

MOUNT ZION MOVIES MINISTRIES AS A RELIGIOUS INFRASTRUCTURE: LESSONS FOR FILM PRODUCERS

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Abstract: *Mount Zion Movie Ministry (MZMM) is a Christian-based movie entertainment industry in Southwest Nigeria. It produces Christian dramas and skits that impose religious marks, and places value on cultures and activities of those who are not Christians. The producer of the MZMM purposefully assigned religious signifiers to entertainment infrastructure. This affects individuals and relationships beyond the fold of Christianity, thus reflecting entanglements and disentanglement that take place between Christian marked and unmarked configurations. This study explores how MZMM has affected Christian perception of sacrifices to divinities, family members who are not Christians, and Christians who are not Pentecostals or Bible professing. There appears to be a considerable level of disruption that affects relationship entanglement between Christian and non-Christian family members, among colleagues with different religious backgrounds concerning engagements with traditional rites and customs. This study draws the attention of professionals and teachers to the way religiously marked arrangements mutually facilitate and transform broader landscapes of action and relation. This study sheds light on instances where the MZMM acts as a religiously marked infrastructure that connects multiple groups to the same belief and affects relationships with non-Christian groups in a religiously pluralistic society in Southwest Nigeria. This challenges film producers and professionals to be objective in their production.*

Key Words: Christianity, Movie Ministry, Nigeria, Producers, Religious Infrastructure.

Introduction

The idea of an infrastructure is a response to a need to provide what is not available but needed or to improve upon what exists. The movie industries in Nigeria function as infrastructure to provide or communicate entertainment on the one hand and cultural or religious ideas on the other hand. The Mount Zion Movie Ministry (MZMM) is particularly of interest because it lends itself as an infrastructure

of Pentecostal Christian ideology. It does not just entertain; it communicates Christian messages with a mission to change significant parts of African tradition and culture.

Nigeria as a society “is a multinational state inhabited by more than 250 ethnic groups speaking 500 distinct languages, all identifying with a wide variety of cultures.”¹ Each culture has its traditions and beliefs about life without leaving out religion. Christianity was introduced to Nigeria in the 19th Century and has gained ground since then. However, before the 19th Century, the Augustinian and Capuchin Catholic priests from Portugal brought Christianity to Nigeria in the 15th century with little success. The first mission of the Church of England which has largely shaped Christianity in Nigeria, was only established in 1842 in Badagry by Henry Townsend.

The early missionaries spread the Christian message through basic infrastructural developments such as schools, hospitals and churches. As people drew closer to the missionaries and began to associate with them, they also had their perspectives and worldviews about African traditions changed. Then in the 80s, came the MZMM with a different technique. They began to entertain, using movies as religious infrastructure to change worldviews and spread Christianity. MZMM as a religious infrastructure has given significant power to Christian movies.

Nigerian society has witnessed significant changes “and especially since September 2001, religion has been recognised as an increasingly important factor in personal and group identification and mobilisation.”² The significance of religion has been understood and developed into a strong infrastructure by the movie industry in Nigeria. The context of Nigeria has shown how movies serve the purpose of infrastructure for entertainment, communication, education, and perpetuation of culture and or religious ideologies. The movie industry in Nigeria began with the traditional movies that were either

¹ Pereltsvaig Asya, “Linguistic Diversity in Africa and Europe,” *Languages of the World*; <https://www.languagesoftheworld.info/geolinguistics/linguistic-diversity-in-africa-and-europe.html> (Accessed: May 15, 2023).

² Insa Nolte and Olukoya Ogen, “Beyond Religious Tolerance: Muslims, Christians and Traditionalists in a Yoruba Town,” in *Beyond Religious Tolerance: Muslim, Christian and Traditionalist Encounters in an African Town*, ed. Insa Nolte, Olukoya Ogen and Rebecca Jones (New York: James Currey, 2017), 1.

entertaining as was the case with Moses Olaiya known on stage as Baba Sala, or representative of the traditional worldview as was the case with Duroladipo and Ogunde. These include early Yorùbá films which incorporated indigenous Yorùbá expressions and the travelling theatre into its film traditions.³ These movies drew from the traditional ideals and cultures of the Nigerian people.

In the 19th Century, the Mainline Christian missionaries influenced the culture and life of Nigerians. But from the early 1970s, the Pentecostal Churches adopted a different approach to the culture of the people. There came a level of rejection of the messages of the traditional movies of the Ogunde theatre group such as *Aye, Jaiye o Simin* because they largely projected the Yoruba traditional worldview.

