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## Observational Learning of Gangsterism in Nollywood Movies among Youths in Ogba-Egbema-Ndoni LGA, Rivers State, Nigeria

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### **Abstract**

*Cultism and cult-related violence among youths in Ogba-Egbema-Ndoni Local Government Area (ONELGA) of Rivers State have claimed many lives and destroyed several property of residents of the area. The cult menace also affected the socio-economic lives of the people. The aim of this study, therefore, was to investigate if cultism and cult-related violence among youths in ONELGA are reflections of gangsterism portrayed in Nollywood movies they have watched. The objectives were premised on the need to identify the gratifications youths in ONELGA derive from watching gangster Nollywood movies with a view to ascertain the extent to which they identify with characters that perform gangster roles. The survey research design was adopted with questionnaire and focus group discussion guide as instruments for data collection. Taro Yamane's statistical formula was used to arrive at the sample of 399 youths out of population of 155,155 youths. The proportional stratified sampling technique was used to select youth respondents for the study. Data collected through questionnaire were analysed using descriptive statistics, focus group discussion data were analysed qualitatively using the constant comparative techniques, while Chi-square analysis aided by the Statistical Package for Social Science (SPSS 23) was used to test the hypotheses. The study revealed that youths in ONELGA imitate and identified with characters that perform gangster roles in Nollywood movies. It was inferred, however, that Nollywood movies have contributed significantly to the high rate of cultism and cult-related violence among youths in ONELGA. To this end, it was recommended among others that regular enlightenment programmes, seminars, and town-hall meetings should be organised by concerned institutions and organisations to educate parents and youths in the area on the dangers of exposure to gangster Nollywood movies.*

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**Keywords:** *Gangsterism, imitation, identification, media violence, Nollywood movies, cultism, observational learning.*

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### **1.0 Introduction**

The broad objectives of the mass media in any given society are to inform, educate and entertain. Media entertainment from the audience point of view is important because it provides some sorts of gratifications. Seema (2014) notes that some media theories such as the play theory, support the view that entertainment is the basic function of mass media because after a busy day or study, people look for some sort of relaxation or an escape from

uptight schedules. The mass media, therefore, provide their audiences with some kind of escape or diversion from the realities and anxieties of their daily living. According to this view, people look for entertainment even in news (Anaeto, Onabajo & Osi-eso, 2008).

However, in serving the entertainment needs, there are instances where such functions and consequences are undesirable from point of view of the welfare of the society. These harmful or negative consequences are called dysfunctions. Media violence is one of the dysfunctional aspects of the mass media. Studies by scholars have shown that people especially, youths and children become violent after exposure to violence in the media (Baran & Davis, 2015; Nnabuko & Anatsui, 2012).

In line with these assertions, media scholars, social researchers and societies across the world are increasingly concerned about the frequent depiction of violence in the mass media and the harm these portrayals might do to children and youths. This has prompted governments, concerned organisations and scholars to explore ways of reducing violence in the media. This concern was what this study was out to explore especially as it concerns observational learning of gangsterism in Nollywood movies and the high rate of cultism among youths in Ogba-Egbema-Ndoni Local Government Area of Rivers State.

### **1.1 Statement of the problem**

In recent times, there have been series of media reports (main stream and social media) of unabated cases of violence among youths of Ogba-Egbema-Ndoni Local Government Area (ONELGA), Rivers State. Media reports show increased incidents of armed robbery, rape, kidnapping, and gruesome murder among youths in the local government area which have led to loss of many lives and destruction of property (Nwisi, 2015; Akasike, & Adesomoji, 2015). In Omoku, the headquarters of ONELGA, cultism has become a culture among the youths to the extent that most pupils and students in upper primary and junior secondary schools are alleged to be cult members (Jimitola, 2014). Omoku is home to two major cult groups that these youths belong – Icelanders and Greenlanders whose foresworn vendetta has wrought violence and insecurity on the town. Even the Oba, Eze Chukumela Nnam Obi II, the Oba of Ogbaland, the Nigeria Police and the military were helpless on what to do (*The Sun*, May 16, 2016).

