

**Exposure, Access and Perception of Lead City University Students to Nollywood Erotic Scenes**

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**Certification**

This is to certify that this study was carried out by Opeyemi Oluwasikemi Akinlabi with Matric No. LUC/PG/001317 in the Department of Mass Communication and Media Technology, Faculty of Communication and Information Science, Lead City University, Ibadan, Oyo State.

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**Dedication**

This work is dedicated to God Almighty, the giver of life.

### **Acknowledgement**

I want to specially appreciate the efforts of Lead City University, Ibadan for providing the enabling environment for this programme. I am also grateful to the Department of Mass Communication and Media Technology for quality lectures throughout the entire study.

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“Even though the above-mentioned institutions and persons have assisted in the process of this research work, I alone stand responsible for the errors, if any, found in the work.”

### **Abstract**

This study focused on measuring the level of exposure, access and the perception of Lead City University students Ibadan to Nollywood erotic scenes. It also considered whether there was a significant relationship among exposure, access and perception of the students. The study adopted a quantitative approach. A self-designed questionnaire required was used to collect data for the study named. Exposure, Access and Perception of Lead City University Students to Nollywood erotic scenes. 370 undergraduate students of Lead City University responded to the questionnaire and their responses were analyzed using Statistical Package for the Social Sciences (SPSS). The findings showed that the majority of respondents agreed that they had high access to Nollywood erotic scenes through ROK, Africa Magic, and Trybe. Majority also accessed Nollywood erotic scenes through social media using Facebook, YouTube and Instagram. On the frequency of exposure to Nollywood erotic scenes, majority of the respondents indicated that they were never exposed to Nollywood erotic while the rest agreed that they accessed and watched Nollywood erotic scenes daily, weekly and fortnightly. Also, few of the respondents got aroused by viewing erotic scenes daily or weekly while the majority never accessed the scenes. The results showed that there was a significant relationship between access and perception of Lead City University Students to Nollywood erotic scenes ( $r=0.324$ ,  $p<0.05$ ) and that there was a significant relationship between exposure and perception of Lead City University Students to Nollywood erotic scenes ( $r=0.552$ ,

p<0.05). Based on the findings, it is recommended that students should be mindful of the scenes or content they get exposed to and producers should minimize erotic concentration in Nollywood movies.

**Keywords:** Nollywood erotic scenes, Exposure, Access, Perception

**Word Count:** 269

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## List of Acronyms

<b>Abbreviation</b>	<b>Meaning</b>
SDG	Sustainable Development Goals
NGOs	Non-Governmental Organizations
NFVCB	National Film and Video Censors Board

## **Chapter One**

### **Introduction**

#### **1.1 Background to the Study**

Film as a genre of mass communication is related with the immense influence of the mass media. The media tell the public what to believe and what to think about<sup>1</sup>. The media have influence on people's behaviours; although the power of the media can promote sexual abuse, criminality, violence, etc., among youngsters by way of projecting such a message to them. Nollywood is an African cinema culture and industry, which started in the late 1980s but has now extended globally, with great potentials for wealth-creation, employment, and the provision of social safety nets for teeming Nigerian youngsters. Nollywood, as an industry, is derived from Hollywood in the United State of American. It has developed in leaps and bounds, with swift and dramatic growth virtually eclipsing theatrical acts and film in Nigeria. The video-film concept was formally introduced by the publisher of a now-defunct photo-play magazine, who believed that the film would not only save money, but would also imitate the Indians and Chinese in terms of quality and quantity." Media influence analyses continue to demonstrate that the media has an effect on the way its audience behaves<sup>2</sup>. Among the film's most contentious issues is how violent and obscene scenes affect societal moral behavior. However, there is scant scientific evidence to support casual associations such as the one between film violence and an increase in crime rates. Since the medium's inception, critics have expressed concern about the influence of Nollywood films on university students' exposure to erotic films. Parents have expressed concern about the impact of cinema violence

on secondary school students, as that age has an effect on a child's social and moral development, as well as mental health.

Audiences are more likely to emulate media-portrayed models of behavior if they anticipate gratification from doing so. Not only are personal or live models influential on behavior, but also those portrayed in the mass media. Adolescents frequently develop a greater awareness of their sexuality, which may have a significant impact on their interpersonal relationships. Many teenagers' primary focus during this period is on sexuality<sup>3</sup>. Sexual intercourse, referred to globally as a sexual debut, begins during adolescence, and the proclivity for risky sexual behavior is extremely high during this time period. Adolescents' relative freedom during this stage may result in less reliance on their parents, prompting them to seek guidance from peers or external sources, which carries associated risk and stress<sup>4</sup>. As mentioned previously, some of the risk and stress may be associated with risky sexual behavior. Sexual conversation and display are becoming more prevalent and explicit in our mediated world. Sexual content ranging from flirting to sexual intercourse increased to slightly more than half of television programmers' content in 2007-2008, from slightly more than half in 2007. This represents an increase of more than two-thirds of programmers during the 2009–2010 season; half of the internet content on sexual reproductive health; and one-third of sexual reproductive health books. Additionally, some studies discovered that adolescents who consumed a lot of sexual content in their media were more than twice as likely to have had sex by the age of sixteen<sup>5</sup>. Over the last decade, advancements in electronic media, such as the computer, the internet, and cell phones, have altered young people's daily experiences. Only a generation ago, these devices were considered relative rarities. Today, they are the primary means of communication, information, and entertainment for the majority of adolescents. Apart from

access, content and capabilities have increased dramatically. Even television, which has long been a fixture in American households, has seen a dramatic shift in content and growth. Youth and technology appear to be destined to coexist; both are immature, fast-paced, and constantly changing. Teens in previous generations were quick to embrace new technologies such as record players, televisions, cassette players, computers, and video recorders. Nonetheless, the last two decades have seen an explosion of new technology, including cell phones, iPods, MP-3 players, DVD players, and personal digital assistants (PDAs) (personal digital assistants). Youths have enthusiastically embraced this new technology, which has increased their vocabulary through features such as instant messaging, blogging, and text messaging<sup>6</sup>. While new technology has a number of social and educational benefits, caregivers and educators have expressed concern about the dangers to which children and adolescents may be exposed as a result of these technologies. It entered the market as a new medium with increased attractiveness and an apparent social component. As a result, adolescents have an abundance of information at their fingertips. They are constantly exposed to adult-oriented material. Additionally, adolescents can access information about drugs or sex in a format that many parents and teachers are unable to access. Sexual exposure that is not supervised quickly becomes a major issue. The internet is not owned by any government or commercial entity, and it is governed by no laws or regulations.

Youths may become sexually active as a result of electronic media content. Sexual solicitation of children and adolescents via the internet poses a significant threat to their safety and well-being. According to a recent study, reports of unwanted online solicitation have decreased in recent years, possibly as a result of improved privacy controls, increased education, and strengthened law enforcement<sup>7</sup>. Additionally, youth sexual activity is influenced by electronic

media content. Surprisingly, and despite long-standing concerns about the influence of sexual media content on youth behavior, a review<sup>8</sup> found that there is very little relevant research in the electronic media field. Numerous studies have discovered that sexual content disclosure on television and in videos is associated with more favorable attitudes toward premarital sex and sexual activity. Nonetheless, it was unclear whether a causal relationship existed<sup>9</sup>. Youths' access to perilous erotic content has increased due to electronic media. Erotic content on the internet is fundamentally different from sexual content in the past. Online content is always "on" and portable, making it available at any time and in any location<sup>10</sup>. It can be more interactive and engaging, which means that learning and exposure time can potentially be increased. The internet contains more extreme forms of violent or sexual content than other forms of popular media. Participation is private and anonymous, enabling children and adolescents to access materials not available through traditional media. Finally, parental monitoring of online media exposure is significantly more challenging than monitoring media exposure in traditional venues<sup>11</sup>. According to national and international studies, boys and girls alike are exposed to online erotic content. In the United States, 42% of ten- to seventeen-year-olds have viewed erotic content online, with 27% stating that they did so on purpose. In a study of 15 to 18-year-olds, it was discovered that 54% of boys and 17% of girls admitted to viewing intentionally<sup>12</sup>.

Individuals select media and erotic content in accordance with their dispositions, as both sex and media researchers have emphasized<sup>13</sup>. It is assumed that sexual content is selected to expose youth to erotic content via media. Certain youths and young people may consume erotic content on the internet, while others may avoid it, depending on their specific background characteristics.

Among other aspects, a media practice model emphasized that young people's exposure to (sexual) media content is an intentional, aware process<sup>14</sup>. Another study establishes a link between the selection of (sexual) media content and at least three groups of variables: (a) demographics (e.g., gender, ethnicity), developmental characteristics (e.g., pubertal status, sexual experience), and social context variables (e.g., parental control, religiosity, peer culture). According to research exposure to erotic content may be connected with two additional groups of variables: personality factors, such as sensation seeking, and media use characteristics, such as exposure to erotic content in non-Internet-based media<sup>15</sup>. Males are more likely than females to consume erotic content, both as adults and adolescents<sup>16</sup>.

Regrettably, sexual images and pornographic content may be accessed simply and trivially via the internet. Much of it is readily available and depicts various forms of intercourse and fetish behavior. Nonetheless, images and videos are available for streaming on a variety of websites, which means that no file download is required to watch such content. All that is required is to navigate to a website and click the play button.

There is no age verification requirement for consumable products, and as a result, few sites take serious efforts to prevent children from having access. Adult material is indexed by the majority of popular search engines, making it straightforward for minors to access adult material. Given the ease with which youth can obtain adult media, concerned parents may wish to take further safeguards (discussed below) to limit their children's online access to adult-oriented material.

Youths' easy access to uncensored adult-oriented audio resources, including sexually explicit or violent rap or rock tunes, is not confined to pictorial material. There are regulatory agencies for media transmitted over conventional television and radio airways, but they typically lack

jurisdiction over media aired over private cable and satellite systems, as well as content streamed over the internet. As a result, adult-oriented films, television shows, and radio broadcasts are distributed via such platforms.

Parents may take steps to restrict youth access to adult-oriented videos but may overlook restricting youth access to uncensored radio streams with objectionable audio material. For instance, uncensored versions of songs or radio programs are occasionally broadcast over satellite and cable systems, and young individuals may come into contact with objectionable music and take action<sup>17</sup>. It is insufficient to believe that only blatantly sexual programs should be protected. Even typical dramatic and humorous programming, whether aired over cable or satellite, may contain adult sequences that are inappropriate for children. Typically, these programs will air in the evening, after children are expected to sleep. However, in the advent of DVR time-shifting, late-night broadcasting is no longer a safeguard, as youngsters may just record such shows and watch them after school.

Another source of erotic content is the violent imagery found in contemporary video games. Due to advancements in game display technology, the violent graphics accompanying games have grown highly realistic and brutal, making them potentially inappropriate for young adults to observe. Along with viewing adult material, some older youth will create adult media. Sexual desires are emerging in adolescents and pre-adolescents, and they seek to experiment. Unsupervised parties and dating can result in unprepared children engaging in early sexual experimentation. Unsupervised private contact via media such as internet-connected video cameras and camera-equipped cell phones may also enable young adults to engage in sexual experimentation in ways for which they are unprepared.

Youths can and do engage in sexually explicit talks via video cameras, cell phones, texting, and instant messaging. Sexing is the act of transmitting naked or otherwise detailed images via MMS text messaging or email. Young adults typically do not consider the photographs' easy permanence and the potential for them to become hurtful or damaging to reputation if they are unintentionally or purposefully distributed to a larger audience than intended<sup>18</sup>.

Youth prefer to obtain sexual health information via the media, despite their poor trust in this source<sup>19</sup>. Sexual health communication using social media has the ability to interact with young people's larger sexual cultures, whether they are concerned with courting, ethics, family, morals, practices, anxieties, dangers, hopes, intimacy, sexual tastes, or cultural expectations<sup>20</sup>. Due to the privacy and confidentiality that digital spaces can give, some same-sex attracted young people prefer to explore personal matters such as sexual health, behaviors, and identity in digital spaces<sup>21</sup>. Young people frequent online message boards, where they discuss intimate and delicate matters such as sexual health, romance, dating, puberty, body image, and sexual identity.

Researchers studying safer sex practices discovered that new media technologies play a significant role in young people's social, romantic, and sexual lives<sup>22</sup>. These conversations are critical to their meeting, dating, and breaking up habits. Additionally, new media platforms give critical materials on sexual health and identity. When adolescents seek sexual health information, it is frequently as a result of previously participating in unsafe sexual behavior<sup>23</sup>. Young people's sexual cultures require them to negotiate a variety of factors, including biological changes, peer pressure, conflicting parental messages, and the influence of broader cultural messages that shape expectations about sexual health in conjunction with the rest of their sexual culture (pleasure, stigma, behaviors, and ethics)<sup>24</sup>. Despite the fact that sexual

health is ingrained in these cultures, it ranks low on the interest scale for young people when it comes to sexual knowledge<sup>25</sup>. Sexual information is currently accessible to young people via friends, family, health professionals, the government, and mass media initiatives. Television, radio, posters, newspapers and magazines, websites, short messaging service (SMS), wallet cards, booklets, posters, and billboards have all been used in the campaigns.

Social media platforms are being utilized to communicate about sexual health, but there is little documentation and evaluation of their use<sup>26</sup>. The Face Space project is the most successful example of merging social media and sexual health communication<sup>27</sup>. The Burnet Institute, the University of Melbourne, and the Victorian College of the Arts collaborated on this pilot project, which employed Facebook, MySpace, YouTube, Flickr, and Twitter to facilitate interactive sexual health communication with adolescents aged sixteen to twenty years old. The project produced four fictional characters who interacted with other users online and in real time via status updates, profiles, newsfeeds, fan sites, wall-to-wall chats, photo tagging, and video publishing. From November 2009 to April 2010, the number of Face Space page admirers continuously climbed from zero to 300. Facebook continues to be the most popular social media platform, with the vast majority of teenagers using the site<sup>28</sup>. Since 2012, young people's social media use has been characterized by an increase in the variety of platforms viewed. As more youths develop an archipelago of different websites and applications that they use, including Facebook, Instagram, Snapchat, and Twitter, the influence of social networking sites becomes much more difficult to research<sup>29</sup>.

Researchers are beginning to examine if any of the findings cited above demonstrating a link between sexual media exposure and advancement in sexual behavior generalizes to adolescents' usage of sexual social media. One study discovered a link between sex-related

self-disclosure on social media and off-line sexual risk behaviors (including casual sex). Longitudinal research with Dutch youths revealed that exposure to sexy self-presentations on social media and sharing one's own sexy images or materials were both positively associated with youths' beliefs about the importance of being "sexually outgoing" (flirty, wild, seductive, and giving the impression of sexual availability)<sup>30</sup>. The same study's authors found that exposure to sexy-self presentations was associated with an increased inclination to participate in casual sexual behaviors. Youth's favourable perceptions of peers who engaged in such behavior grew as a result of their willingness. Additionally, it appears as though social media use is associated with self-objectification, body shame, and lower sexual aggressiveness. According to one study, social media influences youths who are involved in problematic or violent romantic relationships by "redefining dating partner boundaries." Individuals use social media to monitor or control a spouse, to verbally abuse a partner, to restrict access to one self, and to reconnect following a violent episode or breakup<sup>31</sup>. While the majority of studies examining sexual media have concentrated on the negative consequences of media usage, groups working to enhance sexual health have recognized the unique power of social media to reach a huge number of youth with information about sexual health.

According to the authors of a recent survey, 10% of young people obtain the most of their health information from social media, while 23% obtain at least some via social media; 18% have conducted online research on sexually transmitted diseases<sup>32</sup>. Many adolescents, particularly young females, rely on magazines to learn about sex, birth control, and STDs<sup>33</sup>. According to a Kaiser Family Foundation study of women's, men's, adolescent, and other specialist magazines, youth magazines spend an average of 2 12 pages every issue to sexual concerns, with an average of one page allocated to sexual health coverage and 12 pages

devoted to other sexual themes<sup>34</sup>. Around 42% of all articles in adolescent publications related to sexual problems dealt with sexual health. Although magazines dedicate much attention to unwanted pregnancy and sexually transmitted illnesses, the author notes that much of the coverage is in the form of advice columns, and that teenagers might benefit from more in-depth pieces on these subjects.

Articles in youth magazines exploring various sexual difficulties (non-health-related) centered mostly on the decision to become sexually active. Magazines include a significant quantity of material regarding sexual topics and are an essential source of knowledge for young readers. While content is available in a variety of locations, its impact on adolescents is, of course, contingent on whether and how they utilize it. Even very young children are not passive consumers of the media that surrounds them. They make decisions on what to utilize, what to pay attention to, and what to disregard or avoid. They utilize media for a variety of goals, including entertainment, knowledge, stimulation, boredom alleviation, and emotional arousal. We'll now discuss what we know about how young people interact with mainstream media.

Erotic content is one of the advertising methods used in print media, as seen in newspapers, magazines, flyers, handbills, posters, and other types of print. Businesses employ sexual appeal in their communication materials through the use of nudity, sexual implication, or attractiveness<sup>35</sup>. Sexual appeals may involve communications with sexually explicit content that are intended to convince consumers and sell products<sup>36</sup>. It is critical to emphasize that sex appeal is a commonly employed communication tool in the majority of countries<sup>37</sup>. The overt use of sexual attraction in advertising (which is often referred to as shock advertising) is particularly prominent in the garment sector<sup>38</sup>. This tactic is becoming more prevalent in today's crowded media society as a means of capturing customer attention<sup>39</sup>.

Since the first ads were produced, sensual material has been used in print advertising. Women's naked bodies seen in cave paintings and ancient sculptures are a type of art and the first form of erotic advertising<sup>40</sup>. Despite being a centuries-old tradition, sexual appeal in advertising has taken on a variety of shapes over time. Sexual attraction in paper may be interpreted in a variety of ways. The format is most often used in print media and is also the subject of much academic research<sup>41</sup>. In this aspect, sexual attraction is inextricably tied to the amount of garments worn by media models. In other words, the more exposed the body, the greater the sex appeal. Despite reaching identical results, there were variations in brand memory when a man observes an impression on a female model and less when a male observes an imprint on a male model<sup>42</sup>.

On the other hand, the presence of a female model improves memory for printed information<sup>43</sup>. Human behavior is the ability for physical, mental, and social action that exists throughout the stages of human existence. Humans, like other animals, have a normal life cycle comprised of different phases of growth, each with its own set of anatomical, physiological, and behavioral characteristics. Prenatal life, infancy, childhood, adolescence, and maturity are these periods (including old age). Organizing behaviors according to the degree to which an individual is cognizant of his or her behavior establishes a functioning hierarchical structure. Certain behaviors – such as breathing and digesting – are sub-costal or performed automatically.

These behaviors are sometimes referred to as reflexive behaviors, which are often species-specific and exhibit minimal variability<sup>44</sup>. Other behaviors are intuitive or are motivated by natural reactions and reflexive responses to stimuli, and are frequently neuro physiological in nature<sup>45</sup>. Conscious behaviors are not automatic; they take intentional thought to execute.

New abilities, as well as changes in surroundings or environment, take intentional effort. Essentially, all of our behaviors need cognitive decision-making at some point, and many of them may require conscious thought under certain circumstances. Few of the behaviors humans engage in on a daily basis are conscious; the majority are postconscious, which means they are learnt. Through repetition, those answers become ingrained in daily routines and are carried out automatically.

Each day, people make innumerable choices, making it hard to be cognizant of every action. Few behaviors, on the other hand, are solitary; the majority are entrenched in patterns and routines that develop into automatic and fixed<sup>46</sup>. These patterns and routines are ordered serially according to an individual's ability with each of the behaviors' skills<sup>47</sup>. One such example is exposure to pornographic video, which has been shown to alter sexual behavior. Sexual behavior is a multidimensional notion that is governed by developmental processes across several domains. According to contemporary ideas, categorizing persons into virgins/sexually inexperienced/abstinent and non-virgins/sexually experienced/sexually active individuals properly represents this behavior<sup>48</sup>. Rather than that, sexuality is a developmental process marked by three anchor points: abstinence, preparation to participate in sexual behavior, and first sexual experience<sup>49</sup>.

Numerous elements contribute to any young person's journey toward their first sexual encounter, including biological sexual maturity, parental and peer attitudes regarding sexual behaviors, and environmental possibilities for sexual intimacy. Sexual behavior decisions are also influenced by one's sense of self, which includes sexual identity and self-esteem, as well as one's aptitude for cognitive thinking. If each behavioral option required an individual's

entire attention, we would be paralyzed by the sheer volume of choices. Thus, creating routines is critical, even more so when life gets increasingly complex.

Over time, behavioral reactions result in a long-term proclivity to behave in a particular way<sup>50</sup>, referred to as a default action. These wellhoned behaviors become automatic when the processing that starts and governs performance becomes automated. When behaviors are not fully learnt or occur in uncertain or unpredictable environments, individuals must make deliberate choices to do the intended behavior<sup>51</sup>. In essence, few behaviors are deliberate, while the majority are acquired habits. These habits or discrete acts are sequenced into routines that enable the individual to think consciously when required. Thus, the difficulty for educators wanting to modify behavior is not to alter the behavior itself, but to alter the pattern that surrounds it. In other words, changing behaviors entails transforming the practices within which the actions are rooted. Adults, on the other hand, appear to be more receptive to print ads with sexual overtones than older consumers<sup>52</sup>.

