

## **Viewership of Nollywood Films on Youtube Among Undergraduates of Caleb Business School, Lagos**

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### **Abstract**

This study was conducted to examine how the availability of Nollywood films and movies on YouTube is influencing the viewership of the films among undergraduates at Caleb Business School vis-à-vis their interactivity with the platform when they view Nollywood films. The demography of undergraduates at the Caleb Business School (CBS) Lagos provided an opportunity for an exploratory study that may serve as a springboard for other studies in this area. The researchers used the survey method. Using the convenience sampling technique, the estimated 150 active students on the combined students' WhatsApp platform for the departments formed the population. The sample size as calculated was 109 and a total of 105 respondents, representing 96.3% of the sample size, filled and submitted the 18-item questionnaire that was set in Google Form and shared on the students' WhatsApp platform. Findings from the study revealed that the free access and availability of Nollywood films on YouTube have not significantly influenced the viewership of the films on the platform. Only 4.3% of the respondents would watch in about 70% of the time given an opportunity to do so. The study also found that cost and high data consumption is a major limitation to the viewership of Nollywood films on YouTube among the respondents. Therefore, the study concluded that the respondents have not placed a premium value on watching Nollywood films on YouTube despite the perceived usefulness and ease of use. It was also concluded that cost and high data consumption is a major limitation to the viewership of Nollywood films on YouTube among the respondents. The researchers, therefore, recommended that Nollywood films producers should have a special arrangement with the data service providers to subvent the cost of data for viewers of Nollywood films on YouTube.

**Keywords:** African Identities, Nollywood Films/Movies, Online/Digital Video, Technology Acceptance Model, Video-on-Demand, YouTube

### **Introduction**

Since the invention of the internet, the world has witnessed rapid growth in the convergence of hitherto widely separated elements. A major sector that has been largely affected by this advancement in information and communication technology is the entertainment industry. The composition and release of works including films and music have grown, breaking the boundaries with seamless ease and some economic impacts. For instance, ring tone and music download as phone alerts is already a global \$10 billion business (Baran, 2013).

Before now, films and movies are either viewed at the cinemas or watched on television. However, with media convergence enabled by the internet and the world wide web (www), film and movie viewership has significantly moved online. One of the major platforms that have facilitated the availability of films and movies online is YouTube. YouTube allows professionals and non-professionals to publish their videos without any major tutorial. Today, many businesses post their videos on YouTube while some have also chosen to have customised YouTube channels where they publish items such as instructional videos that serve different purposes. YouTube also provides an opportunity for users to generate income based on Google's offer of revenue sharing for advertisement clicks on the platform (Christensson, 2009). Regarding the adoption of these new platforms, Madden (2007) notes that major adopters of online videos are young people because they are very active in adopting technological innovations. The report also acknowledges that due to the proliferation and voracious rate at which young people

diffuse, adopt and consume online video contents, they are among the most contagious carriers of online videos because they comment and share videos that they watch online.

The entertainment industry in Nigeria is not left out of the global discussion on how the internet and indeed platforms like YouTube have influenced the production and distribution of films and movies made in Nigeria. The internet has brought a new dimension into the entertainment industry in Nigeria because it has rendered time and distance irrelevant to accessing entertainment contents. For instance, in 2015, Netflix, an international provider of on-demand video streaming, listed selected Nollywood films including *Half of a Yellow Sun* and *October 1* to be viewed on the platform. YouTube also offers numerous Nollywood movies while *iROKOTv*, an online streaming site prides itself as the world's largest online catalogue of Nollywood movies with over 10,000 hours of movies and TV contents (Denzer, 2016; Igwe, 2015). In line with these achievements, it would be interesting to know how frequently Nigerians view these Nollywood films on online platforms using YouTube as a case study.

For instance, a study that was conducted in India and reported by *ET Brand Equity* in 2018 shows that with almost 400 hours of content uploaded on YouTube every minute, over 400 million monthly active YouTube viewers in India have several fresh and varied content to watch on YouTube. Content creators in India are taking advantage of this development to push more native contents with songs and dance on YouTube for viewers. The report further shows that entertainment videos are the most popular amongst viewers with a single video getting 10,000 views on an average while a video in the style category gets about 8,000 views (ET Brand Equity, 2018).

