Ebonyi State University Journal of Mass Communication
ISSN: 2449-0369 Vol. 8, Issue 1, pp. 107-118, September 2021

Co-Viewing Influence of Ethnic-Oriented Videos: An Examination of In-Group and Out-Group Exposure to Select Nigerian Movie

Ebere OKONKWO, Ph.D, Emmanuel ODISHIKA, Ph.D & Chinenye NWABUEZE, Ph.D

Abstract

This paper investigated the influence of co-viewing of ethnic oriented Nigerian movies in-group and out-group audience. Among the objectives of study were to ascertain in-group members perceived similarities between what is portrayed in the select movie and the reality; to examine the in-group members' perception of major character roles and display in the movie as normal or exaggerated; and to find out the in-group and out-group members attitudes towards the select movie. The survey method was used in studying 300 respondents. The study found among others, that personal reactions to movie were both dependent on the type of co-viewing situation and the content as well. The study recommended that the negative aspects of life should not outweigh the positive side of existence as portrayed in ethnic oriented movies.

Introduction

The entrance of film industry into the media world arguably changed the course of the world's cultural systems. This is because films are seen as an exact reflection of the society, as observed by (Oloisadeba & Ekeanyanwu, 2014). According to these scholars, film is considered to be an important art form, a source of popular entertainment, a powerful method for educating and indoctrinating citizens and a reflection of the society in an individualistic manner. They further see films as having reflections of character types that exist in reality and as a result watching movies becomes like looking into the mirror to access one's true appearance.

Owuamalam (2018) sees films as dealing with life in the society, mirrors events and happenings and a faithful representation of actions and activities as they have happened. Nigerian films are heterogeneous in nature and portray the three major ethnic tribes in Nigeria - Igbo, Yoruba, and Hausa, and each of these tribes produces films out of a context related to domestic and international cultural, economic and political environments (Uwah, 2011).

The vibrant movie making industry in Nigeria has a long history that dates back to the colonial era. It is a tool that has been effectively employed in x-raying every aspect of the Nigerian society; it is an industry that has created employment for millions of Nigerians; but most importantly, it is a medium that has been appropriated to narrate and give expression to topical issues in the Nigerian society (Odi, 2016).

The Nigerian movie industry (also known as Nollywood) seen as Africans largest movie industry in terms of both values and the number of movies produced per year have become major sources of influence on the trends and practices of different ethnic groups in Nigeria (Oloisadeba and Ekeanyanwu, 2014). These movie contents involve plots and programs centered on ethnic diversity and social actors based on the attitudes and behavior of these ethnic groups.

A particular show or programme may feature a specific in-group member but out-group members are not prevented from sharing in the viewing experience especially when the ethnic oriented program is available on a major network of film clubs. An individual may be exposed to such ethnic programs in the comfort of his home alone or with in-group members. Although mixed viewing situations occur in private places like visiting a friend's home, they are more common in public places where people may share in the viewing experience with both in-group and outgroup members. Thus, co-viewing which is the shared consumption of an entertainment product whether in public with a stranger or privately with a friend, has many implications for how viewers select and respond to entertainment (Haridakis and Hanson, 2009). Will the response and influence of viewing a particular ethnic programme alone with in-group members differ when viewing with a member of an out-group? Does personal reactions to film dependent on the type of co-viewers and the content?

In view of the above, the study examines viewers responses to an ethnic oriented movie *The Billionaires* based on the presence of in-group and out-group members. *The Billionaire* is a popular Nollywood Television series featuring the Igbo tradition on a battle for kingship throne by old and young.

This study uses *the Billionaire* to ascertain how the in-group members perceive the similarities between what is portrayed in the movie with the Igbo cultural realities. It also examined the in-group members' perception of main character roles in the movie as being normal to what is obtainable in the real life or just being exaggerated. It further seeks to ascertain the attitudes of both the in-group and out-group members towards the select movie. Not many studies have been done on this area, and attempt at filling this knowledge gap and academic lacuna has prompted this study.

Objectives of the Study

The objectives of this research are:

1. To ascertain in-group members perceived similarities between what is portrayed in the select movie and the reality.
2. To examine the in-group members perception of major character roles and display in the movie as normal or exaggerated.
3. To find out the in-group and out-group members attitudes towards the select movie.
4. To ascertain the in-group members' felt excitement and absorption while watching with out-group members

Research Questions

1. To what extent do the in-group members perceive the similarities between the portrayals in the select movie and reality?
2. To what extent do the in-group members perceive the major character roles and display in the movie as being normal or exaggerated?
3. What is the attitude of in-group and out-group members towards the select movie?
4. How excited and absorbed are the in-group members while co-viewing with out-group members?