Activities of these cult groups are so worrisome that the Rivers State government on September 16, 2016, offered amnesty to cultists who were ready to lay down their arms and ammunition, and live a crime free life. Even though several cult members refused to embrace the state amnesty offer, those who accepted, surrendered various deadly weapons, charms, military uniforms and gadgets, which were handed over to the Rivers State Amnesty Committee led by Rt. Col (Sir), Ken Chinda in Omoku.

However, what would have been a reprieve to the activities of these criminal youths (amnesty) never achieved the desired results since killings, kidnapping, raping of women and girls, armed robbery etc. continued unabated in Ogba-Egbema-Ndoni. The cult violence in ONELGA got to its height with the January 1, 2018 shootings in Omoku that led to the death of 17 persons. These violent situations in the area have created huge losses to the people in terms of human, material and economic resources. For instance, youths that are supposed to be future leaders are idling away their lives through cultism and cult-related activities. Due to the activities of these gangsters, farmers are afraid to go to farm for fear of being killed by the cultists who find abode in bushes and forests as they have been declared wanted by the police. This scenario led to insecurity of lives and property, food scarcity and hunger in the land. These acts of senseless killings and destruction of property are alien to ONELGA people and are not in the best interest of these impressionable young adults.

Right thinking persons would therefore, wonder why young persons would choose to engage in cultism with mission to steal, kill and destroy. What motivate them? Where do they learn these violent behaviour and cultism from? Some scholars have suggested that these may be traced to the influence of hard drugs, poverty, peer pressure, unemployment, political influences, family, environment, among others (Severine, & Tankrd, 2001).

In this study, however, opinions on this matter are viewed differently. Considered from the point of view of the media, especially since studies of notable scholars have indicated that youths often imitate and learn from what they watch and observe from the mass media, the question that comes to mind then is: Does the high rate of killings, cultism and other criminal behaviour among youths in Ogba-Egbema-Ndoni Local Government Area, Rivers State reflect the gangsterism portrayed in Nollywood movies they have been exposed to? This study therefore, investigated how Nollywood movies have contributed to the high rate of cultism and cult-related violence among youths in ONELGA.

### **1.2 Aim and objectives of the study**

The aim of this study was to investigate if cultism and cult-related violence among youths in ONELGA are reflections of gangsterism and violence portrayed in Nollywood movies they have watched. Specifically, the study sought to establish if youths in ONELGA are exposed to Nollywood movies that portrayed gangsterism. It also set out to identify the gratifications youths in ONELGA derive from watching such movies, and to ascertain the extent to which youths in ONELGA identified with characters that perform gangster roles in Nollywood movies.

### **1.3 Research hypotheses**

Two null hypotheses were put forward in this study. They are:

**Ho<sub>1</sub>:** There is no significant relationship between exposure to gangster Nollywood movies and gratifications sought by youths in ONELGA.

**Ho<sub>2</sub>:** There is no significant relationship between portrayal of gangsterism in Nollywood movies and observational learning among youths in ONELGA.

## **2.0 Theoretical framework**

According to Lindlof and Taylor (2011), theory enables researchers to support their claims. Thus, the theoretical constructs to this study will be discussed to help not only to provide the perspectives scholars have looked at media violence but will also support some of the findings in this study. Portrayal of gangsterism in Nollywood movies and the behaviour associated with it, how these behaviours are learnt and reflected among youths in Ogba-Egbema-Ndoni Local Government Area of Rivers State indicate that one single theory cannot sufficiently account for the study. In this study therefore, observational learning theory, and priming theory were applied to give theoretical direction to this investigation.