Although other studies (Chappuis, Duncan & Neruda, 2013; Gibson, 2015; Madden, 2007; Nielsen, 2015) have also examined the viewership of online videos along the lines of length of time spent, preferences, demography of viewership and the commercial viability, works on the relationship between Nollywood and YouTube seem limited. Specifically, studies on the viewership of Nollywood films on YouTube in Nigeria appear inadequate from extant literature and that is the gap this research seeks to fill. Also, the population distribution of undergraduates at the Caleb Business School (CBS) Lagos provides an avenue for an exploratory study that may serve as a springboard for other studies in this area. Particularly, Nollywood film producers and advertisers would benefit from the findings of this study because they would have an opportunity to appraise the adoption and engagement of the YouTube platform in promoting their works. Therefore, the objectives of this study are to examine the level of awareness of the availability of Nollywood films on YouTube among CBS undergraduates vis-à-vis the frequency of viewership, interactivity with the platform and factors that may influence their viewership of Nollywood films on YouTube.

### **Research Questions**

The general objective of this study is to examine how the availability of Nollywood films and movies on YouTube is influencing the viewership of the films among undergraduates at Caleb Business School vis-à-vis their level of interactivity with the platform whenever they view Nollywood films. Specifically, the research questions are:

1. How regularly do undergraduates at Caleb Business School watch videos on YouTube?
2. What gratification do undergraduates at Caleb Business School derive from watching videos on YouTube?
3. How regularly do undergraduates at Caleb Business School watch Nollywood films on YouTube?
4. What factors influence the viewership of Nollywood films on YouTube among undergraduates at Caleb Business School?
5. Do undergraduates at Caleb Business School use the interactive features on YouTube when they watch Nollywood films?
6. What factors limit the viewership of Nollywood films on YouTube among undergraduates at Caleb Business School?

## Literature Review

### Youtube as a Video Sharing Platform

YouTube was founded by Chad Hurley, Steve Chen, and Jawed Karim when they were colleagues at PayPal (Leskin, 2019). The platform's slogan is "Broadcast Yourself" (Christensson, 2009). The first YouTube video titled "Me at the Zoo" was posted from the San Diego zoo on April 23, 2005, by Jawed Karim. As of June 11, 2020, the video has 98,388,071 million views, 3.3 million likes and 6,462,746 comments (YouTube, 2020; Shontell, 2013). Daily, viewers watch one billion hours of videos on YouTube, a platform that is localised in more than 100 countries and available in 80 languages (YouTube, as cited in Moshin, 2021).

Originally, YouTube was to serve as an online dating service but the idea did not thrive as expected. However, two significant events in 2004 proved the relevance of the platform. The incidents were Janet Jackson's wardrobe malfunction at the Super Bowl and the devastating tsunami in the Indian Ocean both of which videos could not be found online. The non-availability of these videos further prompted the founders of YouTube to provide a video-sharing platform that can be easily operated by anyone using a simple interface to publish, upload and view streaming videos. This action made the availability of video on the internet a success (Baran, 2013; Leskin, 2019). YouTube's achievement attracted investors like Sequoia and Artis Capital Management which invested \$11.5 million between November 2005 and April 2006 before it was bought by Google on November 13, 2006, for \$1.65 billion. To address issues of copyright, Google reached an agreement with some entertainment companies and individuals to allow YouTube users to post copyrighted materials on the platform (Hosch, 2020; Reuters, 2006; Smith, 2014). Some of the advantages of YouTube as a video sharing platform include free and easy use of the platform, good opportunity for users to earn income, ease of video sharing and going viral, increase in search engine optimisation, measurement and analytics, and the ability to watch videos on the go at reduced bandwidth (Burkhart, 2018; De Jong, 2019; Dwyer, 2016; Sharma, 2017; Sofar, 2015).

