

Sexuality in Nigerian Home Videos

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Abstract

This study examines the depiction of sexual contents in selected Nigerian home videos. Although parents, peers, and school play a central role in the process of sexual socialisation, there are several psychological, social, and cultural factors, which may be responsible for adolescents' risky sexual behaviours. One of such that has had little scholarly attention is home video. Home video can be used to positively influence young people on sexual and reproductive health matters via strategic presentation of educational contents. In this study, fifty Nigerian home videos were analyzed and results reveal that the Nigerian movie industry is an agenda setter for sexual perversion among young people; and not an agenda setter for sex education and reproductive health issues. This portends negative effects on young people, the Nigerian movie industry, and the society. Therefore, it is

necessary for professionals interested in developing effective interventions aimed at prevention of risky sexual behaviours to collaborate with film producers in Nigeria to produce movies that would address such issues and promote safe sexual practices and advocacy of abstinence through home video.

Key words: Sexual Orientation, Sexual Behaviour, Sexual Socialisation, Home Video, Nollywood, Adolescents, Nigerian Movie Industry

Introduction

Sexually explicit messages have become so prominent and ubiquitous in mainstream media offerings that they appear almost unavoidable in our day-to-day encounters. These popular forms of entertainment including novels, home video, soap operas, and television sitcoms can potentially influence adolescents' beliefs, self-perceptions, attitudes, and behaviours (Fields, 2007). According to Coleman and Banning (2006), the consequences have led social activists and scholars to raise concerns regarding the potentially negative effects of mainstream media in domains such as violence and risky sexual behaviour. Factually, Alawode (2007) noted the harmful and beneficial impacts of home videos among users in Nigeria.

In Nigeria home video has become a significant popular culture often predominantly perceived as a vehicle for entertainment. However, home video also simultaneously plays the role of education and socialization alongside its entertainment

role, with the latter role serving as the attraction or motivation. Thus, the concept of edutainment rightly applies to the role of home video in shaping beliefs and perceptions.

Obviously, one of the critical challenges facing young people today is developing a healthy understanding of sex and sexuality, especially those portrayed in the mainstream media. An average young person may begin to express risky sexual behaviours based on knowledge gained in movies. Many scholars (See Ogunleye, 2003; Fields, 2007; Jochen and Patti, 2010), have underscored the role of the media in gaining the attention and involvement of adolescents in risky sexual behaviours. Gerbner also extensively wrote on cultivation theory in connection with the related entertainment medium of television and stated that massive viewing of programmes results in the absorption of diverse conception of attitudes into a stable and common mainstream (Baran and Davis, 2011). Knowledge about sexually-related matters that is gained in formative years thus builds the foundation for beliefs and attitudes about sex that can influence each individual's life-long pattern of sexual behaviour (Eyal *et al*, 2006, pp. 9-15).

Statement of the Problem

The effects of risky sexual behaviours is most felt in sub-Saharan Africa considering the pervasiveness of sexually transmitted infections, teenage pregnancies, and their consequences on the sub-region. While several psychological, social, and cultural factors may be responsible for adolescents' risky sexual behaviours (Freeland, 2012), little attention has been given to home video as a potential influential factor in the Nigerian context. This study thus investigates the depiction of sexuality in Nigerian home videos. The portrayal of such video contents may serve as potent source of information and education on sexual matters to adolescents. The possible effects however may be dependent on frequency of its depiction and the light in which messages are portrayed.

Research Questions

The study is guided by the following questions:

1. What are the patterns and extent of sexuality depictions in Nigerian home videos?
2. In what light is sexuality portrayed in Nigerian home videos?
3. To what extent is sex education represented in Nigerian home videos?

Theoretical Framework

There are two theoretical justifications that home video portrayal of sexuality may affect adolescents' sexual risk behaviour. They include social cognitive theory and agenda setting theory.

