

## THE INFLUENCE OF VIOLENCE, CRIME AND STRONG WORD-RELATED NOLLYWOOD MOVIES ON THEIR YOUNG AUDIENCE

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**ABSTRACT:** *Nigeria's movie industry has grown exponential over the last couple of decades to become the world's second largest in the industry. In recent years, Nollywood has increasingly churned violence, crime and strong word-related movies. In March 2018 Nigeria Films and Video Censors Board (NFVCB) Nigeria's films and video regulatory agency, warned the public that 21 out of 66 movies it approved in that month contained violence, crime and strong words. Earlier in February, the figure was 13 of the approved 46 movies. This study examines the implications of this trend on Nollywood's young audiences. We had a study group of 31 young people. First we sampled their perception of violence, crime and use of strong words. Later we exposed them to six Nollywood movies laden with those elements after which we re-administered same questionnaire on them. Results show that exposure to those movies negatively changed their perception of violence, crime and use of strong words.*

**KEYWORDS:** Nollywood Movies, Young Audience, Nigerian Culture

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### INTRODUCTION

The British colonialists introduced films to Nigeria in the early 20<sup>th</sup> century as one of their tools for `civilizing` the local population. Opeyemi (2008) recalls that the first film in Nigeria, promoted by European merchants, with support from British colonial government and the Church, was screened at the Glover Memorial Hall, Lagos in 1903. Nigerian movie industry scholars say that movie might be connected to providing fun to the colonial masters away from daily business of governance.

Nbete and Ikiroma-Owoye (2014) say movies were introduced into Nigeria by the colonial masters to manipulate the people and to serve imperial purposes rather than for entertainment. `Films made by the colonial film units were meant to influence social behavior in the colonies with western imperialist concepts and ideas, which were portrayed as superior in every way to African culture and products`, they argue. For the Church and the colonial masters, films were manipulative tools used in achieving set political and economic agendas of Britain and her allies. Ajaga and Olugboji (2014) say that with a thin line separating religion from governance., films were scripted to propagate the accomplishments of Britain. They propagated achievements in such areas as the provision of amenities and infrastructure and on the war front, reflecting successes against Hitler in the World War II. This is aimed at rallying colonial territories to perceive Germany as a common enemy

However, as colonial powers continued to wane in the years leading to independence, Nigerians progressively took control of their destinies and the movie industry is one area this was clearly demonstrated. From telling the tales of the imperialists, the immediate post-independence era Nigerian movie industry began to tell the Nigerian story, its rich culture,

moral values and religious heritage. The film industry re-focused to project the newly independent Nigeria, its culture and peoples to the international community, rather than advancing British colonial agenda. According to Olayiwola (2011) the new Nigerian government established a film division in the Federal Ministry of Information to produce documentaries about Nigeria for distribution nationally and internationally. This move, Olayiwola says, gave rise to 'home grown documentaries' a deviation from the mainly imported films of the colonial era.

However, more than three decades after independence, the Nigerian film industry flirted with successes and failures, or at best suffered stunted growth as indigenous producers struggled to cope with the more established, more popular and better produced movies from abroad. All this changed in 1992 with the production of *Living in Bondage* by a local businessman, Kenneth Nnebue. The success story of the movie led to the release of its part II and the boom that followed it gave birth to what is the internationally acclaimed megabrand known today as Nollywood. Jedlowski (2011) says that 'Nollywood' was coined by a *New York Times* reporter, Norimitsu Onishi in September 2002 in an article he wrote on the then emerging Nigerian film industry. He coined the name to distinguish it from the Bombay (India's Bollywood) and Los Angeles (Hollywood) movies. The influential *Fortune Magazine* in 2015 estimated that the industry is worth more than \$3.4billion. This is in spite to heavy revenue loss to pirates and disjointed distribution channels.

Despite being a successful global brand, the term 'Nollywood' as name for Nigeria's movie industry has received some criticism from scholars. Agba (2014) posits that the coinage of the name by a foreigner and its imitation of Hollywood and Bollywood rather than something originally from Nigeria should be of concern to industry operators. Haynes (2007), however, says that despite such reservations, the term has come to stay.

Many scholars assert that Nollywood is a force for good and has contributed a lot in repositioning Nigeria as a key player in the global entertainment industry and a major source of economic empowerment for young people. 'Over the years, the industry has promoted certain identities and images about the country which in a way have helped to boost the country's reputation. Nollywood was instrumental in shooting up the socioeconomic profile of the country', Alawode (2013).

Although its popularity might not have reached every part of the world, it has become a force to reckon with in many African, European and American countries, and has gained enormous popularity among Diaspora Africans. Miller (2012) argues that as a popular brand, the Nollywood has 'eclipsed' Hollywood and Bollywood in many Sub-Saharan African nations. This, according to her, has 'provoked' complaints of flooding the 'smaller African nations' screens with Nigerian movies.

The producers of Nollywood movies are credited prudence financial management with *US News*, A leading US.-based news outfit reporting that often, a movie could be produced with as little as \$20,000 while no fewer than 2,500 movies could be produced annually. This figure is far more than what Nollywood and Bollywood can produce within same period.

Although Nollywood has contributed immensely to placing Nigeria on the global entertainment map some scholars such as Ekeanyanwu (2010) posit that at its infancy, the movies' producers created an image problem for Nigeria. 'The early Nollywood movies presented a stereotype and fixated view of Nigerian culture. They gave the impression that

the Nigerian society is a terrible, bloodsucking, witchcraft-infested, secret cult-pervading society', he argues.