Operational Definition of Terms

Co-viewing: This is joint viewing of television programme in groups; in this case the Igbo younger generation within the ages of 20-50 years, watching together with the Calabar and Yoruba's within the same age bracket in a select place.

In-group members: These are people of the same ethnic group watching with members of same group; in this work it refers to he Igbo youth watching *The Billionaires* with Igbo youth alone irrespective of their profession.

Out-group members: This refers to Yoruba and Calabar youth watching *The Billionaires*. These non Igbo youths in the co-viewing situation are the out-group members.

Ethnic-oriented Program: These are movies portraying different ethnic groups. In this case, *The Billionaire's* which is an ethnic movie portraying the Igbo culture.

Perceived Similarities: How the Igbo's view different portrayals in the select movie as being a true representation or at variance with the cultural norms, values and traditions of the Igbo's like portraying the Igbos' as mainly ritualists before making money.

Perception of major character roles: The major character roles are the titled Igbo men referred to as the cabinet members, the women representatives known as the "Umuada's," etc.

Felt excitement and absorption: The feeling of in-group members (Igbo youth) while co-viewing with the out-group (Yoruba and Calabar youth).

Theoretical Framework

The social identity theory was the theoretical premise of this study. Social identity is a person's sense of what they are based on their group membership(s). Taifel (1979) proposes that the groups (e.g. ethnic group, social class, family, football team, etc) which people belonged to were an important source of pride and self esteem and to increase our self-image, we enhance the status of the group to which we

belong and discriminate and hold prejudice views against the out-group – the group we don't belong to. Thus, we divide the world into "them" and "us". This is known as in-group (us) and out-group (them).

Social identity theory states that the in-group will discriminate against the out-group to enhance their self image. The central hypothesis of social identity theory is that group members of an in-group will seek to find negative aspects of an out-group thus enhancing their self image. We see the group to which we belong (the in-group) as being different from the others (out-group), and members of the same group as being more similar than they are. Therefore perception of whom you are or your identity within a group determines how you want others to see you.

As stated by Ferguson and Ford (2008, p. 297) "inter group settings elicit comparisons with out-groups on valued dimension." Thus the contents of viewing situations have implications for how individual group members respond to media messages when viewing with in-group versus out-group members. A particular ethnic group or race may be very concerned about how they appear to other ethnic group or race because of uncomplimentary stereotypes about that ethnic group or race (Sigelman & Tuch, 1997). These unfavorable stereotypes are problematic as they can reinforce self-perpetuality expectations about a particular group, which direct attention to information consistent with the stereotypes and ignore information inconsistent with the stereotypes (Peffley, Shields & Williams, 1996). The thought that Yoruba's may view a program that could possibly reinforce certain Igbo cultural stereotypes may lead the Igbo's to feel threatened by the Yoruba's. That is when in-group members perceive their social identity is threatened, individuals are particularly motivated to positively distinguish themselves from other groups (Mastro, 2003: Vignoles, Chryssochoou, & Breakwell, 2000).

Drawing on social identity theory, the type of threat to one's identity can occur when they:

a. Perceive out-group members are threatening their overall wellbeing or way of life
b. Detect negative views and expectations directed at them by out-group members
c. Expect prejudice or objectionable behaviors during an interaction with out-group members (Stephan & Stephan, 2000).

Watching an Igbo ethnic oriented movie alongside non-Igbo viewers for instance may likely elicit all these feelings of threat among the Igbo viewers from the above analysis. When considering ethnic oriented movies, featuring the Igbo group, we can infer that Igbo audiences will be concerned about their group image when viewing with Yoruba or Hausa audience. This may lead them to feel uncomfortable during the co-viewing and have less positive attitude about the movie than they would if viewing the show with only their own group.

The Nigerian Home Video: Quick Overview

The Nigerian movie industry known as Nollywood has a similar acronym like Hollywood of America and Bollywood of Indian film industries. In the views of Anunike (2005), Nollywood is the entertainment source for movies showtime, film reviews, trailers, tickets and celebrity news. It is Nigerian film industry whose subject matter, ideas and materials are indigenous: acted and produced by Nigerians. They serve as vehicles of encoded messages with themes that represent the life styles of not only Nigerian consumers but Africans in general (Nwammuo and Nwanolue, 2015). Nigerian films are heterogeneous in nature and portray the three major ethnic tribes in Nigeria divided into Igbo, Yoruba, and Hausa, each of these tribes produce films out of a context related to domestic and international cultural, economic and political environments and designate their production centres in the South-west, North and South-East parts of the country, (Uwah, 2011) as cited in Nwammuo and Nwaolue, 2015).