Social Cognitive Theory by Bandura in 1986 holds that people may learn sexual behaviour from sexually explicit materials because such materials provide information about the rewards and punishments of sexual behaviour (Fields, 2007). Thus, when individuals perceive little punishment and considerable reward for a particular behaviour in sexually provocative material (home video), for example unsafe sex, they are likely to learn this behaviour. According to Jochen and Patti (2010), content analysis have shown that the depiction of actors' gratification, typically the orgasm of the male actors, is a key characteristics of sexually explicit material, while negative consequences are virtually never portrayed. At the same time, after sex is largely absent in several sexually provocative materials (Jochen & Patti, 2010). A recent content analysis revealed that actors used condoms in only three percent of scenes depicting penile-vaginal intercourse and in only ten percent of scenes depicting penile-anal intercourse (Jochen & Patti, 2010). Thus, social cognitive theory suggests that adolescents may learn unsafe sex from such risky sexual display.

Agenda Setting Theory on the other hand, according to Amber (2012), originated in 1922 when Walter Lippmann wrote

about agenda setting in his book, “public opinion”, a work that would later be considered a classic. He noted that although he never referred to it as agenda setting by name, he established the principal connection between world events and the images in the public mind. Then Bernard Cohen observed, “The world will look different to different people depending on the map that is drawn for them by writers, editors, and publisher of the paper they read”. He also noted, “The media may not be successful in telling people what to think, but it is stunningly successful in telling its readers what to think about” (Amber, 2012).

However, it was Maxwell McCombs and Donald Shaw who in 1972 formalized the theory after exploring the issue of media influence in the 1968 election. Amber explained that in their “Chapel Hill Study”, they surveyed 100 residents of Chapel Hill, North Carolina, on what local residents thought were the most important issues of the election between Lyndon Johnson and Richard Nixon and compared those issues that ranked high. What they found was a high correlation between the issues of undecided voters and the issues presented in the media. This clearly establishes that there is an important relationship between media reports and people's ranking of public issues (Baran & Davis, 2011).

Defining agenda setting, Wu and Coleman (2009) said agenda setting is “the phenomenon of the mass media selecting certain issues and portraying them frequently and prominently, which leads people to perceive those issues as more important than others”. Basically, agenda setting is little more than the creation of public awareness and concern about an issues. Agenda setting occurs through a cognitive process known as “accessibility” which implies that the more frequently and prominently that new media covers an issue, the more that issue becomes accessible in the audience's memory (Baran & Davis, 2011).

Agenda setting has been applied to examine various social issues including violence, sexism, stereotyping, gender

representation, media effects amongst others (Freehand 2012). Since the original study, McCombs (2001) has argued that there is another level to the agenda setting theory called second level agenda setting. The first level of agenda setting focuses on the perceived importance, or relative science, of issues or subjects (Wu & Coleman, 2009, p. 776).

The second level of agenda setting instead focuses on the perceived importance of attributes or issues (WU & Coleman, 2009). The focus at this level is not on what emphasise, but on how they describe it” (Coleman & Banning, 2006, p. 314). Agenda setting has also been received to include broad issues related to primacy and framing (McCombs, 2001; Baran & Davis, 2011).

The most common criticism of agenda-setting theory is that it is so broad and contains so many variables that it is too difficult to measure (Amber, 2012). He added the theory itself is inherently casual both in its number of variables that affect the results.

This study examines how home video is used to set agenda of sexuality for viewers, especially adolescents. Hence, the researchers consider the quantity or frequency of sexual depictions, the prominence given to sexually related scenes, as well as the contexts and forms of sexual portrayals among other variables.

Literature Review

Several scholars (e.g. Osei-Hwere & Osei-Hwere, 2008; Akpabio, 2009; Alozie, 2010; and Miller, 2012) have extensively researched on the emergence of Nigeria movie industry, explaining its various characteristics, offerings, predominant themes, circulation, and forms of production, criticisms, and implication on the society. The current study will examine some of the previous literature in this regards and further examine issues surrounding sexuality in relation to adolescents' sexual

behaviours. The roles of Nollywood in educating, socializing, and shaping perceptions will also be examined within the broad concept of edutainment and popular culture in the mainstream media.