Exposure to sexual content is frequently operationalized as a function of two variables: the (for example, orientation), and the time spent with a medium, which is commonly a self-reported measure queried in a variety of ways<sup>53</sup>. Frequently, open-ended questions concerning time consumption are asked, such as "How many hours of television do you watch on an usual day?" "How many days have you read a newspaper in the last week?" They are used to depict public exposure estimates. The question phrasing for such measurements may also differ, for example, the number of hours spent watching television on an ordinary day versus an average day. However, such language does not appear to have a substantial influence on estimates of time spent with media<sup>54</sup>.

In comparison to projections of overall exposure to a medium, those interested in determining exposure to a specific category of material, such as sex, health, violence, or politics, are more likely to offer respondents with a list of titles. The titles span across mediums, including television series, periodicals, musicians, and video games. Additionally, they asked respondents to identify their frequency of seeing, reading, listening to, or playing each title. Generally, frequency is quantified in this style using ordinal measurements, for example, "How frequently do you watch *Desperate Housewives*?" with a restricted number of response options, such as "always, a lot, once in a while, or never"<sup>55</sup>.

While exposure is largely self-reported, sexual material in the media is frequently quantified using "objective" erotic content ratings derived through content analysis or the judgments of an independent sample of "judges." The scores may be a broad assessment of "sexiness" or they may aim to capture more particular information, such as sexual discourse, behavior (pre- and post-coital), and innuendo<sup>56</sup>. For the most part, content analysis has been the chosen approach for assigning ratings to specific media. The study is objective and reproducible; the characterization of particular media material that happens during a content analysis enables "more accurate theoretical descriptions of processes as well as increased prediction potential." Additionally, representative sampling of media enable more generalizable conclusions to be drawn<sup>57</sup>.

Typically, researchers employ one of two approaches to do these computations. The first technique multiplies the sex rating of each title (as established by independent coders) by the teenagers' self-reported frequency of exposure to each title, then adds or averages the cross-products<sup>58</sup>. The second technique quantifies the proportion of time spent with an erotic medium<sup>59</sup>. One of the earliest attempts to establish a relationship between exposure to sexual

content on television and juvenile erotic behavior measured exposure to television by calculating the frequency of viewing each episode weighted by show duration and frequency of presentation. To determine exposure to sexual material, they approximated the product of the program's sex rating, the show's duration (for example, thirty minutes or an hour), and the respondent's frequency of seeing the show. Brown et al. defined this percentage as a proxy for the desire for sexual material.

The overall number of hours spent watching television or being exposed to sexual content was associated with sexual behavior. Significantly, the greater the share of time spent watching television with sexual material, the more probable teenagers had engaged in sexual intercourse<sup>60</sup>. Sexual initiation was anticipated and perhaps accelerated by seeing sex on television. Exposure to sex content on television is connected with either mild sexual behavior, such as having a crush, dating at least once, being light, or intense kissing. Exposure to sexual content may also result in sexual acts such as breast stroking, genital fondling, oral sex, and sexual intercourse. Additionally, a link has been demonstrated between exposure to sexual material on television and the intention to have sex.

## **1.2 Statement of the Problem**

It is evident that Nollywood, to a considerable extent, contributes to violence such as sex scenes, nudity, indecent dresses, and rape in Nigeria. The contribution is due to the intrinsic manipulative tendencies that are inherent in movies. The influence is because different social vices displayed on the screen to meet a particular end are exhibited by the youths who think it has no negative consequence on their lives at the holistic end. A problematic aspect of these films is that none of the filmmakers actively canvasses the discouragement of the negative tendencies acted out on the screen. And the failure by movie producers to make any

substantial comment against social ills is at the disadvantage of the films that use violence in their messages. Going by this, the study deems it to investigate the influence of exposure and access to Nollywood erotic films on Lead City University Students, Ibadan and their responses to erotic scenes.

### **1.3 Aim and Objectives of the Study**

The aim of this study is to determine the influence of exposure and access to Nollywood erotic films on Lead City University Students, Ibadan and their perception of the erotic scenes. The objectives of the study are to:

1. investigate the exposure and access to Nollywood erotic scenes among Lead City University students;
2. find out the perception of Lead City University students on Nollywood erotic scenes;
3. identify the significant relationship between access and perception of Lead City University students on Nollywood erotic scenes;
4. identify the significant relationship between exposure and perception of Lead City University students on Nollywood erotic scenes.

### **1.4 Research Questions**

1. What is the level of access to Nollywood erotic scenes among Lead City University students?
2. What is the level of exposure to Nollywood erotic scenes among Lead City University students?
3. What is the level of perception of Lead City University on Nollywood erotic scenes?
4. What is the significant relationship between exposure and perception of Lead City University students on Nollywood erotic scenes.

## **1.5 Hypothesis**

The following null-hypotheses of this study were tested at 0.05 level of significance.

H<sub>01</sub> There will be no significant relationship between access and perception of Lead City University Students to Nollywood erotic scenes.

H<sub>02</sub> There will be no significant relationship between exposure and Lead City University students' perception of Nollywood erotic scenes.

H<sub>03</sub> There will be no significant relationship between access and exposure of Lead City University students to Nollywood erotic scenes.

H<sub>04</sub> Access will not have a relative influence on Lead City University students' perception of Nollywood erotic scenes.

## **1.6 Significance of the Study**

The finding of this study would be of benefit to producers, youths, and parents in Ibadan as they would know the level of exposure and access to erotic scenes in Nollywood movies and the existing perception on them. The findings would also immensely benefit movie producers and regulators as the knowledge gained from these findings would help them improve the content of Nollywood movies.

## **1.7 Scope of the Study**

Studies on media influence show that the media viz-a-vis Nollywood films could exert various behavioural and attitudinal consequences. However, this study restricts itself to the

effect of access and exposure to Nollywood erotic movies on Lead City University students, Ibadan and their perception of erotic scenes. This similarity in character makes it possible for the finding of this study to be generalized to include all youths in Nigeria.

### **1.8 Limitation to the Study**

Every research work has a limitation and as such, this research is not an exception. The study was limited to select undergraduate students of Lead City University, Ibadan. The scope of the study however covered 307 student respondents and as such the results cannot be generalized on a wider population in Nigeria. The study also adopted a quantitative method of data collection and analysis and not a qualitative approach which could have elicited more descriptions on exposure and access to erotic content on Nollywood movies by the respondents. The researcher therefore factors in the limitation into making recommendations for further studies. It is recommended that further studies should cover a wider scope and use a mixed method approach to test for a difference of results in the exposure and access to erotic scenes among university students in Nigeria.

### **1.9 Operational Definition of terms**

**Exposure to Erotic Films:** This is centered on accessing erotic film content and sexual practices to the erotic cinema.

**Access to Erotic Films:** These are various media platforms that are accessible for erotic contents. These platforms are television, social media, porn websites, and erotic audio materials.

**Perception of Erotic Scenes:** This is what the audience thinks of erotic scenes in Nollywood movies.

**Erotic Scenes:** These are scenes that are sexually arousing.

**Influence of Erotic Scenes:** This is the capacity of the exposure and access to erotic scenes to influence the audience to engage in sexual acts.

**Lead City University Students:** These are undergraduate students of Lead City University.

**Nollywood Erotic Films:** These include sexual scenes such as kissing, fondling, and romance in Nigerian film content.

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## Endnotes

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## **Chapter Two**

### **Review of Related Literature**

#### **2.1 Conceptual Review**

##### **2.1.1 Access to Nollywood Erotic Content**

Over the previous decade, advances in electronic media, such as the computer, the internet, and mobile phones, have altered young people's everyday lives. Only a generation ago, they were relative rarities. Today, they constitute the primary means of contact, information, and entertainment for the majority of adolescents. Apart from access, content and capabilities have expanded exponentially. Even television, which has always been a pervasive presence in American families, has witnessed a huge increase in content and viewership<sup>1</sup>. Both technology and youth seem to be destined for one another; both are immature, fast-paced, and always changing.

Teenagers in past generations were quick to adopt new technology such as record players, televisions, cassette players, computers, and VCRs. Nonetheless, the last two decades have seen a virtual boom of new technology, including mobile phones, iPods, MP-3 players, DVD players, and personal digital assistants (PDAs) (personal digital assistants). Youths have eagerly embraced this new technology, which has broadened their vocabulary via instant chatting, blogging, and text messaging. While new technology offers several social and educational advantages, caregivers and educators have raised worry about the hazards to which children and adolescents may be exposed as a result of these technologies. It entered as a new medium with more appeal potential and an appearance of being more sociable. As a result, adolescents have access to a wealth of information. They are constantly exposed to

material intended for adults. He may also get material on drugs or sex in a medium that many parents and instructors are unable to access. Unregulated content access becomes a significant issue. The internet is not owned by any government or commercial body, and it is not governed by any laws or regulations.

Youths are influenced by electronic media material and may become sexually active as a result of it. Online sexual solicitation of children and adolescents poses a serious danger to their safety and well-being. According to a recent survey, complaints of unsolicited internet solicitation have decreased in recent years, perhaps owing to improved privacy settings, more education, and improved law enforcement<sup>2</sup>. Additionally, electronic media material has an effect on juvenile sexual activity. Surprisingly, and despite long-standing worries about the impact of sexual media material on young people's behavior, there is little relevant study in the electronic media field, according to a review<sup>3</sup>. Numerous studies have shown that the exposure of sexual information on television and in films is associated with more favorable views regarding premarital sex and sexual activity. Nonetheless, it remained unclear if there was a causative relationship<sup>4</sup>.

Youths' access to hazardous pornographic material has increased as a result of electronic media. Online erotic material is fundamentally different from sexual stuff in the past. Online material is constantly available and portable, enabling access at any time and from any location<sup>5</sup>. It may be more participatory and engaging, which may result in higher learning and exposure time. On the internet, extreme kinds of violent or sexual material are more frequent than in other mainstream media. Participation is private and anonymous, enabling children and adolescents to access content that are not available via conventional media. Finally, parental monitoring of online media exposure is far more challenging than monitoring media

exposure in conventional venues<sup>6</sup>. National and international research indicate that boys and girls alike are exposed to internet pornographic material. In the United States, 42% of 10 to 17-year-olds had watched pornographic content online, with 27% stating that they did it on purpose. A study of 15 to 18-year-olds found that 54% of males and 17% of girls acknowledged to purposeful viewing<sup>7</sup>.

### **2.1.2 Conceptual Meaning of Erotic Films**

Sexually explicit media may come from a number of sources. Certain publications, videos, films, and websites on the Internet bear the titles "sexual," "X-rated," or "sexually explicit"<sup>8</sup>. Although the distribution of sex publications has decreased dramatically since the mid-1990s, the fall has been more than offset by video sales and rentals, cable and pay-per-view television, and, most importantly, the phenomenal rise of Internet pornography. The majority of researchers make a distinction between violent erotic content, which depicts rape, slavery, torture, sadomasochism, striking, spanking, hair pulling, and genital mutilation, and nonviolent sexual material. Classifying nonviolent sexual content further complicates matters. Certain types of nonviolent sexual media are fully mutually consensual and affectionate (occasionally referred to as erotica), showing vaginal or oral contact in a loving, or at the very least non-coercive, manner. On the other hand, some nonviolent erotic content is sexually demeaning, depicting degrading behaviors such as dominance, servitude, or humiliation<sup>9</sup>. This peaceful yet dehumanizing content often portrays the lady as possessing few human characteristics other than bodily parts and an amorous hunger.

Sex in media is not confined to graphic depictions of intercourse or nakedness, but may encompass any representation of or implication of sexual behavior, desire, or motive. Sex is also prevalent in a variety of different contexts outside of openly sexual films. Numerous

news articles include sexual material, including sex crimes, sex scandals, celebrity social gossip, and horrible excesses.

Since the emergence of broadcast media in the 1920s, standards for radio and television have been more conservative than for print media, owing to the fact that it is simpler to protect minors from sexually explicit print media than from X-rated movies. With the proliferation of cable and video technologies, a kind of double standard has developed, with more sensual content being accepted on video and premium cable channels than on network television. Premium cable and rented movies seem to be "invited" into the house, but network content is uninvited and available anywhere a television set is present. A more serious issue is the ease with which pornographic content are available on the internet, with essentially no effective restrictions<sup>10</sup>.

The responses to the pornographic film are not completely attributable to the film's content. Additionally, they are influenced by a range of intangible and difficult-to-study environmental elements. A screenplay about rape, for example, or a sophisticated drama about incest may be appropriate and uncontroversial. In comparison, a comedy with a similar topic but significantly fewer sexually explicit imagery may be very offensive or even obscene. The background and expectations that accompany the encounter may have a considerable impact on how sex is experienced in the film. When seeing an erotic film with one's parents, children, alone, with a group of close same-sex friends, or with one's spouse or significant other, responses to the film may vary substantially depending on who else is there. Taking a first date to an unexpectedly graphic sexual film may be much less enjoyable than viewing the same film with a long-term relationship.

Another critical contextual component is the relationship and integration of sex with the broader narrative. Even a modest and non-explicit sex scene might upset viewers if it seems to be introduced just to spice up the tale without any link to it. When something much more clear is important and vital to the story, it is more readily accepted. Sex scenes using a prostitute may be much less gratuitous than those involving a female business leader.

Culture may give significant context. For instance, many cultures do not see female breasts as especially sexy or unsuitable for public exposure. Thus, most readers above the age of fourteen do not see topless women from a distance as sexy or sexual<sup>11</sup>. Standards have shifted even within Western society. Throughout most of the nineteenth century, knees and calves were considered sexy, and the sight of a bare-kneed lady was as scandalous as seeing a topless woman now. As communities evolve, there is a range of permissible erotic expression in clothes, media, and behavior. Numerous civilizations are significantly more liberal, although numerous faiths and cultures are significantly more restricted. Even today, orthodox Islamic societies' insistence on a woman being largely covered derives from the assumption that males would be sexually stimulated by viewing unclothed areas of women's bodies. They will lose control of themselves as a result of the desire and will be compelled to sexually abuse the ladies. Thus, clothing regulations are seen as a means of safeguarding women. While many would prefer differently, sex, particularly very graphic sex, does sell. Sexually explicit video is very successful commercially, which insures its continuous existence. Apart from these economic consequences, exposure has three more key consequences: arousal, attitude alterations, and behavioral consequences<sup>12</sup>.

### 2.1.3 Responses to Films

Arousal: Consuming pornographic films has a direct influence on erotic arousal, which energizes sensual behavior. Arousal may be quantified in two ways. Self-ratings are the most often employed metrics (for example, "How aroused are you?" on a 7-point scale). Arousal may also be quantified more directly, although in a more invasive manner, by a variety of physiological markers. Electronic sensors are used to monitor penile tumescence, vaginal lubrication, and temperature (thermograph).

Men are often more aroused than women by erotic media, particularly in reaction to sexually aggressive or degrading materials<sup>13</sup>. Erotic violence may be especially seductive to sex offenders and other violent men, as well as to "normal" men, if the victim is shown as being provoked by the attack. Sexually coercive males are physically aroused more than "normal" men, who may have learned the capacity to suppress an erotic response in the midst of coercive cues<sup>14</sup>.

Erotic arousal in response to normally appealing stimuli is learnt by classical conditioning. For instance, conditioned heterosexual males are sexually stimulated by women's boots when they are paired with naked female photographs, demonstrating how erotic "turn-on" may be learned<sup>15</sup>. This mechanism may explain for the enormous individual variation in the exact stimuli that stimulate individuals sexually. Individuals have been conditioned to react to a variety of stimuli via connections with persons they care about. A buddy was turned on by the fragrance of onion breath since his first girlfriend liked onions, and through the process of classical conditioning, he connected that odor with kissing her. Due to its association with a certain individual, a particular scent or cologne, style of clothes, or distinctive behavior may

stimulate someone<sup>16</sup>. Many of the pictures and connections used in such conditioning come from the media.

The degree of arousal does not have to be inversely proportional to the degree of explicitness. Occasionally, a less sexually explicit narrative may stimulate individuals more than a more explicit one. A scenario that cuts abruptly from a bedroom one night to the next day may sometimes be more stimulating than a more comprehensive one with the unedited night in between! Censoring a sex scene may increase the arousal of a film by allowing viewers to fill in the blanks. Allowing individuals to use their imaginations to design the conclusion of a romantic scenario increases the likelihood that they will construct a more appealing reality for themselves than if they observe someone else's definition of what is arousing. Individuality of sexual arousal is a worry shared by sex therapists when it comes to some pornographic material available on the internet or in adult video shops. There are an infinite amount of websites on the internet that cater to whatever sensual need a person may have. These websites' content elicits sexual arousal. Arousal occurs as a result of the stimuli being "new"<sup>17</sup>. Internet sex on websites exposes visitors to pictures of whatever dream they wish. Numerous these pictures are uncommon in people's amorous lives. Sexual pictures are "burned" into the brain via websites. During passionate intercourse, they daydream about it<sup>18</sup>.

Several early investigations discovered that convicted rapists were aroused by both rape and consensual sex, but regular men produced only via sex agreement. However, further research has shown that this constant arousal effect does not exist among sex offenders<sup>19</sup>. However, under some circumstances, even "average" college males were awoken by displays of erotic violence. Men, for example, were thrilled at least as much by a rape scenario as they were by a consensual sex scene, but only if the victim was represented as loving the rape and

experiencing orgasm<sup>20</sup>. If the victim was depicted to be terrified, the guys were not aroused. Those with a high level of narcissism regarded a rape scenario preceded by love between the parties to be more enjoyable and erotically stimulating than men with a low level of narcissism did<sup>21</sup>. Men on the street were equally moved by representations of rape and consensual sex, but only after being enraged by a female confederate<sup>22</sup>. Apart from that, the consensual sex scene was more seductive. Finally, dominance, Machiavellianism, psychosis, and hyper-masculinity were associated with the chance of reading erotica that included violence, child pornography, or women with insatiable sensual appetites, but not with the likelihood of seeing erotica that did not contain these themes<sup>23</sup>.

#### Influence of Attitudes

Numerous criticisms leveled towards sexually graphic films center on the attitudes and values they portray. Repeated exposure to media with a more-or-less consistent set of messages may foster the development of a worldview that progressively mirrors the media's viewpoint. For instance, seeing multiple films in which characters are frequently sexually active early in a relationship with little regard for the repercussions may foster acceptance of such an attitude in the spectator, eroding family-taught norms against premarital sex. Increased exposure to films about compulsion and romantic violence may desensitize viewers to violence directed at women. Such impacts are more likely to occur when the characters embodying those principles are well-liked and identifiable by viewers. Prostitutes' erotic promiscuity has a lower likelihood of influencing a viewer's values than equivalent behavior by a respectable suburban mother.

Personality, socialization – via reinforcement, modeling, identification, and homogeneity – and reference groups all contribute to the development of attitudes. Values such as abstract

concepts, whether good or negative, are not associated with any particular attitude, object, or circumstance. The scenarios reflect an individual's perceptions about optimal ways of behavior and ultimate goals<sup>24</sup>. According to this definition, a value is a kind of belief, but it is a belief about whether something is desirable or not, and how much it is preferable. Subjective probability refers to the likelihood that a statement regarding an item is either true or false<sup>25</sup>. If young people's first encounters with sex occur within the framework of the film's "erotic content," it will be difficult for them to acquire healthy conceptions of sex and sexuality. Their experiences influence children and adolescents.

Additionally, sexually explicit material may introduce new concepts, which may have an effect on a young person's development of values and perceptions of healthy sexual interactions. Sexually explicit material in the film is often false and damaging. It often lacks descriptions of intimacy or the formation of very intimate connections. Rather than that, it promotes sexual activities devoid of emotional connection, which may begin to mold a person's sexual ideals, attitudes, and behaviors, impairing healthy sexual development<sup>26</sup>.

Numerous studies have shown that exposure to nonviolent sexually explicit films has an influence on a variety of amorous attitudes and values. Men regarded their spouses as less physically endowed after seeing films of gorgeous female nudists engaging in sensual activities, despite their continued erotic satisfaction<sup>27</sup>. Men also reported feeling less affectionate toward their spouses after seeing sexually explicit movies of very gorgeous models<sup>28</sup>. Males who saw a pornographic movie were more sexually responsive to a later female interviewer than men who watched a control video. This finding, however, was shown to be true only for males with conventional gender-role attitudes<sup>29</sup>. As though the voluptuous model has become the "gold standard" against which actual people are measured.

These impacts are not exclusive to males. In comparison to control groups, men and women who saw weekly pornographic videos expressed poorer satisfaction with their real-life partners' love, physical attractiveness, sensual interest, and erotic performance<sup>30</sup>. Additionally, they valued sex without emotional attachment more than the control group did, and they expressed higher acceptance of premarital and extramarital sex while placing a lower premium on marriage and monogamy. Additionally, they expressed a decreased desire for children and a stronger acceptance of male authority and female obedience. Using the same methods, the research discovered that subjects who had seen sexually graphic videos 1-3 weeks before consistently overestimated their oral sex, anal intercourse, and sadomasochism frequencies. Additionally, they overestimated bestiality in the general public in comparison to control group judgments of non-erotic videos. Youth who consumed a high volume of daytime talk television with candid discussion of sexual subjects subsequently exaggerated the frequency of such behaviors as comparison to a low-viewing group<sup>31</sup>. In young adult women, excessive consumption of soap operas, prime-time dramas, and general television is associated with a weaker sexual self-concept<sup>32</sup>. These findings are consistent with the cognitive heuristic of availability, according to which we estimate the frequency of occurrence of particular activities based on our capacity to produce examples<sup>33</sup>. As a result of recent exposure to vivid media examples, the frequency of similar situations in the actual world has increased.

