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Motivating factors that lead to consumption of Nigerian movies

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Abstract

This study examined the manifestations of ageism among the elderly populations in Kenya. Ageism is a form of discrimination that is based on age. It can manifest in many ways, including negative stereotypes, prejudice, and discrimination. Ageism can have a significant impact on the lives of older people, leading to social isolation, decreased self-esteem, and poorer health outcomes. The study used a qualitative methodology, and it involved interviews with 30 elderly people from different parts of Kenya. The findings of the study suggest that ageism is a widespread problem in Kenya, and it manifests in a number of ways. Some of the manifestations of ageism that were identified in the study include: Negative stereotypes: Older people are often stereotyped as being frail, dependent, and a burden to society. Prejudice: Older people are often treated with prejudice, and they are often excluded from social and economic opportunities. Discrimination: Older people are often discriminated against in employment, housing, and healthcare. The findings of this study conclude that ageism is a serious problem in Kenya, and it has a significant impact on the lives of older people. The study recommends that there is a need for interventions to reduce ageism and to promote positive attitudes towards older people in Kenya.

Key words: Consumption, factors, Nigerian movies.



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INTRODUCTION

There are many different reasons why people watch television. These reasons vary for each individual. When considering these reasons, uses and gratifications, which vary due to different audience characteristics, need to be considered. Some of the movies usually have emotionally satisfying experiences. There is usually a big emotional kick at the culminating climax and resolution of a story, but the audiences have emotional experiences happening all along the journey, not just at the end of a film. The cinematography might be beautiful, and the audience may be attracted to the stars; they may be interested in laughing at a joke, especially in comedy movies, or the themes depicted by a given set of movies may draw the attention of the audience. The allure of the movies has made many TV stations in Kenya, which once preferred the Western movies, now shift focus and begin airing Afro-movies as one way of maintaining their audiences. The emergence of Nollywood movies in Kenyan television, which are very popular today and also alluring to many Kenyans, has created a need to explore Nigerian movie audiences and their motivation (Mwanthi, 2012).

LITERATURE REVIEW

Lasswell (1948) identified three primary functions of the mass media: Surveillance of the environment, correlation of events and transmission of social heritage, which served as the basis for formulating media needs and expectations within the uses and gratifications model. Early U&G studies date back to the 1940s with work that examined why people listened to radio formats, including quiz shows and operas. These studies pointed out that the media can help fulfil several everyday needs and lead to an examination of media processes and effects from a functional perspective (Blumler & Katz, 1974). Similar studies followed in the late 40s and 50s in response to the appearance of television as a mass medium and eventually branched off to studies of media and politics (Blumler & McQuil, 1969). The Volume and state of U& G research was at that point organised and renewed by Katz et al. (1974), who defined the theoretical foundations of the perspective as resting upon:

The social and psychological origins of needs generate the mass media's expectations or other sources that lead to differential patterns of media exposure/or engagement in other activities, resulting in need gratification and

other consequences, perhaps mostly unintended ones (P. 20).

Zillmann (cited by McQuil 1987:236) has demonstrated the mood influence on media choice; boredom encourages the choice of exciting content. The same TV program may gratify the different needs of different individuals. Different needs are associated with an individual's personality, stages of maturation, background and social roles.

Finding about relevant events and conditions in our immediate surroundings, society and the world around us. We also seek advice on practical matters or opinions and decision choices satisfying curiosity and general interest, learning self-education being able to acquire information, knowledge and understanding and gaining a sense of security through knowledge (Evans, 1990).

Rubin and Windahl (1986) observe that people find themselves reflected in Television programs, and in the process; they learn behaviours and values from the media. They sometimes use media to find out about themselves. Sometimes the people who are presented in the media in some way reflect us. The audience can therefore find reinforcement for personal values, find models of behaviour by idolising some of the characters in the media or identify with the valued others in the media.

Social Interaction – the ability for media products to produce a topic of conversation between other people, sparks debates (etc., who is left on the x-factor). Uses and gratification theory are visible in cases such as personal music selection. We select music not only in attempts to show empowerment or other social conscience motives but also to fit a particular mood. There are many different types of music, and we choose from them to fulfil a particular need. Through integration and social interaction, one gains insight into the circumstances of others, identifies with others, gets a sense of belonging as well as finds the basis for conversation and social empathy (Katz, 1959).