They normally use language themes that showcase African way of life in telling their stories and the producers are guided by those issues that help them address local markets (Haynes, 2000; Dul, 2000). The Nollywood's production serves as a medium of international image building for Nigeria; protects and promotes Nigerian rich cultural heritage, gives entertainment, education and enlightenment and also mobilizes and promotes national pride, (Anunike, 2005). Their portrayals represent issues that both Nigerians and Africans can relate with since they originate from real genuine stories about the cultural

experience of the people. The issue of identity, preservation of cultural heritage and resistance of dominant western influence, are clear factors contributing to the success of the Nigerian film industry, (Olayinka, 2008, Uwah, 2011).

The industry today has grown in leap and bound and is rated as the third largest film industry in the world coming after Hollywood of America and Bollywood of India (Novia, 2004). The Nollywood industry doesn't seem to be mindful of ethnic realities as most of their movies display prejudice and stereotypes, while presenting some ethnic groups. For example, the Akwa Ibom's/Calabar's are usually presented as house boys, security men and waiters, the Igbo's as ritualists, fetish, business men, get rich quick people, occultic, while Yorubas's as celebrities, always partying and in their traditional attires, having regards for their cultures. At other times, their movies are full of unwholesome themes replete with voodoo, fetish, fraud, rituals, sex and films that most times present one side of a culture and hiding the other part (Anunike 2011). This can debase the morality of the youths and children who are impressionable and may take the portrayals as a true representation of the group being portrayed.

Reception Analysis And Nollywood Audience

Reception analysis provides an understanding of how Nollywood audiences in Nigeria construct meaning based on the contents of Nollywood films they are exposed to. Reception analysis, also known as audience reception, which emerged in the 80s (Hall 1980; Morley 1980; Ang 1985, 1989), denotes "how audiences construct meanings out of media offerings, generally called texts" (Ang, 1995: 6). As Ang (1995, p.6) observes, the starting point here is the assumption that the meaning of media texts is not something fixed, or inherent within the text. Rather, media texts acquire meaning only at the moment of reception, that is, when they are read, viewed, listen to, and so on.

Ang further notes that audiences are perceived as producers of meaning, not just consumers of media content; they decode or interpret media texts in ways that are related to their social and cultural circumstances and to the ways in which they subjectively experience those circumstances. Some researchers adopt the term "interpretive communities" to imply groups of individuals who make shared interpretations of a text (Radway 1987; Ang 1995). These scholars identify subcultures among film audience based on different cultural backgrounds of those exposed to movies. As Jandt (2013, p.8) observes:

> A subculture resembles a culture in that it usually encompasses a relatively large number of people and represents the acculturation of generations of human striving. However, subcultures have some important differences. They exist within dominant cultures and are often based on economic or social class, ethnicity, or geographic region.

In relation to this study, subcultures are based on various ethnic backgrounds of those exposed to the ethnic oriented movie studied. The ethnic groups are Igbo, Yoruba and Efik. It is certain all Nigerians do not interpret Nollywood films the same way. This is premised on the multi-ethnic nature of the country, with many communities, and subgroups. As observed by reception analysis researchers, each group or community "will 'negotiate' the text [film] in ways that make sense within its own social and cultural situation" (Ang 1995, p. 7).

Co-viewing and Film Influence

Co-viewing is the viewing of media content in groups. It may be members of the same group watching television programmes together or with other group members. To Ikeh (2016), co-viewing defines the condition where members of a reference target are the focus of an analysis only if they are watching TV together with other members, chosen according specific demographics. An example of a co-viewing targets females watching with children, boys watching with girls, etc. Haridakis and Hanson (2009) described co-viewing as the shared consumption of an entertainment product whether in public with a

stranger or privately with a friend, and have many implications for how viewers select and respond to entertainment.

Other research has shown that viewers who consume an entertainment product with at least one other person are likely to be more attentive, more engaged, and experience more emotional gratitification than if they viewed alone, (Yang Zhao, Erdm, & Zhao, 2010).

According to Mora, Ho, and Krider (2011), individuals within a co-viewing group were also more likely to spend more time consuming entertainment than those who viewed alone. All these studies seem to demonstrate that co-viewing is a positive experience but however, the available literature has not taken into account, the effects of viewing a program with a member of an out-group. Most research on co-viewing influence has focused on family viewing but viewing with friends or strangers are lacking.