To help shape attitudes, the sexual content does not even have to be explicit or graphic. In comparison to controls, adolescents who consumed a large volume of extremely sexual prime-time programming were more forgiving of erotic misconduct. Additionally, they were tolerant towards the manner in which a victim was harmed, while open family dialogue and active

critical viewing considerably mitigated these effects<sup>34</sup>. One may not even need the images. In one research, all-verbal print descriptions of sex (for instance, the Penthouse Advisor column) were shown to be more favorable to daydreaming about a relationship than photos<sup>35</sup>.

A meta-analysis of research exploring the association between exposure to sexual media and acceptance of rape myths reveals a consistently favorable relationship between erotic content exposure and acceptance of rape myths. In comparison, correlation and field studies indicate a negligible or nonexistent effect<sup>36</sup>. Although some experimental investigations saw benefits with both forms of sexual material, the link was typically greater when the erotic content was violent.

Erotic films might be seen for one of four distinct purposes<sup>37</sup>. Erotic enhancement produces an atmosphere conducive to sex or provides insight into certain behaviors. Diversion serves as an antidote to monotony, while sensual fulfillment promotes imaginations that eventually replace erotic companions. Men are more likely to report utilizing sexual material for the purpose of erotic release and substitution than women are. Those who used it as a substitute were more likely to believe rape myths, whereas those who used it for sensual fulfillment were less likely<sup>38</sup>.

Youth who consume a high volume of pornographic television are twice as likely to engage in sexual intercourse the next year as youth who consume a low volume of erotic television, even after adjusting for other probable factors<sup>39</sup>. Consumption of sexual films was also connected with non-coital erotic behaviors (heavy petting, deep kissing, etc.). These effects were consistent regardless of whether the sexual material was shown openly in behavior or just mentioned in speech.

On the other hand, sensual material in films might be beneficial in terms of increasing knowledge and inducing information seeking. For example, after an ER episode including three minutes on emergency contraception, 51% of viewers reported discussing the topic with others, 23% sought information from another source, and 14% talked with their doctor<sup>40</sup>. Following a Friends episode depicting a pregnancy caused by condom failure, around two-thirds of viewers reported learning that condoms may fail, and the majority recalled this six months later<sup>41</sup>.

Occasionally, the picture may impart new behaviors, including those that are potentially exceedingly aggressive and dangerous. Although guys viewing a film showing a gang rape on a billiard table and immediately following up with a similar conduct is not typical, the juxtaposition of such events when they occur is intriguing. On video on the internet, there are several violent and distressing pictures, ranging from severe objectification, such as a nude woman on a hamburger bun covered with condiments, to women being tortured or even murdered in a variety of ways. For obvious ethical considerations, there has been almost no controlled scientific examination of the impact of seeing such severe items. According to a study of correlation studies exploring the function of erotic material in the sexual development of sexual offenders, including the potential for erotic content to encourage sexual crimes, such correlations have not been proven as universal trends<sup>42</sup>. However, sexual offenders are a broad community, and there may be a fraction that engages in troubling uses of violent erotic material. Although convicted sex offenders did not consume more pornographic information than non-offenders controls, it arouses them more. They were more likely to engage in some type of sexual behavior (masturbation, consenting, or coercive sex) after the incident <sup>43</sup>. Consumption of erotic material was a strong predictor of sexual

aggressiveness in men, after doing a meta-analysis and reviewing multiple empirical research. The impact was most for males exposed to violent erotic material and those at risk of sexual aggressiveness<sup>44</sup>.

Communicating online and seeing pornographic photos on the internet while masturbating has behavioral effects for the user, as well as for the person's Partner and family<sup>45</sup>. According to the online poll of people influenced by their significant others, regular cybersex linked to separation and divorce. Additionally, the majority of couples avoided sexual intercourse as a consequence of the partner's (mainly female—97 percent) feelings of loneliness and diminished self-esteem as a result of not feeling as lovely as the online ladies, as well as resentment at being lied to <sup>46</sup>. If the user and partner have children, 14% of those children have seen pornographic photographs of the user masturbating, while 11% of children have been negatively impacted by the photos and the user's cybersex behavior<sup>47</sup>. These are clear negative behavioral consequences of young access to pornographic material.

Disinhibition of previously taught behaviors: In addition to teaching new behaviors, the erotic film may dismantle the natural inhibitions associated with previously acquired behaviors. For instance, seeing a movie depicting oral sex or bondage may disinhibit the viewer's pre-existing inhibitions against such behavior. Observing a rape scenario in which a woman looks to take pleasure in being raped may disinhibit some men's hidden desire to perpetrate such a crime. Consumption of violent erotic movies strongly related self-rated rape chance. Men exposed to a regular diet of rape-myth erotic violence indicated a greater likelihood of committing rape themselves when compared to a control group that received no exposure. Nonetheless, a group exposed to nonviolent erotica shown the same effect<sup>48</sup>. These effects seem to be transferable to other circumstances, as shown by showing males a sexually violent

video in which a woman is assaulted, stripped naked, tied up, and raped. In one sexual video, a lady is shown as relishing the rape. Following that, males who had watched that version delivered more electric shocks to a female, but not to a male confederate who had upset them before in an apparently unrelated investigation. Similarly, people exposed to sexually graphic media on a regular basis suggested lower jail terms for rapists than a control group<sup>49</sup>. Men who used pornography were more likely to assault their partners, particularly if they also misused alcohol<sup>50</sup>.

Another issue concerning the behavioral impacts of erotic material watching is their probable connection to rape and other so-called sex crimes. Since the 1960s, the majority of Western countries have seen a large increase in both the availability of sexually explicit media and the number of recorded rapes. However, the link between the two has been difficult to decipher. Numerous studies have examined the relationship between rape, sexual assault, exhibitionism, and child molestation and sexual media use and changes in the availability of erotic material in a variety of countries<sup>51</sup>. The availability of sexually explicit media has been related with a rise in rape rates at times, and with a reduction or no change in rape and other crime rates at other times<sup>52</sup>. This disparity in the literature might be explained in part by sample and procedural discrepancies across research, as well as cultural and country variances in societal views regarding rape, reporting rates, and probability and harshness of punishment. Establishing a causal relationship between the availability of erotic content and the incidence of crimes such as rape is extremely difficult due to the presence of numerous other relevant factors, such as the variety of sexual material available, cultural differences, changes in social consciousness regarding sexual assault reporting, and shifting norms sanctioning such behavior. While there may be positive correlations between specific measures such as sex

magazine circulation and reported rapes within a specific geographical area, a more general conclusion remains elusive, even more so in the age of the internet, where the material is accessible to users virtually anywhere.

#### **2.1.4 Film and Nollywood Industry in Nigeria**

Film is a potent tool that, due to its conversational nature, has the ability to both construct and destroy people's cultures. It also has an effect on how men and women view situations and live their lives<sup>53</sup>. Numerous studies, particularly in industrialized nations, indicate that visual media, such as television/film, affect a variety of attitudes and behaviors among adolescents. According to this concept, television/film exerts influence over young people's choices. They argue that the youngster unquestioningly absorbs what the television/film teaches them<sup>54</sup>. The detrimental effect that films have on young culture is as follows: "Students are especially susceptible to external influence from their film sets, since their values and ideals have not yet completely developed<sup>55</sup>. As a result, they are susceptible to modification by the smallest of ways. The world they hear, see, and tell are built by the tales they hear, see, and tell. Television/Film as a medium has an effect on how pupils dress<sup>56</sup>. Films play a big part in this process, demonstrating that determining what should influence people's perceptions and how this is accomplished in any culture is a crucial problem. Thus, the film affected the pupils' belief in a specific style of attire. The clothing worn by actors, musicians, and advertisers is marketed as the greatest way to look beautiful." Films have been collectors, creators, and distributors of social information throughout history<sup>57</sup>. He highlighted this point by stating that "the three defining characteristics of films are that they attract the most specialized audience possible and that they are also the most in touch with demographic, economic, and social trends." Finally, films have the potential to affect societal trends".

In Nigeria, the film industry is referred to as Nollywood, which was once referred to as the Nigerian film industry. The name originated in the early 2000s, according to a New York Times report. The origin of the name "Nollywood" is unknown; the phrase was first used in a 2002 New York Times article by Matt Steinglass to characterize Nigerian cinema<sup>58</sup>. The word "Nollywood" is still often used in the media to refer to Nigeria's film industry. Later, it was claimed that the term was a combination of "Nigeria" and "Hollywood," the major American film hub<sup>59</sup>.

Which films are deemed Nollywood has always been a point of contention. Nigerian cinema as "the sum total of all activity in the Nigerian film business, whether in English, Yoruba, Hausa, Igbo, Itsekiri, Edo, Efik, Ijaw, or Urhobo<sup>60</sup>. Additionally, he noted that "Nollywood's historical trajectory began in pre- and post-independent Nigeria, with the theatrical (stage) and cinematic (celluloid) efforts of individuals such as Chief Hubert Ogunde, Chief Amata, Baba Sala, Ade Love, and Eddie Ugbomah, to name a few<sup>61</sup>.

Nollywood has also been used to refer to other affiliated film industries throughout the years, such as Ghana's English-language cinema, whose films are often co-produced and marketed by Nigerian businesses. Additionally, the phrase has been used to Nigerian/African diaspora films that are either connected to Nigeria or developed expressly for the Nigerian audience <sup>62</sup>.

Certain stakeholders have consistently stated their opposition to the phrase. They cite factors such as the time being invented by a foreigner, which is another type of imperialism. Additionally, it has been suggested that the term is a replica of what was already existing (Hollywood and Bollywood), rather than an original and distinctly African identity.

The popularity of Nollywood, Nigeria's film industry, continues to grow, with various studies examining the genres, production, distribution, and issues that the films confront within the

nation, region, and diasporas. They also showcase the amount of films made in Nigeria, as well as their topics and storylines <sup>63</sup>.

For many years, Nigerian films have been centered on narratives depicting —ongoing tragedy, romance, drama, and humor – that pique the viewer's interest. Whether the protagonist endures constant catastrophe in order to prevail, or the characters are locked in a love triangle, there is always a high drama narrative to keep the viewer engaged. Numerous films under these topics integrate numerous tales into a single film.

Nollywood films are a household staple in a large number of African households. The writers explore the development of Nigerian film production and its ascension to popular culture in the essay "Evolving Popular Media: Nigerian Video Films"<sup>64</sup>. It has evolved into a necessity for many African families and has developed into the country's most popular form of media. Numerous Africans' lifestyles have been inspired by films that feature relevant scenes and customs from the nation. For the most part, filmmakers have been educated, self-conscious artists with occasional social or political objectives. There is a framework in place for making films and awarding distribution financing. Nollywood films are widely marketed both domestically and internationally through film festivals and other nonprofit outlets <sup>65</sup>. The distribution has resulted in what we now know as Nigerian film and video production, which is firmly based in a professional competency culture.

Researchers have shown scientifically that the majority of films appeal to their viewers' emotions and eventually shape their worldview. Due to the growing emotions of adolescents, films may have a big impact on their life. According to a research on the recall rate of film elements across various age groups, both children and adults remember best things that have a strong emotional appeal, are readily understood, and are concerned with the film's plot <sup>66</sup>. The

resources with which adolescents will emotionally connect are distinct from those with which adults and youngsters will connect. Youths are more prone to develop an emotional attachment to circumstances that affect their developing worldviews and social position. These difficulties include self-discovery, college life, moving away from home, driving, and relinquishing parental supervision. The degree to which adolescents are emotionally invested in cinema material may influence several elements of their psychological development <sup>67</sup>.

The condition in Nigerian society is pretty worrying. Hollywood films have a considerable impact on young people's views and moral ideals; worse, Nollywood films, which are mostly based on western patterns, solidify these films, therefore spreading western values in Nigerian society. The statement does provide an utterly unfavorable picture of the film. These films are the preferred medium for a large number of adolescents. It illustrates encounters and experiences they may have had or may have later in their development. While bad films instill incorrect beliefs in children, viewing films benefits children's cognitive development.

Youth sexuality in Nigeria and Sub-Saharan Africa is undergoing dramatic changes. The transition is significant because it is the result of modernization as a result of industrialization, education, exposure, and enculturation, as a result of the introduction of foreign films and cultures that are incompatible with Nigerian cultures and values <sup>68</sup>. Regrettably, the internet has played a significant role in eradicating the guilt, anxiety, and humiliation connected with unusual sexual acts. Sexual habits among Nigerian youngsters nowadays are culturally foreign to Nigerian culture in the past <sup>69</sup>. Additionally, the writers noted that, among other considerations, exposure to and enculturation via different foreign films, particularly American ones, has been a significant contributor to the current state of affairs. As a result, youngsters must learn that pictures may be exploited to control others. These visuals are

persuasive enough to convince us to purchase specific things or to act in a certain manner. Youths must learn to distinguish between fact and fiction, truth and fabrication.

The media impacts argument has generated a great deal of attention because it concerns the consequences of sexually explicit content shown in films on children and adolescents. According to a research on media impacts, television acts as a blackboard for children and adolescents to replicate aggressive behavior. Human people begin copying other humans at a very young age, and observation of others' behaviors is likely the basis of many of a young child's social skills<sup>70</sup>.

#### **2.1.5 Access to Nollywood Erotic Content through electronic media**

Individuals pick media and sensual material in accordance with their dispositions, as both sex and media experts have emphasized<sup>71</sup>. Youths were chosen based on their exposure to pornographic material in the media. Certain teenagers and young people, depending on their individual background traits, may consume pornographic information on the internet, while others may shun it.

They have stressed, among other things, in their media practice model that young people's exposure to (sexual) media information is an intentional, deliberate process<sup>72</sup>. Connect the selection of (sexual) media content to at least three groups of variables:

- (a) demographics (for example, gender, ethnicity),
- (b) developmental characteristics (for example, pubertal status, sexual experience), and
- (c) social context variables (for example, parental control, religiosity, peer culture).

According to Goodson et al., exposure to sexual material may be connected with two additional categories of variables: (d) personality factors such as sensation seeking, and (e) media usage characteristics such as exposure to erotic content in non-Internet-based media<sup>73</sup>.

Males are more likely than females to consume sexual material, both as adults and adolescents<sup>74</sup>. Regrettably, sexual photos and explicit material are readily available online. Much of it is openly accessible and depicts different types of intercourse and fetish behavior. Nonetheless, images and videos are accessible for streaming on several websites, which means that no file download is required to watch such content. All that is required is to go to a website and click the play button. There is no age verification requirement for consuming such information, and as a result, few sites take effective efforts to prevent minors from obtaining access. Adult content is indexed by the majority of prominent search engines, making it straightforward for minors to access adult material. Given the ease with which adolescents may obtain adult media, concerned parents may choose to take further safeguards (discussed below) to restrict their children's online access to adult-oriented content.

Access to erotic content does not have to be confined to picture material; it may also include uncensored adult-oriented audio files, such as sexually explicit or violent rap or rock music. There are regulatory agencies for media transmitted over traditional television and radio airways, but they often lack authority over media aired through private cable and satellite systems, as well as content streamed over the internet. As a result, adult-oriented films, television shows, and radio broadcasts are distributed through such platforms. Parents may take measures to prevent child access to adult-oriented movies but may overlook restricting youth access to uncensored radio streams with objectionable audio material. For instance, uncensored versions of songs or radio programs are sometimes transmitted through satellite and cable systems, and young individuals may come into contact with objectionable music and take action<sup>75</sup>.

It is insufficient to believe that only blatantly sexual programs should be protected. Even typical dramatic and humorous programming, whether aired through cable or satellite, may include adult sequences that are unsuitable for children. Typically, these shows will broadcast in the evening, after children are expected to sleep. However, with the advent of DVR time-shifting, late-night broadcasting is no longer a safeguard, since youngsters may just record such programmes and watch them after school.

Another source of erotic material is the violent imagery seen in contemporary video games. Due to advancements in game display technology, the violent imagery associated with games have grown highly realistic and brutal, and may be utterly unsuitable for young people to observe. Along with viewing adult material, some older kids may create adult media. Sexual urges are emerging in adolescents and pre-adolescents, and they seek to explore. Just as unsupervised parties and dates can result in early sexual experimentation for which youth are unprepared, unsupervised private communication via media such as Internet-connected video cameras and camera-equipped cell phones can also result in young adults engaging in sexual experimentation in ways for which they are unprepared. Youths may and do participate in sexually explicit talks via video cameras, mobile phones, texting, and instant messaging. Sexing is the act of transmitting nude or otherwise explicit images over MMS text messaging or email. Young people typically do not consider the photographs' easy permanence and the potential for them to become unpleasant or damaging to reputation if they are unintentionally or purposefully distributed to a larger audience than intended <sup>76</sup>.

### **2.1.6 Access to Erotic Content through Social Media**

Youth prefer to get sexual health information from the media, despite their lack of confidence in this source<sup>77</sup>. Sexual health communication using social media has the ability to interact

with young people's larger sexual cultures—be it courting, ethics, family, morality, practices, anxieties, risks, hopes, intimacy, sexual interests, and cultural expectations<sup>78</sup>. Due to the privacy and secrecy that digital spaces may give, some same-sex attracted young people choose to explore personal matters such as sexual health, practices, and identity in digital spaces<sup>79</sup>. Young people frequent online message boards, where they discuss private and delicate matters such as sexual health, romance, dating, puberty, body image, and sexual identity. Additionally, safer sex practices have shown the importance of new media technology in young people's social, romantic, and sexual lives<sup>80</sup>. These conversations are critical to their meeting, dating, and breaking up habits. Additionally, new media platforms give critical materials on sexual health and identity. When adolescents seek sexual health information, it is often provided retrospectively—after they have already engaged in harmful sexual behavior<sup>81</sup>. Sexual cultures of adolescents require them to negotiate a variety of factors, including biological changes, peer pressure, conflicting parental messages, and the influence of broader cultural messages that shape expectations about sexual health in conjunction with the rest of their sexual culture (pleasure, stigma, behaviors, ethics)<sup>82</sup>. While sexual health is intrinsic to many cultures, it rates low on the interest scale for young people when it comes to sexual knowledge<sup>83</sup>. Sexual information is presently accessible to young people through friends, family, health experts, the government, and mass media initiatives. Television, radio, posters, newspapers and magazines, websites, short messaging service (SMS), pocket cards, booklets, posters, and billboards have all been used in the campaigns.

There is minimal documentation and assessment of the use of social media for sexual health communication. The Face Space project 84 is the most effective example of merging social media with sexual health communication. The Burnet Institute, the University of Melbourne,

and the Victorian College of the Arts collaborated on this pilot project, which utilized Facebook, MySpace, YouTube, Flickr, and Twitter to provide interactive sexual health communication with adolescents aged 16 to 22. The project produced four fictitious characters that interacted with other users online and in real time through status updates, profiles, newsfeeds, fan sites, wall-to-wall chats, picture tagging, and video publishing. The number of Face Space page admirers continuously climbed from zero to 300. Facebook continues to be the most widely utilized social media network, with the site being used by the majority of teenagers<sup>85</sup>. Since 2012, young people's use of social media has been characterized by an increasing diversification of platforms visited, with more youth assembling an archipelago of different websites and applications they frequent, including Facebook, Instagram, Snap-chat, and Twitter, which complicates research on the impact of social networking sites<sup>86</sup>.

Researchers are starting to examine if any of the findings cited above demonstrating a link between sexual media exposure and advancement in sexual behavior generalizes to adolescents' usage of sexual social media. One research discovered a link between sex-related self-disclosure on social media and off-line sexual risk behaviors (including casual sex). Longitudinal research with Dutch youths revealed that exposure to sexy self-presentations on social media and sharing one's own sexy images or materials were both positively associated with youths' belief that it was necessary to be "sexually outgoing" (flirty, wild, seductive, and giving the impression of sexual availability)<sup>87</sup>. The same study's authors found that exposure to sexy-self presentations was associated with an increased inclination to participate in casual sexual behaviors. It enhanced adolescents' favorable perceptions of peers who participated in similar behavior. Additionally, it looks as if social media usage is associated with self-

objectification, body shame, and lower sexual aggressiveness. According to one research, social media impacts youths who are engaged in problematic or violent romantic relationships by "redefining dating partner limits." Social media was used to monitor or control a spouse, to verbally abuse a partner, to restrict one's access to oneself, and to reconnect after a violent incident or breakup<sup>88</sup>. While the majority of studies examining sexual media have concentrated on the negative consequences of media usage, groups working to enhance sexual health have recognized the unique power of social media to reach a huge number of youngsters with information on sexual health. According to the authors of a recent survey, 10% of young people get the most of their health information from social media, while 23% obtain at least some via social media; 18% had conducted online research on sexually transmitted diseases<sup>89</sup>.

#### **2.1.7. Access to Erotic Contents through Print Media**

Numerous adolescents, particularly young females, depend on some periodicals for information about sex, birth control, and STDs<sup>90</sup>. According to a Kaiser Family Foundation research of women's, men's, adolescent, and other specialized magazines, youth magazines spend an average of 2-12 pages each issue to sexual matters, with an average of 1 page devoted to sexual health coverage and 12 pages devoted to other sexual themes. Around 42% of all articles in adolescent publications related to sexual problems dealt with sexual health. Although magazines dedicate much attention to unwanted pregnancy and sexually transmitted illnesses, the author notes that most of the coverage is in the form of advice columns, and that teenagers might benefit from more in-depth pieces on these subjects. Articles in youth magazines on other sexual subjects (non-health-related) mostly centered on the choice to become sexually active. Magazines include a significant quantity of material regarding sexual

matters and are a valuable source of knowledge for young readers. While content is accessible in a variety of locations, its impact on adolescents is, of course, contingent on whether and how they utilize it. Even very young children are not passive consumers of the media that surrounds them. They make decisions on what to utilize, what to pay attention to, and what to disregard or avoid. They utilize media for a variety of goals, including entertainment, knowledge, stimulation, boredom alleviation, and emotional arousal. We'll now discuss what we know about how young people interact with mainstream media.