### **Observational learning theory**

Observational learning theory is associated with Bandura (1977, 1986). The underlining principle of this theory is that humans learn from observation. This is due to the basic fact that we cannot learn all or even much of what we need to guide our own development and behaviour from direct personal observation and experience alone. We have to learn much from indirect sources, including the mass media. Observational learning theory as explained by Seema (2014) focuses on the fundamental processes by which young people learn all forms of new behaviour as they do while acquiring new pattern of conduct from the activities of people around their immediate environment. In the case of entertainment media, heroes on television, video games and movies have assumed some of such people, while the

media serve as the immediate environment. This theory goes to suggest that people learn aggressive behaviour projected through the media of television and film.

According to Baran and Davis (2015), two elements are important in observational learning. They are: **imitation** and **identification**. Imitation is the direct mechanical reproduction of behaviour. For instance, after watching a violent Nollywood movie, youths become violent, while identification on the other hand, is a particular form of imitation in which copying model, generalised beyond specific acts, springs from wanting to be and trying to be like the model with respect to some broader quality.

### **Priming theory**

The strongest claims that the media can have harmful effects have come from the laboratory experiments that followed in the footsteps of Leonard Berkowitz since the 1960s. Berkowitz (1965) cited in Anderson et al (2003) suggests that observing media violence “triggers” or “primes” aggressive thinking and emotions and incites aggressive behaviour. This was supported by (Cumberbatch, 2015).

Neuroscientists and cognitive psychologists have observed that the human mind often acts as an associative network in which ideas are partially activated (primed) by associated stimuli in the environment (Fiske & Taylor, 1984). An encounter with some events or stimuli can prime or activate related concepts and ideas in a person’s memory even without the person being aware of the influence (Bargh & Pietromonaco, 1982). For instance, exposure to violent scenes may activate a complex set of associations that are related to aggressive ideas or emotions, thereby, temporarily increasing the accessibility of aggressive thoughts, feelings, and scripts (including aggressive action tendencies).

The choice of these theories as guide to this study was hinged on the fact that observational learning and priming theories offer adequate explanation to how people learn behaviour from the media. These theories, therefore, will guide the study in investigating the high rate of cultism and criminal behaviour among youths in ONELGA to ascertain if their violent behaviour are reflections of gangsterism portrayed in Nollywood movies they are exposed to.

## **2.1 Conceptual review**

### **2.1.1 Nollywood movies and gangsterism**

Nigerian home video popularly called “Nollywood Movie” is a good source of entertainment for citizens of Nigeria, sub-Sahara Africa and across the globe. Many of these people spend a lot of time watching these video films. A study by Dove Foundation (2000), an organisation which concerns itself with standardisation of movies, reported that over six hours a day are spent by the average youth when watching television and video entertainment programmes. Rolf (1995) as cited in Jones (2000) agreed with the view when he remarked that when one spends that much time watching something, one develops new role models and a new window of life. Viewers get a wrong impression, as well as a distorted view of what life is really like (Bachr 1982 as cited in Jones 2000).

The early Nollywood movie stories were united by popular themes such as love, marriage and conflicts with mothers-in-law and other family-related conflicts. Film-makers produced clusters of movies based on those themes until the trend changed and new story lines took the place of the old. Today, the popular themes of Nigerian Nollywood movies include, rituals, robbery, war, sex, kidnapping, hired killing, cultism, affluence and illicit wealth (Jedlowski, 2010). The portrayal of these negative themes is often much more graphic and much more sadistic. Explicit pictures of robbery scenes, slashing human throat in human sacrifice, robbery gangs breaking into banks and getting away with their loots, gangs breaking into prison to release their gang members, gang members pounding human flesh in mortar as

a ritual to acquire power, husband watch fellow cult members kill and drink wife's blood, etc. Since research reports of Jones (2000), Dove Foundation (2000), Nnabuko and Anatsui (2012) and Seema (2014) have shown that children and youths are affected by what they watch on audio-visual media as television and movies, it is therefore, in line to say that gangsterism migrate into the minds and lives of young people through the mass media and in this case, Nollywood movies.