It was during this gradual shift from movies that showcased traditional Yoruba worldview that the Mount Zion Movies Ministries evolved in 1990. The MZMM, as a drama genre, was designed to confront what the traditional movies presented as their content; it was essentially a religious effort to upstage the traditional movies. This has led to the disentanglement of family and occupational ties just as it has created a new set of entanglements among those that share the vision of the MZMM. Before the visible influence of MZMM as a religious infrastructure, families were not significantly divided along religious lines and work associations were not defined by religious beliefs. However, with the popularity that the MZMM has gained among Christian viewers in Nigeria, it functions as a formidable infrastructure that is creating new relationships, entanglements and disentanglements.

Religious Infrastructure

The idea of infrastructure is not new. As a concept, it has existed in the French lexicon since 1875 and appeared in that of the English in 1887. Infrastructure means, “installations that form the basis for any operation or system.”⁴ Basically, “infrastructure refers to main railways, roads, canals, harbours and docks, the electromagnetic

³ Jonathan Haynes and Onookome Okome, “Evolving Popular Media: Nigerian Video Films,” *Research in African Literatures* 29, no. 3 (1998): 106-128.

⁴ Douglas Harper, *Online Etymology Dictionary*; <http://dictionary.reference.com/browse/infrastructure>. (Accessed: May 15, 2023).

telegraph, drainage, dikes, and land reclamation.”⁵ Beyond the basic infrastructures, there is what Gianpiero Torrasi has described as complementary infrastructure, which are things that complement the little parts of the engineering world that make life more convenient and efficient.

Therefore, religious infrastructure is a roadbed that provides the carriage or framework on which other things are built. It becomes the basis on which religious ideas are transmitted under the guise of entertainment to shape and mould minds in the way of set religions. It can be said that the upsurge of Pentecostalism in Nigeria and the indigenisation of Christian theology ushered in a novel religious innovation, that is, the Christian evangelical film mission, into Nollywood film culture in Nigeria. The origin of this innovation cannot be disconnected from the traditions laid down by Mike Bamiloye of the Mount Zion Faith Ministry.⁶ This surreptitiously or not, is intended to cause disentanglements and entanglements in beliefs and relationships.

Movies have been identified as a powerful source of shaping and moulding minds because as presented by Andre Bazin, the film images are objective representations of the past and a veritable slice of reality.⁷ The MZMM was not starting a new venture. As Olivas noted,

The Soviet Union was already well into their forays into cinema not only as a medium for entertainment but also as a tool for propaganda. Beginning with Eisenstein’s work in montage, (or assembly, in the words of Alfred Hitchcock), and continuing to the classic films. *The Cranes are Flying and Soy Cuba by Kalatozov* – by the end of the Second World War, the Soviet Union was well-versed in the power of film.⁸

⁵ Gianpiero Torrasi, “Public Infrastructure: Definition, Classification and Measurement Issues,” *Munich Personal RePEc*, Archive Paper no. 12990; <https://mpra.ub.uni-muenchen.de/12990/> (Accessed May 15, 2023).

⁶ Haynes and Okome, “Evolving Popular Media,” 76.

⁷ N. Carroll, “The Power of Movies,” *Daedalus* 114, no. 4 (1985): 79-103.

⁸ Ben Olivas, “The Power of Film,” 2023; https://www.academia.edu/37506855/THE_POWER_OF_FILM

Since the worldview of the Yoruba embraces “God, the divinities and the community [as defining elements of] morality,”⁹ it is a significant part of their religious space. These are captured in the early genre of Yoruba movies. These divine realities are, however, absent in Christianity, and so create a basis for the reactions as captured in most of the MZMM movies. Thus, the MZMM movies are so designed to change the African worldview through entertainment.