In contrast to previous studies that purport that co-viewing environments foster greater emotional gratification, Hams and Cook (2010) contend that the presence of others in a viewing situation may actually inhibit emotional reactions, thereby disrupting the enjoyment experience. More importantly, the authors found meaningful interactions between content and context, concluding that personal reactions to films were both dependent on the type of co-viewer and the content. In the report for example, while participants reported experiencing moderate discomfort with sexual content, they also reported greater discomfort when thinking about viewing sexual content with their parents. Thus, viewers' social relationships with those watching with them play a significant role on how viewers respond to content that is potentially uncomfortable. These two scholars found greater co-viewing impacts with comedy more than with any other genre, suggesting that watching racial comedies with social distinct others might elicit discomfort.

The influence of film on the society was further agreed on by National Film and Video Foundation (NFVF), South Africa (2009) when the NFVF acknowledged that film is more than just an economic activity, recognizing the social, ideological and cultural aspects of the moving image. The affirmation of a people's culture, through film is an integral part of the overall social cultural and economic development. The NFVF sees film as asserting and projecting cultural presence and identity. They define places and people, and they impact powerfully on people's sense of belonging. Film influences the personal identity. In other words, it influences the way individual sees themselves. For example, Mc Quail (2005) observed that the United Nations has used film to indoctrinate patriotism amongst its citizens by collaborating with the film industry to create movies that have the sole aim of making American's to love and be loyal to their country.

Further validating on film influence, movie historian Gerald Mest as cited in Oloisadeba and Ekeanyanwu (2015:63) notes that "movies have ... been an immensely powerful social and cultural force... they have produced social changes in ways of dress patterns of speech, methods of courting and they have mirrored social changes in fashion, sexual mores, political principles". However, not all are in agreement with the ideology that movies have great influence on the socio-cultural values within of a given society. Some feel that film is not powerful enough to influence culture. In this regards, Inesthesia as cited in Ekeanyanwu (2015) states that most great films are beneficial, or they tell a good story, or they have powerful thematic or emotional resonance but he argues that in most cases we cannot truly say that they have taught us something we didn't already know.

A Synopsis of "The Billionaires"

This film was produced by Osita Eze in 2018 and directed by Don Single Ndubisi. The film just like many Nollywood films featured popular actors/actresses in the industry like Osita Iheme, Chinedu Ikedieze, Yul Edochie, Lizzy Gold, and Okoye Patrick amongst others. Set in recent times, "The Billionaires" is a compelling story that is built round money and rituals in a bid to ascend the kingship throne of Agbada kingdom. The story revolves around the lives of two sons of Chief Chime whose turn it is to be crowned the king of Agbada kingdom, but for their abject poverty. In their desperation to leave the linage and captivity of poverty, the two young men Akpaka (Osita Iheme) and Victor (Chinedu Ikedieze) get knee-deep involved in the world of the occultic and joined a strong brotherhood where

Ozoigbondu the deity of wealth gives them all the wealth they ever craved for and even more but with very devastating consequences. They did all these by sacrificing their mother and sister Nnenna to get rich and hold on to their rights to the throne. They must however match up to their biggest rival Ezekwueche (Yul Edochie), who poses a great obstacle. Ezekwueche, 'stinkingly' rich belongs to seven occultic groups and married to a goddess of wealth and fame will never allow a poor, illiterate elderly man Chief Chime to become the king despite the tradition of the land.

But is this movie a true story line of Igbo lifestyle – portraying the Igbo young men as ritualists always? Does it mean they don't have other genuine business or ways of making money apart from these negative practices? The issue of kingship in Igbo land, is it usually fought for? Is it really a contextual or ordained issue? Using money to buy throne against the cultural realities, norms, values, and traditions of the Igbo's, is it obtainable in the real life situation? These continuous fetish, diabolical, magical, occultic portrayals, what about the churches? Does it mean that Igbo elders, cabinet members, Umuada's known for their strictness has been so corrupt and condescended so low to accepting bribes, gifts of any kind to change the traditions of the land, as portrayed in the movie? All these negative and stereotype messages in the movie, are they exaggerated or truly represent the Igbo culture? All these and more is what the paper found out through the in-group and out-group response to the movie while viewing together.