Nollywood videos which show gang members enjoying the fruits of their illegal activities suggest to some especially the youths, that gangsterism or cultism is a means to an end and quickest way to achieve one's aspirations in life. The ways in which those aspirations are acquired often entails the use of violence. Just by watching Nollywood movies that portray gang member behaviour, some youths learn of illegitimate ways to acquire goods and services. They learn how to lay in wait to "hit" (execute) someone. They learn what a "drive-by-shooting" looks like – how it is done and how to possibly get away without getting caught. If they watched *Jail Break* they would learn how to break into prison and rescue their gang members.

When it comes to portrayal of gang and gang members, the mass media especially movies sometimes go into great details, such as the crimes gang members commit, how drugs are sold, how to "shoot up", (inject drugs intravenously), how to settle dispute using violence. The argument is that gangs sometimes form and operate by following the footsteps of others through social learning or observational process as watching violent or gangster movies.

The Nollywood video industry has been accused of overemphasising negative themes which has become a national concern (Nnabuko & Anatsui, 2012). This spurred the National Film and Video Censors Board (NFVCB), the industry responsible for providing guidelines for motion picture producers based on public interest and national concern in Nigeria, to urge video film producers to deliberately avoid portrayal of violence, crime, cultism, sex and pornography, vulgarity, obscenity, gangsterism and other sensitive subjects (NFVCB, 2000 cited in Nnabuko, & Anatsui, 2012). This as a result, led to the ban on some films which include "*I hate my village*", for promoting cannibalism, and failing to uphold Nigerian moral cultural value, "*Half of a Yellow Sun*" scheduled to hit the Nigerian cinemas. The film which deals with the Biafran war was banned because of the negative content which is capable of inciting violence (Chidumga, 2016). Others include: "*Shattered Home*", "*Outcast 1 & 2*", "*Night Out*" (Girls for Sale), "*Omo Empire*", "*Isakaba 4*", "*Terrorist Attack*" and "*Unseen Forces*". A critical analysis of these movies reveal that issues highlighted in them include: violent robbery, ritual killings, sexual violence, kidnapping, occultism, gangsterism, among many other vices.

Since the introduction of home video especially, the availability of Nollywood movies to most homes in Nigeria, crime rates and level of violence in the society have increased (Nnabuko & Anatsui, 2012). Ogba-Egbema-Ndoni Local Government Area, for instance, had experienced relative peace before Nollywood movies became affordable and easily accessible especially by the youths. Before this time, crimes such as murder, armed robbery, arson, cultism, kidnapping among others were alien to the people of ONELGA and great sanctions were attached to such crimes whenever they occur. As a result, there was moral order in the society. Youths as part of the larger society, shared in the said moral order (Akasike & Adesomiji, 2015).

However, since Nollywood movies became popular by the debut of the film-*Living in Bondage* produced by Kenneth Nnebue in 1992 and the production of many other gangster and violent films in quick successions, the quietness and peace in Nigerian societies including ONELGA have not remained the same (Nnabuko & Anatsui, 2012). Cultism and cult-related

activities in these local communities have increased especially among the impressionable youths where killings, rape, kidnapping, armed robbery, cultism, among others, have become the order of the day (Nwisi, 2015; Akasike & Adesomoji, 2015).

Bandura and Walter (1963) as cited by Seema (2014) and Anderson et al (2003) assert that people, especially youths and children imitate violence they observe in the media to the extent that they perceive violence and gangsterism as a way of life. Bearing this assertion in mind, it becomes imperative to study youths in Ogba-Egbema-Ndoni Local Government Area, Rivers State with a view to establish if the high rate of cultism and cult-related violence among youths in ONELGA are products of observational learning or offshoot of latent traits. The concern of this study is therefore, preconceived in the foregoing.