Representing African Realities in Symbols

The expression *Ojú lòrówà*, a Yoruba phrase that translates as ‘discussion is in the eye’ is used as a conceptual frame to explain the symbolisation of African realities. It suggests that ‘communication takes place when we see physically.’ The eyes have always been a formidable means of initiating, sustaining and emphasising details of conversation among Africans, not just among the Yoruba. According to Nwuneli, “In some cultures, it is considered sincere and trustworthy when a person looks you straight in the face or . . . looks [at] you right in the eyes.” In other cultures, it is rude and impertinent to ‘catch somebody’s eye’ during the conversation. In some cultures, people express themselves non-verbally by the mimicry of the face.¹⁰

This was developed to highlight the gap that exists between African realities and the attempts to represent them digitally, and in this study, the theory shows that the MZMM cannot fully capture the whole essence of African reality based on the basic principle that “There are salient ideas, and there are issues and ideas embedded in words and signs such that only a trained person can understand the hidden meanings and views. This epistemic framework is contained in sayings such as *àbò òrò làá so f’ómoluàbí tí ó bá dénú rẹ á di odindin* (Half a word is spoken to the wise; once heard, it becomes complete).”¹¹

⁹ P. Akinmayowa Akin-Otiko, “Moral Order in Yoruba Worldview and the Impact of Belief in the Divinities,” *Black Theology* 18, no. 2 (2020): 176-187.

¹⁰ P. Akinmayowa Akin-Otiko and Augustine Akintunde Farinola, “Towards a Yoruba Indigenous Model of Communication for Software Development in Digital Humanities,” *International Journal of Humanities and Arts Computing* 16, no. 2 (2022): 154.

¹¹ Akin-Otiko and Farinola, “Yoruba Indigenous,” 153.

The MZMM is a Christian platform for dramas and series. Movies are written, directed and produced to impose religious marks thereby placing value on cultures and activities of those who are not Christians. This purposeful action has affected individuals and relationships causing entanglements and disentanglement between Christians and non-Christians and marked and unmarked configurations.

This study, therefore, explores the way selected Mount Zion Movies (MZM) have affected Christian perception of sacrifices to divinities, family members who are not Christians, and Christians who are not Pentecostals or Bible professing. The movie infrastructure which was meant to build relationships is now being used as a means of disentanglement. Scripts are written, produced and directed into movies to disrupt or respond to selected cultural practices. It becomes disturbing when two genres of movies view the same reality so differently to cause new entanglements and disentangle old relationships.

The data for this study was drawn from a larger project of the Nagel Institute, titled, “Nollywood and Evangelical Films: Exploring Nigerian Cinema in relation to African Traditional Histories, Values and Spirituality.” This was a three-year project, and data was gathered in the first two years 2021-2022. The data was collected through screening six selected movies and interviewing selected members of the audience to elicit audience perspective on the six moves that were purposefully selected across the traditional Nigerian movie genres. These genres of movies are represented by two Ajileye (*Koto Aye* and *Koto Orun*), two Mount Zion Movies (*The Gods Are Dead* and *Land of Fury*) and two Nollywood movies (*Lionheart* and *Living in Bondage*). The data in the section on findings presented below are drawn from the relevant part of the larger data collected from key major producers interviewed and Focus Group discussions. This was done to reflect the movie infrastructure found in the different MZMM movies selected and particularly how the MZMM functions as an infrastructure that creates entanglements and disentanglements in the understanding of sacrifices to divinities, relationship with family members who are not Christians, and relationships with Christians who are not Pentecostals.

Result

Mount Zion Movie Ministry (MZMM) is designed as an infrastructure for the Gospel. The producer of the movies notes that the MZMM was founded to “preach the Gospel through drama telling the story of Jesus Christ and through dramatic presentation. My purpose is to preach his word by the presentation of drama and film production.”¹² He further noted that

The movie infrastructure became important because there was a gap between Africans and the “Europeans and Americans and our Pastors. We did not know what they were saying, although they interpreted it for us; the interpreters told us what they felt the man of God was saying. I had this passion that there must be movies that we are doing that will communicate what we understand, in our own language and in our cultures, in a way that people will understand.”¹³

This movie infrastructure stemmed from two gaps discovered to be filled. The first was the experience of the producer in the University where he had seen traditional movies serve as infrastructure for tradition and culture. Bamiloye had in 1983-1984 come across two movies of Hubert Ogunde, titled *Jaiyesimi* and *Aiye*. He observed, “This fueled a fire in me that something must be done for God and we the Christians also must speak the language of drama and movies. The second was the not-so-impactful Western movies that pastors were using during Crusades.”¹⁴ According to him, the Churches were using European movies that did not speak to the realities of the people, so MZMM came as an alternative in the year 1990. The success of the movie series titled *Agbaranla* (Ultimate Power) and ‘The Great Mistakes’ encouraged further development of the movie infrastructure. Thus, in 2000, the movie, ‘Gods Are Dead’ was produced. As a movie infrastructure, it was meant to cause entanglements and disentanglements since “the audience for this view was the general public. I have been desiring that the public, the people, would see a theatrical side of Christian movies.”¹⁵

¹² Mike Bamiloye, key Informant, interview granted the researcher on September 29, 2021 at the Institute of African and Diaspora Studies, University of Lagos.