More prevalent in print media, sexual content is one of the advertising methods used to draw attention, as seen in newspapers, magazines, flyers, handbills, posters, and other kinds of print. Businesses use sexual appeal in their marketing materials via the use of nudity, sexual implication, or attractiveness<sup>91</sup>. Sexual appeals may include communications with sexually explicit content that are intended to influence consumers and sell things. According to a professor, sex appeal is a commonly employed communication method in the majority of countries<sup>92</sup>. As previously stated, overt sexual appeal in advertising (which is seen as a sort of shock advertising) is particularly widespread in the garment business. This method is becoming more prevalent in today's crowded media society as a means of capturing customer attention<sup>93</sup>. Since the first ads were produced, sensuous material has been used in print advertising<sup>94</sup>. Women's naked bodies drawn in cave paintings and ancient sculptures are a type of art and the earliest form of erotic advertising<sup>95</sup>. Despite being an old tradition, sexual appeal in advertising has taken on a variety of shapes throughout time. Sexual attraction in paper may be interpreted in a variety of ways. According to some researchers, sex appeal is inextricably tied to the amount of clothing worn by models in the media. The format is most often employed in print media and has also been the subject of much examination in academic

circles<sup>96</sup>. In other words, the more exposed the body is, the more sexually appealing it is<sup>97</sup>. Despite reaching comparable results, there were variations in brand memory when a man observes prints on a female model and less when he observes prints on a male model. On the other hand, the presence of a female model improves recall for the data included in a picture. Another demographic contrast is that young individuals are more receptive to sexually explicit print messages than older consumers<sup>98</sup>.

### **2.1.8 Exposure to Erotic Film Content**

Exposure to sexual material is commonly operationalized as a function of two variables: orientation and time spent with a medium<sup>99</sup>. Typically, open-ended inquiries concerning the amount of time spent, such as "How many hours of television do you watch on an usual day?" "How many days have you read a newspaper in the last week?" They are used to depict public exposure estimates. The question wording for such measurements may also change, for example, the number of hours spent watching television on an average day versus an average day. However, such terminology does not seem to have a substantial influence on estimates of time spent with media<sup>100</sup>.

In contrast to projections of broad exposure to a medium, individuals interested in determining exposure to a specific sort of material (for instance, sex, health, violence, or politics) are more likely to supply respondents with a list of titles. The names each refer to a media (television programs, periodicals, musicians, or video games), and respondents are asked to indicate how often they watch, read, listen to, or play each item. Generally, frequency is quantified in this style using ordinal measures (e.g., "How frequently do you watch *Desperate Housewives*?" ) with a restricted number of answer options (for example, "always," "a lot," "once in a while," or "never")<sup>101</sup>.

While exposure is largely self-reported, sexual material in the media is frequently quantified using "objective" erotic content ratings derived via content analysis or the judgments of an independent sample of "judges." The evaluations may be a broad assessment of "sexiness" or they may aim to capture more particular information, such as sexual discourse, behavior (pre- and/or coital), and innuendo<sup>102</sup>. Because content analysis aims for objectivity and reliability, it has been the preferred method for generating ratings of specific media; the characterization of specific media content that occurs during a content analysis enables "more precise theoretical specifications of mechanisms and increases predictive power"<sup>103</sup>. Additionally, representative sampling of media enable more generalizable conclusions to be drawn. Typically, researchers employ one of two approaches to do these computations. The first technique multiplies the sex rating (as established by independent coders) by the teenagers' self-reported exposure to each book, and then adds or averages the cross-products<sup>104</sup>. The second technique quantifies the percentage of time spent with an erotic medium<sup>105</sup>. In one of the first efforts to establish a relationship between exposure to sexual material on television and juvenile erotic behavior, measured exposure to television by calculating the frequency of watching each of N television programs weighted by show duration and presentation frequency<sup>106</sup>. To determine exposure to sexual material, they approximated the product of the show's sex rating, its duration (for example, thirty minutes or an hour), and the respondent's frequency of viewing. Brown et al. defined this percentage as a proxy for the desire for sexual material.

Neither the overall number of hours spent watching television nor the total number of hours spent seeing sexual material was associated with sexual behavior. In stark contrast, the greater the amount of television watching time devoted to sexual material, the more probable it is that adolescents participated in sexual activity. Sexual initiation was anticipated and probably

accelerated by seeing sex on television<sup>107</sup>. Exposure to sex material on television was connected with both light and heavy sexual engagement (for example, having a crush, dating at least once, being light, and deep kissing), but not with either (example, breast touching, genital fondling, oral sex, sexual intercourse). The research was one of the first to evaluate the relationship between sexual content in non-television media (for example, films, periodicals, and music) and both teens' intentions to have sex and actual sexual behavior. Sexual material in films and music was shown to have the highest connections between exposure to sexual content and intentions to have sex. The longitudinal research explored the impact of cumulative sexual material exposure via music, film, television, and periodicals on early adolescents' sexual behavior. The research discovered that white kids who consumed more sexual media were more likely to participate in sexual behavior two years later than those who consumed less<sup>108</sup>.

### **2.1.9 Overview of Nollywood**

The Birth of the name “Nollywood” according to Igwe (2015) was invented by Norimitsu Onishi, a New York Times journalist who observed the filmmaker’s environment and the tools available to shoot in Lagos, Nigeria creating the term Nollywood that means ‘nothing wood’. One of the classics to come out of Nollywood is the Igbo language production movie titled *Living in Bondage* (1992) written and produced by Chief Kenneth Nnebue, who is well-known as the “father” of Nollywood. Kenneth was an Igbo entrepreneur who sold electronic goods and blank VHS tapes/cassettes, he thought he could “sell his tapes faster if he recorded something on them”<sup>109</sup>, Before Kenneth Nnebue became a producer, he helped the Yoruba travelling theatre promote their shows and sold their VHS tapes, “financed a number of Yoruba films and he hung around the productions, participating in various ways and learning

about movie-making. So he did his research, “experimenting in the production of Yoruba language films such as *Aje Ni Iya Mi* (1989) and *Ina Ote* (1990)”. He learnt how to shoot using the VHS cameras and edit with contemporary computer editing programs producing a new film industry with better quality.

Nollywood is a form of cultural hybridity as “it is a synthesis of distinct cultural identities that is not limited to language, religion, beliefs, norms and values, and artefacts: each of these elements has multiple cultural influences”<sup>110</sup>. admitting the merging of both Western and African cultures to Nollywood fusion. Even though *Living in Bondage* was shot with Igbo speaking actors with Nigeria having a large number of people who speaks English, Kenneth Nnebue applied English subtitles to reach a wider audience.

Shaka says “the anachronistic peculiarity of an Igbo video film bearing an English title is all part of the process of experimentation and these strands of inventiveness with marketing strategy”, this can be described as the game changer in the Nigerian Film Industry. According to research, the emergence of Nollywood as a movie industry in relation to *Living in Bondage*, he said that most of the serious TV drama producers in Nigeria quickly followed the footsteps of Mr. Nnebue to make feature films marketed on the VHS format and a new industry was born. Some might say that *Living in Bondage* succeeded because the VCR had become widely available domestic equipment in Nigeria. This film led to the explosion of the sales of VCRs in Nigeria because everyone needed the equipment to watch *Living in Bondage*”. This Igbo language low-budget film was accepted by other non-Igbo audience, it became successful as a cult classic due to the cinematography, bold storytelling that captured the audience, depicting the Nigerian culture and social discourse using distinctive variety of themes. It also had the garish glamour of Lagos, anxiety of the post-oil boom era,

melodramatic conflicts, Igbo social values, Pentecostalism, occultism and get rich quick theme which reflects a slice of a familiar society. It also tells a story of love, betrayal, suffering and redemption. This movie sold a story of modern urban reality as the plot speaks to Nigerians. *Living in Bondage* tells a tale of greed and supernatural retribution with Andy Okeke (Kenneth Okonkwo), the protagonist facing difficulties in the city life and hustles to improve living conditions for him and his wife but due to his covetous desires, Andy gets involved with a “group of dubious Igbo businessmen” involved in a secret cult. He signs a pact with the devil to get rich by sacrificing his wife for “blood money” in exchange for riches and luxurious life. The plot shows Andy’s lavish lifestyle as he is seen “philandering in bars, frequenting posh hotels, and generally conspicuously consuming in the crudest and most flagrant of manners”<sup>112</sup>.

Connecting this to the Igbo culture “to favour the individual dynamism and ambition with popular consciousness to be fascinated with the art and strategy of getting ahead in this world in order to appreciate the spectacle of luxury”. Nevertheless, his gains and comfortable life are short-lived as the ghost of his wife subsequently haunts him and eventually, he tries to clear his guilty conscience by seeking repentance and salvation in a church. The narratives in this film captured genres like melodrama and supernatural horror, Haynes defines Lagos as a city “utterly dominated by the amoral pursuit of money”.

*Living in Bondage* sold 500,000 copies in VHS tapes and spawned an industry now worth a staggering \$320 million annually, shipping 600,000 DVD units to African and the diaspora daily. Though, Kenneth took a big financial risk producing *Living in Bondage* (1992) he lost a lot money due to piracy however he “quickly made a sequel with a larger budget and released it through a better-organized distribution system”.

### **2.1.9.1 The Nollywood Film Industry and its Development**

Through their themes and storylines, Nollywood films depict the everyday life of the society they are produced from. The films, as suggested in the extract above, present or showcase the socio-economic, political and cultural phenomena that concern ordinary Nigerians<sup>113</sup>. According to research, film is a medium for the promotion, propaganda and preservation of culture. By the end of the twentieth century, Nigeria had become a major player in the film industry both in Africa and globally. Its film industry, popularly known as Nollywood has developed so rapidly that today it is ranked third in the world after Hollywood (USA) and Bollywood (India). In fact, it is the second largest industry in terms of the volumes of films it produces annually. Jedlowski (2011) contends that the formulation of the term “Nollywood” does not represent the first time that the Nigerian film industry was compared to giant global film industries. Moreover, it does not represent the first time the industry is given a “-hood” attribute. He argues that the term “Nollywood” reflects the local discourse of the time. In other words, it reflects the aspiration of the then local film industry to equate and rival its Indian (Bollywood) and American (Hollywood) counterparts. Given its humble beginnings as a sheer initiative of the commercial videographers in local Lagos markets, the adoption of Nollywood symbolised a bold and overt ambition of that time, as Jedlowski claims that the fact that the video phenomenon should be considered “a film industry”; that this industry had a transnational, if not global, impact (resumed in its acquired “-hoodness”); and that, because of the combination of these attributes, it deserved to be compared to the two most successful film industries in the world, Hollywood and Bollywood.

However, the naming of the industry Nollywood faced opposition. Critics, arguing from the post-colonialism perspective, contend that the act of naming is in itself an act of symbolic

control. They contest that the name signifies the imposition of a foreign label on a flourishing local phenomenon, which, they argue, symbolises the violence associated with colonialism. It is underlined that the acrimony that the postcolonial critics made against naming the Nigerian film industry “Nollywood” in arguing it is a form of neo-colonisation, which, they fear advances Western propaganda.

Scholars noted that Nigerian video films referred to as “Nollywood” offer the strongest, most accessible expression of contemporary Nigerian popular culture. He further asserts that apart from being a cultural phenomenon, the economic force of Nollywood should also be considered. The videos are a great success story for African cinema in terms of regional economic production. The film industry helps create employment mostly in the informal sectors both in Nigeria and other countries that the videos are exported to elsewhere in Africa. According to studies, since the emergence of Nollywood there has been an increase in small scale commercial activities in urban and rural Nigeria. The presence of many commercial video parlours, video vendors and video rental libraries generate regular incomes and sustain jobs in the informal market all over Malawi’s communities.

As noted, according to Nigeria’s National Film & Video Censorship Board (2014), Nollywood has become the country’s major contributor to the economy after oil and agriculture. It contributes approximately 1.2 per cent of Nigeria’s GDP and generates close to £3.1 billion annually to the country’s economy. Nigeria is becoming one of the world’s largest economies. It rose from position 26 in April, 2014 to 23 in October of the same year (Human Development Report, 2014) and Nigeria has just replaced South Africa as Africa’s largest economy (The Washington Post, 2014). Analysts attribute Nigeria’s recent economic boost to the success of its film industry, Nollywood.

At present, Nollywood films are broadcast on television all over Anglophone Africa and even on some Western television channels such as Sky TV in the United Kingdom. Furthermore, the widespread use of videos has improved with technological advancement. Films are readily available with the advent of online access as viewers can log onto internet websites and gain easy access to these films.

According to research, online websites include naijarules, nollywood.net, Nollywood.com, nigeriafilms.com, nigeriamovies.net and YouTube. In Sub-Saharan Africa, Nollywood films can be viewed via the commercial channel DSTV 102, Africa Magic. This channel is especially dedicated to air African films, and Nollywood films dominate by far its broadcast airtime. With the availability of free-to-air digital television dishes on the market, most African viewers are able to access the films without even having to subscribe to the channel as is the case with DSTV. The free-to-air digital television compacts have channels that are especially set to show Nollywood films as one way of marketing the latest films.

#### **2.1.9.2 Nollywood and its Relevance to Politics of the State**

Arguably, Nollywood can claim to have played a role in the shaping of public discourse in social and political issues. The 'video boom' in Nigeria since the early 1990s coincides with a period of political turmoil and deep crisis<sup>114</sup>. Commentators assert that video technology has enormous radical potential to change the political landscape arguing that it is cheap, mobile, and hence, the state apparatus can hardly control it. But the orientation of most video production has nevertheless been commercial and cautious in political matters. Critics have accused filmmakers of shying away from any political narrative of the time, scholars contend that despite evidence of the effects of the economic collapse and social anomalies, only a few

films produced before the end of military rule in 1999 attempted to showcase a direct political analysis of the causes of the crisis, and fewer still can be seen as direct political interventions. It is attested that during that time, film production, rather than journalism, could be understood as a sign of freedom of expression in Africa. However, the print media has had several limitations in playing its watchdog role in the military regimes. Every time the journalists directed criticism at the government, its top officials or the presidency it resulted in some of them being charged with sedition. Thus, inciting rebellion against the government was the common charge media practitioners faced during this period whenever they crossed paths with the ruling regimes in their work. A case in point is the imposition of Decree 4 that was put in force on the 1st January, 1984 under the military dictatorship of Major General Muhammadu Buhari. The then Supreme Military Council promulgated Decree 4 of 1984: the public officers (Protection Against False Accusation). Decree 4 made it a criminal offence to publish any article that brought the government or any public officer into disrepute. During this period, two journalists Tunde Thompson and Nduka Iraboh of The Guardian Newspapers were arrested and imprisoned for breaking this law.

However, the emergence of Nollywood, with its ever-growing popularity and influence in the Nigerian population raises some hope of filling the gap left by mainstream, print journalism. Nevertheless, over time, the productions have often been characterised as apolitical. The rare and significant exception under consideration here is the Gbenga Adewusi's production Maradona (1993; also known as Babangida Must Go), a Yoruba film that openly critiqued the military, scholars attest that during that time, film production, rather than journalism, could be understood as a sign of freedom of expression in Africa. However, the print media has had several limitations in playing its watchdog role in the military regimes. Every time the

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The return to a civilian government has had its challenges, and has brought a wave of films with political subjects, including a two-part lightly fictionalised chronicle of General Sani Abacha *Stubborn Grasshopper*. It is not until the end of the military dictatorship in 1999 that the market began to flood with political films but for an apparent commercial motive as “they were recognised as a money-making trend”<sup>115</sup>. However, it appears optimistic at the direction the filmmakers have taken regarding bringing political debate to their audiences:

The end of military rule in 1999 was not the solution to Nigeria’s political problems, but it has created an environment for more open debates in which topics for discussion can be aired. The video industry used this opportunity to place an emphasis on political topics, with different filmmakers producing films about presidents, dictatorships and wars.

Despite the claim of political freedom in contemporary civilian governments, filmmakers are cautious in the way they craft the political narratives in their storylines for fear of reprisals from the government. The Censorship Board is a case in point. However, the filmmakers seem to have found a way around the censorship body’s ruthlessness. It is noted that to discuss political problems in feature films, filmmakers take a rumour from society, turn it into a script and then throw it back to society. In order to achieve this, she adds, they use metaphor, as it would be too dangerous to confront the government in a direct way. She observes that any film deemed controversial would force The Censorship Board not to release it and the filmmakers would therefore not make a profit. Studies reveal that the onus is on the filmmakers to tread carefully in the way they present their political critiquing in their production:

It is a matter of how someone tells his or her story. If a film is okay the Censor Board decides to register it. They do not clamp down on filmmakers if they show for instance corruption in

their movies but only if it begins to border on the current president in a direct way and if the people who work at the Censors Boards are not

feeling comfortable with it. They are also afraid of losing their own jobs.

It can therefore be asserted that the effort of some filmmakers in coming up with political themes in their production during and after military dictatorship suggests that political critiquing has been commonly practised in these videos. This underlines the filmmakers increasing boldness to address political issues in contemporary society. Thus, Nollywood films can claim political relevance in the public sphere. This is owing to the fact that the films highlighted earlier in this discussion demonstrate that Nollywood can promulgate public discourses that border on contemporary social and political life.

#### **2.1.9.3 Nollywood and Cultural Values**

Culture is defined as the established pattern of behaviour among a people, an all-embracing and heterogeneous concept that encompasses every aspect of a man's life and experience. It is perceived as a way of life or the totality of all human efforts and achievements in the struggle for survival. Since its (Nollywood) emergence at the turn of the twenty-first century, the Nigerian movie industry 'Nollywood' has had a profound influence on African culture. Nigerian video films are deeply rooted in Nigerian cultural traditions and social texts that focus on Nigerian community life. Nigerian video film stories are told using African idioms, proverbs, costumes, artefacts, cultural display and the imagery of Africa. The common themes of Nigerian movies include greed/avarice, impatience, jealousy, envy, pride, arrogance, infidelity, perfidy, treachery, occultism, love and hate. Some themes of Nollywood films to include female genital mutilation, extra marital affairs, incest, sexual intercourse with housemaids, prostitution.

An Islamic cleric, Imam Memood Mushood while urging Nigerian actresses to teach morals through their acting in a chat with nigeriafilms.com said that these actresses are talented, no doubt about that, but what is expected of them to teach young ladies in the society is not what they are doing. Most ladies of this generation do not attend lectures where they can hear the word of God, but they watch films which have a lot of influence on them. That is why the actors have a vital role to play in reshaping our society' <sup>119</sup>. It is also noted that there were times when promiscuous dressing in Nigerian movies used to be indecency and immorality, but today, without doubt, such dressing have become a fashion trend. Not that alone, it has come to represent some form of civilization. The present collaboration between Nigerian and Ghanaian movie industries is not helping matters either. It has even augmented the proliferation of decadence perpetuated by their inglorious productions. Now, competition between the two movie industries is doing nothing substantially beneficial; rather it is escalating the unacceptable standards of immorality and indecency in the country. The movies and entertainment industries are meant to promote the norms, values and culture of the people and also to serve as a medium through which the masses are enlightened on the issues at stake in a polite manner. The rate at which divorce cases are filed in the courts is alarming and Nollywood cannot be unconnected with such. This is because instead of producing movies that will promote African norms and morals, the industry now produces movies mostly featured by lust, betrayal of trust and romance and any shallow minded Nigerian is easily influenced by such.

The industry has made more negative influence on Nigerians and if urgent measures are not taken, the movie industry will be a curse to Nigerians. The government should initiate the movies and entertainment industries into the ministry of culture and tourism so that more

dedicated attention should be paid on their activities. This will further make the stakeholders in the movie industry understand that they are meant to promote Nigeria's norms, values and dignity.

Scholars add that it is imperative that Nollywood restructures so that the industry becomes a vehicle of cultural transmission, protection and growth. In the case of Nigeria, her historical experience should metamorphose through Nollywood productions so that we are constantly kept aware of where we are coming from. Nollywood must rise to be counted among those projecting Nigerian cultural values to the outside world in a positive way.

#### **2.1.9.4 Sexual Content and its Impact**

Sexual content is any depiction of sexual activity, sexually suggestive behaviour or talk about sexuality or sexual activity. There is a great deal of sex in the media showing or implying acts such as pre-marital and extra-marital sex. The amount of sexual content is steadily increasing in many areas of the media. Children and adolescents are exposed to these media regularly. Sex in media is not limited to explicit portrayals of intercourse or nudity, however it may include any representation that portrays or implies sexual behaviour, interest or motivation.

Researchers found that adolescents who watched the most television with sexual content were twice as likely to initiate sexual intercourse over the next year as adolescents who watched the least amount of television with sexual content. Adolescents were less likely to initiate sexual intercourse if their parents monitored their activities.

Research found out that greater exposure to sexual content in movies at a young age led to a higher peak in sensation-seeking during adolescence. In addition, as a result of this, sensation seeking sexual behaviour can last well into the late teens and even into the early twenties of young people who are exposed to these kinds of movies. The researchers also speculate that

adolescents learn specific behaviours from the sexual messages in movies. Many adolescents turn to movies to acquire 'sexual scripts' that offer examples of how to behave when confronted with complicated emotional situations.

