the role of the hierarchical frameworks is that they can either reduce or increase the level of unethical behaviour depending on the utilization of these frameworks. In secular film locations, the organizational structures are characterized by hierarchy and this is used to support unethical practices where there is imbalance of power. On the other hand, in gospel film locations, there are high chances that the power relations will be in compliance with religious and moral standards hence creating a more ethical practice.

The response rate of 83 out of 100 respondents in this study gives a comprehensive analysis of the ethical guidelines, the challenges, and how hierarchical structures affect ethical behaviour in

both secular and gospel film industries. The findings of the study show that though locations of gospel films are found to be more ethical than the secular films, there is still a lot of room for improvement in both industries.

The study reveals the importance of ethical issues that the secular and gospel film industries in Ibadan Southwest, Nigeria should consider in order to have a comprehensive ethical standard. Accountability measures are crucial in both environments to make certain that ethical norms are not only set but also enforced. Further, it is necessary to develop a high ethical culture within both the secular and gospel film industries because ethical behaviour can be improved, and overall professional results can be increased. Adopting these recommendations could go a long way in eradicating unethical practices in the Nigerian movie industry particularly sexual harassment and gender discrimination and create a more professional working environment.

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