However, the disadvantages of YouTube include the overly public nature of the platform which may raise issues of control for the minors. Other disadvantages are the many rules which are meant to give advertisers an advantage since YouTube has the sole control of the platform; less opportunity for brands to control how their channels look or how their videos are accessed; reduced visit to brand's websites because users watch the brand videos directly on YouTube platforms; and the tendency of showing videos of competition brands as parallel videos, the next video or on the sidebars thereby distracting the attention of the target audience. Other limitations include advertisement clutters which distract users and unpleasant comments by users which may be hijacked by mischief makers (Burkhart, 2018; De Jong, 2019; Dwyer, 2016; Sharma, 2017; Sofar, 2015).

### Nollywood in Nigeria

Ogunbiyi (as cited in Lawal, 2009) tracked the start of Nollywood to 1902 when under the joint sponsorship of the Bethel African Church and St. Jude's Church Ebute-Metta, a play written by D.A. Oloyede titled *King Elejigbo* and *Prince Abeje* of Kontagora were performed by the Egbe Ife at the Bethel African Church schoolroom. Later, the advent of cinematography influenced what was hitherto travelling theatre by the first generation filmmakers like Ola Balogun, Hubert Ogunde, Jab Adu, Moses Olaiya and Eddie Ugboma who were considered the pioneers of Nollywood in the 1960s (Affi, 2020). For instance, the Ogunde group began waxing their music and plays in discs and printed their shot plays and literature before fully integrating the multimedia and featured on television. Historians thus agree that the early pioneers led by Ogunde brought professionalism into the Nollywood industry despite the limited resources and technologies that were available. This also included aesthetic experiments by Moses Olaiya leading to the introduction and adoption of home videos which paved the path for the advent of the Nollywood industry (Lawal, 2009; Oyero *et al.*, 2015).

As a term, Igwe (2015) notes that 'Nollywood' was coined by the New York Times journalist Norimitsu Onishi in 2002 when he observed film-making activity in Lagos, Nigeria. Norimitsu had observed the challenging environment in which Nigerian film producers made films and coined the term which refers to 'nothing wood'

(i.e., creating something out of nothing). Bashir (2017) further states that Nollywood constitutes any Nigerian video film produced in English and all other film industries in Nigeria like Yoruba films, Hausa films and Igbo films. Generally, Nollywood refers to the process of film-making in Nigeria with whatever resources are available. This description includes the collection of actors and actresses and the array of films and movies produced in Nigeria (Igwe, 2015).

Adesanya (1998), Igwe (2015) and Denzer (2016) note that Nollywood benefited from the economic crunch at the Nigerian Television Authority (NTA) in the 1990s which led to the organisation's disbandment of its internal media content production units. Those who were laid-off took up the challenge and adopted the Video Home System (VHS) and digital video to push their films and movies supported by viable marketing and distribution plans. The ingenuity of the filmmakers led to the creation of classics like *Living in Bondage*, an Igbo speaking video film that exposed the economic viability of home videos and filmmaking in Nigeria. Other classics include *Rattle Snake*, *Glamour Girls* among others (Igwe, 2015; Oyero *et al*, 2015).

Nollywood's audience has grown beyond the African continent, serving as a progenitor in projecting Nigeria and Africa's image to drive social, cultural, political and economic development on the continent. The international recognition has led to a profitable exchange between Nollywood actors and actresses and their foreign counterparts regarding acting and film production while attracting bigger film budgets and institutional investors. Actors and actresses including Stephanie Okereke-Linus, Omotola Jalade-Ekeinde, Genevieve Nnaji, Taiwo Ajayi-Lycett, Olu Jacobs, Jim Iyke, Richard Mofe Damijo, Osas Ighodare-Ajibade and Stanley Aguzie have been flying the flag of the Nollywood industry in this regard (Adamu, 2015; Hustle Africa, 2020; Igwe, 2015; Izuzu, 2017; Onabajo & Oladapo, 2009). In 2013, Nollywood was ranked as the third most valuable film industry in the world after Hollywood and Bollywood. In 2014, Nollywood gained more recognition from the Nigerian government when the government rebased the economy with an estimated revenue of \$10 billion from the industry.