What you are consuming should give you enjoyment and some form of 'escapism', enabling us to forget our worries temporarily. Escaping, or being diverted, from problems, yet others watch for intrinsic cultural or aesthetic enjoyment. Others watch in order to fill time,

others for emotional release or catharsis, and others watch movies like pornography for sexual arousal (Katz et al., 1973).

The Kenyan audience used uses and gratifications theory to analyse different motivations for watching Nigerian movies.

- a) U&G moves away from the concept that audiences are passive; instead, it treats audiences as active individuals as variables.
- b) Through this theory, people have more options to have a pick of media to satisfy their specific needs.
- c) Consumers are more in control than before because of the advancement in media technology such as video-cassette recording and cable. Customers can therefore program and watch what they want.
- d) A variety of media sources are available today, and with the advent of the electronic information age, audience fragmentation is increasing rapidly. The web is highly interactive.

Evans (1990) defines uses and gratification as a framework in which audience gratification (is) primarily, "and" media consumers (are) seen as rational agents whose various uses of media offering depend upon how these offerings serve various socio-psychological functions (P. 151). Levy and Windahl (1984) note that uses and gratification is a receiver-oriented concept supposing an active audience (P.51). Katz's (1959) seminal discussion of the tradition states concisely that, in a uses and gratification framework, the question is not "what do the media do to people?", but rather "what do people do with the media?"

Related to this central assumption of an active, goal-driven audience assumption of an active goal-driven audience is the assumption that the audience selects from and uses various media and non-media "functional alternatives". Functional alternatives provide audience members with alternative means of achieving the same ends (fulfilling needs or gaining gratifications) Katz et al. (1974); Rubin and Windahl (1986).

Methodologically, uses and gratifications research assumes that audience members are self-aware enough to report on their personal motivations for using media (Babrow, 1988; Galloway & Meek, 1981; Katz et al., 1974; Katz et al., 1973). Most uses and gratifications studies, with their reliance on surveys and self-reporting as data-gathering techniques, accept the validity of this assumption. Reliance on empirical research design and multivariate statistical analysis and techniques are also central in the uses and gratifications tradition (Evans, 1990; Palmgreen, 1984)

One final tenet of the uses and gratifications tradition is the belief that "value judgments about the cultural significance of mass communication should [or at least can] be suspended while audience orientations are explored on their own terms" (Katz et al., 1974, p. 22). Uses and gratifications research, then, sometimes suspends value judgments about the cultural implications of media use in order to explore audience activity on its own terms. This theory is relevant to this study because the Nigerian movie audience in Kenya is very active, and they select the television channel, which airs Nigerian Movies in order for them to achieve their desired needs (gratification). The audiences not only select the television channels airing Nigerian movies, but they also select the kind of movie, which appeals to them.

RESULTS AND DISCUSSIONS

Nigerian Movie Audience Motivations

In the 20 households interviewed at Shauri Moyo, 50 respondents were interviewed. The findings show that most of the respondents Like Nigerian movies. Of those who were interviewed, those who were aged 18 years and below had the least percentage (10%). The majority of sample respondents, both males and females, also indicated that they were in the 18-25 age bracket, which was 45 per cent, 30 per cent of them indicated they were between 25-45years, while the rest (15%) indicated that they were above 45 years as indicated in the diagram below:

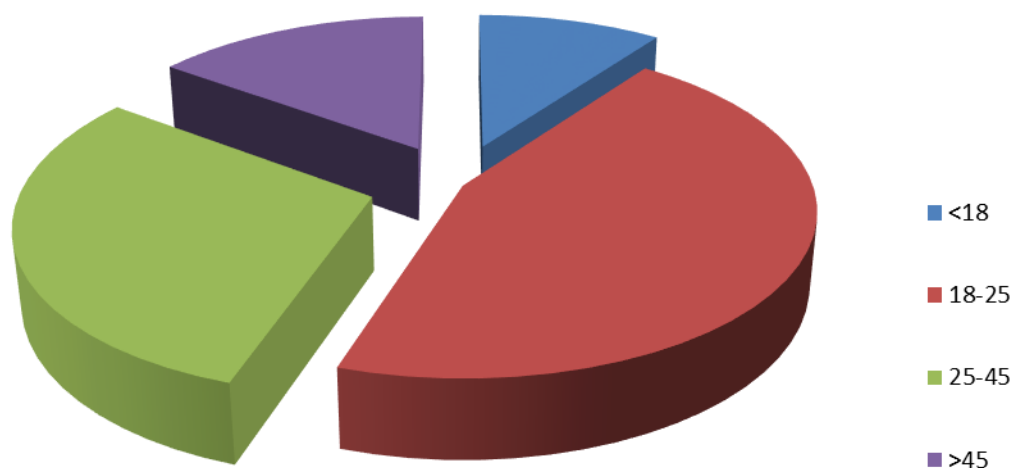


Figure 1: Nigerian Movie Audience Classification by Age

Distribution by Gender

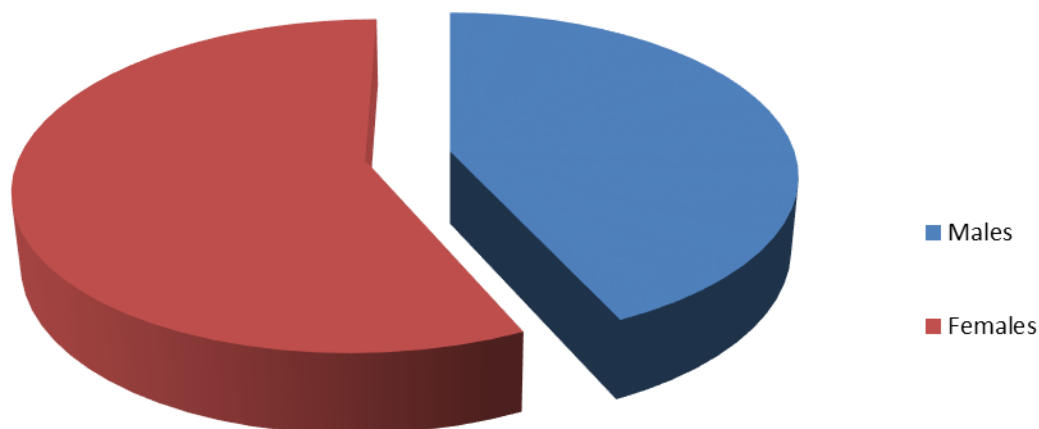


Figure 2: Nigerian Movie Audience Classification by Gender

Of those who responded to the questionnaires and the oral interview, 57 per cent of them were females, while 43 per cent were male. They both acknowledged that they watch Nigerian Movies. Most of them had diverse reasons why they watch Nigerian Movies. A few of those who were interviewed said that they do not like Nigerian Movies, and they gave their reasons as to why

they do not like Nigerian movies. Females said that they watch these Nigerian movies mostly during daytime after-house chores, while males said that they watch Nigerian movies in the evening. Of those who like watching Nigerian movies, House girls watched Nigerian movies relatively longer as compared to other respondents. Men watched Nigerian movies the least.