At inception, Nollywood movies' producers devoted much of their script to the promotion of the Nigerian culture in particular and Africa in general. The flagship movie of the Nollywood era, *Living in the Bondage* meant to project a Nigerian society, rooted in the culture of hard work and honesty; and where ill-gotten wealth was repudiated. In the movie, Andy (Kenneth Okonkwo) uses his was for money ritual but the consequences are too heavy for him to bear as he remained tormented and was isolated by the society.

Olayinka and Uduakobong (2013) inform that Nigerian cultures are undoubtedly revealed in the home videos through the storylines, themes, lifestyle. The Nollywood movies then told the story about Nigerians in the Nigerian way. Nollywood has spread Nigeria's rich cultural heritage. As Akpan and Anyianuka (2010) explain, Nollywood has done justice in its portrayal of Nigerian culture, a culture that abhors ritual killings and promotes honesty.

But the Nollywood has also been criticized for, in some scripts, portraying Nigerian culture in bad light. In a October 13 2017 report, *The Punch* newspaper through Azuka Onwuka argued that such scripts for instance portray 'the traditional village as home of witches and wizards while the city is home of good men and women, the traditional religion is the evil but Christian religion in the city is good that always overcomes the darkness of the village'.

Nollywood movies have also been used to propagate religious doctrines and views particularly Christianity and Islam, the two dominant religions in Nigeria. Such movies seek to proclaim the authority of God in solving all human and natural problems; that through prayers, everything is possible including becoming rich and receiving supernatural healings. Some of such movies include *Praying and Fasting Brakes the Chain*, *Fight Against Spiritual Wife*, *A Prayerful Wife*. Ukah (2003) advance that the depiction of religion in locally produced Nigerian films is a pointer to the different ways Nigerians perceive religion and religious practices. Tasie (2013) faults a situation whereby Christian religion is portrayed in Nollywood movies as being superior to indigenous religions. 'In every confrontation with Christianity, therefore, the indigenous religion must collapse...the general picture is that at the instance of Christian evangelism, the indigenous religion is completely routed and annihilated by Christianity' he argues.

Alamu (2010) listed other criticism to bother on modes of production, quality of production and professionalism among the practitioners in the industry, storylines, among others, arguing that such question marks scrutinize the claim as to whether Nigeria has a world class film industry. These probes notwithstanding, Alawode and Sunday (2013) hold that Nollywood has effectively carried out most of the cardinal functions of films, which, they say includes to project what it seeks to communicate to its audience, what it seeks to sell, what it wants its audience to understand and what it wants its audience to imbibe.

Nollywood has witnessed exponential growth over the last decade, nonetheless, it has faced some challenged prominent among which are funding, piracy and dearth of institutional support and as Amue et al (2013) succinctly put it: 'with low budget, piracy and inadequate infrastructure, movie producers are, therefore, left in the hands of mediocre and nonprofessionals'. With no institutional mechanism in place to fund movie production, most of the films are funded by businesspersons who expect returns for their investment. Poor funding has impacted on the quality of films. In recognition of the key role the movie

industry plays in projecting the image of Nigeria the then government of President Goodluck Jonathan declared a \$19million intervention fund but in a sector that is not well structured, it is difficult to ascertain to what extent the funds had been utilized. To address funding challenge, Offiah (2017) says government should produce policies such as tax regimes and lending rates by banks that would make financing movie production attractive to the private sector. Igwe (2017) opines that government could contribute to improving the fortunes of the industry by supporting film makers with a better distribution network as well as providing exhibition and production funds.

Chaotic distribution channel means it is difficult to ascertain the actual revenue accruing from Nollywood. Pirates illegally duplicate the movies and covert the proceeds to personal use. This has led to investors losing money on their investments and creating disillusion among industry players. To overcome this challenge, Pratt (2015) advocates a more sophisticated distribution channel involving marketers and filmmakers, taking advantage of new technologies to thwart the activities of pirates. However, Ridwan et al (2013) argue that Nigeria's copyright laws and legal framework need to be reviewed while regulatory agencies should be strengthened for piracy to be properly addressed.

Despite the challenges, Evuleocha (2008) contends that Nigeria's video film sector's development has opened up the space for image production and the birth of young and vibrant film makers and film industry in Africa, adding that the Nigerian model could be replicated in other parts of the continent. If this is done it will create employment, wealth raise standards of living.

## **LITERATURE REVIEW**

Nollywood has attracted academic scrutiny in recent years following its rise to stardom. Some of the investigations have dwelt on the factors responsible for its rise; its marking value and as an agent of propagation of African culture. Other scholars have beamed their searchlight on its influence on different segments of the society and their behaviors. Udofia and Ekaette (2013) on the 'Evaluation of Nollywood Movies' Explicit Contents and the Sexual Behavior of Youths in Nigerian Secondary Schools' found that many of such movies contained explicit scenes. They observed that youngsters model their sexual behavior after what is portrayed Nollywood movies which they watch. They, therefore, recommended that 'Nollywood operators should reduce the rate of sexually adjusted movies which tend to increase the rate of sexual activities in their movies'.

Nollywood Movies and Nigerian Youths—An Evaluation was the subject of study by Nnabuko and Anatsui (2012). Their investigation involved 59 girls and 10 boys all of whom were final year students of Mass Communication Department, Babcock University, Ogun State, Nigeria. Their study revealed that violence in scenes has become a regular on Nigerian movies and has continued to be favored by producers, directors and scriptwriters. A related study is on the Perception of Youths on the Use of Indigenous Languages in Nigerian Home Videos a study by Ajaegbu et al (2015) surveyed 300 undergraduates selected from different universities in Nigeria. They found that most young people believe that Nigerian home movies were not geared towards the promotion of Nigeria's indigenous languages, a core cultural value. Their study further found that most of the respondents believed Nollywood movies were capable of having negative influence on young people's behavior and

perceptions. They advised that movie producers should scale down their negative themes because of their negative influence on their young audiences.