### **2.1.2 Nigerian Nollywood Movie Industry**

Nigerian film industry popularly known as home videos among Nigeria populace has assumed a new name “Nollywood”. The name “Nollywood” according to Jedlowski (2010):

Apparently appeared for the first time in a New York Times article by Norimitsu Onishi in September, 2000 and was published by the Nigerian Newspaper *The Guardian* few days later. The name “Nollywood” became irresistible for the local press and fans who started using it ubiquitously. The title of Onishi’s article was “step aside, Los Angeles and Bombay, for Nollywood (p.92).

Charles Igwe, CEO of Nollywood Global Media in an interview (<https://www.britishcouncil.org/voicemagazine/nollywood-secondlargestfilmindustry>) adds that the term “Nollywood” mirrors two of the most famous areas of film production: Hollywood in US, and Bollywood in India Bombay. According to Igwe, Nollywood encapsulates the array of actors and actresses emerging from the film-making activities in Nigeria. However, Nollywood is best understood as referring to the process of film-making in Nigeria where the films are produced using any and all tools available, adequate or inadequate. This can mean creating movies in volatile and uncertain conditions, often with incredible short time. Igwe further states that observing this seemingly production environment was what inspired Norimitsu to coin the term “Nollywood”, which really refers to “nothing wood”, i.e., creating something out of nothing. Igwe explains how his medical doctor friend in trying to describe his experience in film-making in Nigeria, likened it to performing open-heart surgery with folks and knives, but that the genius of it all is that the patient survives ([https://www.britishcouncil.org/voicemagazine/nollywood-secondlargestfilm industry](https://www.britishcouncil.org/voicemagazine/nollywood-secondlargestfilmindustry)).

According to UNESCO (2009), Nollywood is now rated as the second largest film industry in the world. This it has achieved from bottom up, without the benefits of state assistance (Jedlowski, 2010). This industry is now an internationally recognised success story, contributing to an increase in investors and the growth of lucrative international markets.

Put together, around 1200 films are produced per year and distributed in their tens of thousands (Barrot, 2009; Paulson, 2012), each disk (compact or DVD selling at around N150-300 (\$1-2) (Miller, 2010; Obiaya, 2011). The average production cost of a film are variously estimated at about \$15,000 – \$50,000 (Barrot, 2009; Miller, 2010; Obiaya, 2011; Paulson, 2012); with the production and post-production lasting about four weeks and average legal sales lifespan of little more than two weeks (Miller, 2010; Obiaya, 2011). This industry (Nollywood) is believed to employ above one million people and therefore, the second largest

employer of labour in Nigeria after the Federal Government (NFVCB 2009, cited in Bud, 2014).

The Nigerian Nollywood industry, despite its positive impact also brought with it a myriad of problems, one of which is that Nollywood like other entertainment media such as television and video games promotes violence and cultism among youths which is what this study is out to explore.

### 3.0 Research Methodology

#### 3.1 Procedure

Survey research design was adopted for this study. Survey has the advantage of focusing on representative sample drawn from an entire population of the study. The population of the study comprised all youths in Ogba-Egbema-Ndoni local government area (ONELGA) in Rivers State who were aged 15-34 years. Total population of ONELGA youths in 2018 projected at a growth rate of 3.4% was 155,555 derived from 2006 National Population Census Report. The sample size of the study was 399. It was derived using the Taro Yamane's formula (Yamane, 1976 cited in Okwandu, 2004, p.130). Taro Yamane's formula is presented as follows:

$$n = \frac{N}{1 + N(\ell)^2}$$

Where n = Sample size

N = Population

ℓ = Level of significance (0.05)

Thus, when the values in equation is substituted, this becomes

$$n = \frac{155,155}{1 + 387,888}$$

$$= \mathbf{399 \text{ (rounded up)}}$$

Through the proportional stratified sampling technique, nine communities in ONELGA and youths that served as respondents in the study were selected. This was done in proportion to the number of youths in the nine selected communities out of the seventy-six (76) communities in ONELGA. From these nine communities, samples were proportionally drawn as follows: Omoku community (174 respondents), Oboburu (49), Erema (40), Okwuzi (37), Aggah (32), Mgbede (30), Ndoni (26), Ase-Azaga (6), and Obiofu (5 respondents), totalling (399 respondents). These number of youths in the various communities were administer with copies of the questionnaire.