### **Empirical Review**

Scholars have studied the adoption and viewership of online videos. Madden (2007) in a study on online video viewership among adults in the United State of America discovers some interplay in preferences. The study was based on data from research by Princeton Survey Research Associates between February 15 to March 7 2007 among 2,200 adults. Findings from the study showed that young adults aged 18-29 are among the most avid video viewers. 76% of them report online consumption of video compared with 57% of online adults aged 30-49. However, less than half (46%) of internet users ages 50-64 watch or download video and just 39% of those age 65 and older do so. On a typical day, young adults' video consumption also overtakes that of older users because roughly one in three (31%) internet users ages 18-29 said they watched or downloaded some type of video on a typical day during the period of the survey. By comparison, 18% of internet users ages 30-49, 12% of those 50-64 and 10% of those 65 and older watch or download any type of video on an average day.

Chappuis *et al* (2013) compare online video preferences among people below age 35 with consumers between age 35 to 64. The study revealed that youths are 1.5 to 2 times more likely to own a smartphone, tablet, internet-enabled gaming console or internet video box. Similarly, the youth are 30% to 50% more likely than the elderly to go online to communicate via social networks and Voice-Over-Internet-Protocol (VOIP) or video chat or access entertainment such as online and over-the-top (OTT) video. Also, 76% of people aged 18-29 are the most eager and active contributors to the online video domain because they comment upon and share the video that they find. The study also showed that TV viewing time has increased slightly across all age groups however, the youths are displacing regular TV with more on-demand Internet-enabled video. This development may be due to the proliferation of Internet-enabled gaming consoles owned or at least controlled by the youth and linked with OTT video service providers like Netflix. Across non-TV devices such as personal computers (PCs), mobile devices, and tablets, online video adoption among young consumers is 46% higher than that of older users. Therefore, the study concluded that the demand for real-time video is driving opportunities for new areas of competition and

innovation across multiple platforms for both traditional and emerging video players, particularly among the youth.

Gibson (2015) citing a study by Deloitte, discovers that 71% of those who were less than 25 years old are twice likely to watch original digital video every day. The study also found that 40% of those between ages 16-24 watch the short-form video over multiple sessions every day for more than 30 minutes, 47% watch original digital videos in more than one daily session while 22% of them view 6 or more sessions of video a day. The findings also suggested that smartphones are driving the viewership of online/mobile video growth because 31% of the respondents view more on smartphones as against 25% that view on their tablets. There is also a significant correlation between mobile usage and frequency of viewership among young people as 60% of the mobile users who were below 25 years old watch online video every day. The study, therefore, concluded that young people are significantly heavier and more frequent consumers of digital videos than older viewers.

Nielsen (2015) examines the influence of digital video vis-à-vis the time viewers spend on TV, YouTube, and other digital properties as measured across devices. To facilitate the analysis, Nielsen used metered panels that revealed TV, smartphone, desktop and tablet usage, as well as Nielsen National Total Media Fusion data, which models the overlap of these panels. The analysis focused on December which is traditionally a heavy TV viewing month due to the holidays. Findings from the study revealed that between 2009 and 2014 time spent viewing the video was up among adults as digital video is offsetting the decline in time spent watching TV. The time spent by those between the ages of 18-49 fell by almost 10% between December 2013 and December 2014, while the time they spent on YouTube shot up 44% with mobile viewing significantly contributing to the growth. The study further revealed that YouTube on mobile reached more viewers between ages 18-34 and 18-49 year in the US than any cable network in December 2014. Also, YouTube led all digital video platforms in December 2014 accounting for 51% of time spent watching premium digital videos across desktop streaming, smartphones, and tablets among key adult demographics particularly those between 18-34 years old and 18-49-year-olds across the periods.