In a study on the Impact of Nigerian Home Movies Industry on the Moral Behavior of Secondary Students in Ebonyi State of Nigeria, Njoku (2016) found that Nollywood has some negative impact on the moral behavior of school children in the state. She based her conclusion on data collected from across the state using 200 teachers. The study could be critiqued on the ground that she deployed religious teachers for the purpose of collating the data with attendant possibility of the resource persons' religious views subconsciously interfering with their assignment.

However, Ayakoroma (2017) in a study on Nollywood as a Medium for Propagating Peace and Security in Nigeria: A cultural Perspective advanced that since it came to limelight, Nigeria's movie industry has become a major avenue for the projection of Nigeria's culture. He found that that despite its shortcomings, Nollywood has become a vibrant inspective of Nigeria's creative culture.

### **Purpose/Significance of Study:**

The purpose of this study is to examine the influence of exposure to violence, crime and strong words-related videos on young audience of the Nollywood. Although Nollywood is popular among young people in Sub-Saharan Africa and Africans in Diaspora, scholarly works on the implications of poor regulation and heavy exposure to the movies can have an adverse effect on its young audience is scanty. This work seeks to fill that gap. Its outcome will assist regulatory authorities, parents, care givers and young people on how to strike a balance between watching Nollywood the movies and maintaining a good interpersonal relationship.

### **Hypothesis:**

1. Watching violence, crime and strong words-related Nollywood movies does not influence the behavior of their young audience
2. Watching violence, crime and strong words-related Nollywood movies influence the behavior of its young audience

### **Theoretical Framework**

This study is based on cultivation theory. Shanahan and Morgan (2004) advance that cultivation is about the implications of stable, repetitive, pervasive and virtually inescapable patterns of images and ideologies that television, especially dramatic, fictional entertainment provides. Gerbner and Gross (1976) explored cultivation theory in their research, *Living with Television: the Violence Profile*, which was published in the *Journal of Communication*.

The theory concerns itself with what and how television shapes audiences' perceptions and moral values. Cultivation theory tackles long-term effects of television on viewers. It proposes that the danger of television lies in its ability to shape not a particular view point about specific issues but in its ability to shape people's moral values and general beliefs, Mosharafa (2015). The mainstay of the theory is its conclusion from a comparison on heavy viewers and light viewers of television, leading to, in its simplest form, a suggestion that heavy views of television perceive the most common and recurrent television world messages



as an accurate depiction of the real world Ozer (2013). Cultivation is a media effect theory built on the presupposition that the television shapes or cultivates the viewer's perception of social reality, that they are capable of cultivating and promoting attitudes and values already present in the individual or society at large.

Some scholars have criticized cultivation theory on the ground that some of the tenets on which it is built are faulty. Carlson (1993) points out that criticism of cultivation theory focuses on the strength of relationship between television viewing and perception of reality. According to him, while many studies have confirmed cultivation hypothesis, in many cases, correlation coefficients between television viewing and television response to survey questions remain weak.

Despite the criticisms cultivation theory offers a window into the manner in which the media affects our behavior and perceptions. Bushman and Anderson (2001) assert that 'not everyone who consumes violent media becomes aggressive, and not every aggressive person consumes violent media, but violent media is an important risk factor for aggression'.

### **Research method/scope**

We selected six movies that are laden with violence, crime and strong words scenes. We set up a study group of randomly selected 31 young people. First, we administered a questionnaire on them gauging their perception of crime, violence and use of strong words. Later we exposed them to the selected six Nollywood movies heavy on those characteristics. After watching those movies we re-administered same questionnaire on them to evaluate how watching those movies influenced their perception on violence, crime and use of strong words. We did this by comparing their pre-exposure and post-exposure responses to the questionnaire.

The movies are: *Save the hostage*, directed by Directed by Sylvester Madu, *Den of thieves* directed by Vincent Anointed, *Avenger of Injustice* produced by Anele Ugochukwu, *Bank robbery* directed by Vincent Anointed, *I am back to pay you back* produced by Ndudi Ojini, and *The Lady in Black* directed by Kingsley Orji Anosike. All the movies were sourced from YouTube. All the selected movies are laden with scenes on drug abuse, university campus gangsters, teenage armed robbers, cold-blooded murders, including beheadings, shootings with guns of different sizes and killing capacities. They are also characterized by flamboyant life style by 'successful criminals', street life, among other vices.