Nollywood as Popular Culture

Popular culture refers to the entirety of ideas, perspectives, attitudes, images, and other elements preferred by an informal consensus within the mainstream of a given culture (Fields, 2007). It changes constantly and occurs uniquely in place and time. It also represents a complex of mutually interdependent perspectives and values that influence society and its institutions in various ways. The media, especially radio, television, books, Internet, and home videos are vehicles for production of popular culture all over the world (Yao *et al*, 2006, Jochen & Patti, 2010; Abah, 2011).

Nollywood, Nigeria's movie industry, is one of the most significant producers of popular culture, not only in Nigeria but in Africa and the world at large. Miller (2012) observed that although Nollywood is virtually invisible to many in the global North, but throughout sub-Saharan Africa and the global Africa Diaspora, Nollywood is not just known, it is known as a dominant force throughout sub-Saharan Africa. UNESCO (2009) ranks the industry as the second largest producer of movies in a global scale after India's Bollywood. In Nigeria and in countries throughout sub-Saharan Africa, it has overshadowed Hollywood, Bollywood, and much local production to dominate the movies sector, a move that has caused complaints of oversaturation of local screens in some smaller sub-Saharan African countries (The Economist, 2010; Miller, 2012). Unlike Hollywood and Bollywood firms, however, Miller (2012) observed that Nollywood movies are not made to be shown on a big screen in theatres, instead, they are produced for and mostly traded in physical home movies form (VCD, DVD, etc), although they are also shown on terrestrial and satellite television in all small screen movies.

Osei-Hwere and Osei-Hwere (2008) also noted that the popularity of Nigerian video films transcends the borders of Nigeria to other countries in Africa, Europe and North America, making it one of the country's fastest growing cultural exports. It also makes Nigeria an important digital media content producer on the African continent. These video films, especially the ones in English are popular in other African countries because they tend to focus on themes relevant to other Africans on the continent and Africans living in Diaspora (Osei-Hwere & Osei-Hwere, 2008). The wide appeal of these video films to African audiences and international audiences may be attributed to the hybridization of Africa and Western cultures that are endemic to many past colonial African urban societies (Akpabio, 2010; Alozie, 2010).

Abah (2011) explained that while their commercial nature might make the video-films appear apolitical and grounded in an unapologetic commercial culture and seem quite indifferent to the social responsibility agenda of contemporary cinema, several examples of popular entertainment media still serve social responsibility functions. Ogunlewe (2003) noted that their treatment of political themes reflect a basic concern with good governance and ethical conduct in civil matters. Haynes (2000) concurred in the assertion that despite their melodramatic forms and portrayal of negative themes, video films are political and exhibit social consciousness.

Jean-Francois (2006) noted that Africans now spend an enormous amount of time watching home video and concluded that home videos have significant social effects. The use of popular media for social change has been noted in the works of several scholars. Eyal et al (2006) observed that video films are the most popular entertainment genre for stimulating public discourses on social issues at the local, national or global level and especially on topics that are considered taboo: sexuality/sex, HIV/AIDs prevention, mental depression, ethnic cleansing, racial

discrimination and the like. While concerned with the question of whether the commercial viability of the popular global media can be burdened by the weight of social responsibility, Haynes (2000) remarked on several examples in which popular entertainment media have been used for social and educational purposes.

The dominant themes reflected in Nigerian video films, according to Alozie (2010), include religion, cultural values, modernity, social mobility, materialism and everyday life. Others include regional orientation, folklore and folktales, crime and violence, sex and sexuality, love, occultism, witchcraft, stereotype, melodrama, propaganda and educational themes.

Alozie (2010) further reported that the contents and themes in Nigerian film industry have come under intense attack. He explained that a devastating criticism of themes in Nigerian video films came in 1999 when Ademola James, Executive Director of the Nigerian National Film and Video Censors Board complained that the films focused too much on the negative aspects of Nigerian culture, including occultism, cultism, witchcraft, sexuality, prostitution, incest, violence and spiritualism. Alozie (2010) noted that two years earlier, he complained that story lines revolve around polygamy, child abandonment or desertion, prostitution and other negative behaviour.