### **Theoretical Framework**

The Technological Acceptance Model and the Uses and Gratification theory underpinned this study. Ogunyombo & Onwubere (2018) note that Fred Davis in 1986 proposed the Technology Acceptance Model (TAM). The TAM explains and predicts users' acceptance of information technology. TAM is an offshoot of the Theory of Reasoned Action (TRA) that examines reasons for users' acceptance or rejection of information technology. The TAM model holds that *perceived usefulness* and the *perceived ease of use* are two factors that eventually determine the acceptance of technology. Perceived usefulness deals with the user's subjective likelihood that using a specific application or system will enhance his performance and experience. On the other hand, the perceived ease of use is concerned with the user's degree of expectation that the application or system will require minimal effort to be used. However, these two factors are influenced by individual behaviour and attitude. While the attitude deals with the user's evaluation of the desire to apply the information system, the behavioural intentions deal with the measure of the likelihood that the technology will be applied by the user. Largely, these assumptions rely on the individual's perception of the utility of the information application or system which will eventually decide the adopter's positive or negative behaviour regarding the new technology in the future amidst external factors that may be social, political or cultural (Ogunyombo *et al*, 2018).

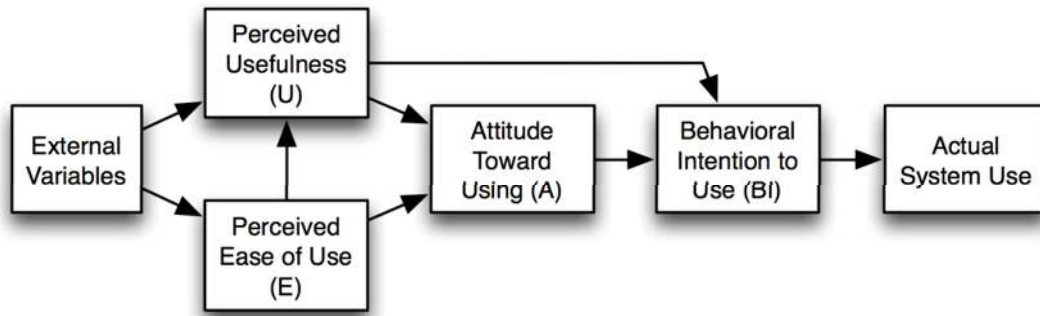


Figure 1: Technology Acceptance Model (Davis, 1989)

Extant literature (Burkhart, 2018; De Jong, 2019; Dwyer, 2016; Sharma, 2017) on the features of YouTube speaks to the perceived usefulness and ease of use of the medium as a video sharing platform including Nollywood films. The literature also established factors that could be external variables that may influence the attitude and behaviour of the adopters towards the technology. In line with the objectives of this study, understanding the interplay of these factors regarding the viewership of Nollywood films on YouTube makes this model relevant to this study. The uses and gratifications theory also provides a basis for this study. McQuail (1994) explains that the uses and gratification theory (UGT) is different from the source-dominated theories that focus on studying media effects. The UGT assumes that individuals influence the effects that the mass media have on them as they use the media to gratify their immediate needs. This means that the media do not do things to people but rather, people do things with the media and the influence of the media is limited to what people allow it to be on them (Baran, 2013). Anaeto, Onabajo & Osifeso (2012) agree that people use the media to their advantage more often than the media use them because when a member of the audience decides to view a particular media, the decision reflects the value the person has placed on such media. Uzuegbunam (2015) agrees that with the advancement in media technologies, more attention is being paid to how the assumptions of the uses and gratifications theory could be applied in media and mass communication studies. Therefore, with the increasing adoption of social media, the assumptions of the uses and gratifications theory provide a basis to examine the influence and the value placed on the viewership of Nollywood films on YouTube among members of the study population.

### Methodology

The researchers used the survey method. The population of this study was the estimated 150 active students on the combined WhatsApp platform for the undergraduates at Caleb University Business School, Magodo, Lagos across all the departments. The sample size as calculated by the Raosoft Online Sample Calculator set at 95% Confidence level,  $\pm 5$  margin of error and population distribution of 50% was 109. Convenience sampling was used in this study. Convenience sampling involves getting participants wherever you can find them and typically wherever is convenient and requires no inclusion criteria because all subjects are invited to participate (Research Methodology, 2019). A total of 105 respondents, representing 96.3% of the sampled size filled and submitted the 18-item questionnaire that was set on Google Form and shared on the students' WhatsApp platform. The data were automatically collated as provided by the Google form's analytics and descriptively presented in simple percentages.