It is also noted that most home videos depict sexually related behaviour, and when children watch such movies, they are sexually aroused especially the adolescents and this could often lead to such anti-social vices as sexual addiction, lesbianism and homosexuality. Under some conditions, exposure to sexual content in the media is likely to affect some young people's judgments and attitudes regarding sexual behaviour (e.g. premarital and extramarital sex) and possibly influence their sexual behaviours.

In a study, it was revealed that found that teenagers who watch a heavy diet of television with sexual content were twice more likely to engage in sexual intercourse over the years than teens who were light viewers of sexual content, even after controlling other possible factors. This suggest that the effects of exposure to sexual media may be moderated by many other factors, including family communication styles, cognitive style and personality characteristics. However, what we learn about sexuality from the media forms a large part of what sexuality means to us.

#### **2.1.9.5 NFVCB and Sexual Content**

The National Film and Video Censors Board (NFVCB) are tasked with the responsibility of regulating the films and video industry in Nigeria (NFVCB, 2010). Film and Video Censorship refers to a process whereby any film or video work either produced locally or imported is submitted to the Censor's board for registration, previewing and examination prior to its categorization for public supply, distribution or exhibition. According to studies,

the criteria for approval of films by the Board were that any film, whether local or foreign should not:

1. Undermine national security
2. Induce or reinforce corruption of private and public morality
3. Encourage illegal or criminal acts
4. Expose people of African descent to ridicule and contempt and
5. Encourage racial religious or ethnic discrimination and conflict

In a published interview with the Deputy Director of NFVCB, Tanko Abdullahi, he argued that the mandate is only limited to classified movie that are going on the television and satellite pay channels. We really have a big challenge dealing with those contents that are being posted online . In explaining why there is need for a film censorship board, the NFVCB states: ‘of course, censorship alone is not sufficient to maintain the moral tone of our society, as the industry, artists and the community at large has to play a significant role in determining what the society as a whole considers to be acceptable standards for media content.’

#### **2.1.9.6 Nollywood Actresses’ Perceptions of Acting Sex or Nudity Roles**

Nollywood actresses perceive sex and nude roles from personalized and complex, points of view. Their perspectives on the issue are, of course, influenced by the concurrent perceptions they have on pornography as well by their level of sensitivity to Nigerian cultural and religious values and cinematic codes. Their perceptions of soft porn, acting nudity and sex scenes are therefore subject to controversy and one needs highly nuanced language to describe them (such perceptions). While some Nollywood actresses utterly reject pornography as a womenobjectifying variable and an irreligious aesthetic element in film production, others find it a pertinent communicative element based, of course, on contexts (film genre, script

structure, morality of the director etc). Some of them the actresses view pornography as inevitable or rather indispensable artifacts for a film industry aspiring to survive and compete with foreign film productions. This specific position is echoed by Nollywood actress Queeneth Hilbert who contends that: “Nollywood has no business doing movies if it cannot absorb pornography”. Pornography is believed – not just by the actresses – to have the potential to make filmic production real, more “appetizing” and to raise it to an international standard<sup>120</sup>. Therefore, to a number of Nollywood actresses, acting in the nude or making love on camera is just “doing one’s job”; that is, being professional.

#### **2.1.9.7 Nigeria’S Socio-Economic and Political Context**

Nigeria has an estimated population of over 173 million, making it the most populous country of Africa and the eighth most populous country in the world . The country is divided into 36 states and the Federal Capital Territory Abuja is the seat of government. Lagos is the former capital and Nigeria’s largest city<sup>121</sup>. There are three dominant ethnic groups in Nigeria: the Hausa, the Yoruba and the Igbo predominantly located in the north, southwest and south east of the country respectively. There are also some significant minority ethnic groups including the Fulani, Kanuri, Tiv and Nupe. Whilst there are approximately 400 languages spoken by different groups in Nigeria, English has been the official language since 1960 following the British influence on the nation during the colonial era. Pidgin English, which is a combination of Nigerian languages and English, has also become a commonly used language. Code-switching is a practice common among the ethnic groups as a way to ease communication with others who do not speak their native language. Code-switching is the alternating use of two languages in the same stretch of discourse by a bilingual speaker. For instance, the Igbo, Hausa and Yoruba switch between their mother tongues and English as a way of

intercommunication. 'Engligbo' is best defined a fusion of Igbo language and English. She observes that although it is primarily used for business and inter-ethnic communication purposes, code-switching 'Engligbo' is becoming widely practised even in Igbo-Igbo interaction. Most Nollywood films have this element of code switching whereby the characters change from English to their native language and back to English and many Nollywood films are characterised by Pidgin English.

Christianity and Islam are the two dominant religions in Nigeria with the former predominant in the south and the latter in the north of the country. These two religions form part of the discourse in some Nollywood films; melodramas depict tensions arising from the differences in religious ideologies between Christians and Moslems. This is often seen in plots where marriage between Moslem and Christian couples break down due to a clash of values. Chapters 5, 6, 7 and 8 of this thesis discuss such issues in scenes evident in *Not With My Daughter* whereby the marriage between a Moslem boy (Hussein) and a Christian girl (Ade) fails due to differences in cultural and religious ideologies. This highlights the suggestion that to a large extent the films depict dominant cultural aspects of Nigerian society. Christian and Islamic values form a large part of cultural practices in Nigerian society. The same situation is mirrored in most of the African societies including Malawi, where some traditional cultural practices are influenced by either Islamic or Christian teaching.

There are several situations that demonstrate the extent to which culture and religion subjugate women in most of Sub-Saharan Africa. A recent case in point is the kidnapping of two hundred and seventy-six schoolgirls from Chibok in Nigeria's northeast Borno State by Boko Haram Islamic militants on April 24, 2014. The group's leader Abubakar Shekau announced that he would "sell" the hostages as "slaves in the market" and he asked the

Nigerian authorities to release their members held in Borno, Yobe, Kano, Kaduna, Enugu, Lagos and Abuja States as a ransom.

Despite international calls for the schoolgirls' release, the militants have to date not changed their stance. Commentators suggest that the kidnapping of the Borno schoolgirls is Boko Haram's primary method of self-sustainable funding. The implications of militants acts therefore implies that female members of society, as represented in the case of the abducted schoolgirls, are easy targets for interest groups to make political and religious gains against their adversaries. It further underlines how women are being subjugated and reduced to objects of material or monetary gains by some interested groups.

Nigeria was colonised by Britain in 1914 and gained its independence in 1960. Colonial Nigeria was not created until the formal amalgamation of the Northern and Southern Protectorates in 1885 and 1900 respectively. Following independence, the nation faced instability due to the politicisation of regional, ethnic and religious identities. This culminated in the secession bid by Biafra which led to the Civil War from 1967 to 1970. The failure to install a civilian administration created a fertile ground for the military leaders to exert authoritarian rule over the people from 1983 to 1998. The military leaders imposed autocratic rule and people had limited freedom of expression.

During this period the film industry struggled to make its mark as filmmakers had to self censor their works to avoid attracting undue attention from the political leadership. Olusegun Obasanjo became the first civilian president following his election in 1999 and since then, Nigeria has been under a civilian government. The retaining of a civilian government has enabled filmmakers to exercise reasonable freedom to express themselves and a good number of political films have emerged. However, critics have accused the industry of paying lip-

service to the public. They criticise the filmmakers for not doing enough to expose the corruption and political failures of the civilian rulers.

Economically, Nigeria is the largest economy in Africa (The Washington Post, 2014). The economy is predominantly primary product oriented: agriculture and crude oil. In 2011, oil and gas accounted for 79 per cent of local revenue and 71 per cent of export revenue. Agriculture accounts for about 26.8 per cent of the country's GDP and employs about 70 per cent of the labour force. Its economic growth rate for the past decade has averaged 7.5 per cent annually, mainly driven by the non-oil sector. In 2013 the country's GDP per capita was 3, 010 US dollars. Film production has since emerging as one of the major economic driving force after oil and agriculture (The Telegraph, 2014). With the country's large population, consumer demand has been the main driving force behind such non-oil sector growth. Despite oil being chief source of the country's revenue, it only employs about 0.01 per cent of the labour force.

However, the country's social indicators lag behind the average for Africa:- 63 per cent of the population lives below the poverty line of 1US dollar per day; 42 per cent do not have access to safe drinking water and 69 per cent do not have access to basic sanitation (World Development Report, 2014). The unemployment rate is high among the young, ranging from 23.9 per cent to 33 per cent in recent times. There are huge regional disparities in income and social outcomes in the country, with the north registering the highest levels of poverty and social deprivation compared to the south. Corruption is a major concern and is often cited as the chief factor for social and economic inequalities among the people and the regions. For instance, the 2011 Corruption Perceptions Index places Nigeria 143rd out of 183 countries, increasing from 134th out of 178 countries in the year 2010. The 2013 Human Development

Index for the country is as low as 0.504. These are some of the social concerns that the films are expected to address through their portrayals. To what extent the films address society's issues is subject to debate, and hence, this thesis discusses gender and power relations as one such area.

#### **2.1.9.8 The History of the Film Industry in Nigeria**

The history of film or cinema in Nigeria dates back to 1903 when the first motion pictures were reportedly screened for the first time in Lagos at the Glover Memorial Hall. The films screened at this time were imported from overseas. Besides screening, various film organisations were established and tasked by the colonial administration with film-related issues in Nigeria and according to Owens Ibie, the Colonial Film Unit (CFU) was established in 1939. It was later renamed as the Federal Film Unit (FFU) in 1947. The unit was responsible for handling film related issues and to propagate government policies on agricultural and health concerns through the screening of documentary films. The film units organised and ran a type of mobile free cinema that covered the district headquarters and major trading centres of the country. The documentary films were popular and were greatly patronised. They were screened alongside American cowboy films, a move intended to captivate and sustain attendance; the documentaries were usually screened before the cowboy films and in this way the video operatives were assured of patronage for the government's "educative" films. They knew that audiences would tolerate these prescribed agenda films as long as they were assured of being entertained by their favourite cowboy films at some point. Later, in the 60s and 70s, the first film production companies were established; Latola Film in 1962 and Calpeny Nigeria Limited in 1970. In fact, the current film industry in Nigeria is highly indebted to the practitioners of the Yoruba Travelling Theatre that branched off from

mainstream theatre to celluloid. Herbert Ogunde was one of the pioneers of Yoruba Theatre and produced the first celluloid films from theatres in the 1980s. His first films were *J'ayesinmi* (Let the world rest) and *Aiye* (Life). However, in the 1980s, the culture of film and theatre-going collapsed due to safety and security concerns at night in the cities. Commentators have suggested that it is actually the country's economic downturn that dealt a big blow to the film industry. The government stopped subsidising the industry and many people lost their jobs due to retrenchment as a result of the Structural Adjustment Programme (SAPs) (Haynes, 1999). This left people in serious economic difficulty resulting in fewer people being able to afford the ticket cost demanded in cinemas. Arguably, the filmmakers were the worst hit as most film producers could not sustain 'expensive' celluloid film production. This therefore paved the way for the rise of a less powerful but more convenient form of film making using formats such as u-matic, super VHS and ordinary VHS cameras. Eventually, these initiatives led to the production of video films, known as home movies. As economic pressures piled on the film industry, many filmmakers looked for less expensive ways of continuing with their trade. Hence, many of the celluloid film producers turned to video production as an alternative. Haynes (1999: 140) notes that the cost of producing a video is "about a tenth" of the price of a celluloid film. The low cost of production meant that filmmakers could produce more content, which, in turn accrued more revenue. During this time there was a boom in the availability of inexpensive video cassette players in many homes in Nigerian cities. This factor accelerated the increase in more video film production and successful distribution. According to the statistics of the National Film Videos Census Board (NFVCB), in 1994, three video films were classified. This number rose to 177 in 1995, and further increased to 233 the following year. In 1998, the number shot up to 356 and in the

year 2000 it rose to 712. In 2005, a record 1 711 films were produced. Other than this factor, the existence of a huge consumer market organised around home viewing contributed largely to the flourishing video production in the country.

According to Shaka studies, the use of the video format as a narrative medium of popular entertainment in Nigeria grew out of two factors: firstly, the fascination with modern technology, and secondly, the desire to take domestic problems and transform them into something creative. The photographic camera, according to Shaka, was important equipment for documenting ceremonies. Since then the local producers have been working together with African audiences without governmental or Western assistance, and without the help of international film festivals. This initiative has had a great impact on

African cinema. Haynes (2007a) states that in the early years, video films were shot cheaply on video format and were sold or rented as video cassettes, which were later turned into video compact discs (VCD). Most homes had a video cassette player. According to Haynes, apart from homes where these videos enjoyed large patronage, the films were also being screened in theatres, small video parlours, and in rural villages where exhibitors came with television screens, video cassette players or VCD and generators.

#### **2.1.9.8.1 The Relevance of Nollywood to Popular Culture**

The concept of popular culture is a complex and contested one. The term suggests contemporary cultural expressions carried out by masses which include modern elitist and traditional ethnic culture. Secondly, he notes that the term implies historical conditions characterised by mass communication, mass production and mass participation. Thirdly, he argues that it relates to a challenge to accepted beliefs in the superiority of 'pure' or 'high' culture. Lastly, he states it signifies "potentially at least, processes occurring behind the back

of established powers and accepted interpretations and, thus, offers a better conceptual approach to decolonisation of which it is undoubtedly an important element”.

It is also viewed as those “cultural artefacts, produced within complex socio-cultural formations”. Popular culture are those genres that speak to the existential realities and struggles of ordinary people. Barber however notes that the term signals a history of conflicts, assumptions and problems bordering on their cultural forms. She argues that this concept is problematic when applied to most African societies because people are bound by kinship, language, community membership and patronage “people are neither the rural, idyllically remembered ‘folk’ nor urban industrial proletariat.

Based on the above definition and interpretation of popular culture, it is safe to suggest that Nollywood films belong to popular culture. Evidence in the field suggests that the films are consumed by a wide spectrum of people across Nigeria and the rest of Sub-Saharan Africa irrespective of viewers’ class or social distinctions within society. Scholars observe that “the fact that themes and techniques are uniquely African often renders them identifiable and more appreciable to African audiences.” She adds that “Nollywood videos appeal to a wide cross-section of audiences and within the same familial space, they are patronised by the houseboy, kids, wife and the husband as the stories have relevance to their existence. They further suggests that Nollywood narratives are easy to relate to because they carry vital information on a wide range of issues both at personal and communal levels.

#### **2.1.9.9 Genres of Nigerian Video Films**

The Nigerian film (Nollywood) is undoubtedly the most important and most popular film industry in Africa. It is the world’s third largest producer of films, howbeit video films. The industry is growing and fast building structures that would enable it sustain itself, but in spite

of all of its development, it is disheartening to know that there are no clear cut genres of the Nigerian film.

Nigerian films are produced along the line of the major tribal and cultural dichotomy- Hausa, Igbo, Yoruba, and broad languages spoken in the multi-cultural, multi-ethnic, and multi- dialect nation. There are English films, Yoruba films, Igbo films and Hausa films with successful plots. Also films are produced in Ijaw (Izon) and Efik languages by some filmmakers but this is not very common as of now.

In Nigeria, films are classified along the traditional line of genres categorization namely tragedy and comedy but more recently films with stories that transcend these core or basic differentiations are emerging on the Nigerian film landscape. Today the following genres are identifiable in Nigeria films: The Evangelical genre, Romance genre, Ritual genre, Comedy genre, Action/Gangster genre, Epic/Adventure/Cultural, Fantasy Genre.

### **Evangelical Genre**

These deals with plots in which the solution to the dilemma being faced by the protagonist is occasioned by the intervention of a higher celestial power usually “Christian” in nature such as angels, a pastor, prayer power etc. Oftentimes, evangelical films feature the triumph of good over evil. It involves the turning around for good of evil/bad circumstances. The evangelical genre also covers all films made about Christianity, the Christian faith, experiences of Christian in their quest for salvation and solutions to their different problems etc. Evangelical films found its way into Nollywood in 1995 following the success of Mount Zion’s production of AgbaraNla (the Ultimate Power), the Wounded Heart, The Attack from Home, When God Says Yes amongst other. Popular evangelical film producers in Nigeria includes Helen Upkabio (Liberty Film Production) Mike Bamiloye (Mount Zion)

### **The Ritual Film**

Ritual films are about the infliction of bodily harm and physical and spiritual attacks on persons for the purpose of demonic, diabolical and spiritual sacrifices often for money, material wealth or power. Ritual films can be described as Nigerian horror film. Notable ritual film include Rituals, Witches, Domitilla, AlaseAaye, Final Year I&II, One Chance, Abuja Big Girls III, Living in Bondage, Okija amongst others. Film mirrors the society; the ritual film emerges in the early 1990s at the wake of the Otokoto killings in Enugu, Nigeria to document the incessant killing of persons in the eastern part of the country by the “Otokoto Cult” for money rituals and power.

Films were done to sensitize people about the growing scourge of the menace.

The ritual films seek to capture the activities of ritualists, the experience of victims and try to demystify this very mysterious, diabolic and secretive activity. The films will feature a victim who escaped with sacrificed by ritualists by a stroke of luck, and still other narrates the dilemma of a man who becomes a ritualist in order to live glamorously and the problems he encounters when the ritual power and money weans, it involves a fall, usually insanity, loss, bankruptcy , death. The ritual film is tragic in nature.

### **The Romance Film**

These are stories of love usually featuring a man and women who faces obstacles before they could be together or openly declare their affection for each other. Some popular examples in this genre include amongst others. Love is a universal phenomenon that knows no limitations.

In Nigerian Romance films, the protagonist has to prove his love against all odds. Jim Iyke, Genevieve Nnaji, OmotolaEkeinde, Ini Edo, Shan George and Stella Damascus are some actors popular for their roles in romance masterpieces.

### **The Comedy Film**

This comprises of a genre of film that are packaged to evoke laughter in the audience. According to Jim Dirks, “comedies are light heated drama crafted to amuse, entertain and provoke enjoyment”. The comedy genre humorously exaggerates the situation, the action and characters. Comedies deal with stories of human travail and strife which ends happily. Popular comedies include NkemOwoh, Sam Loco Efe, OdunladeAdekola, Baba Latin, Baba Ijesa, Mr.Ibu, amongst others. Some comedies are simply made up of exaggerated and overblown actions while others deals with real life issues but generate laughter from it.

The comic genre in Nigeria features a lot of stock characterization; some actor appears in the same characters and roles, same gaits with the same costumes repeatedly used in several productions. The Nigeria comedies features both the incongruous and the interesting, in many productions, the comic plot is in the movements and attitude of the characters.

### **The Action/Gangster Film**

The action/gangster films are becoming popular in Nollywood. The genre encompassed all those films that revolve around a gang of robbers, a drug syndicate or a human trafficking squad, these films either tells the story of the members of the gang usually the leader or a law enforcement officer on the trail of the group . Often these films deals with how the protagonist becomes involved in the act at other times they tend to play on the audience’s emotion dealing with such universal themes as the need for survival, struggle for power and fame, love, justice and the law of Karma. Notable action movies produced in Nigeria include RattleSnake I, II & III, Silent Night I & II, Ole, Owo Blow I, II & III, The Bandits, Issakaba I, II and III e.t.c. Nollywood has a huge number of followers that supports the genre.

### **The Epic/Adventure/ Cultural Film**

The Nollywood epic/adventure/cultural film is a type of film which involves stories in traditional locales, ethnic situations and expressing cultural and historical experiences. They also feature local costumes, make up, props, setting and fanfare. The adventure films are packaged to present energetic and action filled experiences for the film spectators. Adventure films deals with love, conquests, travels and are often spiced with magic and fantasy. A good number of the adventure/epic/cultural films produced deal with popular legends, myths, folklores and common lores, They seek to promote the culture, language and way of life and experience of the people.

Common examples include Igodo, Oduduwa, BasorunGaa, Amazoni etc. Adventure films are often concern with situations that confront a hero who is patriotic, courageous and who engages in altruistic fighting to defend his beliefs, rights or those of persons who cannot defend themselves. The Nollywood epic cum adventure movie feature characters clothed in leaves, animal skin with body marks which are usually drawn “eye pencil”.

### **The Fantasy/Mystery Film**

The mystery and fantasy films deals with speculative fiction outside the realm of reality such as ghost, witches, wizards and the stories are often diabolical in nature. The belief of society in witchcraft, wizardry, occultism, the existence of God and the supernatural is one of the factors aiding the success of the genre. The fantasy /mystery film tends to progress from the unknown to the known by discovering and solving a series of clues. They often feature illusionary or imagery locales - hell, heaven, witchcraft coven etc.

## **2.2 Theoretical Review**

This research will examine the ways in which sexual movies has altered behavioral. This is positioned within the framework of an examination of the reaction of Lead City University students. Nollywood has an effect on academics. Thus, in an effort to provide theoretical support for the research of how Nollywood erotic cinema influences juvenile behavior. To demonstrate the impact, the social learning theory, the cultivation theory, and the agenda-setting theory were all thoroughly studied.

### **2.2.1 The Theory of Cultivation**

In this research, the Cultivation Hypothesis was used to provide support for the social learning theory. George Gerber and Larry Gross of the University of Pennsylvania conceptualized the notion. Cultivation theory was created as a result of multiple large-scale studies "concerning the impact of television programming (especially violent programming) on the attitudes and behaviors of the American population." "specific and targeted effects (example, watching Superman will lead children to attempt to fly by jumping out of the window). Rather than that, it was conceived in terms of the cumulative and far-reaching effect that cinema has on the way we see our environment."