Ebewo (2007) noted that while Nollywood acknowledges its problems, the use of the supernatural and home grown themes are what have given the industry its vitality. The prevalence of negative contexts and contents in Nigeria video films has prompted some critics to describe the medium as a vast wasteland. These critics argue that these video films could serve as an important tool to educate domestic and foreign consumers about the country. They contend that video films could be used to showcase Nigerian cultural values in a positive light to promote socio-economic development in order to raise the welfare of the masses. Defenders of the industry on other hand point out that to a

large extent, Nigerian video films do a fair job of representing the current contexts of corruption, social ills, religious hypocrisy and political violence in the country. Although some of these depictions can be seen as an exaggeration, they can be attributed to how people relate to the themes and the way people deal with the issues (Osei-Hwere & Osei-Hwere & Osei-Hwere, 2008; Akpabio, 2009; Alozie, 2010; Abah, 2011; & Miller, 2012).

Whichever way Nollywood is viewed, the fact remains that the industry has emerged as a leading figure in the production of popular culture in Nigeria, Africa and international world to a significant extent.

Sex and Sexuality

Human beings are sexual beings almost throughout their lives. The term 'sex' in home videos as used in this study refers to the presentation in motion pictures of explicit eroticism and sex acts. Sexuality on the other hand refers to the presentation of every form of implicit and/or explicit sexually provocative element in home video. It is much more than just sexual intercourse. It includes complete and partial nudity, use of words or slangs involving sexual appeal, verbal and non-verbal messages depicting sex, themes related to sex, sex education, framing of sex and related acts (Encarta Dictionary, 2013).

Children are sexual even before birth. Males can have erections while still in the uterus and some boys are born with erections. Infants touch and rub their genitals because it provides pleasure. By age two, children know their gender and they are aware of differences between genitals, and how boys and girls urinate (Eyal *et al*, 2006).

Preschoolers (children between ages 3 and seven) are interested in everything about their world, including sexuality. They are very affectionate and enjoy hugging other children and adults. They begin to be more social and may imitate adult social and sexual behaviours like holding hands or kissing. Many young

children play “the doctor” role during this stage, looking at other children’s genitals and showing theirs. This is normal curiosity. By age five or six, however most children become more modest and private about dressing and bathing. Children of this age are aware of marriage or ‘living together”, based on their family experience. They may role play being married or having a partner while they ‘play house’ (Life Planning Education & Advocates for Youth, 2012).

Puberty, the time when the body matures, begins between the ages 9 and 12 for most children .Girls begin to grow breast buds and pubic hair as early as 9 or 10. Boys' development of penis and testicles usually begin between 10 and 11. After puberty pregnancy can occur. Children become more self-conscious about their bodies at this age and often feel uncomfortable undressing in front of others, even a same sex parent. Masturbation continues and increases during these years. Preadolescent boys and girls usually have much sexual experience, but they often have many questions (Life Planning Education & Advocates for Youth, 2012).

There is no way to predict how a particular teenager will act sexually. As a group, most adolescents explore relationships with one another, fall in and out of love and participate in sexual behaviours before the age of 20. One out of 3 adolescent girls becomes pregnant, many have abortions (Eyal et al, 2006) .

Home Video as an Agent of Socialization

Eyal et al (2006) noted that although parents, peers and school play a central role in the process of sexual socialization, young people also encounter another important element likely to contribute to their sexual development in contemporary society: the mass media, and in particular home video. According to Brown et al cited in Eyal et al (2006), some have indeed labeled the media a “sexual super peer” because of its role in establishing norms and expectations for young people in this area. Thus, many teens report

that video film is an important source of information for them about birth control, contraception and pregnancy prevention (Ogunleye, 2003) and ideas about romance and boyfriend/girlfriend (Eyal et al, 2006).