### Data Analysis and Presentation

The demographic analysis of the 105 respondents showed that 27.5% of them were males while 72.5% were females. The age distribution showed that those between 21-25 years were 30.4%, those aged 26-30 years were 30.5%, those who were 36 years and above were 24.6% while those between 31-35 years were 14.5%. Those employed by an institution represented 52.2%, the self-employed had 37.7% while the unemployed were 10.1% of the distribution.

**Research Question 1: How regularly do undergraduates at Caleb Business School watch videos on YouTube?**

From the responses, 89.9% of the respondents stated that they watch videos on YouTube while 10.1% of them said they do not. Regarding the regularity of viewership, 34.8% of the respondents *rarely* (in less than 10% of the time) watch Nollywood films on YouTube, 26.1% of them watch *occasionally* (in about 30% of the time) 21.7% of them do watch *sometimes* (in about 50% of the time) while those who *frequently* (in about 70% of the time) watch Nollywood films on YouTube were 8.7%. On the source of data used for watching videos on YouTube, the majority (79.7%) of the respondents stated that they used their data, 10.1% indicated that they used Wi-Fi available within their institutions or offices while another 10.2% used Wi-Fi made available by their family members or friends. Concerning the length of time used in watching YouTube videos, 49.3% of the respondents stated they watch for less than one hour, 43.4% indicated that they watch for between 1-3 hours while only 7.2% specified that they watch for 3 hours and above. Regarding the type of videos regularly watched by the respondents, 47.8% of them indicated that they regularly watch films and movies, 27.5% regularly watch training and instructional videos, 10.1% regularly watch musical videos, 7.2% regularly watch documentaries while the remaining 4.3% regularly watch sports. Therefore, it can be concluded that only a few of the respondents regularly watch videos on YouTube; that films and movies are the most watched videos whenever they do; that most of the respondents use their data for watching videos on YouTube and that most of the respondents watch videos on YouTube for less than an hour whenever they do.

**Research Question 2: What gratification do undergraduates at Caleb Business School derive from watching videos on YouTube?**

Regarding this RQ, the respondents were requested to state their level of agreement with some gratifications that were established from the extant literature. On free and easy access to videos on YouTube, 58% of the respondents agreed that it is a major benefit, 29% of them disagreed while the remaining 13% of them were undecided. Concerning access to different kinds of videos, the majority (68%) of the respondents agreed that it is a major benefit, 13% of them disagreed while the remaining 19% of the respondents were undecided. On the fact that it is cheaper to watch videos on YouTube, 26.1% of the respondents agreed that is a major benefit, 53.8% of them disagreed while the remaining 20.1% were undecided. Again, regarding free downloads, 33.3% of the respondents agreed that it is a major gratification for viewing videos on YouTube, 41.7% of them disagreed while the remaining 25% were undecided. As regards the video-sharing feature on YouTube, 33.3% of the respondents agreed to this as a major benefit, 37.7% disagreed while the other 29% were undecided. Therefore, it can be concluded that the respondents found free and easy access to videos and an opportunity to access varieties of video as major gratifications for watching videos on YouTube.

**Research Question 3: How regularly do undergraduates at Caleb Business School watch Nollywood films on YouTube?**

First, the data revealed that the majority (98.6%) of the respondents are aware of the availability of Nollywood films on YouTube. Regarding the regularity of viewership, 39.1% of the respondents *rarely* (in less than 10% of the time) watch Nollywood films on YouTube; 20.3% of them would *sometimes* (in about 50% of the time) watch the videos; 15.9% would do *occasionally* (in about 30% of the time); 4.3% of them *frequently* (in about 70% of the time) watch while only 2.9% watch videos on YouTube *every time*. The remaining 17.4% of the respondents do not watch Nollywood films on YouTube at all. On the likelihood of the respondents subscribing to Nollywood films on YouTube, 10.1% of them stated that they are likely to subscribe, 39.1% indicated that they are unlikely to subscribe while the remaining 50.8% were not sure. Therefore, it can be concluded that the majority of the respondents do not regularly watch Nollywood films on YouTube despite the high level of awareness.