### **FINDINGS/DISCUSSION**

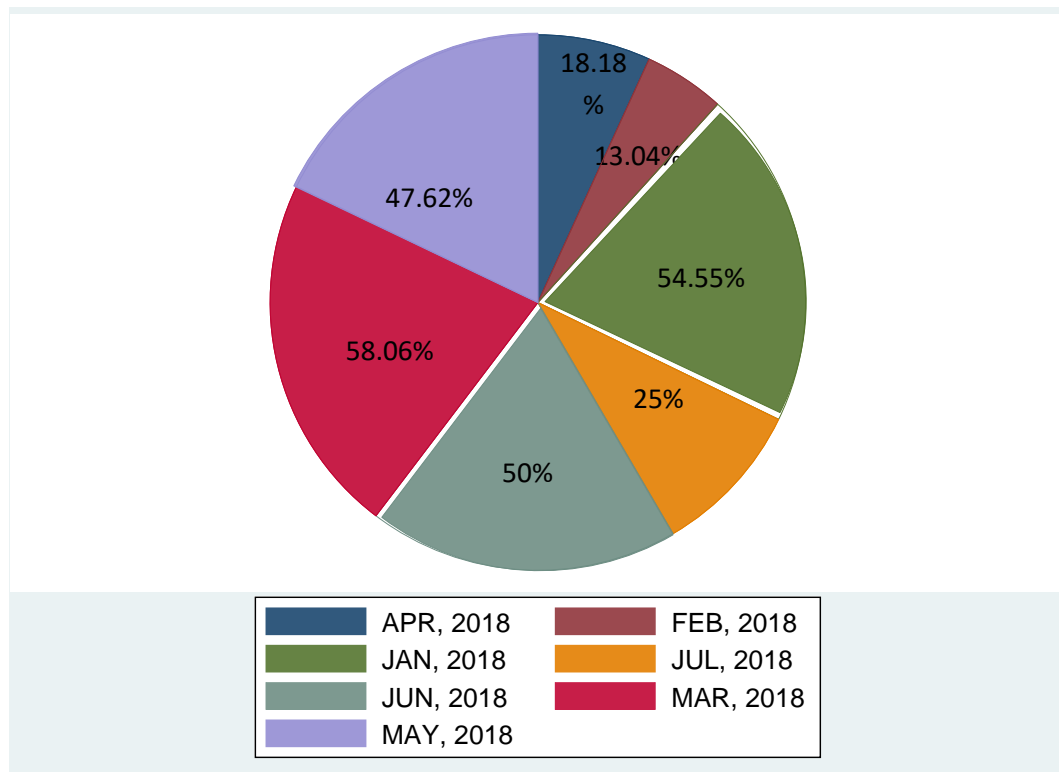
Figures from the NFVCB for the year 2018 indicate a trend whereby crime, violence and strong word related movies constitute a major chunk of movies pushed into the market daily by the industry.

Figure one below represents the total percentage of Nollywood movies that contain violence, crime and strong words for the months of January to July as approved by NFVCB.

As shown in the NFVCB data, with 58.06% and 54.55% in the months of March and January respectively, the such films, as approved by the regulatory agency far exceeded the whole of

other genres such as religion, comedy, tradition/culture, science, political, romance, among other, combined.

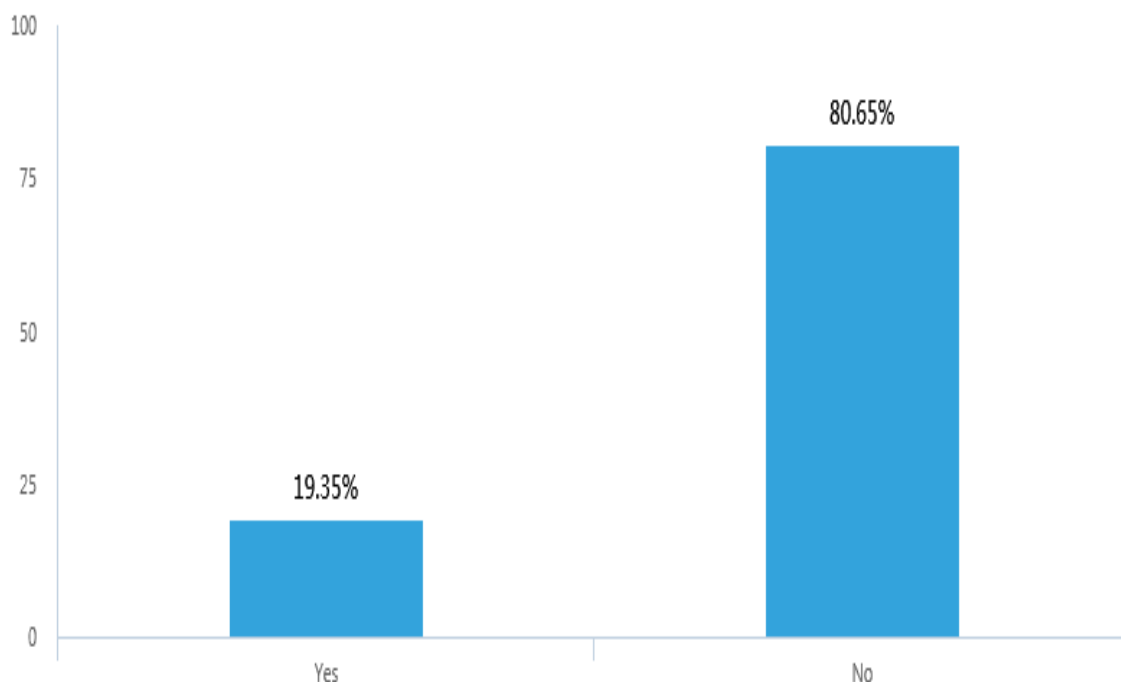
The figures further show that although such violence, crime and strong word-related films constituted 47.62% of approved films for the month of May 2018, they made a strong rebound in June, constituting 50% of approved films in the market.



**Figure 1 shows a chart representation of approved movies by Nigerian Films and Video Censors Board for January to July 2018.**

**Pre-exposure**

Our findings show that young people were more apprehensive and could shun violence, crime and use of strong words in their daily lives. For instance, when asked if they would retaliate when offended, 25 out of the 31 people our study group, representing 86.65% as shown in Figure 2 below, 19.35% that said it is not proper to retaliate when offended.