Distribution by Education Level

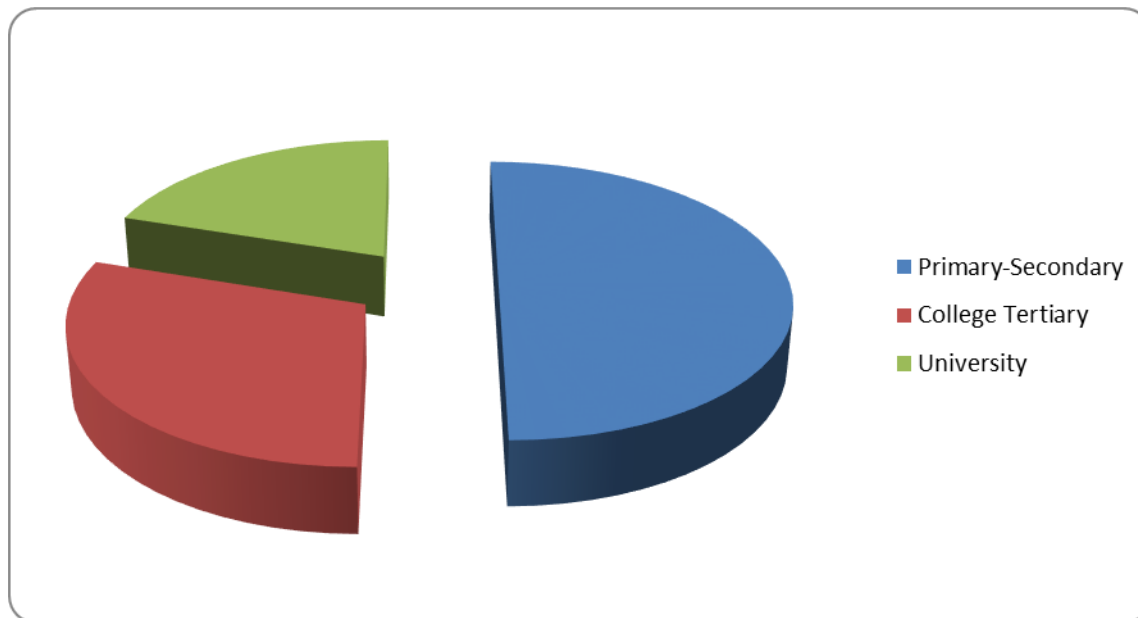


Figure 3: Nigerian Movie Audience Classification by Education Level

The figure indicates that primary and secondary levels constitute the highest chunk of the respondents, with 50 per cent. Tertiary/College had the second largest number of respondents, with 30 per cent. Lastly were the

respondents with university education with 20 per cent. Those with primary and secondary education watched Nigerian movies the most, while those with University education watched Nigerian Movies the least.

Focused Group Discussion

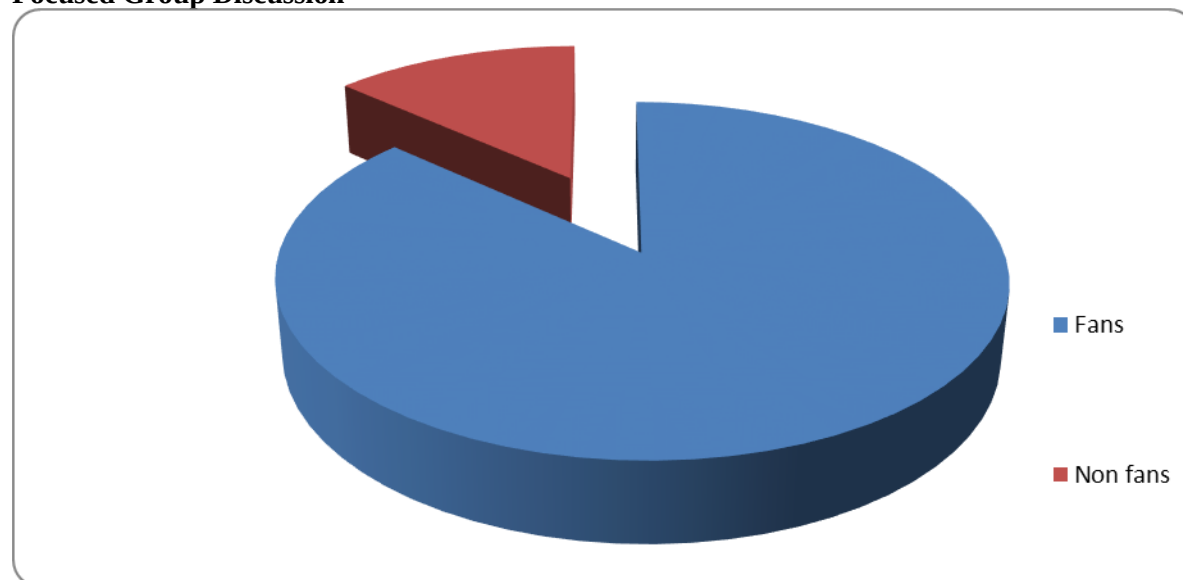


Figure 4: Nigerian Movie Audience Classification by Fans and Non-fans

The focused group discussion consisted of 15 members, 13 of whom were fans of Nigerian movies. Only two of them disliked Nigerian movies. Different issues in connection to Nigerian movies were raised. The majority attired, their food, and their English language, which is pidgin. On the language aspect, they said that many people are motivated by the way Nigerians speak. Their English language, therefore, amuses them more than the themes in the movie. Some of them and especially males said that they like watching Nigerian romantic movies acted by actors like Ramsey Noah. By so doing, they get dating tips on seduction.