Osei-Hwere (2005/2006) analyzed the influence of HIVs on the sexual socialization of adolescents in Edo State, Nigeria that the content of home videos, be it soap opera, drama, movie, (home and foreign), musicals, cartoons or sports watched in Nigeria is loaded with sexual materials and that the home videos feature the theme of sex overtly and covertly. Osei-Hwere anchored both scholarly and public health policy importance of the home video portrayals of sex on the unprecedented epidemics of HIV/AIDs ravaging the entire world and the Sub-Saharan Africa in particular. The study confirmed incident of heavy viewership of home videos with acquisition of high percentage of negative sexual information ranging from multiple sex, homosexuality, lesbianism, oral sex, rape, pre-marital sex, anal intercourse, fornication, adultery, unprotected sex (not using condom), early age sex, casual sex, dry sex (the insertion of foreign objects to dry the vagina or to make it tighter) to commercial sex among others. The study revealed that a significant number of both heavy and light viewers of home video did not have correct knowledge of sexual issues while also revealing that both heavy and light viewers of sexual content on home videos exhibited a high tendency to sexual promiscuity.

Osei-Hwere and Osei-Hwere (2008) concluded on the warning notes that when adolescents were continually fed by home videos with heavy doses of undesirable sexual content, they would find it difficult to desist from the bad habit of indiscriminate sex. According to Osei-Hwere and Osei-Hwere (2008), producers of home video should note that mere entertainment and economic considerations should not determine the contents of home videos. Rather, the safety and social responsibility of developing adolescents should be considered in framing home video contents.

Given the above and the fact that young people spend more time on home videos in Nigeria than any other media (Osei-Hwere & Osei-Hwere, 2008), conclusion can be drawn that home video is a significant agent of sexual socialization among young people in Nigeria.

Home Video as an Agent of Edutainment

'Edutainment' is a distinctive form of entertainment that enables the participants to be educated or get new information, which can shape or influence such participant's values and behavioural beliefs (Danko, 2007). The education in these cases takes place and the participants hardly notice the process itself. The mass media especially home video play important role in this regards. According to Bouman and Brown (2011), edutainment is often linked with the widespread TV series (soap operas) which also take similar form with home videos or movies. Such kind of series is usually based on simple story line depicting human and family relationships. In many cases, they could be characterized by oversimplified didactics focused on certain target group (maternity leave, women, students, workers, etc) using emotional realism, the series often gain regular public that identify themselves with characters in the series.

The phenomenon could also be positively used at educating and influencing the values of people. For example in the case of family planning or prevention of certain diseases, use of contraception, obesity prevention and drug usage are some areas in which the edutainment strategy is used. Edutainment also known as E-E strategy (education-entertainment strategy) is often used by health and communication professionals in developing countries (e.g. Nigeria) to design messages for public health.

According to Alozie (2010), Nigerian films have been noted as a means of teaching skills of nationalism to its people. He noted that Nigerian films help to instruct and educate people about

the effectiveness of the current market, future markets, independence, and the role that Nigerian people play within the nation and other nations. According to Alozie (2010), the films also aid awareness work to overcome barriers of illiteracy by stressing the importance and value of higher education. More so, Alozie (2010) observed that Nigerian films educate the public on broader themes such as education on HIV and AIDS awareness and prevention, national and global corruption and education of women's rights. He noted that these are topics of vital concern to the African community because many Africans are adversely affected by at least one of these areas due to lack of education and awareness. All these imply that Nigerian home videos serve as vehicle for edutainment, which can influence the behavioral patterns of adolescents.

Method

The researchers randomly selected fifty English Language Nollywood movies produced between 2012 and 2013 and used the content analysis method to investigate the inherent portrayal of sexuality. McQuail cited in Tejumaiye (2003) described the method as a systematic, quantitative and objective description of media texts, that is useful for certain purposes of classifying output, looking for effects and making comparisons between media and overtime or between content and reality. Twenty two coding categories were developed for the study while sexual scenes and sexually related activities constituted the unit of analysis.