Two research instruments were applied. They are: the questionnaire and focus group discussion guide. The questionnaire served as the major data gathering instrument, while the focus group discussion guide served as a supportive instrument to elicit more information that may not be adequately covered by the questionnaire especially on the "why" and the "hows" of human behaviour.

The questionnaire was divided into two sections "A" and "B". Section A contains items on the demographic variables of the respondents. While section B sought information about the subject matter being investigated. Each respondent was expected to indicate the degree of his or her agreement or disagreement with the question. The research questions formulated for this study were framed into focus group discussion questions which were administered as oral discussion questions on nine (9) selected youth leaders in the nine selected communities in ONELGA. The items for study instrument were found to possess satisfactory internal reliability with value of .79, .75, .87, and .82 respectively. This was achieved through a trial test, which was tested using Pearson Product Moment Correlation to determine coefficient of reliability.

Administration of instrument was based on proportional sample distribution of youths in selected communities. Youths found in selected communities during the exercise were given copies of questionnaire to fill, guided by the researcher or his assistants. Data collected using the questionnaire were analysed using the frequency table, simple percentages and standard mean. The standard mean of 2.5 was established for variables which are on 4-point Likert scales of Strongly Agree (4), Agree (3), Disagree (2) and Strongly Disagree (1).

$$\text{Therefore } \frac{4 + 3 + 2 + 1}{4} = \frac{10}{4} = 2.5$$

The mean score of 2.5 was the criterion for decision. Any item that scores the mean 2.5 and above was accepted (positive), while those items that score below 2.5 mean were deemed as rejected (negative) by the respondents. This made the exercise very simple and interesting. Chi-square analysis was applied on the null hypotheses in this study. They were achieved using the Statistical Package for Social Sciences (SPSS 23). All hypotheses were tested at 0.05 level of significance. Data generated through focus group discussion guide were analysed qualitatively by the researcher using the constant comparative technique.

#### **4.0 Results and discussion**

##### **4.1 Analysis of data**

On youths' exposure to gangster Nollywood movies, data gathered indicated that youths watch combative Nollywood movies more than other movie genre, youths watch Nollywood movies for 5 hours and more daily, they watch with friends and are attracted to action and characters in Nollywood movies.

On gratification, data generated showed that the respondents agreed on all the items on what gratification youths derive from watching gangster Nollywood movies. These mean that these movies provide them with smart ideas to cope with life challenges, provide entertainment and means of relaxation for them, teach them how to handle and use weapons, and help them to escape boredom.

Responses to the question which sought to determine the extent to which the youths in ONELGA identify with characters that perform gangster roles, revealed that the youths learn how to form gangs and engage in gangsterism by identifying with characters that perform gangster roles in Nollywood movies, learn how gangsters dress, greet, shave their hair and talk by watching gangster Nollywood movies, learn how to acquire wealth, money, fame and power and learn how to settle scores by fighting and other violent means simply by watching these movies.

For hypothesis one, the calculated Chi-square value (29.14) is greater than the critical value (21.03) hence the null hypothesis was rejected. This implies, that there is a significant relationship between exposure to gangster Nollywood movies and gratification sought by youths in ONELGA.

For hypothesis two which tested whether there was significant relationship between portrayal of gangsterism in Nollywood movies and observational learning among youths in ONELGA, the result showed that the calculated Chi-square value (87.88) is greater than the critical value (21.03). Therefore, the null hypothesis was rejected. This implied that there exist significant relationship between portrayal of gangsterism in Nollywood movies and observational learning among youths in ONELGA. The result of analysis affirms that youths learn cultism and cult related violence simply by identifying with characters that perform gangster roles in Nollywood movies.