**Figure 2 shows respondents’ pre-exposure to movies reaction to retaliation**

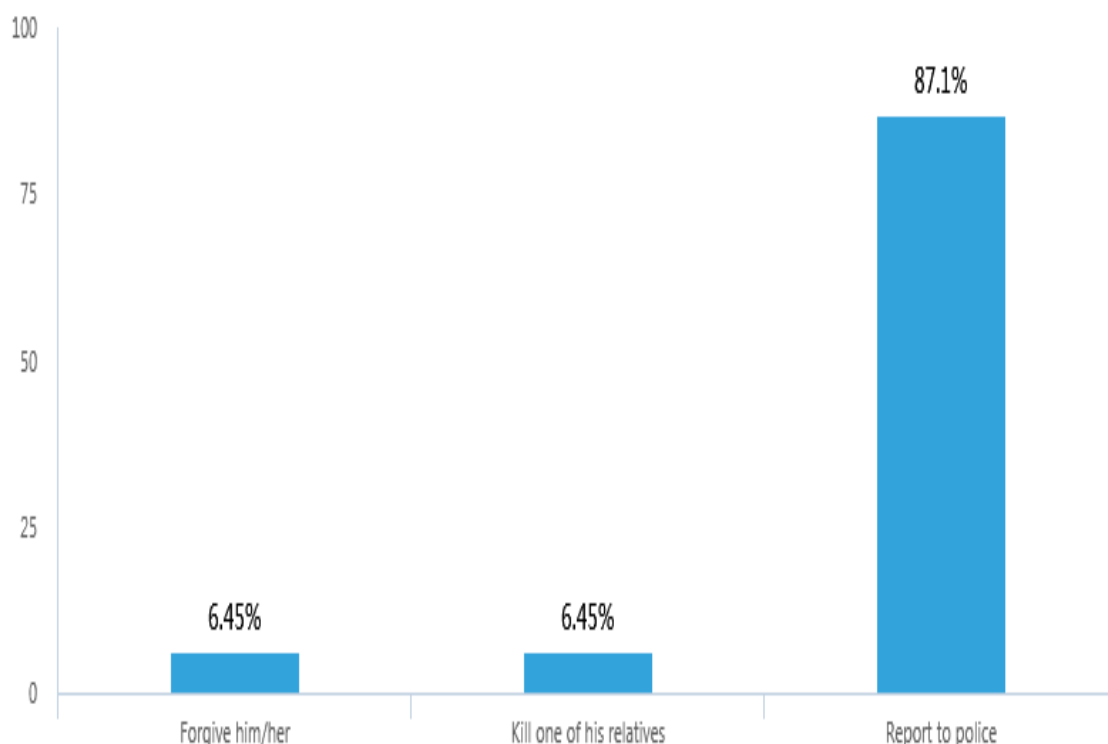
Similarly, as indicated in Figure 3 below, majority of the respondents, 14 of them, representing 45.16 per cent said they will report to the police if cheated by their friends while only 6.4 per cent or 2 out of the 31 respondents said they will haunt down (retaliate against) the offender.

Options	No	%
Forgive	3	9.68%
Report to police	14	45.16%
Haunt him down	2	6.45%
Seek other alternatives to recover my money	12	38.71%
Total number of respondents	31	

**Figure 3 shows respondents’ pre exposure reaction when cheated by friends**

When asked what would be their reaction if they discover that their friends is responsible for the death of their relative, overwhelming majority, 87.1% said they will report the matter to the police. See Figure four below.





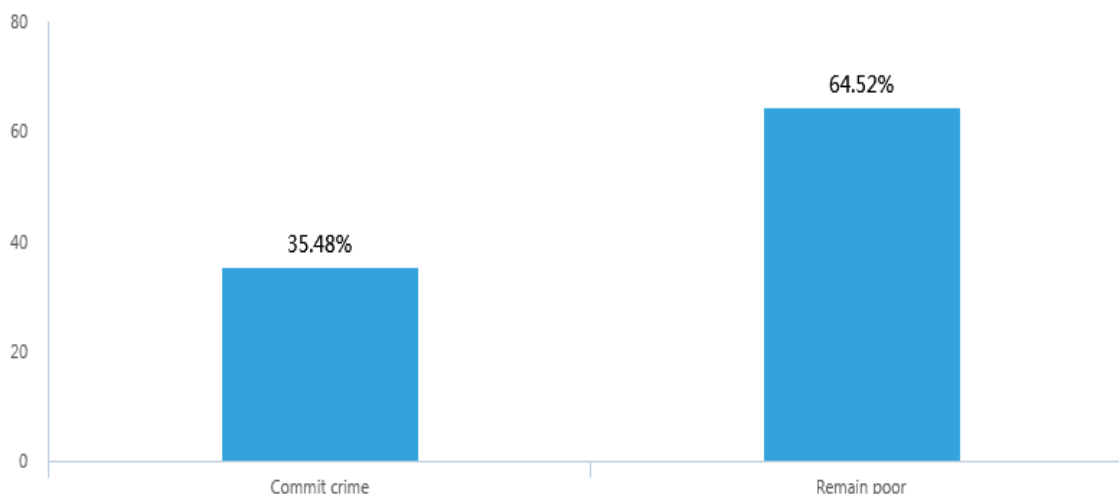
**Figure 4 show respondents’ pre-exposure reaction to when a friend is responsible for relative’s death**

We when we asked our respondents their impression about ‘violence begets violence’ majority of them, 51.51 per cent of them said they do not believe in that while 48.39 per cent said they approve of it. Their response is presented in Figure 5 below.

Options	frequency	%
Yes	15	48.39%
No	16	51.61%
Total number of respondents	31	

**Figure 5 shows respondents’ pre-exposure reaction to ‘violence begets violence’**

We further tested the young audiences perception of crime and punishment before the watched the moves and most of them, 64.52 per cent of the 31 member-group used in the study said in their pre-exposure response that they would rather stay poor than to commit crime.. As shown in Figure 6 below, only 35.48 per cent said they would take to crime under that circumstance.