Response from Household

Music in Nigerian Movies

A significant number of the respondents were of the opinion that they watch Nigerian movies because of the music associated with them. Music is an integral communication element of Nollywood productions, as songs were to the traditional folk tales. The majority of them observed that music helps them to understand the conveyed or the intended meaning of the movies they are watching; it underscores the significant points in the plot and indicates the mood and emotions of the characters. It heightens the dramatic tension, and viewers are forewarned of the looming danger. Music and songs are crucial for the continuity and for bringing closure as audiences contemplate the meanings to draw from texts. It is usual to have songs specially commissioned for the productions. These may be used as non-diegetic elements of the production to add colour and serve as narrative links. The music has therefore helped to sustain an ancillary service from which the television (and music) industry now benefits. Most of the respondents acknowledged that it is the drumbeats, songs and dances with African tunes and the witchcraft (*juju*) in the African movies that make them yearn for more. These songs remind them who they really are, typical Africans. They observed that by watching these movies, they remember with nostalgia the story times in their childhood with their grandparents as their narrators.

African Attire and Language

A number of Nigerian movie audiences were of the opinion that they watch Nigerian movies because they like their attire very much. The female respondents said that they admire headaddresses worn by actresses in Nigerian movies. The Nigerian attire in Nigerian films

of them cited culture as the motivating factor, which leads many people to like Nigerian movies. They said that Nigerian movies project not only Nigerian culture but also African culture as a whole. Things like their attracted respondents and especially men. A number of them observed that they watch Nigerian movies because they admire their accents. Most of them said that the language of 'oga oga', Chineku 'mbiku' is very tempting, so much so that one has to leave whatever one is doing and start watching Nigerian movies.

Setting in the Nigerian Movies

Many respondents were of the view that in Nigerian movies, the settings are typically African; beginning with the cast, environment if there is any modernisation, then it is minimal; the African jungles, deserts and plains are a sight to behold in the movies and reflect the reality of the continent's God-given natural beauty. Many respondents said that the kinds of foods in Nigerian movies are typically African, and therefore one can feel at home when watching these Nigerian movies.

Nigerian Movies Educate

A significant number of the respondents said that they are motivated by Nigerian movies because they are packed up with educative values. The majority of the respondents said they would rather watch Nigerian movies rather than watching Western movies, which are seductive, full of abusive language, and overtly sexual. According to many respondents, Nigerian movies are never exhaustive. One can watch them repeatedly. Sometimes one can watch them until late into the night because they are full of humour; they are educative and relevant to an African set-up.

Nigerians Got Talent

Most of the respondents interviewed were of the opinion that Nigeria is rich in talented actors who are skilled at bringing out the character they are given. When asked about their favourite actors and actresses, most of them mentioned Patience Ozokwor, Ramsey Nouh, Desmond Elliot, Yemi Blaq, Mike Ezuruonye, Genevieve Nnaji, Ini Edo, and Rita Dominic, among others. They said these actors and actresses are talented at mesmerising viewers anytime they feature in movies. Many respondents were of the view that Nigerian actors and actresses know how to bring out the right emotions when they need to; if it is crying, they really cry; if it is an

attitude, they know how to show it. One respondent gave an example of an episode in a movie she had watched the previous night to demonstrate how Nigerian movies are packed with simple but dramatic storylines:

"Ah, you want to kill me now!" - the woman yanks her hair wildly, her facial expression alive and contorted. The stories tend to be quite plain although full of emotions and very dramatic: the women wail and are covetous money lovers; the men are very revengeful and just as emotional: A few respondents said that they watch Nigerian movies because they admire handsome actors like Ramsey Nouh, Van Vicker, Majid Gulu, Desmond Elliot, and beautiful actresses like Omotola Jalade, Genevieve Nnaji among others. The women respondents were the ones greatly affected by fanaticising about Nigerian actors.

Themes in Nigerian Movies

Quite a number of respondents prefer Nigerian movies because of their distinctive themes. Respondents said that Nigerian movies revolve around their daily lives, unlike Western movies or Chinese movies where people speak of shooting, masterminding plans, romance and kung-fu. They also commented about good quality pictures by Nigerian movies. Early Nigerian films thematically emphasised culture and history and, to some extent, morality and politics, but contemporary

dramatically. "No, not me, not today!" Her body shudders, and in seconds, she is transformed into a vicious sleek mongrel, emitting blood-curdling growls". These simple storylines from talented actors and actresses leave fans burning with a longing for more.

social realities were left out because of the financial constraints experienced by filmmakers.