**Table 1: Analysis of responses on youths' exposure to gangster Nollywood movies**

S/ N	Items	Options	N	Percentage
1	Which of these Nollywood movie themes do you watch?	Ritual killing	37	9.5
		Robbery	35	9.0
		Kidnapping	46	11.8
		Combative	237	60.8
		Rape	35	9.0
2	Have you ever watched Nollywood movies with any or combination of the following themes: ritual killing, murder, robbery, kidnapping, quarrelling, cultism etc.?	Yes	345	88.5
		No	1	0.3
		Can't remember	42	10.8
3	How many hour/hours do you watch such movies daily	1 hour	64	16.4
		2 hours	65	16.7
		3 hours	34	8.7
		4 hours	91	23.3
		5 hours or more	136	34.9
4	With whom do you watch such gangster Nollywood movies?	Alone	99	25.4
		With friends	173	44.4
		With parents	53	13.6
		With siblings	65	16.7
5	What attract you most to gangster Nollywood movies?	The characters	154	39.5
		The title	29	7.4
		The story line	42	10.8
		Action	165	42.3

**Table 2: Analysis of responses on gratification youths in ONELGA derive from watching gangster Nollywood movies**

S/No	Items	SA (4)	A (3)	D (2)	SD (1)	Total	$\bar{X}$	Decision
6	Watching gangster Nollywood movies make youths courageous and brave.	187	123	49	31	390	3.19	Accepted
7	Gangster Hollywood movies provide the youths with smart ideas to cope with life challenges.	180	131	52	27	390	3.19	Accepted
8	Watching gangster Nollywood movies provide entertainment and relaxation for youths.	175	160	38	17	390	3.26	Accepted
9	Youths watch gangster Nollywood movies to learn how to handle and use weapons.	179	156	42	13	390	3.28	Accepted

10	Youths watch gangster Nollywood movies to escape boredom.	235	117	31	7	390	3.49	Accepted
<b>Grand Mean</b>		<b>956</b>	<b>687</b>	<b>212</b>	<b>95</b>	<b>1950</b>	<b>3.28</b>	<b>Accepted</b>

**Table 3: Analysis of responses on youths identifying with characters that perform gangster roles**

S/N	Items	SA (4)	A (3)	D (2)	SD (1)	Total	$\bar{X}$	Decision
11	Youths learn how to form gangs and engage in gangsterism by identifying with characters that perform gangster roles in Nollywood movies.	236	132	12	10	390	3.52	Accepted
12	Youths learn how gangsters dress, greet, shave their hair and talk by watching gangster Nollywood movies.	246	123	12	9	390	3.55	Accepted
13	Youths learn how to acquire wealth, money, fame and power by watching gangsters in Nollywood movies.	226	150	11	3	390	3.54	Accepted
14	By watching gangster Nollywood movies youths learn that gangsters are respected, feared and honored in society.	190	167	26	7	390	3.38	Accepted
15	Youths learn how to settle scores by fighting and other violent means, simply by watching the behavior of characters in Nollywood movies.	172	151	43	24	390	3.21	Accepted
<b>Grand Mean</b>		<b>1070</b>	<b>723</b>	<b>104</b>	<b>53</b>	<b>1950</b>	<b>3.44</b>	<b>Accepted</b>

**Table 4: Chi-square analysis of relationship between portrayal of gangsterism in Nollywood movies and gratifications sought by youths in ONELGA**

Items	SA	A	D	SD	Total	Df	X <sup>2</sup> Cal	X <sup>2</sup> Crit
Watching gangster Nollywood movies make youths courageous.	187 (181)	123 (141.2)	49 (38)	31 (29.8)	390	12	29.14*	21.03
Gangster Nollywood movies provide youths with smart ideas to cope with life challenges.	180 (181)	131 (141.2)	52 (38)	27 (29.8)	390			
Watching gangster Nollywood movies provide entertainment and relaxation for youths.	175 (181)	160 (141.2)	38 (38)	17 (29.8)	390			
Youths watch gangster Nollywood movies to learn how to handle and use weapons.	179 (181)	156 (141.2)	42 (38)	13 (29.8)	390			
Youths watch gangster Nollywood movies to escape boredom.	235 (181)	117 (141.2)	31 (38)	7 (29.8)	390			