Results

Seventy-two cases of sexually related behaviours were found in the fifty home-video films watched and analyzed. Analysis reveals that most of the films (47.2%) were romantic, 22.2% were tragic; 8.1% were comic while feature and tragi-comedy genres had 11.1% each. Most of the films (37.5%) were rated as parental

guide (PG) while 34.7% were rated as 18⁺ for adults. 8.3% of the films were not to be broadcast (NTTB).

Most of the sexual scenes (76.4%) were shot indoor while 23.6% were shot outdoor. Specifically, majority of the scenes (41.6%) took place in the bedroom while 20.3% took place in the living room. Other prominent locations for sexual activities in the films include swimming pool (5.5%), 70.8% of the sexual scenes had normal lighting while 15.2% had blue lighting.

Details of sexuality in the films are presented in the following tables.

RQ 1: To what extent is sexuality depicted in Nigerian Home Videos?

Table 1: Sexual Act

S/N	Sexual Act	Frequency	Percentage
1.	Kissing	20	27.7
2.	Intercourse	18	25
3.	Caressing	25	34.7
4.	Touching	2	2.7
5.	Hugging	-	-
6.	Holding hands	-	-
7.	Eye contact	5	6.9
8.	Voice/Tone	2	2.7
9.	Others	-	-
	Total	72	100

Table 1 indicates that caressing constitutes majority (34.7%) of sexual activities in the films watched. 27.7% were kissing while sexual intercourse constitutes 25% of the sexual activities depicted. All these indicate that sexual behaviours and activities are prominent in the films analyzed.

Table 2:Sexual Actors

S/N	Sexual Act	Frequency	Percentage
1.	2 adults, male & female	69	95.8
2.	2 adults, males	-	-
3.	2 adults, female	-	-
4.	2 teenagers, male and female	-	-
5.	2 teenagers, male	-	-
6.	2 teenagers, female	-	-
7.	2 actors, male adult and female teenager	3	4.16
8.	2 actors, female adult and male teenager	-	-
9.	2 children, male and female	-	-
10.	2 children, males	-	-
11.	2 children, females	-	-
12.	2 actors, adult male and female child	-	-
13.	2 actors, adult female and male child	-	-
14.	3 adults, 1 male and 2 female	-	-
15.	3 adults, 2 males and 1 females	-	-
16.	1 male and group females	-	-
17.	1 female and group males	-	-
18.	Others		
	Total	72	100

Source: Content analysis, 2013.

Table 2 shows that majority of the sexual actors (95.8%) were two adults, constituting male and female actors while 4.16% of the sexual activities were between 1 male adults and 1 female teenager.

Table 3:Form of Sexual Acts

S/N	Options	Frequency	Percentage
1.	Rape	11	15.2
2.	Gay set	-	-
3.	Lesbianism	-	-
4.	Child Abuse	-	-
5.	Marital Sex	10	13.8
6.	Sex between children	-	-
7.	Sex between teenagers	-	-
8.	Sex between girlfriend and boyfriend	26	36.1
9.	Sex in courtship	8	11.1
10.	Adultery/extra-marital sex	5	6.9
11.	Gang rape	-	-
12.	Sex with partner's friend/acquaintance	12	16.6
13.	Sodomy/Bestiality	-	-
14.	Incest	-	-
15.	Others	-	-
	Total	72	100

Table 3 indicates sexual activities between boyfriend and girlfriend as the most prominent (36.1%) form of sexual acts in the films. This is followed by sex with partner's friend and acquaintance (16.6%) and rape (15.2%). Sex between heterogeneous married partners constitute 13.8%, sex in courtship has 11.1% occurrences while extra-marital sex has 6.9% cases of occurrence.