At its most fundamental level, cultivation theory postulates that repeated exposure to films gradually "cultivates" viewers' views of reality. This nurturing may have an influence on even casual moviegoers, since the affects of heavy watchers ripple throughout our society." Television is a medium through which the majority of people are socialized into predefined roles and behaviors. It serves the purpose of enculturation. Simply put, the primary premise investigated in cultivation research is that persons who spend more time watching films are more likely to see the natural world in ways that resemble the most prevalent and repeated

themes on television. The reflection is different from persons who watch less television but otherwise have equivalent demographic features. The theory's premises and principles are as follows:

Cultivation analysis implies that frequent moviegoers will nurture the film's depiction of reality. People base their assessments of the world and their behaviors in it on the manufactured reality offered by movies. Television is fundamentally distinct from other forms of mass communication. It is the only media in human history that allows for interaction. As America exemplifies, the media is the "central cultural arm" of civilization. Television is said to be the "primary producer of synthetic cultural patterns" in that country (entertainment and information). Television's cultivation of consciousness is not so much about individual attitudes and beliefs as it is about more fundamental assumptions about the 'facts of life and standards of judgment upon which awareness is founded. The major cultural purpose of television is to maintain social patterns; it is a medium for socialization and acculturation. Television's visible, quantifiable, and autonomous contributions to culture are quite minor. Simply said, although media influences are not always visible, they do exist and will ultimately alter the society in potentially significant ways.

At this point, it is critical to recognize that television's effect on its viewers is not unidirectional; that "The word "cultivation" in reference to television's contribution to the conceptualization of social reality... (does not) suggest an all-or-nothing process<sup>121</sup>. The effects of a pervasive media on the composition and organization of the symbolic environment are subtle, nuanced, and complexly intertwined with those of other factors. As a result, this approach presupposes an interaction between the media and its audiences ". Cultivation Theory may also be considered as a top-down, linear, closed communication

paradigm that views listeners as passive and presents ideas to society as a mass with meaning that requires little or no interpretation. The media's views are often accepted by a passive audience, therefore encouraging huge populations to adhere to them, implying that the media has a substantial effect over audiences. This audience is seen as very susceptible to manipulation. Cultivation Theory views media as having a long-term passive influence on audiences that begins small but compounds over time; one example of this is body image and image bombardment.

### **Relevance of the theory to the study**

The hypothesis is more strongly connected with two of the study's three variables. Exposure to Nollywood pornographic films and behavioral reaction are the factors. To quantify exposure, two markers have been discovered. The variables are derived from the theory's application. The indications include the amount of time spent viewing erotic film material and the sexual behaviors associated with sexy films. According to Albert Bandura, the theory's proponent, seeing pornographic films may have a multiplier impact on an individual's psychological and moral behavior. It is considered that the more time someone spends viewing pornographic films, the more exposed to erotic film material the individual will be. Time and exposure are two characteristics that are inextricably linked.

Sexual activities associated with erotic cinema are another concept used to quantify exposure to Nollywood pornographic films. This concept evolved from the social learning notion that Nollywood sexy films are sexual practices for erotic cinema. This concept was developed in accordance with social learning theory. According to the social learning hypothesis, when children and adults are exposed to a certain television scenario. They get hooked to the sensual scenes, particularly in the substance of sexy films, which forces them to do what they

have seen on television. It is to ascertain Lead City University's amount of exposure to pornographic films.

The additional factors in this hypothesis contribute to the strength of behavioral reactions. The indicator utilized to quantify behavioral reactions in this research was sexual arousal and erotic attitude. These two notions were chosen for this investigation since they originated in the theory.

### **2.2.2 Theory of Agenda Setting**

Agenda Setting Theory dates all the way back to 1922. Agenda-setting is a work that would subsequently be regarded a classic in his book, "public opinion." He emphasized that, although he never used the term "agenda planning," he identified the primary link between international events and popular perceptions. "Everyone sees the world differently based on the map constructed for them by the authors, editors, and publisher of the newspaper they read." Additionally, he stated, "While the media is ineffective in telling people what to believe, it is astoundingly effective at telling its readers what to think about".

Nonetheless, the connection indicates a critical link between media coverage and public opinion on public issues. Agenda-setting is "the process in which the mass media selects some subjects and repeatedly and prominently portrays them, leading people to see such concerns as more important than others." Setting the agenda entails nothing more than raising public knowledge and attention about issues.

The establishment of the agenda happens through a cognitive process called as "accessibility," which indicates that the more often and conspicuously new media covers a subject, the more accessible that issue becomes in the audience's memory. The agenda framing technique has been used to investigate a variety of social issues, including violence, sexism, stereotyping,

gender portrayal, and media impacts. Since the initial research, a second level of agenda-setting has been added to the idea. This is referred to as second-level agenda-setting. The first level of agenda planning is concerned with the perceived significance of topics or subjects, or their relative science.

Rather than that, the second level of agenda setting emphasizes the perceived relevance of traits or issues. At this level, the emphasis is not on what they emphasize, but on how they express it". Additionally, agenda planning has been accepted to incorporate general problems like as priority and framing<sup>117</sup>. The most often leveled critique of agenda-setting theory is that it is too broad and comprises too many factors to be quantified 118. Theorist noted that the concept is essentially ad hoc in terms of the amount of factors that impact the outcome.

### **Relevance of the Theory to the Study**

This hypothesis is pertinent to the research since it has considerable influence on one of the study's independent variables, access to Nollywood pornographic films. The relationship between what individuals see in pornographic films and what they think is promise

### **2.3 Review of Empirical Studies**

Numerous academics have conducted considerable study on the birth of the Nigerian film industry, elucidating its diverse traits, offers, prevalent themes, circulation, and modes of production, as well as its critiques and societal implications. The present study will review some prior research and go further into the concerns surrounding pornographic films depicting adolescents' sexual behaviors. The educational, social, and perception-shaping functions of Nollywood are also analyzed within the broader context of edutainment and popular culture.

According to a research conducted in the United States, visual media affect a wide spectrum of attitudes and behaviors among adolescents and may increase hazardous behaviors. For example, these research examined pregnant and non-pregnant females and found that girls who were pregnant were more likely to have watched soap operas before to becoming pregnant. Additionally, several additional scientists have connected television viewing choices to early sexual experience initiation in boys and girls<sup>122</sup>. The "media's influence on teenage sexual attitudes and behaviors" study revealed that exposure to films with erotic material raised the risk of having more sexual partners, participating in sex more often, and so on. In other words, exposure to sexual material in the mass media (for example, home movies) has a significant impact on the sexual behavior of children, teenagers, and young adults. To support this claim, "visual and written media are determined to be the primary sources of sexual knowledge for male college students." Additionally, for low-income college guys in Mumbai, sensual materials (films and pornographic materials) served as the principal source of such knowledge<sup>123</sup>.

Home videos are an effective mass media, and studies have shown that changes in children's and young adults' views and behaviors are visible in their daily activities. The messages that individuals get through visual media, such as home movies, define the level of effect they (media) have on a person. Additionally, as some study suggests, young people's behavior and attitudes soon become anti-social in society. Scholars have noticed that such antisocial behavior and attitudes originate in films as a result of constant exposure to films with bad themes. And this anti-social behavior may be broadly defined as a disregard for the social norms and standards that enable society's members to cohabit harmoniously. It may begin in

childhood as a result of peer pressure, the environment, parental upbringing, and media exposure.

However, recent scientific research indicates that films have a detrimental effect on audience members. The detrimental effect is due to the fact that contemporary films advocate unethical behavior. Currently, film has a detrimental role in Africa. The overwhelming majority of films shown in Africa are the result of cultural estrangement. The majority of producers may or may not be aware of the hazards associated with the detrimental effects of such films on adolescents and society at large. When children are influenced, the whole community suffers. The community effect is because when learnt negativity is shown, such as via delinquency, it may result in societal issues such as higher violence and crime rates, increased abortion rates, and infant abandonment owing to undesired pregnancies, as well as gangsters. It's unsurprising that many college students behave impolitely and in ways that are not acceptable in the teaching environment. These pupils now take delight in clothing and speaking in a manner like to that of movie stars and actresses, oblivious to the fact that such behavior is inappropriate for a future teacher.

The findings from studies of women whose partners consume pornographic videos on a frequent basis imply that watching lengthy sexual films without the consent of the other spouse has a number of negative consequences. Partners continued to engage despite their unfavorable perceptions of their partner's usage. A different technique was used to assign 160 individual participants to see sexual content once a week for six consecutive weeks in hourly periods. Beyond the control stimuli, repeated watching of pornographic videos decreased judgments of a partner's physical attractiveness, sexual performance, sexual interest, and affection<sup>121</sup>. Additionally, it caused participants to place a higher premium on sexual

connections that are not emotionally charged. The role of sexual relations seems to be congruent with cross-sectional research that reveal a link between erotic film watching frequency and sexual unhappiness, which is stronger when viewing alone.

The majority of people ascribe their arousal to romantic sentiments. To study this effect, their typical technique examined males who had traversed a high suspension bridge or a low concrete bridge. It was believed that a lofty, swaying suspension bridge would generate more overall physiological stimulation than a more gloomy, stable bridge. Men contacted on the suspension bridge by a female interviewer reported greater sexual content in response to a Thematic Apperception Test item and were more inclined to contact the interviewer after the research, compared to males on the low concrete bridge. Mixed-sex couples chose between a high-arousal video about violence and nakedness and a low-arousal film about middle-class America<sup>122</sup>. They discovered that couples departing a high-arousal video exhibited more affiliative behaviors (for example, chatting and caressing) than teams exiting a low-arousal film.

Further study indicates that seeing beautiful people engage in exotic sexual actions might result in adverse social comparisons of one's own beauty and sexual behavior with that of a romantic partner. Participants, both male and female, will see photographs of beautiful or average-looking naked women. The participants next undertook an "unrelated" research in which they evaluated the personality, psychopathology, and attractiveness of an average naked female<sup>123</sup>. Participants who watched the beautiful naked slides originally judged the succeeding average naked female as less appealing than participants who viewed medium naked women. Male participants who watched gorgeous naked images also judged their spouses less attractive than males who viewed neutral images, while this effect was not seen

in female participants. Additionally, the sheer presence of a relational partner while watching VSS may elicit relationship ideals, which may impact later perceptions and behaviors.

The effect of foreign films on the academic performance of students at Renaissance University Ugwaka, Enugu State. To obtain pertinent information from the students/respondents, he used a survey design and questionnaires<sup>124</sup>. The population of the study was one hundred and eighty-seven, and a sample size of seventy-six was attained. The Chi-Square test, tables, and percentages were used as the statistical instrument. The study discovered that foreign films had a detrimental effect on pupils' academic achievement<sup>125</sup>.

The empirical study of the influence of foreign films on Babcock University students. The purpose of this study is to determine a link between students' choice for foreign films and their time spent in the library. The interview approach was utilized to gather information from the pupils. The research reveals an adverse association between time spent watching foreign films and time spent studying at the library. The effect of home movies on the clothing habits of tertiary institution students in Abia state. The survey research technique was used, with a 400-person sample size. The questionnaire was used to gather data. The findings indicated that African values are celebrated in home movies via their attire styles. People who celebrate clothing patterns stand in stark contrast to the apparent practice in Western and international cinema, where the modern tendency is a role swap between the male and feminine genders, reflected in the exchange of dress culture. The interchange of clothing cultures demonstrates that home movies have an effect on the wearing patterns of students at higher institutions in Abia State. The report advises, among other things, that the home movie sector utilize its medium to promote Nigeria's and Africa's dynamic cultural values. Additionally, the tourist industry could use the vast audience attracted by the entertainment industry to rebrand,

package, and convey Nigeria's positive image as a place of economic opportunity and excellent moral values.

Foreign films' influence on teens has an effect on the promotion of cultural heritage in African society. Much later in the African continent's freedom struggle, one of the major concerns of African leaders was the restoration of African cultures in their pure forms, which were allegedly tainted or destroyed under the colonial rulers' reign. Without a doubt, teens and youngsters are critical elements of society that have the potential to promote African traditions. Unfortunately, exposure to western films has had a profound effect on the attitude and lifestyle of youths in African communities, to the point that, rather than supporting African traditions, they have become hardened acolytes and supporters of western civilizations.

Thus, the study explores this scenario with a focus on Nigeria using both qualitative and quantitative research methodologies and concludes that western films have a substantial influence on teens in Nigerian society, thus establishing a cultural divide with indigenous cultures. The research closes by proposing a course of action for recovering and promoting African traditions as they pertain to teens' perceptions of Nigerian society.

Television's effect on the westernization of Nigerian youths: It is worth noting that there is rising concern over the deterioration of Nigerian youth's cultural values<sup>126</sup>. The outcome of foreign television shows' impact is an unpleasant condition in the audience. Foreign programs undercut Nigerian teenagers' traditional values and impact their behavior, as well as the predominance of foreign attitudes and practices among them. The cultivation hypothesis underpins this research, arguing that excessive television watching "cultivates" reality views corresponding with the worldview offered on television. Certain segments of the Nigerian

young believe that what they see on foreign television shows is reality. There is a need to foster the habits, attitudes, behaviors, and values of television shows.

A study on the effect of western films on the wearing patterns of students at Taraba State University, Jalingo: The research examines fashion trends among the institution's students and finds that popular American film styles such as hip hop/hippies, corporate/cocktail, and make up/hairstyle are the most emulated forms/styles of clothing by the students. By the way, such attire styles are seen as abnormal in African society<sup>127</sup>. The research collected data using a survey in which two hundred and twenty questionnaires were sent to university students at all levels of study. The study's findings seem to imply a link between students' exposure to western films and their clothing choices, albeit this hypothesis is not statistically verified in the study. The report proposes that appropriate parenting and counseling, unwavering religious instruction, and tight clothing regulations at higher institutions all serve as panaceas for the societal dilemma<sup>128</sup>.

The effects of foreign video on teenagers' moral development in Cross River State's Calabar Municipality and Calabar South Local Government Areas. Its purpose was to ascertain if there was a link between home video and degenerative behaviors in teens. As a guide, this study used two research questions and two hypotheses. Ninety-seven people completed a structured questionnaire. The research examined two municipal governments. A descriptive survey research approach was used in this study. The data was examined using descriptive and inferential statistics such as frequency, percentages, and Pearson Product Moment correlation. The research discovered a strong correlation between foreign films and teenagers' aggressive behaviors and drug addiction (cigarette and cannabis). According to the study's findings, parents should supervise the sort of programming their children watch on television

at home. The government should monitor and penalize film makers who distribute violent films with on-screen smoking for public and private viewing<sup>129</sup>.

Privilege looked into the influence of foreign films on teens and how it impacts the promotion of cultural heritage in African culture<sup>130</sup>. Much later in the African continent's freedom struggle, one of the major concerns of African leaders was the restoration of African cultures in their pure forms, which were allegedly tainted or destroyed under the colonial rulers' reign. Without a doubt, teens and youngsters are critical parts of society who may contribute significantly to the promotion of African traditions. Unfortunately, exposure to western films has had a profound effect on the attitude and lifestyle of youths in African communities, to the point that, rather than supporting African traditions, they have become hardened acolytes and supporters of western civilizations. As a result, the paper explores this scenario with a focus on Nigeria using both qualitative and quantitative research methodologies and concludes that western films have a big influence on teens in Zimbabwean society, hence establishing a cultural divide with indigenous cultures. The research closes by prescribing a path ahead for the rehabilitation and promotion of African traditions in Zimbabwean society as experienced by teens.

The Effects of Western Entertainment Television on the Behaviour of Nigerian Youths. The research was founded on the theories of Social Learning and Cultivation. A survey and questionnaire were used to pick 300 students from Babcock University and Covenant University<sup>130</sup>. The findings indicated that Western entertainment television shows had a significant impact on Nigerian teenagers' attire (60.7 percent), sexual behavior (60.5 percent), and dietary habits (60.5 percent) (58.7 percent ). Additionally, when children watch Western entertainment shows, they exhibit aggressive behaviors, mimic foreign accents, and engage in

public displays of love. The research advised that producers of indigenous programming be more creative and innovative in their productions. Creativity alleviates the attention put on physical appearance. By scheduling family program watching time, parents may help decrease the amount of sexual and violent material their children are exposed to at home<sup>131</sup>.

### **2.3.1 Access to and reactions to Nollywood pornographic films**

Youths' easy access to uncensored adult-oriented audio resources, including sexually explicit or violent rap or rock tunes, is not confined to pictorial material. There are regulatory agencies for media transmitted over traditional television and radio airways, but they often lack authority over media aired through private cable and satellite systems, as well as content streaming over the Internet. As a result, adult-oriented films, television shows, and radio broadcasts are distributed through such platforms. Parents may take measures to prevent child access to adult-oriented movies but may overlook restricting youth access to uncensored radio streams with objectionable audio material. For instance, uncensored versions of songs or radio broadcasts are sometimes transmitted through satellite and cable systems, and young people may come into contact with objectionable music and take action.

It is insufficient to believe that only blatantly sexual programs should be protected. Even typical dramatic and humorous programming, whether aired through cable or satellite, may include adult sequences that are unsuitable for children. Typically, these shows will broadcast in the evening, after children are expected to sleep. However, with the advent of DVR time-shifting, late-night broadcasting is no longer a safeguard, since youngsters may just record such programmes and watch them after school.

### **2.3.2 Youths' Exposure to Nollywood Erotic Films and Their Behavioral Response**

142 have conducted substantial study on the creation of the Nigerian film industry, elucidating its many qualities, offers, main topics, circulation, modes of production, critiques, and societal ramifications. The present study will review some prior research and go further into the concerns surrounding pornographic films depicting adolescents' sexual behaviors. The educational, social, and perception-shaping functions of Nollywood are also analyzed within the broader context of edutainment and popular culture.

According to the United States, visual media affect a wide spectrum of young people's attitudes and behaviors and may increase dangerous behaviors<sup>132</sup>. For example, these research examined pregnant and non-pregnant females and found that girls who were pregnant were more likely to have watched soap operas before to becoming pregnant. Additionally, several additional experts have connected television viewing patterns to early sexual experience initiation in boys and girls. They observed that exposure to films with a concentration on sensual material increased the risk of having many sexual partners, participating in sex more often, and so on. In other words, exposure to sexual material in the mass media (for example, home movies) has a significant impact on the sexual behavior of children, teenagers, and young adults. Theory by stating that visual and written media are the key sources of knowledge on sexual problems for male college students in Bangalore. Simultaneously, sensual materials (films and pornographic materials) served as the principal source of knowledge for Mumbai's low-income college guys.

Home movies are a powerful kind of mass communication, and research indicates that changes in children's and young adults' attitudes and actions are obvious in their everyday activities. The kind of signals that people get from visual media, such as home movies,

dictates the degree to which they (media) have an influence on a person. Additionally, as shown by specific study, young people's conduct and attitudes quickly deteriorate into anti-social behavior and attitudes in society.

According to scholars, such antisocial behavior and attitudes are picked up from films as a result of constant exposure to films with bad themes. And this anti-social behavior may be broadly defined as a disregard for the social norms and standards that enable society's members to cohabit harmoniously. It may begin in infancy as a result of peer pressure, environment, parental upbringing, and, most importantly, media.

However, recent academic research indicates that audience members are being adversely impacted by films that advocate unethical behavior. Currently, film has a detrimental role in Africa. The bulk of African films are the result of cultural alienation<sup>133</sup>. The majority of producers may or may not be aware of the hazards associated with the detrimental effects of such films on adolescents and society at large. When children get influenced, the community is impacted because taught negative, including criminality, is shown. Delinquency may result in a variety of societal issues, including higher violence and crime rates, increased abortion rates, and infant abandonment due to undesired pregnancies, gangsters, and others. It's unsurprising that many college students behave impolitely in ways that are not acceptable in the teaching environment. These pupils now take delight in clothing and speaking in a manner like to that of movie stars and actresses, oblivious to the fact that such behavior is inappropriate for a future teacher.

The findings from studies of women whose partners consume pornographic videos on a frequent basis imply that watching lengthy sexual films without the consent of the other spouse has a number of negative consequences. Nonetheless, these spouses were included

because to their unfavorable attitudes on their partner's use<sup>134</sup>. An alternative strategy required 160 individuals to view sexual content once a week for six straight weeks in hourly periods. Beyond the control stimuli, repeated watching of pornographic videos decreased views of a partner's physical attractiveness, sexual performance, sexual interest, and love. Additionally, it caused participants to place a higher premium on sexual connections that are not emotionally charged. Sexual relations seem to be congruent with cross-sectional research that indicate a link between pornographic film watching frequency and sexual unhappiness, which is higher when viewing alone.

When individuals experience physiological arousal, they often connect it to romantic sentiments. Men who had crossed a high suspension bridge or a low concrete bridge were investigated in the traditional methodology to explore this phenomenon<sup>135</sup>. It was believed that a lofty, swaying suspension bridge would generate more overall physiological stimulation than a more gloomy, stable bridge. Men contacted on the suspension bridge by a female interviewer reported greater sexual content in response to a Thematic Apperception Test item and were more inclined to contact the interviewer after the research, compared to males on the low concrete bridge. Observed 79 mixed-sex dyads as they exited either a high-arousal video portraying violence and nakedness or a low-arousal film about middle-class America. They discovered that couples departing a high-arousal film exhibited more affiliative behaviors (e.g., chatting, caressing) than teams exiting a low-arousal film.