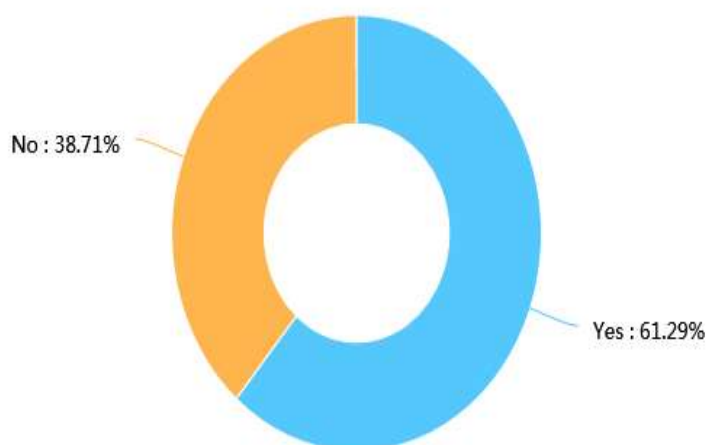


**Figure 6 shows respondents' pre-exposure reaction to preference to poverty over crime**

The responses follow a similar pattern such as when 70.97 per cent of respondents say they do not find it fun watching violence, crime and strong worded movies as against 29.03 per cent that said they do.

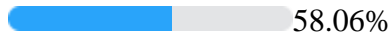
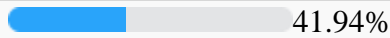
### Post-exposure

After their exposure to the movies, we readministered same questionnaire on the group and the results show a radical departure from their pre-exposure reactions. For instance, as indicated in figure 7 below, when asked again if they think violence begets violence, majority of our respondents, 61.29 per cent of our respondents said yes, more than the 48.39% that answered in the affirmative before they were exposed to the movies.



**Figure 7 shows respondents' post exposure reaction to 'violence begets violence'**

Similarly, after their exposure to the movies the respondents were asked again if they would rather remain poor than commit crime and become rich, 58.06% preferred to commit crimes as against 35.48% who expressed similar views before exposure to the movies.

options	Frequency	Percentage
Commit crime	18	 58.06%
Remain poor	13	 41.94%
Total number of respondents	31	

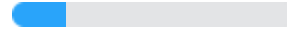
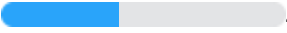


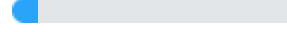
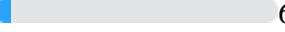
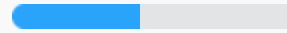
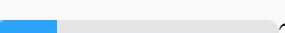
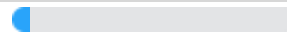

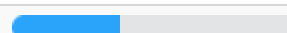
**Figure 8 shows respondents' post exposure reaction to ill-gotten wealth over poverty**

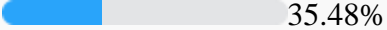
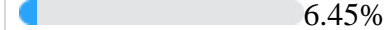
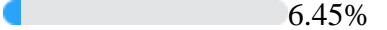
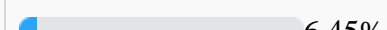
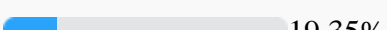


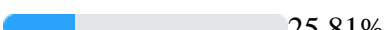
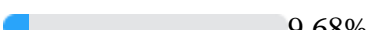
Similarly, when asked what would be their reaction if their friend cheats them of large sums of money, joint majority of the respondents, representing 35.48 per cent said they would haunt the friend down. Again, this figure is far higher than 6.45% that chose the same option before they were exposed to the movies.

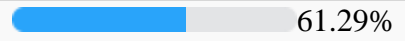
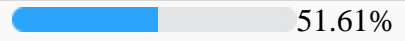
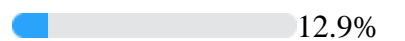
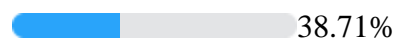
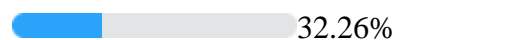
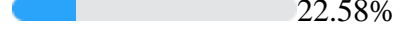
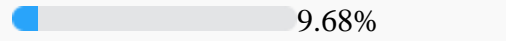
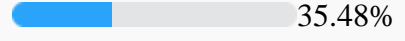
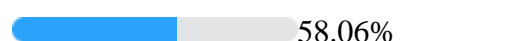
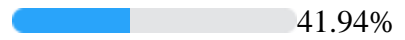
Our data further showed that after watching the movies, more members of our study group felt inclined to take laws into their hands than involve law enforcement agencies in settlement of disputes. For instance before their exposure to the movies they were asked how they will react if they discovered that their friend is responsible for the death of your relative. Their response shows that 87.1 per cent said they would report to the police. However, after their exposure to the movies, the figure declined to 74.19 per cent. A similar trend was observed in when they were asked about their reaction if friends set them up and they suffered heavy bodily injury. Pre-exposure data showed that 61.27 per cent said they will involve the police but when same question was asked after their exposure to the movies the figure declined to 51.29%. In fact 38.71% of the respondents said they will retaliate. This is against 12.9 % said indicated so before their exposure to the movies.

When asked to choose between poverty and crime before they watched the movies, 48.38 per cent chose poverty over crime. However, after watching the selected movies 61.29 per cent opted for crime over poverty.