Motivations of Nigerian Movie Audiences in Kenya

The researcher collected data by interviewing residents of the Shauri Moyo estate using a self-administered questionnaire and a focused group discussion using the FGD interview schedule. Key informants' interviews were also conducted with program production managers from Citizen TV.

This is the essence of the uses and gratification theory. The researcher found out that the majority of Nigerian movie audiences watch them for entertainment, yet others said they watch Nigerian Movies because they are educative. Others said they like identifying themselves with Nigerian culture. The following is a summary of what motivates Nigerian movie audiences according to respondents at Shauri Moyo.

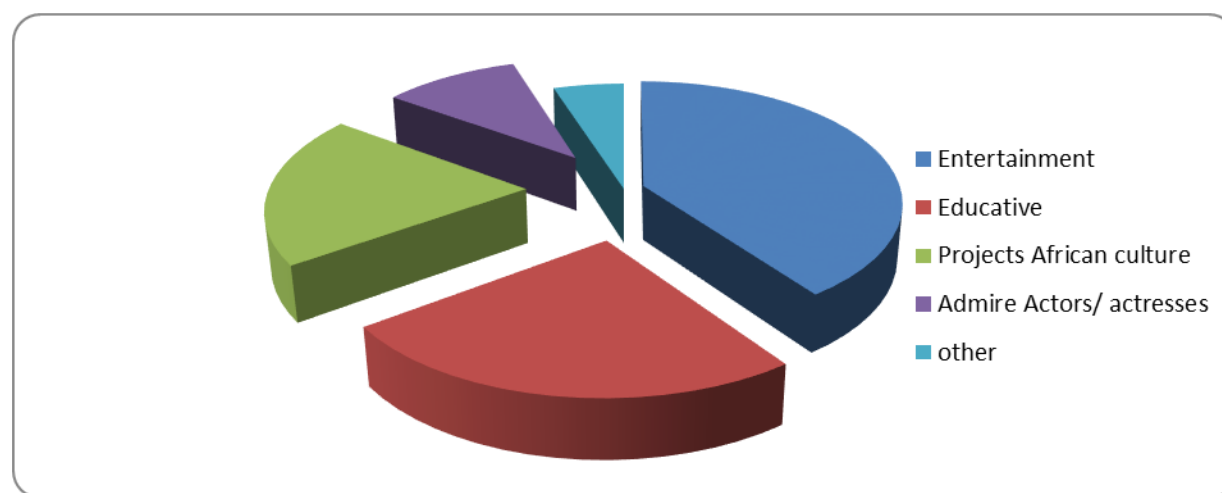


Figure 5: Nigerian Movie Audience Motivations

From the above figure, 40 per cent of the respondents were motivated by the entertainment aspect of it, 25 per cent watch Nigerian movies because they are educative,

20 per cent watch Nigerian movies because they project African culture such as attire and the foods, 10 per cent confessed that they watched Nigerian movies because

they idolise the Nigerian movie actors and actresses and lastly, 5 per cent watched Nigerian movies because the 'foheh' accent used in those movies.

CONCLUSION AND RECOMMENDATION

Conclusion: In conclusion, this study indicated that Television channels in Kenya air Nigerian movies to entertain their audiences, educate them and at the same time, transmit African culture. The audiences also have different motivations, and the distinct among them is Nigerian culture that is distinctly African. The study shows that many Kenyans are embracing Nigerian cultural heritage through watching Nigerian video films. The analysis of this work suggests that Nigerian movies

are capable of influencing Africans and impacting their lives.

Recommendation: Nigerian movies should serve as an example to the rest of Africa that we need as artists and filmmakers to recognise the needs of our people and to put their interests as a priority in the process of development. Development is about people, and we cannot be artists for the artist's sake or filmmaker's sake; we must make films. The Nigerian industry is not perfect, but it is part of development, so this study recommends that in future, the audience themselves should have some kind of consumer association to be in a position to demand better quality and standard movies.

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