Table 4: Mode of Dressing

S/N	Options	Frequency	Percentage
1.	Strap	10	13.8
2.	Transparent	9	12.5
3.	Hot Pant/Bumper Shot	9	12.5
4.	Bikini	11	15.2
5.	Skimpy Skirt	8	11.1
6.	Open blouse	3	4.16
7.	Armless/Spaghetti	2	2.7
8.	Open/tight top	3	4.16
9.	Low waist	3	4.16
10.	Short gown	7	9.7
11.	Hotter neck	-	-
12.	Tube	1	1.4
13.	Others	6	8.3
	Total	72	100

Table 4 found bikini as the most (15.2%) prominent mode of dressing for sexual activities in the film. Other common modes of dressing depicted include the wearing of design with strap 13.8%, transparent wears (12.5), hot pants, and bumper shots (12.5%), Skimpy skirts (11.1%) and short gowns (9.7%). These data indicate that provocative dressing was common in the films watched.

Table 5: Parts of Body Revealed

S/N	OPTIONS	F	%
1.	Legs	-	-
2.	Cleavages	23	31.9
3.	Armpit	8	11.1
4.	Thigh	12	16.6
5.	Breast	12	16.6
6.	Nasal	2	2.7
7.	Hair	-	-
8.	Buttocks	4	5.5
9.	Waist	4	5.5
10.	Stomach	6	8.3
11.	Face	1	1.4
12.	Private part	-	-
13.	Others	-	-
	Total	72	100

From table 5 above, cleavages constitute the most revealed part of the body (31.9%) in the sexual scenes watched. This is followed by the portrayal of thigh and breast with 16.6% each. Armpit has 11.1%; stomach has 8.2% while buttocks and waist have 5.5% each. These data reveal that sensitive body parts were prominently revealed in the films analyzed.

Table 6:Sexual Language

S/N	Options	Frequency	Percentage
1.	Dialogue	31	43.1
2.	Moaning/Excitement	17	23.6
3.	Erotic	9	12.5
4.	Romantic	12	16.6
5.	Others	3	14.16
	Total	72	100

The table above shows the use of dialogue as the prevailing sexual language used in the sexual scenes analyzed with 43.1% occurrence rate. This is followed by moaning and excitement (23.6%); romantic words and sound (16.6%) and erotic language (12.5%). All these may have affects on the sexual sensibilities of the viewers.

Table 7:Duration of Sexual Activity

S/N	Options	Frequency	Percentage
1.	Less than 60 seconds	28	38.8
2.	1 and 2 minutes	31	43.05
3.	2.1 – 4minutes	9	12.5
4.	4.1 – 6minutes	4	5.5
5.	6.1 - 10minutes	-	-
6.	10.1 and above	-	-
	Total	72	100

Table 7 shows that most of the sexual scenes (43.05%) were between 1 and 2 minutes while 36.8% were less than 60 seconds, 12.5% were between 2 and 4 minutes while 5.5% ranged from 1.1 to 6 minutes. On the average, each film lasted for two hours and thirty minutes.

RQ 2: In what light is Sexuality Portrayed in Nigerian Home Videos?

As earlier observed, most prominent form of sexual acts were sex between boyfriend and girlfriend (36.1) occurring at 95% rate between two adults, constituting male and female actors. All the sexual activities were heterogeneous. This implies that no case of homosexual activity was recorded.

The following tables however show the light in which the sexual acts were portrayed. That is, whether they were encouraged (through rewards) or discouraged (through punishment).

Table 8: Reward of Sexual Activity

S/N	Options	Frequency	Percentage
1.	Well rewarded	28	38.8
2.	Partially rewarded	17	23.6
3.	No rewarded	27	37.5
4.	Neutral	-	-
	Total	72	100

Table 8 shows that most of the sexual activities (33.8%) were well rewarded; 23.6% were partially rewarded while 37.5% were not rewarded. In all, 62.4% of the sexual scenes were rewarded.

Table 9:Form of Reward

S/N	Options	Frequency	Percentage
1.	Acceptance by family	-	-
2.	Love from partner	36	50
3.	Celebrated child birth	1	1.4
4.	Material gains	7	9.7
5.	Marital peace	-	-
6.	Praise/acceptance by acquaintance	-	-
7.	None	28	38.8
	Total	72	100

Table 9 reveals love from the sexual partner as the most common form of reward (50%) depicted in the films, 9.7% constitutes reward of material gains while 38.8% of the acts were not rewarded.