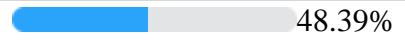
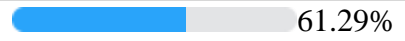
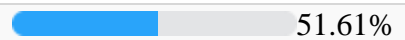
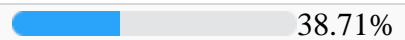
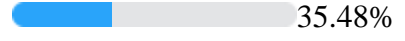
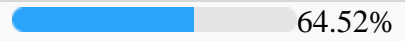
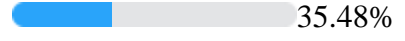
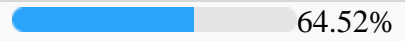
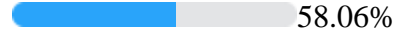
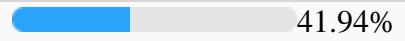
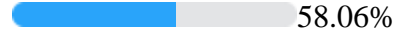
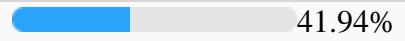
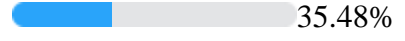
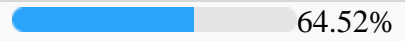
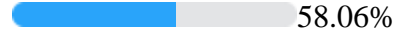
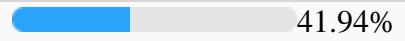
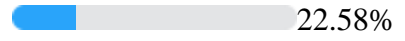
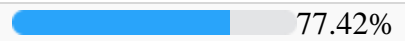
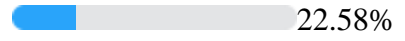
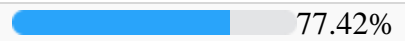
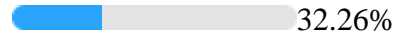
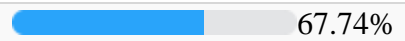
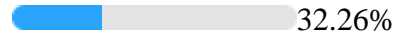
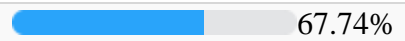
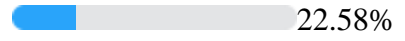
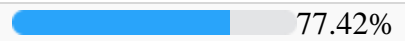
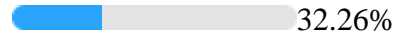
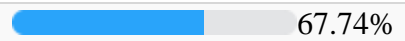
Our findings disagree with our hypothesis 1 which states that exposure to violence, crime and strong related Nollywood movies do not influence the behavior of their young audiences behavior. It is however consistent with our hypothesis 2 which states that watching violence, crime and strong words-related Nollywood movies influences the behavior and perception of their young audience. Details of the findings are provided in figure 9 below

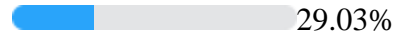
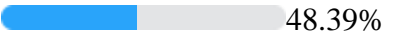

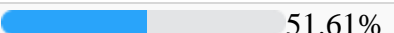
<b>Before</b>			<b>After</b>		
Do you think it is proper to retaliate when offended?			Do you think it is proper to retaliate when offended?		
options	frequency	%	Options	frequency	Percentage
Yes	6	 19.35%	Yes	13	 41.94%
No	25	 80.65%	No	18	 58.06%
Total number of respondents	31		Total number of respondents	31	
If your friend cheats you of large sums of money what will be your reaction			If your friend cheats you of large sums of money what will be your reaction		
options	Frequency	%	options	frequency	Percentage
Forgive	3	 9.68%	Forgive	2	 6.45%
Report to police	14	 45.16%	Report to the police	7	 22.58%
Haunt him down	2	 6.45%	Haunt him down	11	 35.48%
Seek other alternatives to	12	 38.71%			

recover my money			Seek other alternatives to recover my money	11	 35.48%
Total number of respondents	31		Total number of respondents	31	
If you discover that your friend is responsible for the death of your relative what will be your reaction.			If you discover that your friend is responsible for the death of your relative what will be your reaction.		
Options	frequency	%	options	frequency	Percentage
Forgive him/her	2	 6.45%	Forgive him/her	2	 6.45%
Kill one of his relatives	2	 6.45%	Kill one of his relatives	6	 19.35%
Report to police	27	 87.1%	Report to the police	23	 74.19%
Total number of respondents	31		Total number of respondents	31	
If your friend sets you up and you suffer heavy body injuries how will you react.			If your friend sets you up and you suffer heavy body injuries how will you react.		
options	frequency	%	options	frequency	percentage
Report him to his parents	8	 25.81%	Report him to his parents	3	 9.68%

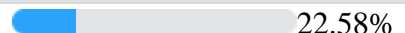
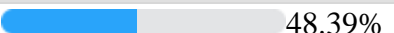
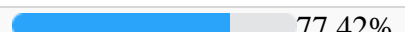
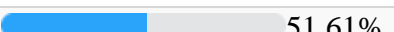
Report to the police	19		61.29%	Report to the police	16		51.61%
Get my pound of flesh	4		12.9%	Get my pound of flesh	12		38.71%
Total number of respondents	31			Total number of respondents	31		
If in the course of a conversation your friend sounds aggressive and uses strong words against you how will you react.				If in the course of a conversation your friend sounds aggressive and uses strong words against you how will you react.			
options	frequency		%	options	frequency		percentage
Ignore him or her	10		32.26%	Ignore him/her	7		22.58%
Return it word for word	3		9.68%	Return it word for word	11		35.48%
Walk away from the conversation	18		58.06%	Walk away from the conversation	13		41.94%
Total number of respondents	31			Total number of respondents	31		
Do you think violence begets violence				Do you think violence begets violence			
options	frequency		%	options	frequency		percentage