Methodology

To collect empirical data with which to back up the study, survey research method was adopted. This research method was chosen as a result of its quality of allowing the generation of data from a wide variety of audience. Data was gathered for the study using questionnaire distribution and oral interview. The population consists of residents of Ekwulobia, Oko and Umunze respectively within the age bracket of 18-45 years. The population includes various people from three different ethnic groups, Igbo, Yoruba and Efik in the area. The residents of these three communities are made up of students from institutions of higher learning, young school leavers, corps members serving in the select communities, civil servants, traders, footballers, and menial workers. These three ethnic groups were purposively selected by the researcher because there are a number of people of the Yoruba and Efik ethnic groups residing in the area of study, which of course, is dominated by Igbo people.

For sampling, purposive sampling was used. The researcher purposively selected these three communities – Ekwulobia, Oko, Umunze and people within the stated age bracket for some reasons. Firstly, majority of residents studying and working in these three areas are Nigerians from different ethnic groups (especially the three ethnic groups selected for the study) which means they qualify by citizenship as part of the Nollywood audiences being focused on in this study. Secondly, the age group according to Ashiekpe, (2015), Neelcamer and Chitre, (2009) is referred to as heavy movie users and as such will be able to respond appropriately to the questions raised in the questionnaire on the select movie. Thirdly, power outrages are usually not a problem for the residents as these areas normally have electricity.

For the study population, since the study is on in-group and out-group exposure to select Nigerian movie, centered on youths within the age bracket of 18-45 years, the population of this study include all the youths in the three selected communities - Ekwulobia, Oko, Umunze from different ethnic groups resident in the area. However, it is not possible to cover all these youths within the sleeted communities, thus resident youths in these communities were chosen from these five different categories. They are Students, Corpers, Civil servants, Traders, and Footballers. These will be a fair representative of the entire population. The population of youths in the three communities is 114, 900 (Department of Budgetary Planning, Research and Statistics, (BPRS) Aguata, Orumba North & South Local Government Area, 2018). This is the breakdown of the population of youths (18-45) years from the three select communities for the study: Ekwulobia, 40533, Oko 36205, and Umunze 38162 youths.

Since it is usually difficult studying the entire population in a research study, a sample of the population is selected to represent the entire population and its characteristics. Thus the sample size is

determined using the Taro Yamene'sFormular since the study population is known. This gave a final population figure of 399. To determine the sample size of each community, the proportionate allocation approach was used to ensure that each community got a number that reflects its population. In summary, 399 viewers are the sample size for this study with 141 persons from Ekwulobia, 126 from Oko and 132 from Umunze as shown above.

In this study, the use of questionnaire and oral interview were employed as the instrument to generate information for data analysis. A total number of 399 copies of a questionnaire were distributed. Out of the 399 copies of questionnaire distributed, 379 copies were returned and found usable and valid. This represents 95% return rate while 20 copies not returned represents 5%, not reliable for the study. The 379 (95%) valid copies were used as 100% of the responses for data analysis in this study against 399 copies distributed to the respondents. In summary, Ekwulobia now have 132 respondents, Oko 121 and Umunze 126, altogether 379 respondents for the study.

In summary, a total of 245 in-group and 134 out-group members participated in the co-viewing of the select movie from the three communities.

Results

Data obtained for age distribution show that 227 (60%) of the respondents fall between 18 – 28 years, 94 (25%) belong to 29 – 39 age bracket and 58 (15%) between 40 – 50. In the case of gender distribution, data showed that 146 (39%) were males while 233 (61%) were females. On the respondents marital status, 203 (53%) were single, 162 (43%) married, 10 (3%) widow/widower, and 4 (1%) either divorced or separated. Data on their ethnic group show that 245 (65%) were Igbos, 80 (21%) Efik while 54 (14%) were Yorubas. On the occupational distribution of the respondents, data showed that 170 (45%) were students, 52 (14%) were Corpers, 70 (18%) were Traders, 65(17%) were Civil Servants while 22 (6%) were footballers. Regarding educational level of the respondents, the results indicate that 5(1%) had no education at all, 30(8%) attended Primary education, 83 (22%) advanced to Secondary education while 261(69%) attended higher education.

Research Question One:

What is in-group member's perceived similarity between the portrayals in the select movie and reality?

Table I: Respondents observed similarities in the way Igbos were portrayed in the select movie with the reality

Variables	**Frequency**	**Percentage**
Fetish practices/Cultism/Rituals	101	27
Family/Marital Issues	40	10
Betrayal	15	4
Fame/Money	74	20
Infidelity/Promiscuity	42	11
Modern Culture	23	6
Religion/Spirituality	39	10
Love/Sex	45	12
Total	**379**	**100**

Table one indicates the similarities observed by the respondents in the movie and whom the Igbos are in reality. 101 (27%) observes fetish practices, cultism and rituals, 40(10%) says is family/marital issues, 15 (4%) sees betrayal, 74 (20%) sees fame/money, 42(11%) says it is infidelity/promiscuity, 23 (6%) observes modern culture, 39(10%) says it is religion/spirituality while 45(21%) observes similarly in love portrayals.