**Research Question 4: What factors may influence the viewership of Nollywood films on YouTube among undergraduates at Caleb Business School?**

The researchers investigated this question using the same options in RQ 2. RQ 2 had examined the benefits derived by the respondents from watching videos on YouTube. This time, the researchers sought to find out to what extent these gratifications would influence the respondents' viewership when it concerns watching Nollywood films. 50.8% of the respondents agreed that free and easy access would influence their viewership of Nollywood films on YouTube, 27.2% disagreed while the remaining 22% were undecided. Regarding varieties of videos as a factor, 71% of the respondents agreed that this factor may influence their viewership of Nollywood films on YouTube, 14.5% of them disagreed while the remaining 14.5% were undecided. On cost, 29% agreed that it is cheaper to watch Nollywood films on YouTube, 44.9% of the respondents disagreed with the notion while the remaining 26.1% were undecided. Examining free downloads as an influencing factor, 35% of the respondents agreed, 36% of them disagreed and the other 29% of them were unsure. Asked if the video-sharing feature of YouTube would influence their viewership of Nollywood films, 33.3% of the respondents agreed, 41.7% of them disagreed while the other 25% were unclear on their position. Concerning preferences regarding media platforms for watching Nollywood films, 46% of the respondents agreed to watch Nollywood films on YouTube instead of going to the cinema, 33% of them disagreed while the remaining 21% of the respondents were undecided. Between YouTube and Compact Discs, 52.2% of the respondents agreed to watch Nollywood films on YouTube rather than buy the film's CD, 28.4% of them disagreed while the remaining 19.4% were not sure. Regarding YouTube and subscription to cable television service, 19.4% of the respondents agreed that watching Nollywood films on YouTube is better, 55.2% of them disagreed with the idea while the other 25.4% of them could not decide. Therefore, it can be concluded that free and easy access and the availability of varieties of videos are major factors that may influence the viewership of Nollywood films on YouTube among the respondents. Also, it can be concluded that most of the respondents prefer to watch Nollywood films on YouTube rather than going to the cinema or buying the films' CDs, however, subscription to cable television services is still preferred to watching Nollywood films on YouTube.

**Research Question 5: Do undergraduates at Caleb Business School use the interactive features on YouTube when they watch Nollywood films?**

For the number of time the respondents watch Nollywood films on YouTube, the researchers are interested in how they interact with the platform. Regarding making or replying to comments on Nollywood films watched on YouTube, 20.3% of the respondents are likely to make use of the feature, 46.4% of them are unlikely to do so while the remaining 33.3% are not sure if they would. On expressing their satisfaction with the Nollywood film that they watched by clicking the "like" or "dislike" button after watching, 11.6% of the respondents always do, 42% of them sometimes do while the other 46.4% of them do not. Therefore, it can be concluded that although the respondents use the interactive features on YouTube when they watch Nollywood films, the level of usage is low.

**Research Question 6: What factors limit the viewership of Nollywood films on YouTube among undergraduates at Caleb Business School?**

Regarding the challenges encountered when watching Nollywood films on YouTube, 59.4% of the respondents indicated that high data consumption is a major limitation. Also, 17.4% alluded to the frequent intermission of advertisements as a challenge, 7.2% stated that poor translation/transcription affects their viewership while 5.8% mentioned breaks in the streaming of the videos. The remaining 10.2% of the respondents mentioned other factors such as the poor quality of movies. Despite these challenges, the general assessment regarding the level of satisfaction with viewing Nollywood films on YouTube among the respondents showed that 50.7% were satisfied, 24.6% were not sure while 24.6% were dissatisfied. Therefore, it can be concluded that despite the limitation occasioned majorly by the high data consumption, most of the respondents who watch Nollywood films on YouTube were satisfied.