The term "excitation transfer" refers to the process through which arousal may affect future perceptions, particularly their misattribution. Transfer in the form of leftover enthusiasm from a prior circumstance, which may amplify the intensity of a subsequent emotional state. Once activated, the sympathetic nervous system (SNS) seems to gradually decline<sup>136</sup>. During this

decrease, a person exposed to a future emotionally charged scenario is most likely to misattribute their residual arousal to the present circumstance. Thus, excitement transfer from a nonsexual, activating SNS stimulus to erotic cues may enhance sexual reactions. Subjects in one research exercised for one minute on a bike and then watched pornographic videos soon after or many minutes after the activity. Participants who saw the film soon after exercise ascribed their arousal to the activity. They "misattributed" their arousal to the sexual video when they saw the films few minutes after exercise. Participants who saw the pornographic clip after a delay assessed it as more sexually appealing. The effect has been reproduced in women and is attributable to SNS activation particularly.

Further study indicates that seeing attractive people engage in exotic sexual actions might result in adverse social comparisons to one's own looks and sexual behavior or those of a love partner. Both males and females examined photographs of beautiful or average-looking naked women. The participants next conducted a "unrelated" research in which they evaluated the personality, psychopathology, and beauty of an average naked female. Participants who watched the beautiful naked slides originally judged the succeeding average naked female as less appealing than participants who viewed medium naked women. Male participants who watched gorgeous naked images also assessed their spouses as less attractive than males who viewed neutral images, while this effect was not seen in female participants. Additionally, the sheer presence of a relational partner while watching VSS may elicit relationship ideals, which may impact later perceptions and behaviors.

A study on the effect of foreign films on the academic achievement of students at Renaissance University Ugwaka, Enugu State. He used survey design and questionnaires to gather pertinent data from students/respondents. The population of the study was 189, and a sample

size of 76 was attained. The Chi-Square test, tables, and percentages were used as the statistical instrument. The study discovered that foreign films had a detrimental effect on pupils' academic achievement.

An empirical examination of the influence of foreign films on Babcock University students. The purpose of this study is to examine the association between students' choice for foreign films and their time spent in the library. The interview approach was utilized to gather information from the pupils. The research reveals an adverse association between time spent watching foreign films and time spent studying at the library.

The effect of home movies on the clothing habits of tertiary institution students in Abia state. The survey research technique was used, with a 400-person sample size. The questionnaire was used to gather data. The findings indicated that African values are celebrated in home movies via their attire styles. Celebrating African values stands in stark contrast to the apparent practice in Western and international films, where the modern tendency is a role swap between the male and female genders, reflected in the exchange of clothing culture. Dress culture demonstrates that home movies have an effect on the way students at postsecondary institutions in Abia State dress. The report advises, among other things, that the home movie sector utilize its medium to promote Nigeria's and Africa's dynamic cultural values. Additionally, the tourist industry could use the vast audience attracted by the entertainment industry to rebrand, package, and convey Nigeria's positive image as a place of economic opportunity and excellent moral values.

Foreign films' influence on youth as it relates to the promotion of cultural heritage in African society. Much later in the African continent's freedom struggle, one of the major concerns of African leaders was the restoration of African cultures in their pure forms, which were

allegedly tainted or destroyed under the colonial rulers' reign. Without a doubt, teenagers and young in general are an important section of society that may play a significant role in promoting African traditions. Unfortunately, exposure to western films has had a profound effect on the attitude and lifestyle of youth in African communities, to the point that, rather than supporting African traditions, they have become hardened acolytes and champions of western civilizations. As a result, the study explores this scenario with a focus on Nigeria using both qualitative and quantitative research approaches. It also determines in the conclusion if western films have a substantial effect on Nigerian youth, hence creating a cultural divide with indigenous cultures. The research finishes by prescribing a course of action for the restoration and development of African traditions as they pertain to youth, with a special emphasis on Nigerian society<sup>137</sup>. The impact of television on Nigerian youths' westernization. It is worth noting that there is rising concern over the deterioration of Nigerian young cultural values. This heinous state of affairs is sometimes attributed to the influence of foreign television shows. Foreign programs not only weaken Nigerian youngsters' cultural values, but also have an effect on their behavior and the predominance of foreign attitudes and habits among them. The research is motivated by cultivation theory, which holds that excessive television watching "cultivates" reality views congruent with the worldview given on television. Certain segments of the Nigerian young believe that what they see on foreign television shows is reality. It is necessary to acquire the habits, attitudes, behaviors, and values exemplified in television programming.

A study of the effect of western films on the wearing patterns of students at Taraba State University, Jalingo. The research examines fashion trends among the institution's students and finds that popular American film styles such as hip hop/hippies, corporate/cocktail, and make

up/hairstyle are the most emulated forms/styles of clothing by the students. By the way, such attire patterns are seen as abnormal in African civilization. The research collected data using a survey in which 220 questionnaires were sent to university students at all levels of study. The study's findings seem to imply a link between students' exposure to western films and their clothing choices, albeit this hypothesis is not statistically verified in the study. The report proposes that appropriate parenting and counseling, unwavering religious instruction, and tight clothing regulations at higher institutions all serve as panaceas for the societal dilemma.

Foreign video degrades morality among youngsters in Cross River State's Calabar Municipality and Calabar South Local Government Areas. It was primarily designed to ascertain if there was a link between home video and degenerative behaviors in adolescents. The study was guided by two research questions and two hypotheses. 97 people completed a structured questionnaire. The survey included two Local Government areas around the state. The design of this study was descriptive survey research. The data was examined using descriptive and inferential statistics such as frequency, percentages, and Pearson Product Moment correlation. The study's results demonstrated a strong correlation between foreign films and aggressive behavior and drug usage (cigarette and cannabis) among adolescents. According to the study's findings, parents should regulate the sort of television programming their children watch at home; and the government should oversee and penalize film makers who release violent films and on-screen smoking for public and home watching.

Foreign films' influence on youth as it relates to the promotion of cultural heritage in African society. Much later in the African continent's freedom struggle, one of the major concerns of African leaders was the restoration of African cultures in their pure forms, which were allegedly tainted or destroyed under the colonial rulers' reign. Without a doubt, teenagers and

young in general are an important section of society that may play a significant role in promoting African traditions. Unfortunately, exposure to western films has had a profound effect on the attitude and lifestyle of youth in African communities, to the point that, rather than supporting African traditions, they have become hardened acolytes and champions of western civilizations. Thus, the paper explores this scenario with a focus on Nigeria using both qualitative and quantitative research methodologies and concludes that western films have a big influence on Zimbabwean youth, thus establishing a cultural divide with indigenous cultures. The research closes by proposing a course of action for the rehabilitation and promotion of African traditions as they pertain to Zimbabwean youth.

The Effects of Western Entertainment Television on the Behaviour of Nigerian Youths. The research was founded on the theories of Social Learning and Cultivation. A questionnaire study was administered to 300 students from Babcock University and Covenant University. According to studies, Western entertainment television shows affected the fashion sense and sexual behavior of Nigerian adolescents (60.7 percent), as well as their dietary habits (60.5 percent) (58.7 percent ). Additionally, teenagers engage in aggressive behavior, mimic foreign accents, and demonstrate public love as a result of viewing Western entertainment programs. The research advised that producers of indigenous programming be more creative and innovative in their productions. Innovative programs focus less emphasis on physical appearance. By scheduling family program watching time, parents may help decrease the amount of sexual and violent material their children are exposed to at home.

### **2.3.3 Films and Potential For Social Change**

There is scholarly evidence pointing to the impact of film or television on audiences.

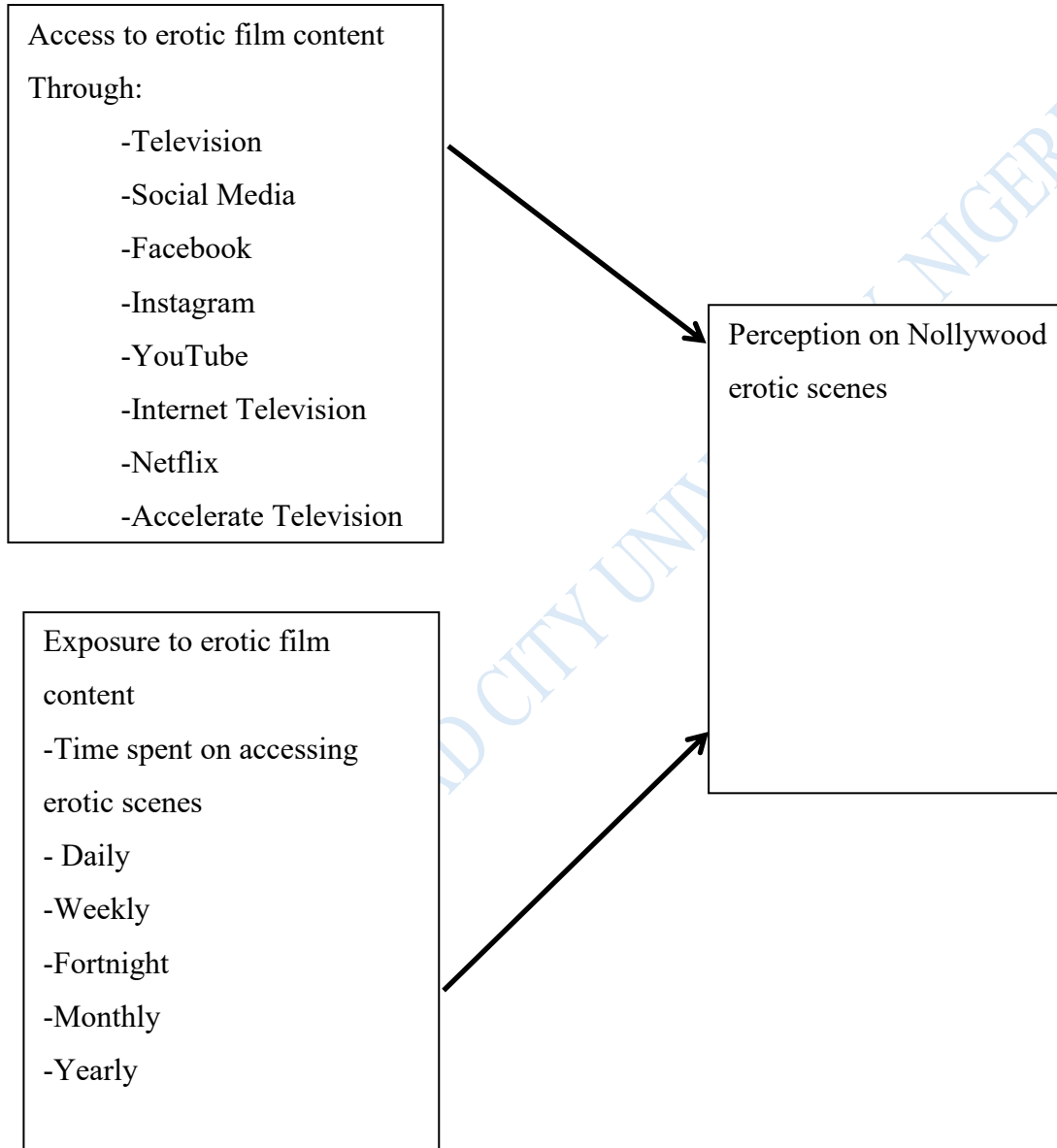
A study carried out how Senegalese women and children consume Latin-American *telenovelas*. These *telenovelas* are mostly watched by women and children who meet together at regular intervals. His findings revealed that women were able to intertwine some of the threads picked up in the *telenovelas* within their own daily social fabric to instigate change, especially in the realm of gender relationships and parent-child relationships. Further to the above observation, The study asserts that the *telenovelas* appeared to play a critical role as catalysts in enabling women to gain autonomy in micro-economic activities. Thus, he concludes that women are attracted to *telenovelas* because they help them to adopt changes.

Another study carried out on the effect of *telenovelas* on audiences in two separate communities: - Bouake in Ivory Coast and Bamako in Mali. findings indicate that women's craving *telenovelas* demonstrates the films trigger identification dynamics in them. He observes that women started imitating the actors in their dress and hair-styles, hence, the films acted as a source of fashion inspiration. Further to this, Toure reveals that as a result of their exposure to *telenovelas*, audiences would learn how to handle relationships at various levels: parent-child, spouses, and demonstrations of affection. Thus, *telenovelas* acted as a gateway to the outside world where new cultures exert an impact on local audiences. Given the evidence of the impact of films on audiences as demonstrated above, this suggests the possibility for Nollywood films to exert influence on its audiences.

## 2.4 Conceptual Framework

### 2.4.1 Conceptual Model

#### Access to Erotic Film Content Perception on Nollywood Erotic Scenes



#### Conceptual Model on Access to Erotic Film Content on Nollywood Erotic Scenes

Source: Researcher (2021)

The model shown above serves as a conceptual framework for our investigation. Three factors comprise the model: exposure, access, and perception.

Access and exposure are the two independent variables in the model. Access is determined by the following: the ease with which erotic film content may be accessed through social media, pornographic websites, and erotic audio materials. The variable, exposure to erotic film material, is quantified using two constructs: time spent accessing erotic film content and sexual activities related to erotic film content. Additionally, the model depicts the third dependent variable, perception. Two markers are employed to quantify perception: sexual arousal and erotic attitude.

## **2.5 Literature Review Gaps**

While there is evidence of the negative impacts of nonviolent (incredibly dehumanizing) sexual films, the data on erotic violence is considerably more striking. For reviews and meta-analyses of the findings of various experimental research on the impact of seeing erotic films, erotic violence arouses sex offenders, force-oriented males, and sometimes even "normal" young men if the lady is represented as being spurred by the attack. Exposure to sexual violence on a repeated basis might result in desensitization to violence against women in general and increased acceptance of rape myths. However, the manner in which the representation is made is as significant. Assume the abused lady is represented as scared and brutalized. If she is characterized as being aroused and having orgasm as a result of being assaulted, the desensitizing impact on ordinary males is much smaller than if she is described as being aroused and achieving orgasm as a result of being attacked. Nothing about being raped in real life is thrilling or stimulating, and messages to the contrary do not assist adolescents in comprehending the realities of how to interact to girls and women. No one is immune to the reach of more explicit pornographic materials as society accepts them. The effect is considerably broader than the transitory titillation experienced by a young boy upon

seeing a Playboy center fold. What we learn about sexuality through the media shapes a big portion of our understanding of sexuality.

The literature study concluded that cinema had become one of the most popular forms of media in the twentieth and twenty-first centuries, and without a doubt, the medium can captivate its audience with its visual and auditory capabilities, as well as its dramatic and demonstrative abilities. Additionally, it was determined that cinema had become ingrained in daily life. The proportion of homes with at least one television has been calculated. On average, such families watch television for around seven hours every day. The medium has had a profound impact on our everyday lives, revolutionizing the ways in which individuals study and interact in their immediate surroundings and social groupings.

The research revealed that television is critical in the socialization of adolescents. Socialization via television occurs because the film is defined as the first window through which children perceive the world outside their immediate context, hence assisting in the shaping of children's perceptions of reality.

Meanwhile, a gap in the literature is a scientific endeavor in empirical research to examine the previously existing avalanche of studies in a study, to identify the study's limitations, and to make an articulate attempt to close the gap. Although similar studies on the subject have been conducted, there is still a dearth of research on the influence of Nollywood pornographic films on juvenile behavior. The effect of home movies on the clothing habits of tertiary institution students in Abia state. The effect of foreign films on youths in terms of promoting cultural heritage in African society and the influence of television on the westernization of Nigerian youths, conducted research on the impact of western films on students' dressing patterns at Taraba State University, Jalingo, and other related studies.

It is revealed that none of these research examined the effect of Nollywood pornographic films on juvenile behavior. Intuitively, it makes sense: early exposure to sensual themes in films likely promotes sexual behavior. And yet, despite the fact that extensive research indicates that individuals who see more sex-related material in popular films are more inclined to openly participate in such behaviors. However, surprisingly little study has been conducted to determine if exposure to Nollywood sexual films has an effect on the youth's behavior. The response vacuum is the void that this research often attempts to fill. The purpose of this research is to analyze how Nollywood films establish a sexual calendar for viewers, particularly youngsters. Thus, the researcher evaluates the number or frequency of sexual representations, the priority given to sexually related situations, as well as the settings and kinds of sexual depictions.

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## **Chapter Three**

### **Methodology**

#### **3.1. Research Design**

This study adopted the survey research design. This type of research design is most suitable because it showed the relationship among the variables in this study.

#### **3.2. Population of the Study**

The population of the study were undergraduates of Lead City University, Ibadan. 4730 students were registered for the 2021/2022 academic session of Lead City University, Ibadan. The total number of students that make up the population of study is 4730. This data was gotten from the office of the Director of Registration of the university. Students were registered across seven faculties of the university; Basic Medical and Applied Science Faculty, Communication and Information Science Faculty, Law Faculty, Engineering Faculty, Management and Social sciences Faculty, Environmental design and Management Faculty, and Arts and Education Faculty.

#### **3.3. Sample and Sampling Techniques**

The sampling technique used for this study is total enumeration sampling technique. The sample size for this study is three hundred and seventy final year students.

#### **3.4. Description of the Research Instrument**

A self-structured questionnaire was designed to elicit responses for the study. The research instrument: Questionnaire on Exposure, Access and Perception of Lead City University Student on Nollywood Erotic Scenes was used for data collection for the study. The questionnaire had substantial merits to weigh in its favors for gathering information from

people and their opinions, attitudes, and perception on a given phenomenon. The questionnaire consisted of twenty-four questions with few open-ended questions and a majority of close-ended questions. The questionnaire was put into exposure, access and perception on Nollywood erotic scenes. The questions were constructed in simple English to ensure clarity, unambiguity, neutrality and unimpeded responses. Questions were also asked on the demographic and psychographic characteristics of the respondents.

### **3.5 Reliability of Research Instrument**

It is important that, a researcher must subject the instrument/questionnaire items to a pretest before sending it to the field, to ensure that it is good enough. Hence, the research instrument for this study will be pre-tested to ensure that it measures what it set out to measure and to quickly identify the difficulties the respondents might encounter in understanding the questions.

### **3.6. Validity of Research Instrument**

The validity of the research instrument for this study was in two parts-content and face validity. Both validities were done by the supervisor. Reliability test was done, and the research instrument was found reliable for the study.

### **3.7. Method of Data Collection**

Data for the study were collected with with the aid of a research assistance that assisted in administrating questionnaire physically to research-selected final students of Lead City University.

### **3.8. Method of data analysis**

Data were analyzed using SPSS version 23. Research questions 1-3 were analyzed using descriptive statistics (mean and standard deviation). Hypotheses 1-2 were tested using linear regression analysis, while hypothesis 3 was tested using multiple regression analysis.

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## Chapter Four

### Results and Discussion of Findings

This chapter presented the results of the analyses and discussions of findings. The results as well as discussion of findings were given based on socio-demographic characteristics of the participants, research questions and hypotheses as follows:

#### 4.1 Socio-Demographic Characteristics of the Respondents

The socio-demographic characteristics of the respondents are below.

**Table 4.1: Distribution of the respondents by gender**

Gender	Frequency	Percent (%)
Male	181	48.9
Female	189	51.1
Total	370	100.0

As shown in table 181 (48.9%) respondents were male, while 189 (51.1%) were female. This implied that most of the respondents were female.

**Table 4.2: Distribution of the respondents by age**

Age	Frequency	Percent (%)
16-20 years	200	54.1
21-25 years	127	34.3
26-30 years	23	6.2
31-35 years	13	3.5
36-40 years	5	1.4
41 years and above	2	0.5
Total	370	100.0

Table 2 revealed that 200 (54.1%) respondents were in the age range of 16-20 years, 127 (34.3%) were 21-25 years, while 23 (6.2%) were between 26-30 years. In addition, 13 (3.5%) respondents in the age range of 31-35 years, 5 (1.4%) were between 36-40 years, while 2 (0.5%) were 41 years and above. This implied that most of the respondents were in the age range of 16-20 years.

## 4.2 Presentation of Data

### 4.2.1 Analysis of Research Questions

The following research questions were answered in the study.

**Research Question 1:** What is the means of access to Nollywood erotic scenes among Lead City University students?

**Table 4.3: Summary of result on the level of access of Nollywood erotic scenes**

S/n	Statement	SA	A	DA	SDA	Mean	Std. Dev
1.	I access Nollywood erotic films through ROK, Africa Magic, Trybe,	49 (13.2%)	179 (48.4%)	89 (24.1%)	53 (14.3%)	2.61	2.23
2.	I access Nollywood erotic films through social media platforms, e.g. Facebook, Instagram, YouTube etc.	42 (11.4%)	176 (47.6%)	91 (24.6%)	61 (16.5%)	2.52	2.69
3.	I access Nollywood erotic films through mobile apps such as Netflix, Iroko TV	39 (10.5%)	142 (38.4%)	96 (25.9%)	93 (25.1%)	2.34	2.54
4.	I access Nollywood erotic films through CD/DVD	57 (15.4%)	147 (39.7%)	62 (16.8%)	104 (28.1%)	2.42	2.14
<b>Level of Agreement (n=370)</b>					Weighted Mean= 2.47		
					Criterion=3.00		

**\*The level is high at 3.00**

As indicated in table 3, 49 (13.2%) respondents strongly agreed that they accessed Nollywood erotic films through ROK, Africa Magic, Trybe. 179 (48.4%) agreed that they accessed Nollywood erotic movies through social media platforms such as Facebook, Instagram,

YouTube; 89 (24.1%) disagreed. In comparison, 53 (14.3%) strongly disagreed. In addition, 42 (11.4%) respondents strongly agreed that they accessed access Nollywood erotic films through social media platforms such as Facebook, Instagram and YouTube, 91 (24.6%) disagreed, while 61 (16.5%) strongly disagreed. Furthermore, 39 (10.5%) respondents strongly agreed that they accessed Nollywood erotic films through mobile apps such as Netflix, Iroko TV, 142 (38.4%) agreed, 96(25.9%) disagreed, while 93(25.1%) strongly disagreed. Also, 57(15.4%) respondents strongly agreed that they accessed Nollywood erotic films through mobile apps such as Netflix, Iroko TV, 147 (39.7%) agreed, 62(16.8%) disagreed, while 104 (28.1%) strongly disagreed. Table 3 further showed that the obtained weighted mean value of 2.47 was less significant than the criterion of 3.00. This indicated that the level of access to Nollywood erotic scenes among Lead City University students was low.