Research Question 2: How do in-group members perceive the major character roles and display in the select movie and what is obtainable in reality.

Table 2: Respondents' view on the way the major character roles were presented or displayed in the movie.

Variables	**Frequency**	**Percentage**
Normal	99	26
Exaggerated	266	70
Can't say	14	4
Total	**379**	**100**

Source: Field survey, 2019

On various ways the major character roles were displayed in the movie, the data on the table above show that 99(26%) sees them as normal and well displayed as in reality, 266(70%) observed exaggeration in the display compared to what is obtainable in the real life while 14(14%) are not sure of the character display.

Research Question Three

What is the attitude of in-group and out-group members towards the select movie?

Table 3: Respondents' attitudes towards the select movie.

Variables	**Frequency**	**Percentage**
Boring	11	3
Interesting	80	21
Bad	32	9
Good	61	16
Dislike because of one sided	39	10
Like	65	17
Poor	22	6
Outstanding	69	18
Total	**379**	**100**

The data above show that both in-group and out-group members applauds the select movie. (11 (3%) respondents however said it is boring while 80 (21%) said is interesting. 17 (4%) said the movie is bad while 76 (20%) said is good. 26(7%) dislike the movie stating that it is one sided and not a balanced view of the Igbo's. While 78 (21%) simply likes the movie. 12 (3%) see the movie as being poor while 79(21%) says it is outstanding. This is to say that both in-group and out-group members admits that there are some good aspects of the movies and some aspects to be checked and corrected.

Research Question Four
How excited and absorbed are the in-group and out-group members while co-viewing

Table 4: Respondents level of excitement while co-watching the movie.

Variables (in-group)	**Frequency**	**Percentage**	**Variables (out-group)**	**Frequency**	**Percentage**
Not excited	132	54	Not excited	13	10
Excited	63	26	Excited	73	54
So excited	32	13	So excited	40	30
Can't say	18	7	Can't say	8	6
Total	**245**	**100**	**Total**	**134**	**100**

The data from table seven reveals that both in-group and out-group members had some level of excitement while co-viewing the select movie together, greater number of in-group members were not excited co-viewing with out-group members whereas greater number of out-group members were excited watching with in-group members. Thus 132 (54%) in-group members were not excited watching with out-group people, 63 (26%) were excited, 32 (13%) were so excited while 18 (71) can't say for sure whether they were excited or not. Responses from the out-group members reveals that 13 (10%) were not excited, 73 (54%) were excited, 40 (30%) so excited and 08 (6%) not sure.

Discussion of Findings
Movie entertainment unlike the print media is seen as a social event. Motivated by the need for interaction and sharing, movie audience usually find themselves in situations where they are viewing with other people and in some cases, with people who are not of the same ethnic group, race, and gender, economic or marital status with them. Specifically, this study examined the interactions between viewing situation and exposure to Igbo ethnic oriented movie, *The Billionaires*, a Nollywood comedy on a popular cable network station, which is viewed and enjoyed by various ethnic groups – Igbos and other ethnic audiences.

Based on Social Identity theory and other literature it was argued that in-group viewers would report more discomfort and less positive attitude towards an in-group ethnic oriented program when viewing with out-group members. It was also observed that in-group viewers experienced more identification and perceived similarity to characters when viewing with in-group members. Haris and Cook (2010) contend that the mere presence of others would result in greater excitement and arousal, and more so when viewing with members from one's own group. In contrast, the out-group members may not be bothered in their response to the show based on whether the viewing context featured primarily in-group or out-group members because out-group people may not feel their social standing in society is threatened by perceptions in-group people may hold of them.

From the findings of this study, it can be inferred that greater percentage of all respondents (51%) agreed that the select movie *The Billionaires* is a replica of Igbo society based on the perceived

similarities in what is portrayed in the movie and the Igbo life style in reality as seen in responses to research question one.