Table 10:Punishment of Sexual Acts

S/N	Options	Frequency	Percentage
1.	Well punished	21	29.2
2.	Partially punished	42	18.3
3.	Not punished	6	58.3
4.	Others	3	4.16
	Total	72	100

Table 10 shows that most of the sexual acts (58.3%) were not punished.

Table 11: Portrayal of Sex

S/N	Options	Frequency	Percentage
1.	Favourable	26	36.1
2.	Unfavourable	41	56.9
3.	Neutral	5	6.9
	Total	72	100

Table 11 shows that most sexual acts depicted in the films were unfavourable (56.9%) to young people as the lessons portrayed do not discourage them from the acts.

Rq3: To what extent is sex education portrayed in Nigeria Home Videos?

The third research question is aimed at buttressing the facts revealed in the second research question. If sexual activities are rewarded or punished, what inherent lessons lie in such punishment or reward? The following tables provide the answer.

Table 12: Sex Education Depicted

S/N	Options	Frequency	Percentage
1.	Warning against premarital sex	3	4.16
2.	Warning against danger of abortion	2	2.7
3.	Warning against teenage pregnancy	3	4.16
4.	Encouragement of contraceptive use	2	2.7
5.	Discouragement of contraceptive use	-	-
6.	Information on Preventive Behaviours	-	-
7.	Abstinence Preaching/Advocacy	1	1.4
8.	None	51	70.8
9.	Lessons on STDs/Hepatitis/HIV and AIDS	10	13.8
	Total	72	100

Table 12 shows that majority of the sexual activities in the films watched (70.8%) did not contain any form of sex education.

Discussion of Findings

Analysis of the study reveals 72 occurrences of sexual activities in the 50 home video films watched. These include 34.7% depiction of caressing; 27.7% depiction of kissing and 25% appearance of sexual intercourse. These data show that sexuality is frequently portrayed in Nigerian home videos. The finding confirms the submissions of other scholars (e.g. Osei-Hwere & Osei-Hwere, 2008; Akpabio, 2009; Alozie, 2010 & Abah, 2011) that sexually explicit materials have become so ubiquitous and pervasive in Nollywood video films.

Although all the sexual scenes were heterosexual sex, mostly between a male and female adult in boyfriend and girlfriend sexual relationship (36.1%), the portrayal of sexuality in the movies were largely negative or unfavourable (56.9%), as 62.4% of the sexual acts were rewarded, thus serving as encouragement for young people while only 37.5% of the extra-marital sexual acts were punished, thus serving as discouragement to young people. This result captures the basic postulation of Bandura's social cognitive theory that people may learn sexual behaviours from sexually explicit materials because such materials provide information about the rewards and punishments of sexual behaviour (Fields, 2007). Thus, when young people perceive little punishment and considerable reward for a particular behaviour in sexually provocative material, they are likely to learn this behaviour.

Similarly, it was found that majority of the sexual activities in the films analyzed (70.8%) did not contain any form of sex education. Only 15.1% of the materials had some form of sex education. These include 4.16% warning against premarital sex; 4.16% warning against teenage pregnancy, 2.7% warning against abortion, 2.7% encouragement of contraceptive use and

1.4% advocacy for abstinence. All these indicate that there is low rate of sexual education portrayed in Nigerian video films.

Conclusion

This study submits that the Nigerian Movie Industry is an agenda setter for sexual perversion among young people; and not an agenda setter for sex education. Impliedly, this trend portends negative effects both on young people in Africa and Diaspora, the Nigerian Movie Industry and the society. For the young people, they are likely to learn risky sexual behaviours from the movies. For Nollywood, it may portray herself as promoter of anti-social behaviours and for the society; there may be continuous increase in sexually transmitted infections; teenage pregnancies and other effects of risky sexual behaviours.

Given the above prediction, it is necessary for professionals interested in developing effective interventions aimed at prevention of risky sexual behaviours to partner with film producers in Nigeria to produce movies that would address such issues and promote safe sexual practices and advocacy of abstinence through home video.

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