### **Discussion of Findings**

The general objective of this study is to examine how the availability of Nollywood films and movies on YouTube is influencing the viewership of the films among undergraduates at CBS alongside their level of interactivity with the platform whenever they view the films. Findings from the study present some interesting posers regarding the dimensions in technology acceptance vis-à-vis link with uses and gratification derived from such innovation. For instance, the high level of viewership of video on YouTube among the respondents at about 89.9% did not translate to frequent viewership of Nollywood films and movies on the platform because only 4.3% of the respondents would watch in about 70% of the time given an opportunity to do so.

Findings from the study further showed that the perceived usefulness and the perceived ease of use of YouTube as a video sharing platform have not significantly influenced a wider viewership of Nollywood films on the platform as assumed in the Technology Acceptance Model. This became evident as just 2.9% of the respondents confirmed that they watch Nollywood films every time while only 10.1% would likely subscribe to Nollywood film channels on YouTube even though most of the respondents agreed that free, easy access and the availability of varieties of videos are major gratifications for watching videos on YouTube. This trend was reflected in the attitude and behaviour of the respondents towards the interactive features on YouTube whenever they watch Nollywood films. 46.4% of the respondents are not likely to comment on the films they have watched while only 11.6% always click the like/dislike icons after viewing their chosen films.

In line with the TAM, other external variables may be responsible for the trend noticed in the low acceptance of YouTube as a veritable video sharing platform of Nollywood films. Again, while 50.8% of the respondents agreed that free and easy access would influence their viewership of Nollywood films, further studies may be necessary to unravel why it has not done so this time. However, an incline into these factors may be in the assertion of 44.9% of the respondents that it is not cheaper to watch videos on YouTube. The reason for this may also be tied to the fact that 79.9% use their data for browsing thus resulting in less than 1-hour duration for watching Nollywood films among the respondents. Probably due to these factors and any other, the respondents appear not to have placed priorities on fully adopting and using YouTube as a veritable platform for viewing Nollywood films and movies. It may be concluded that they have not placed significant value on YouTube as an endearing platform for viewing Nollywood films. These findings are at variance with that of Nielsen (2015) that time spent viewing video is up among adults because the digital video is offsetting the decline in time spent watching TV.

Despite these findings, there are huge potentials for YouTube serving as a veritable medium for the viewership of Nollywood films because a significant 46% of the respondents still prefer to watch Nollywood films on YouTube rather than going to cinemas while another 52.2% would rather watch Nollywood films and movies on YouTube rather than buy CDs. The fact that 55.2% of the respondents still prefer cable TV to YouTube would not in any way reduce the potentials because as noted earlier by Chappuis *et al* (2013), the demand for real-time video is driving opportunities for new areas of competition and innovation across multiple platforms for both traditional and emerging video players.

### **Conclusion**

From the findings, the researchers concluded that although the majority of the undergraduates at Caleb Business School watch videos on YouTube and are aware of the availability of Nollywood films on the platform, they do not regularly watch Nollywood films on YouTube. The researchers also concluded that free and easy access to varieties of videos on YouTube has no significant influence on the viewership of Nollywood films on the platform because most of the respondents do not frequently watch Nollywood films on the platform. It was also concluded that high data consumption is a major limitation to the viewership of Nollywood films on YouTube. Finally, the researchers concluded that the respondents' level of interactivity on YouTube while watching Nollywood films is very low as most of them are not likely to comment on the films they watched neither do they express their satisfaction by clicking the like buttons.

## Recommendations

Based on the findings and conclusions, the researchers hereby recommend that:

1. Nollywood film producers should use other social media platforms such as WhatsApp, Instagram and Twitter to promote and create hypes for the Nollywood films on YouTube to attract more viewership.
2. Regarding data consumption, Nollywood film producers should consider providing incentives for viewers through special arrangements with data service providers to appeal to more viewers.

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