It was further observed from results of research question two that these perceived similarities are mere exaggerations of character role not true to real life experience as affirmed by 70% of the respondents. This means that though there are elements of similarities between what the movie portrays about the Igbos and whom they are in reality, but that these similarities are mostly one sided, negatively portrayed and over blown neglecting other aspect of life. This is in tandem with the literature that sees Nollywood movie as having the potential to dissert, display or misinform other culture about Nigeria or other ethnic groups about another ethnic group through negative portrayals that do not reflect the right cultural ethics but rather showcase one sided overview of the Nigerian ethnic situation. DeMare (2016) also observed exaggeration of characters in films after a study of portrayal of characters with schizophrenia in movies. DeMare found that filmmakers tend to focus on violence, traumatic events, and hallucinations when depicting and shaping characters with schizophrenia. The study further revealed that films overdramatize these elements and doing so dehumanizes people with schizophrenia.

Further findings reveal that greater percentage of in-group and out-group members (85% applauds the select movie as being interesting, likeable and good. Other findings from research question four, revealed that in-group members reported more positive excitement, attitude and absorption when viewing with in-group members alone than when co-viewing with out-group members as the presence of out-group people affects their level of excitement. This agrees with the findings of a study by Branscombe, Wann, Noel, and Coleman (1993) which revealed that in-group extremity in terms of reaction to portrayals in a movie was expected when perceivers (co-viewers) are high in identification with the in-group. This means that in-group members would react mildly if everyone watching the movie with them are also in-group members (have the same identity with them). However, viewing condition did not make much difference on the out-group people's excitement level since 76% were excited watching with in-group.

Conclusion

From the data generated and analyzed in this study, the following conclusions were drawn. Ethnic oriented movies are true representation of the ethnic group being portrayed in the movie, though sometimes with much exaggeration of character roles that is usually not true to what is obtainable in the real life. More so, showcasing one aspect of life and neglecting the other in that society. This has proved true the problem of the study that although ethnic oriented movies are perceived by some scholars as informative, though provoking and capable of interpreting and exposing the cultural realities of the people, some others, view it as simply barbaric and presenting only one side of a group, stating that some of these portrayals usually in the negative are perceived as realities by the audience and could lead to discrimination against the prejudiced group.

The study also indicated that personal reactions to movie were both dependent on the type of co-viewing situation and the content as well. In-group viewers reported more level of excitement and absorption while viewing with in-group people alone than with out-group; and the presence of in-group members poses no problem to out-group viewers' excitement. The study also concludes that in-group viewers generally have a more rewarding experience viewing ethnic oriented programming than do their out-group counterparts. Moreover, in-group viewers demonstrate greater perceived similarities to and identification with characters in in-group oriented movie when viewing with in-group members than with out-group members. It should also be noted that ethnic identity can play a role in audience psychological responses to ethnic specific media content in a co-viewing environment.

Recommendations

Based on the findings, the study recommends the following:-

i. Though the select movie is partly seen as representing the society, the negative aspects of life should not outweigh the positive side of existence as so portrayed.

ii. The National Video Censors Board should do a thorough review of Nigerian movies to ensure that too many scenes on violence, rituals, cultism, sex, betrayal and such likes are reduced. Movie contents should project more of positive than negative cultural practices.
iii. Much emphasis should be placed on positive aspects of our cultural values, beliefs and attitudes while packaging ethnic film content.
iv. Ethnic movie should be geared towards influencing the public positively. This is important to the people and the society as less negative influence would mean less social vices in the society.

References

Ang, I. (1985), *Watching Dallas: Soap Opera and the Melodramatic Imagination*, New York, NY: Methuen.

Ang, I. (1989), 'Wanted: Audiences. On the politics of empirical audience studies', in E. Seiter, H. Borchers, G. Kreutzner, & E.M. Warth (eds), *Remote control: Television Audiences and Cultural Power*. London, England: Routledge.

Ang, I. (1995), 'The nature of the audience', in A. J. Downing, A. Mohammadi, & A. SrebernyMohammadi (eds), *Questioning the Media* (1-11). Thousand Oaks, CA: Sage Publications.