Yes	15		48.39%	Yes	19		61.29%																																
No	16		51.61%	No	12		38.71%																																
Total number of respondents	31			Total number of respondents	31																																		
<p>Would you rather remain poor or commit a crime to become rich if you can get away with your crime.</p> <table border="1"> <thead> <tr> <th>options</th> <th>frequency</th> <th colspan="2">%</th> </tr> </thead> <tbody> <tr> <td>Commit crime</td> <td>11</td> <td></td> <td>35.48%</td> </tr> <tr> <td>Remain poor</td> <td>20</td> <td></td> <td>64.52%</td> </tr> <tr> <td>Total number of respondents</td> <td>31</td> <td></td> <td></td> </tr> </tbody> </table>				options	frequency	%		Commit crime	11		35.48%	Remain poor	20		64.52%	Total number of respondents	31			<p>Would you rather remain poor or commit a crime to become rich if you can get away with your crime.</p> <table border="1"> <thead> <tr> <th>options</th> <th>frequency</th> <th colspan="2">percentage</th> </tr> </thead> <tbody> <tr> <td>Commit crime</td> <td>18</td> <td></td> <td>58.06%</td> </tr> <tr> <td>Remain poor</td> <td>13</td> <td></td> <td>41.94%</td> </tr> <tr> <td>Total number of respondents</td> <td>31</td> <td></td> <td></td> </tr> </tbody> </table>				options	frequency	percentage		Commit crime	18		58.06%	Remain poor	13		41.94%	Total number of respondents	31		
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<p>If you have your way will you be a member of campus gangsters if only to 'protect' yourself or siblings from bullies.</p> <table border="1"> <thead> <tr> <th>options</th> <th>frequency</th> <th colspan="2">%</th> </tr> </thead> <tbody> <tr> <td>Yes</td> <td>7</td> <td></td> <td>22.58%</td> </tr> <tr> <td>No</td> <td>24</td> <td></td> <td>77.42%</td> </tr> <tr> <td>Total number of respondents</td> <td>31</td> <td></td> <td></td> </tr> </tbody> </table>				options	frequency	%		Yes	7		22.58%	No	24		77.42%	Total number of respondents	31			<p>If you have your way will you be a member of campus gangsters if only to 'protect' yourself or siblings from bullies.</p> <table border="1"> <thead> <tr> <th>Options</th> <th>frequency</th> <th colspan="2">percentage</th> </tr> </thead> <tbody> <tr> <td>Yes</td> <td>10</td> <td></td> <td>32.26%</td> </tr> <tr> <td>No</td> <td>21</td> <td></td> <td>67.74%</td> </tr> <tr> <td>Total number of respondents</td> <td>31</td> <td></td> <td></td> </tr> </tbody> </table>				Options	frequency	percentage		Yes	10		32.26%	No	21		67.74%	Total number of respondents	31		
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Do you find it fun watching violence, crime or strong word-related Nollywood movies?			Do you find it fun watching violence, crime or strong word-related Nollywood movies?		
Options	frequency	%	Options	frequency	Percentage
Yes	9	 29.03%	Yes	15	 48.39%
No	22	 70.97%	No	16	 51.61%
Total number of respondents	31		Total number of respondents	31	

Will you fight because of your boyfriend or girlfriend			Will you fight because of your boyfriend or girlfriend		
options	frequency	%	Options	frequency	percentage
Yes	7	 22.58%	Yes	15	 48.39%
No	24	 77.42%	No	16	 51.61%
Total number of respondents	31		Total number of respondents	31	

**Figure 9 shows study group’s pre and post exposure comprehensive responses**

Many factors have been advanced for the glide towards violence, crime and strong word-related movies in the Nollywood. Such factors range from pre-colonial hangover to the desire to catch up with trends in the global movie industry; in addition to the influence of western movie industry on Nollywood.

Nbete and Ikiroma-Owiye (2014) said there is ‘Hollywoodization of Nollywood’ as Nollywood movie producers continue to copy violent and ‘horrid’ scenes from Hollywood. They argue that exposure to such scenes have the tendency of making young people develop violent characters. This position is supported by Fernando (2016) who posits that it will be foolhardy to ignore the impact of globalization in the movie industry. ‘The mass media have all by content and production eroded the cultural values of Africans. Nollywood films which are mostly anchored on western models consolidate western films thereby promoting western values in Nigerian society’, he argues.

Ojukwu and Ezenandu (2012) hold that colonialism had already done so much damage to African culture and social cultural development such that it should be allowed to have a foothold in its movie industry. They therefore argue that modeling Nollywood scripts after western movies such as Hollywood remained one of the vestiges of neocolonial mentality that must be purged as a process of decolonizing the continent beginning with the mind and psych of its peoples.

However, our investigation shows some variations in the perceived media effect among young audience. For instance in spite of exposure or no exposure to the violence, crime and strong words movies in the movies they watched, our respondents are consistent that they will not engage in a fight because of a girlfriend or boyfriend, with 77 per cent before and 51 per cent post-exposure responses respectively. Similarly, they are consistent with their rejection of cultism, a form of gangsterism in Nigerian tertiary institutions, with 77 per cent of them rejecting it and 66.74% still rejecting it in the post exposure questionnaire. This is consistent with the position of opponents of media effect theories such as Melvin and Ball-Rokeach (1975) who reject the ability of the media to impose arbitrary effect on their audience.

## **CONCLUSION /RECOMMENDATION**

Movies play a major role in moulding the character of people, particularly that of young people. The result of this study shows that exposure to violence, crime and strong word movies influence the behavior and perception of their young audience. Many scholars argue that some of these elements are as a result of the influence of western media and globalization. As Aghadiogwu and Ekwughu (2013) caution, scripts should be crafted in a manner that does not send wrong impression to the audience by making social vices attractive to viewers but to promote those values that make Nigeria stronger. Nigeria’s movie industry regulatory agencies must ensure that this is achieved through strict enforcement of stipulated codes particularly those related to content and classification.

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## APPENDIX

### Figures

Figure 1 shows a chart representation of approved movies by Nigerian Films and Video Censors Board for January to July 2018

Figure 2 respondents' pre-exposure to movies reaction to retaliation

Figure 3 shows respondents' pre exposure reaction when cheated by friends

Figure 4 show respondents' pre-exposure reaction to when a friend is responsible for relative's death

Figure 5 shows respondents' pre-exposure reaction to 'violence begets violence'

Figure 6 shows respondents' pre-exposure reaction to preference to poverty over crime

Figure 7 shows respondents' post exposure reaction to 'violence begets violence'

Figure 8 shows respondents' post exposure reaction to ill-gotten wealth over poverty

Figure 9 shows study group's pre and post exposure comprehensive responses

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