¹³ Bamiloye interview granted the researcher.

¹⁴ Bamiloye interview granted the researcher.

¹⁵ Bamiloye interview granted the researcher.

Entanglements and Disentanglements Caused by MZMM

The MZMM highlights a dichotomy between Christianity and the teachings of the religions of Africans. This dichotomy was addressed to promote common belief and convert those that do not share the Christian faith, the dichotomy creates entanglements and disentanglements. In the third FGD, no. 2 noted that “the MZMM makes one view ‘*Koto Orun*’ (pit of heaven) as repeated the African reality in terms of manipulative kind of attitude, conspiracy and fear, whereas, the movie, ‘*Gods Are Dead*’, shows the reality of modernisation, Christianity and tries to change the vices in the traditional setting in the use of costume, charm and some other aesthetic object.”¹⁶ Mike Bamiloye noted,

Just as it was debated in the ‘*Gods Are Dead*,’ Africa has a very good culture but the reality I wanted to respond to is the bad side of the African culture which is human sacrifice still ongoing. Thus, the *Gods Are Dead* responds to the bad side of the culture of Africa. This was done using the strength and the power of our Lord Jesus Christ that I believe in. That was why the movie contained the raising up of a child. If Jesus raised Lazarus, he could also protect from, better than all the gods, evil influence in the village, smallpox and any other African reality.¹⁷

These entanglements and disentanglements are intentional and are to be achieved through the infrastructure of MZMM. There is intended to be a change from the old to the new. Modern medicine disentangles people from human sacrifices and evil forces causing diseases. I desire that people will watch these types of movies and begin to change the realities to the fact that God can deliver us from this type of danger and it is time for Africans to get out of the old beliefs that ruled in the past.¹⁸ Disentanglements are caused because “evangelical production means we are evangelising; evangelists bring souls to God, evangelists cannot believe in the existence of

¹⁶ 3rd & 4th Focus Group Discussions with Film Producers, Directors and Film Professionals in Lagos, on 6th October 2021, Institute of African and Diaspora Studies, University of Lagos.

¹⁷ Bamiloye interview granted the researcher.

¹⁸ Bamiloye interview granted the researcher.

gods and then believe in the existence of the Lord God Jesus Christ you cannot believe the two at the same time.”¹⁹

Damilola Mike-Bamiloye shares the purpose of the movie infrastructure as he noted:

The best way we can promote African ideologies and African principles is to show them in a better light because there is a lot of pollution, there are a lot of demonic realms that we can go to as regards African society there are a lot of deep cultural, deep extra-terrestrial things, elements, content or entities that are attached to African ideology but we won't just present that as if there is no solution. So the best way we can present it is to show African culture in a better light, there is light because what we are trying to pass across is the light of God. As beautiful as African culture is, if the light of Christ is missing, if the God factor is missing, if Jesus Christ is missing, then it becomes a work in darkness. Thus, the true beauty of African realities is showing the true power of Jesus in our culture.²⁰

The MZMM intended to create disentanglement for “We cannot, be lifting up Jesus and at the same time lift up the gods; that was what that movie is actually about. The movie infrastructure is aimed at going through African perspectives and then making people see things from the high angle of God.”²¹

This disentanglement was observed during one of the Focus Group Discussions (FGD). It was highlighted that “the movie ‘The Gods Are Dead’ portrays African realities, but these same realities are mostly presented in a negative light. Our reality or the culture is being portrayed in a negative light which creates disentanglement when portrayed as evil.”²² In the third FGD, a participant stated that “the African worldview refers to ‘Koto Orun’ as many people relate things that are dark, black, things that are scary to African traditional religion because of the ritual, rites and some kind of sacrifices.”²³

¹⁹ Bamiloye interview granted the researcher.

²⁰ Damilola Mike-Bamiloye interview granted the researcher on September 29, 2021 at the Institute of African and Diaspora Studies, University of Lagos.

²¹ Damilola Mike-Bamiloye interview granted the researcher.