Anunike, O.W. (2005). Nollywood for productivity and nation building. *Journal of Global Communicator* 1(2)

Anunuike, O.W. (2011) Film Criticism: Theory and Application in VenatusAgbani and ChinenyeNwabueze (eds) Readings in Mass Communication Issues Enugu: RhyceKercx

Branscombe, N.,Wann, D. Noel, J., & Coleman, J. (1993). In-Group or Out-Group Extremity: Importance of the Threatened Social Identity. *Personality and Social Psychology Bulletin*, 19(4):381-388

DeMare, N. (2016). Exaggerations And Stereotypes Of Schizophrenia In Contemporary Films. *Elon Journal Of Undergraduate Research In Communications,* 7 (1), Accessed 13-03-2019 from http://www.inquiriesjournal.com/articles/1474/exaggerations-and-stereotypes-of-schizophrenia-in-contemporary-films

Ferguson, M.A, & Ford, T.E (2008). Disparagement humor: A theoretical and empirical review of psychoanalytic, superiority, and social identity theories. *Humor-International journal of Humor Research, 21*(3), 283-312

Hall, S. (1980), 'Encoding/Decoding', in S. Hall, D. Hobson, A. Lowe, & P. Willis (eds), *Culture, Media, Language*. London, England: Hutchinson.

Haridakis, P, & Henson, G. (2009). Social interaction and co-viewing with YouTube: Blending mass communication reception and social connection. *Journal of Broadcasting & Electronic Media, 53*(2), 317-335, doi:10.1080/08838150902908270

Jandt, F. E. (2013), *An Introduction to Intercultural Communication: Identities in Global Community* (7th edition), Los Angeles, CA: Sage Publications.

Mastro, D.E. (2003). Social Identity Approach to Understanding the Impact of Television Messages.*Communication Monographs*, 70, 98-113. doi:10-1080/0363775032000133764

Mastro, D.E, &Kopacz, M.A. (2006). Media representation of race, prototypically, and policy reasoning: An application of self-categorization theory. *Journal of Broadcasting 8 Electronic Media, 50,* 305-332.

Mora, J.D., Ho, J., &Krider, R. (2011). Television co-viewing in Mexico: An assessment on people meter data. *Journal of Broadcasting & Electronic Media,* 55, 448-469. Doi: 10.1080/08838151.2011.620905.

Morley, D. (1980), The Nationwide Audience: Structure and Decoding, British Film Institute *Television Monograph no. 11*. London: British Film Institute.

Novia, C. (2004) Nollywood can Never Die, (The Nick Moran Saga Continues …) Retrieved from Naijarules.com on January 31

Nwammuo, A.N. &Nwanolue, I.M. (2015). Analytical Evaluation of Light, Sound and Costume in Nollywood Films. The Case of "Nowhere is Safe". *ANSU Journal of Arts and Sciences* 4(1):146-154

Odi, C. (2016). Nollywood Mothering: A Socio-Cultural Analysis of the Concept of Motherhood in Select Nigerian Films. *International Journal of Arts and Humanities*. 5(1): 1-15. Assessed 23-11-2018 from file:///C:/Users/ACCESS-POINT%20COMP/Downloads/129859-351412-1-SM.pdf

Olayinka, O. (2008) Nollywood: The Influence of the Nigerian Film Industry on African Culture. *Journal of Human Communication* 10(3); 10-31

Oloisadeba O.T, &Ekeanyanwu, N.T. (2014) Audience Perception of Nollywood's Recurrent Movie Themes as Agents of Socio-cultural Development *Mass Media Review: An International Journal of Mass Communication* 1(4), 55-76

Owuamalam, E.O. (2018) *Film Production; Theories Career and Criticism.* Owerri: Top Class Agencies Ltd.

.Peffley, M, Shields, T, & Williams, B. (1996). The Intersection of race and crime in television news stories: An experimental study. *Political Communication, 13,* 309-327. doi: 10.1080/10584609.1996.9963120

Sigelman. L &Tuch, S.A. (1997). Metastereotypes: Black perceptions of white stereotypes. *Public Opinion Quarterly, 61,* 87-101.doi:10.1017/S1742058X0404007X

Stephan, W.G, & Stephan, C.W. (2000). An integrated threat theory of prejudice. In S.Oskamp (Ed), *Reducing prejudice and discrimination* (pp. 23-46). Hillsdale, Nj: Lawrence Erlbaum

Taifel, H. (1979). An Integrative Theory of Intergroup Conflict. *The Social Psychology of Intergroup* Relations 33 (47)

Uwah, I. (2011). The Representation of African Traditional Religion and Culture in Nigeria Popular Films. *African Communication, Research Journal* 2(3), 105-118

Vignoles, V, Chryssochoou, X, &Breakwell, G.M. (2000). The distinctiveness principle: Identity, meaning, and bounds of cultural relativity. *Personality and Social Psychology Review, 4*, 337-354. doi:10.1207/S15327957PSPR0404_4.

Yang, S., Zhao, Y., Erdem, T., & Zhao, Y. (2010). Modeling the Intrahousehold behavioral interaction. *Journal of Marketing Research,* 47, 470-484.