**Research Question 2:** What is the level of exposure to Nollywood erotic scenes among Lead City University students?

**Table 4.4: Summary of result on the level of exposure to Nollywood erotic scenes**

S/n	Statement	Daily	Weekly	Fortnight	Monthly	Never	Mean	Std. Dev
1.	I spend so much time watching Nollywood erotic scenes through ROK, African Magic, Trybe	45 (12.2%)	69 (18.6%)	62 (16.8%)	42 (11.4%)	152 (41.1%)	2.49	1.477
2.	I spend so much time watching Nollywood erotic scenes through social media platforms such as Facebook, Instagram, YouTube etc.	34 (9.2%)	58 (15.7%)	84 (22.7%)	46 (12.4%)	148 (40.0%)	2.42	1.383
3.	I spend so much time watching Nollywood erotic scenes through Netflix, Iroko TV	25 (6.8%)	64 (17.3%)	54 (14.6%)	71 (19.2%)	156 (42.2%)	2.27	1.341
4.	I spend so much time watching Nollywood erotic scenes through CDs and DVDs	37 (10.0%)	51 (13.8%)	60 (16.2%)	27 (7.3%)	195 (52.7%)	2.21	1.450
<b>Level of Agreement (n=370)</b>							Weighted Mean= 2.35	Criterion=3.00

**\*The level is high at 3.00**

Table 4.4 revealed that, 45 (12.2%) respondents spent so much time watching Nollywood erotic scenes through ROK, African Magic, Trybe daily, 69 (18.6%) indicated weekly, 62 (16.8%) stated fortnightly, 42 (11.4%) indicated monthly, while 152 (41.1%) expressed never. In addition, 34 (9.2%) respondents spent so much time watching Nollywood erotic scenes

through social media platforms such as Facebook and Instagram, YouTube, 58 (15.7%) indicated weekly, 84 (22.7%) stated fortnightly, 46 (12.4%) indicated monthly. In comparison, 148 (40.0%) expressed never. Moreover, 25 (6.8%) respondents spent so much time watching Nollywood erotic scenes through Netflix, Iroko TV, 64 (17.3%) indicated weekly, 54 (14.6%) stated fortnightly, 71 (19.2%) indicated monthly, while 156 (42.2%) expressed never. Also, 37 (10.0%) respondents spent so much time watching Nollywood erotic scenes through CDs and DVDs, 51 (13.8%) indicated weekly, 60 (16.2%) stated fortnightly, 27 (7.3%) indicated monthly, while 195 (52.7%) expressed never. Table 4 further showed that the obtained weighted mean value of 2.35 was less than the criterion of 3.00. This indicated that the level of exposure to Nollywood erotic scenes among Lead City University students was low.

**Research Question 3:** What is the level of perception of Lead City University on Nollywood erotic scenes?

**Table 4.5: Summary of result on the level of perception of Nollywood erotic scenes**

S/n	Statement	Daily	Weekly	Fortnight	Monthly	Never	Mean	Std. Dev
1.	I get only get aroused sexually after watching Nollywood erotic films	35 (9.5%)	36 (9.7%)	80 (21.6%)	37 (10.0%)	182 (49.2%)	2.20	1.383
2.	Nollywood erotic scenes are addictive because of their erotic contents	27 (7.3%)	75 (20.3%)	51 (13.8%)	49 (13.2%)	168 (45.4%)	2.31	1.404
3.	I can't do without watching Nollywood erotic films because of my addiction to Nollywood erotic scenes	16 (4.3%)	30 (8.1%)	88 (23.8%)	59 (15.9%)	177 (47.8%)	2.05	1.196
4.	As a result of Nollywood erotic films that I have watched, I cannot do without practising sexual acts such as (Kissing, Smooching)	17 (4.6%)	36 (9.7%)	51 (13.8%)	102 (27.6%)	164 (44.3%)	2.03	1.178
<b>Level of Agreement (n=370)</b>						Weighted Mean= 2.15 Criterion=3.00		

**\*The level is high at 3.00**

Table 4.5 revealed that 35 (9.5%) respondents responded that they only got aroused sexually after watching Nollywood erotic films daily, 36 (9.7%) indicated weekly, 80 (21.6%) stated

fortnightly, 37 (10.0%) indicated monthly, while 182 (49.2%) expressed never. Furthermore, 27 (7.3%) respondents said that Nollywood erotic scenes were addictive because of its erotic contents, 75 (20.3%) indicated weekly, 51 (13.8%) stated fortnightly, 49 (13.2%) indicated monthly, while 168 (45.4%) expressed never. Likewise, 16 (4.3%) respondents stated that they could not do without watching Nollywood erotic films because of their addiction to Nollywood erotic scenes, 30 (8.1%) indicated weekly, 88 (23.8%) stated fortnightly, 59 (15.9%) indicated monthly, while 177 (47.8%) expressed never. Also, 17 (4.6%) respondents stated that due to Nollywood erotic films that they had watched, they could not do without practising sexual acts such as kissing and smooching. They cannot do without watching Nollywood erotic films because of their addiction to Nollywood erotic scenes, 36 (9.7%) indicated weekly, 51 (13.8%) stated fortnightly, 102 (27.6%) indicated monthly. In comparison, 164 (44.3%) expressed never. Table 5 further showed that the obtained weighted mean value of 2.15 was less than the criterion of 3.00. This indicated that the level of perception of Lead City University on Nollywood erotic scenes was low concerning the effect on the respondents' character, development, or behaviour.

### 4.3 Test of Hypotheses

The following null hypotheses of this study were tested at 0.05 level of significance:

**H<sub>01</sub>:** There is no significant relationship between access and perception of Lead City University students to Nollywood erotic scenes.

**Table 4.6: Summary of result on relationship between access and perception of Lead City University Students to Nollywood erotic scenes**

Variables	Mean	Std. Dev.	Perception	Access	N	Sig. (p-value)	Remark
Perception	8.5892	4.67524	1	.324**	370	.000	Significant
Access	13.3378	3.83705	.324**	1			

Correlation is significant at 0.05 alpha level ( $p < 0.05$ )

Table 6 showed that there was a significant relationship between access and perception of Lead City University Students to Nollywood erotic scenes ( $r=0.324$ ,  $p < 0.05$ ). The table also revealed that the direction of the relationship was positive, while the correlation coefficient's magnitude was weak. The null hypothesis was therefore rejected. This implied that an increase in accessibility of Lead City University students to Nollywood erotic scenes could influence the extent to which their perception would continue to change.

**H<sub>0</sub>2:** There is no significant relationship between exposure and perception of Lead City University students to Nollywood erotic scenes.

**Table 4.7: Summary of result on relationship between exposure and perception of Lead City University students to Nollywood erotic scenes**

Variables	Mean	Std. Dev.	Perception	Access	N	Sig. (p-value)	Remark
Perception	8.5892	4.67524	1	.552**	370	.000	Significant
Exposure	9.396	4.92667	.552**	1			

Correlation is significant at 0.05 alpha level ( $p < 0.05$ )

Table 4.7 showed that there was a significant relationship between exposure and perception of Lead City University Students to Nollywood erotic scenes ( $r=0.552$ ,  $p < 0.05$ ). The table also revealed that the direction of the relationship was positive, while the correlation coefficient's magnitude was moderate. The null hypothesis was therefore rejected. This implied that an increase in exposure of Lead City University students to Nollywood erotic scenes could influence the extent to which their perception would continue to change.

**H<sub>03</sub>:** Access and exposure will not have joint influence on perception of Lead City University students to Nollywood erotic scenes.

**Table 4.8: Summary of result of joint influence of access and exposure on perception of Lead City University Student to Nollywood erotic scenes**

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.553 <sup>a</sup>	.306	.302	3.90542

**ANOVA**

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	2467.973	2	1233.987	80.905	.000 <sup>b</sup>
	Residual	5597.583	367	15.252		
	Total	8065.557	369			

a. Dependent Variable: perception

b. Predictors: (Constant), Exposure, Access

### Coefficients

Model		Un-standardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.122	.736		4.245	.000
	Access	.058	.062	.047	.928	.354
	Exposure	.500	.049	.527	10.304	.000

a. Dependent Variable: perception

As shown in table 8, it was found that the linear combination of access and exposure on perception of Lead City University students to Nollywood erotic scenes was tested significant ( $F_{(2,367)}=80.905$ ,  $p<0.05$ ). The result yielded a coefficient of multiple regression of  $R=0.553$  and multiple R-square of 0.306. The result also revealed that adjusted  $R^2=0.302$ ; indicating that the independent variables accounted for about 30.2% of the variance. This means that there was a significant joint influence of access and exposure on the perception of Lead City University Students to Nollywood erotic scenes. The null hypothesis was therefore rejected.

**H<sub>04</sub>:** Access will not have a relative influence on Lead City University students' perception of Nollywood erotic scenes.

**Table 4.9: Summary of the result of the relative influence of access on the perception of Lead City University Student to Nollywood erotic scenes**

Variable	Un-standardized Coefficients		Standardized Coefficients	t	Sig.	Remark
	B	Std. Error	Beta			
(Constant)	3.122	.736		4.245	.000	Not Significant
Access	.058	.062	.047	.928	.354	

Table 4.9 showed access, the un-standardized regression weight ( $\beta$ ), the standardized error of estimate ( $SE\beta$ ), the standardized coefficient, the t-ratio and the level at which the t-ratio was significant. As indicated in the table, access ( $\beta=-0.047$ ,  $t=0.928$ ,  $p>0.05$ ) was not independently tested significantly on Lead City University students' perception of Nollywood erotic scenes. This means that access to Nollywood erotic scenes did not significantly influence the perception of Lead City University. The null hypothesis was therefore accepted.

**H<sub>05</sub>:** Exposure will not have a relative influence on the perception of Lead City University students to Nollywood erotic scenes

**Table 10: Summary of the result of the relative influence of exposure on the perception of Lead City University Student to Nollywood erotic scenes**

Variable	Un-standardized Coefficients		Standardized Coefficients	T	Sig.	Remark
	B	Std. Error	Beta			
(Constant)	3.122	.736		4.245	.000	
Exposure	.500	.049	.527	10.304	.000	Significant

Table 4.10 showed exposure, the un-standardized regression weight ( $\beta$ ), the standardized error of estimate ( $SE\beta$ ), the standardized coefficient, the t-ratio and the level at which the t-ratio was significant. As indicated in the table, exposure ( $\beta=0.527$ ,  $t=10.304$ ,  $p<0.05$ ) was independently tested significantly on Lead City University students' perception of Nollywood erotic scenes. This means that exposure to Nollywood erotic scenes had a significant influence on the perception of Lead City University. The null hypothesis was therefore rejected.

#### 4.4 Discussion of Findings

The study's findings revealed that gender and age were used as the socio-demographic characteristics of the respondents. Most of the respondents were female, and the majority was in the age range of 16-20 years. The study's finding revealed that the level of access to Nollywood erotic scenes among Lead City University students was low. This was evident

through the result that indicated that the obtained weighted mean value was greater than the criterion. This showed that most of the respondents agreed on the questions on access the accessibility of the respondents to Nollywood erotic films through ROK, Africa Magic, Trybe, through social media platforms, e.g. Facebook, Instagram, YouTube, through mobile apps such as Netflix, Iroko TV and through CD/DVD.

Thus the above findings corroborate assertion in literature review which states that outcome of this study on a high level of accessibility to Nollywood erotic scenes was in line with the findings that the level of accessibility to Nollywood erotic scenes among students of the University of Abuja was high.

The study's finding also revealed that the level of exposure to Nollywood erotic scenes among Lead City University students was low. This was evident through the result that indicated that the obtained weighted mean value was lower than the criterion. This showed that most of the respondents did not spend so much time watching Nollywood erotic scenes through ROK, African Magic, Trybe, through social media platforms such as Facebook, Instagram, YouTube, Netflix, Iroko TV also through CDs and DVDs. The outcome of this study on low level of exposure to Nollywood erotic scenes was in line.

The findings agree with the assertions in the literature review which opine that Exposure to sexual material is commonly operationalized as a function of two variables: orientation and time spent with a medium. In contrast to projections of broad exposure to a medium, individuals interested in determining exposure to a specific sort of material (for instance, sex, health, violence, or politics) are more likely to supply respondents with a list of titles. The

names each refer to a media (television programs, periodicals, musicians, or video games), and respondents are asked to indicate how often they watch, read, listen to, or play each item.

The finding of the study also revealed that the level of perception of Lead City University on Nollywood erotic scenes was low in relation to the effect on the character, development or behaviour of the respondents. This was evident through the result of the study which revealed that the obtained weighted mean value was less than the criterion. This indicated that the extent to which the respondents get aroused sexually after watching Nollywood erotic films and the level of being addictive because of its erotic contents was low. Also, practising sexual acts such as kissing and smooching was low. The outcome of this study on the low level of perception in contrast to the findings.

The findings does not corroborate the assertion of the cultivation theory which postulates that At its most fundamental level, cultivation theory postulates that repeated exposure to films gradually "cultivates" viewers' views of reality. This nurturing may have an influence on even casual moviegoers, since the affects of heavy watchers ripple throughout our society." Television is a medium through which the majority of people are socialized into predefined roles and behaviors. It serves the purpose of enculturation<sup>109</sup>. Simply put, the primary premise investigated in cultivation research is that persons who spend more time watching films are more likely to see the natural world in ways that resemble the most prevalent and repeated themes on television. The reflection is different from persons who watch less television but otherwise have equivalent demographic features.

It was further showed that there was a significant relationship between access and perception of Lead City University Students to Nollywood erotic scenes. The table also revealed that the

direction of the relationship was positive, while the correlation coefficient's magnitude was weak. This implied that an increase in accessibility of Lead City University students to Nollywood erotic scenes could influence the extent to which their perception would continue to change. The outcome of this study is on the low level of perception in contrast to the findings.

Thus, the findings are in line with assertion of the Agenda Setting theory which implies that "Everyone sees the world differently based on the map constructed for them by the authors, editors, and publisher of the newspaper they read." Additionally, "While the media is ineffective in telling people what to believe, it is astoundingly effective at telling its readers what to think about. The establishment of the agenda happens through a cognitive process called as "accessibility," which indicates that the more often and conspicuously new media covers a subject, the more accessible that issue becomes in the audience's memory

Moreover, there was a significant relationship between exposure and perception of Lead City University students to Nollywood erotic scenes. The table also revealed that the direction of the association was positive, while the correlation coefficient's magnitude was moderate. This implied that an increase in exposure of Lead City University students to Nollywood erotic scenes could influence the extent to which their perception would continue to change. The outcome of this study on the relationship between access, exposure and perception to Nollywood erotic scenes was in line with the findings.

The findings are in line with the assertion in literature review which implies that While exposure is largely self-reported, sexual material in the media is frequently quantified using "objective" erotic content ratings derived via content analysis or the judgments of an

independent sample of "judges." The evaluations may be a broad assessment of "sexiness" or they may aim to capture more particular information, such as sexual discourse, behavior (pre- and/or coital), and innuendo

Furthermore, it was found that the linear combination of access and exposure on the perception of Lead City University students to Nollywood erotic scenes was tested significantly. This means that there was a significant joint influence of access and exposure on the perception of Lead City University Students to Nollywood erotic scenes. As indicated in the table, the key was not independently tested significantly on Lead City University students' perception of Nollywood erotic scenes. This means that access to Nollywood erotic scenes did not have a significant influence on perception of Lead City University. In the same vein, as indicated in the table, exposure was independently tested significant on Lead City University students' perception of Nollywood erotic scenes. This means that exposure to Nollywood erotic scenes had a significant influence on the perception of Lead City University.

The above findings agree with assertions in the literature review which states that postulates that repeated exposure to films gradually "cultivates" viewers' views of reality. This nurturing may have an influence on even casual moviegoers, since the affects of heavy watchers ripple throughout our society." Television is a medium through which the majority of people are socialized into predefined roles and behaviors. It serves the purpose of enculturation. Simply put, the primary premise investigated in cultivation research is that persons who spend more time watching films are more likely to see the natural world in ways that resemble the most prevalent and repeated themes on television. The reflection is different from persons who watch less television but otherwise have equivalent demographic features.

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## **Chapter Five**

### **Conclusion**

This chapter presents the summary of findings, conclusions drawn from the findings and recommendations.

This study focused on the exposure, access and perception of Lead City University students on Nollywood erotic movies scenes. The study investigated the frequency of exposure, accessible channels and what the students think the exposure and access yielded for them. The overall focus of the study is to make movie producers and regulators to know the perception of movie consumers on erotic scenes and improve on the content, production and distribution.

#### **5.1 Summary of Findings**

Data on the level of access of Nollywood erotic scenes among Lead City University students show that most respondents agreed that they accessed Nollywood erotic films through ROK, Africa Magic, Trybe. Findings further revealed that the obtained weighted mean value of 3.34 was less significant than the criterion of 3.00

Data show a high number of respondents spent so much time watching Nollywood erotic scenes through ROK, African Magic, Trybe daily. The data indicated that exposure to Nollywood erotic scenes among Lead City University students was low.

Data gotten show the majority of the respondents never got aroused sexually after watching Nollywood erotic films. The data indicated that the level of perception of Lead City University on Nollywood erotic scenes was low in relation to the effect on the respondents' character, development, or behaviour.

Data show a significant relationship between access and perception of Lead City University Students to Nollywood erotic scenes ( $r=0.324$ ,  $p<0.05$ ) as the null hypothesis was therefore rejected. The obtained data showed a significant relationship between exposure and perception of Lead City University Students to Nollywood erotic scenes ( $r=0.552$ ,  $p<0.05$ ). Data got found that the linear combination of access and exposure on the perception of Lead City University students to Nollywood erotic scenes was tested significant ( $F_{(2,367)}=80.905$ ,  $p<0.05$ ). The result yielded a coefficient of multiple regression of  $R=0.553$  and multiple R-square of 0.306. Data showed exposure, the un-standardized regression weight ( $\beta$ ), the standardized error of estimate (SEB), the standardized coefficient, the t-ratio and the level at which the t-ratio was significant.

## **5.2 Conclusion**

From the findings of this study, it is concluded that the level of access to Nollywood erotic scenes among Lead City University students is high. The corroboration was evident by revealing that the obtained weighted mean value was more significant than the criterion.

The level of exposure to Nollywood erotic scenes among Lead City University students is low. This was evident through the result that revealed that the obtained weighted mean value was lower than the criterion.

The level of perception of Lead City University on Nollywood erotic scenes is low concerning the effect on the respondents' character, development, or behaviour. This was evident through the result of the study, which revealed that the obtained weighted mean value was less than the criterion.

There is a significant relationship between access and perception of Lead City University Students to Nollywood erotic scenes. It can be concluded that the direction of the relationship is positive,

There is a significant relationship between exposure and perception of Lead City University students to Nollywood erotic scenes, and the direction of the relationship is positive. At the same time, the correlation coefficient's magnitude was moderate.

It can further be concluded that the linear combination of access and exposure on the perception of Lead City University students to Nollywood erotic scenes tested significantly.

### **5.3 Recommendations**

Based on the research findings, the following recommendations are made:

- i. Given that the level of access to Nollywood erotic scenes among Lead City University students is high, students should be mindful as such scenes can affect their behaviours and character.
- ii. The findings reviewed that level of exposure to Nollywood erotic scenes among Lead City University students is low. Students of Lead City University thought to have access to Nollywood erotic scenes; they should maintain a low level of exposure to Nollywood erotic scenes.
- iii. Level of perception of Lead City University on Nollywood erotic scenes is low in relation to effect on the character, development or behaviour, perception of Lead City University students on Nollywood erotic scenes should not be used to determine the effect of Nollywood erotic scenes on the character, development or behaviour.

- iv. The findings showed a significant relationship between access and perception of Lead City University Students to Nollywood erotic scenes. Access to Nollywood erotic scenes should be considered in determining the perception of students on Nollywood erotic scenes.
- v. There is a significant relationship between exposure and perception of Lead City University students to Nollywood erotic scenes; exposure to Nollywood erotic scenes should be put into consideration in determining the perception of students on Nollywood erotic scenes.
- vi. The linear combination of access and exposure on the perception of Lead City University students to Nollywood erotic scenes tested significantly; the researcher, therefore, recommends that combination of access and exposure be considered in deciding the perception of Lead City University students Nollywood erotic scenes.

#### **5.4 Contribution to Knowledge**

1. The findings of this study have given insight into the effect of access and exposure on the perception of Lead City students Nollywood erotic scenes.
2. The findings of this study have also contributed to the Cultivation theory and Agenda Setting theory. The results reinforced the assumptions of these theories.
3. This study will constitute valuable documents and valuable data as it will help create the relationship between access and exposure to a phenomenon.

## 5.5 Areas for Further Research

It is practically impossible for a study to cover the entire available field in its area or scope.

As such, the following are suggested for further research;

1. More studies could be done on other students in other Universities, or a comparative analysis can be carried out using two schools.
2. Due to the findings from this study, the researcher is urging scholars to delve into doing more research on access and exposure, as they can be used to determine perception on individuals on a phenomenon.
3. Other research techniques and methodologies can be used to evaluate access and exposure to a phenomenon.

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