²² 1st and 2nd Focus Group Discussion with randomly selected members of the public in Lagos, September 29, 2021, at the Institute of African and Diaspora Studies, University of Lagos.

²³ 3rd and 5th Focus Group Discussions, 2021, University of Lagos

There is a visible difference between the MZMM and the Nollywood movies as number 7 in the fourth FGD observed:

I think the main difference between the two films is that the first one tried to do a reconnection to our historical past before colonialism, by reenacting what the colonial society looked like and the second film ‘Living in Bondage’, tried to show a contemporary reality and showing favour to Christianity as a religion.²⁴

The disentanglement caused by the MZMM is because the movies are “...evangelical films. They are Hallelujah films, out to evangelise, propagate the gospel of Jesus Christ, have faith in God, and believe in God. MZMM is very deliberate about propagating Christ. It invites the audience to a change of heart.”²⁵

The first visible thing here is the Christian colouring of African reality. Some African realities are perceived through the lens of Christianity. There is no doubt that the producers and directors of the MZMM know and understand that

Film has power. By whatever name you call it – cinema, movies, film, video – the ability to depict our world, our thoughts, and our feelings sonically and visually has remained one of the most powerful forms of communication. Consequently, who uses this medium wields great power.²⁶

Just like a typical infrastructure, the MZMM provides a base, a framework for evaluating Christian perception of sacrifices to divinities.

The findings of this study present two major areas of concern concerning entanglements and disentanglement. The first is the reaction to religious pluralism and the second is the effect of the disentanglement within established relationships; for example, between parents and children, spouses, siblings and more visibly among distant family members. This means that religion is mediated not only by sacred architecture, rituals, and holy objects, which operate as “sensational

²⁴ 7th Focus Group Discussion, 2021, University of Lagos.

²⁵ 10th Focus Group Discussion, 2021, University of Lagos.

²⁶ Olivas, “The Power of Film.”

forms,”²⁷ but it also uses emotions, beliefs and ideologies which affect relationships.

Regarding the reaction to religious pluralism, some entanglements and disentanglements take place when one dismisses other religions and therefore other doctrines about God. This view does not recognise the fact of pluralism; that each religion should be viewed within its context and not across paradigms and creeds. This, therefore, creates entanglement among those who share the same view and disentanglement from those who differ.

The indisputable reality of pluralism of religion creates a space for acceptance of different and maybe contradictory doctrines of sacrifices to divinities within the religions in which they are found. It will only be proper and appreciated if sacrifices to divinities are viewed and evaluated for their worth within the context of the religion of the Yoruba and not as done in the MZM, where the context of Christianity or the infrastructure provided becomes the platform for measuring the sacrifices to divinities. The ‘across creed’ assessment makes sacrifices to divinities wrong, and evil to be stopped or eradicated.

The theory of *Ojú lòrówà* speaks to the undeniable fact of inadequate representation of African realities which MZMM disagrees with. For the producer and director of MZMM, the main source of entanglement and disentanglement is the teaching that Christianity is the ONLY correct religion without consideration for the fact that there is so much more in African realities that is usually not understood by producers and directors of the MZM.

Concerning family members who are not Christians, and Christians who are not Pentecostals or Bible professing, the MZMM consciously and inadvertently create a strong sense of entanglement among those that share the ideas of MZMM. However, there is an undeniable feeling of disentanglement between those who share the message of MZMM and those who do not share the views of the producers of the MZMM, these are to be dislodged.

²⁷ B. Meyer, “Introduction: From Imagined Communities to Aesthetic Formations: Religious Mediations, Sensational Forms, and Styles of Binding,” in *Aesthetic formations: Media, Religion, and the Senses*, ed. B. Meyer (London : Palgrave Macmillan, 2009), 1-28.