\* = significant at .05 level of significance

**Table 5: Chi-square analysis of relationship between portrayal of gangsterism in Nollywood movies and observational learning among youths in ONELGA**

Items	SA	A	D	SD	Total	Df	X <sup>2</sup> Cal	X <sup>2</sup> Crit
Youths learn how to form gangs and engage in gangsterism by identifying with characters that perform gangster roles in Nollywood movies.	236 (214)	132 (144.6)	12 (20.8)	10 (10.6)	390	12	87.88*	21.03
Youths learn how gangsters dress, greet, shave their hair and talk by watching gangster Nollywood movies.	246 (214)	123 (144.6)	12 (20.8)	9 (10.6)	390			
Youths learn how to acquire wealth, money, fame and power by watching gangsters in Nollywood movies.	226 (214)	150 (144.6)	11 (20.8)	3 (10.6)	390			
By watching gangster Nollywood movies youths learn that gangsters are	190 (214)	167 (144.6)	26 (20.8)	7 (10.6)	390			

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respected, feared and honored  
in society.

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<p>Youths learn how to settle scores by fighting and other violent means, simply by watching the behavior of characters in Nollywood movies.</p>	172 (214)	151 (144.6)	43 (20.8)	24 (10.6)	390
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\* = significant at .05 level of significance

### 5.1 Summary of findings

The study was conducted to investigate observational learning of gangsterism in Nollywood movies among youths in Ogba-Egbema-Ndoni Local Government Area, Rivers State. Specifically, the work set three objectives and two hypotheses. The survey design was adopted in line with set objectives to generate data to answer the research questions and to test the hypotheses posed. Population of the study was 155,155 youths and 399 youths constituted the respondents of the study. The questionnaire and focus group discussion guide were used as instruments for data collection.

Data gathered in the study through the questionnaire were analysed using simple percentages, mean and standard deviation; data generated through focus group discussion were analysed qualitatively. While Chi-square inferential statistical analysis aided by the Statistical Package for Social Science (SPSS 23) was applied on the two hypotheses in the study, which were tested at 0.05 level of significance.

From data analysed, the following findings emerged: exposure rate of youths in ONELGA to gangster Nollywood movies is high, youths watch Nollywood movies for as much as 5 hours and above daily; Nollywood movies with gangster themes provide youths in ONELGA with some sort of gratifications which include; making them brave, courageous, provide them with entertainment and knowledge on how to handle and use weapons. It was also found out that youths in ONELGA learn cultism and cult-related activities by simply following the foot-steps of characters that perform gangster roles in Nollywood movies.

### 5.2 Conclusion and Recommendations

In conclusion, gangster Nollywood movies have negative consequences for youths in ONELGA who are exposed to them. Some of these negative consequences include: youths learn how gangs are formed, learn how to handle and use weapons, and how to kill and behead their victims just as it was often portrayed in Nollywood movies they have watched. The study showed that there is a significant relationship between portrayal of gangsterism in Nollywood movies and observational learning influences among youths in ONELGA which means, the more youths watch this gangster Nollywood movies, the more they replicate the gangster acts in their various communities.

Based on the findings and conclusion of this study, the following recommendations were made: religious, sporting and other social activities that teach love, unity and team spirit among youths should be encouraged in ONELGA; government should see the need for media education to be included in the curricula of secondary schools and tertiary institutions to educate students about the harmful consequences of the media, especially Nollywood movies;

lastly, producers of Nollywood movies must be professional in showing characters that perform gangster roles in Nollywood movies being punished for their violent activities in the movies. This will send warning message to youth viewers that imitating characters that perform criminal roles in movies have unattractive rewards. It therefore appears sensible to conclude that exposing youths to portrayal of gangsterism in Nollywood movies is unhealthy and therefore requires immediate attention of all concerned.

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