Some doctrines may differ but can also be seen as building on existing structures. For example, some parts of the religions of the Africans, especially the belief in an Almighty, are perceived as a preparatory event for the coming of Christ. The concept of *praeparatio evangelica* is mainly linked to the thoughts of Clement of Alexandria who conceived it: like the Old Testament prophets prepared Jews for the gospel, Socrates and Plato prepared the Greeks for it.²⁸ Mbiti holds that “African religiosity has provided the religious ‘groundwork,’ ‘vocabulary,’ ‘insights,’ aspirations and direction [for] the gospel to find a hearing and an acceptance among African peoples.”²⁹ However, some other practices observed in the religions of the Africans are found to contradict the basic tenets of Christianity. The idea of sacrificing to divinities will stand close to the Old Testament idea of sacrifices to gods that are different from the God of the Israelites and so these actions are viewed from the perspective of sacrifices to other gods in the Old Testament. Mbiti perceives that ATR(s) prepared Africans for the coming of Christ. In this sense, ATR(s) take over the role of the Old Testament, and “traditional religions, Islam and the other religious systems” are considered the God-given “preparatory” and “essential ground” for seeking “the Ultimate.”³⁰ Any other religions and cultures that do not agree with Christianity as understood by MZMM are perceived as wrong through the infrastructure of MZMM and should give way to the position of the MZMM. These cause disentanglements.

Implication of Entanglements and Disentanglement

The first visible implication is the “attempt to re-introduce monolithic interpretation of the idea of God and His teaching. Whereas according to Mbiti ‘Africans are notoriously religious’ so much so that religion permeates permanently into all departments of life so fully that it is not easy or possible ways to isolate it.”³¹ This is ‘speaking for God’ and ‘judging for God.’ If the religions of the

²⁸ K. Ferdinando, “Christian Identity in the African Context: Reflections on Kwame Bediako’s Theology and Identity,” *Journal of the Evangelical Theological Society* 5, no. 1 (2007): 121-143; Jonathan Haynes, “African Cinema and Nollywood: Contradictions,” *Situation* 4, no. 1 (2021): 67-90, 131.

²⁹ John S. Mbiti, *Introduction to African Religion* (London: Heinemann, 1975), 68.

³⁰ John S. Mbiti, *African Religions and Philosophy* (London: Heinemann, 1969), 277.

³¹ John S. Mbiti, “On the article of John W. Kinney: A Comment,” *Occasional Bulletin of Missionary Research* 3, no. 2 (1979): 68.

Africans have attained the level of acceptance by scholars and orthodox religions as religions that share the basic features of Christianity it becomes difficult to attempt to impose a particular view of God on audiences through the infrastructure of movies. Maluleke says “In Africa, Christ is the healer, liberator, ancestor, mediator, elder brother, the crucified one, head and master of initiation and the black messiah.”³²

As an infrastructure of entertainment, the MZFM causes entanglements among Christians who share the ideals that are preached and projected regarding sacrifices to divinities. This teaching is projected in the movie, *The Gods Are Dead*. The other side of the entanglement sees those who share the ideas and teachings of the MZMM experiencing disentanglement with family members who are not Christians, and Christians who are not Pentecostals or Bible professing. This is a concern because it tries to unseat earlier observations that “even in highly religious societies, religious difference is not necessarily associated with conflict.”³³ J.D.Y. Peel had observed that the interplay between Christianity, Islam and traditional religion in Yorubaland crosscut ethnic and communal identities.³⁴ The disentanglement that the MZMM is causing is not just among different religions and ethnic groups, but within Christianity and ethnic groups to the family level.

Conclusion

Our analysis reveals that MZMM serves as a strong religious infrastructure because the producers and directors understand the question of the power of film. The power of film is the power to represent society, to show us the path of life, and to assure us that we’re not alone. And to reflect our changing world, our films must change.³⁵ If the producers of MZM believe that Christianity has come to replace a significant part of the African traditional worldview, the

³² T. S. Maluleke, “Christ in Africa: The Influence of Multi-Culturalism on the Experience of Christ,” *Journal of Black Theology in South Africa* 8, no. 1 (1994): 57.

³³ Nolte and Ogen, “Beyond Religious Tolerance,” 2.

³⁴ J.D.Y. Peel, *Christianity Islam and Orisha Religion: Three Traditions in Comparison and Interaction* (Oakland CA: University of California Press, 2016), 12.

³⁵ Olivas, “The Power of Film.”

movies should help to communicate that. However, it can be said that MZFM producers and directors do not fully grasp the fact that

There is so much said when an individual's eyes meet with those of the person he or she communicates with. An individual is expected to understand what is not verbalised. The unspoken and unwritten ideas represent a percentage of data that so far do not have representations or equivalents in the digital space.³⁶

And this significantly contributes to the disengagement of ideas and persons that result from the MZMM. Though MZM is serving as a strong religious infrastructure with the use of movies, the producers should however respect diversity in their interpretation of African realities.

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³⁶ Akin-Otiko and Farinola, "Yoruba Indigenous," 165.