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Editorial

Communication is experiencing a series of rapid changes. Last few decades have witnessed the evolution of new media technologies which have great potential in enhancing our communication capabilities. The media have broadened narrow spheres and accelerated the pace of transformation and created a climate for development. With increasing importance of new media along with customers increasingly adapting their preferences to the new media devices and technologies, the media and entertainment sector certainly is marching towards new horizons of growth. The media and entertainment industry is at an inflexion point with digital being the buzzword. Additionally, convergence between entertainment, information and telecommunication is increasingly impacting India's overall media and entertainment industry. Significant advancement in media devices over the last decade ensures that the same content can now be accessed on a variety of media platforms. This implies new business models and revenue streams not only for content providers, but for a variety of new players becoming a part of the new media ecosystem.

The Indian press is going through transformation because of changes occurring in today's polity of the country on account of rapid socio economic strides. Liberalization, globalization, and competition from the electronic media are impelling the print media to adapt new technologies, with more professional outlook and sensitivity to the market forces. Television in India is the most preferred entertainment medium with the highest impact of advertising on the audiences. India has the third largest TV households globally, second to only China and the US. Indian film industry is proudly marching towards completion of 100 golden years. From the humble beginning through a silent film made in 1913 to Indian film-makers producing films in English, Indian film industry has truly come a long way. With increasing penetration of internet and improvement in the technology infrastructure in India, the social media usage is expected to increase and this will be pushed further with significant rise in the use of mobiles, laptops, tablets and other computer technologies.

This issue of the journal focuses articles on Indian cinema and Hollywood influence, Movie preferences of Youth, Global Television, Political Participation and Governance, Green Marketing, Television viewing behaviour, Use of Mobile Phone, Social Media, Gender and Media. This issue gives different perspectives on a wide range of themes which help to nurture ideas of research in media studies.

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A Comparative Analysis of Movie Preference among Undergraduates of Christian and Secular Universities

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Abstract

Movie has become an integral part of the entertainment industry and a powerful medium of communication in the 21st century. Movie generally is not the exclusive preserve of a particular segment of people in the society. Everyone - young and old - watch movies. This study is an attempt to determine if university setting - whether secular or Christian - actually influences the choice of movies among undergraduates. It revealed 48% of CU students as against 46% of OOU students agreed to the fact that their university influences their choice of movies. Also, this study revealed that 82.7% of CU respondents and 50% of OOU respondents prefer western movies to locally made movies. The implication of this is that our youths are daily bombarded with alien values they know nothing about and which are capable of eroding our rich indigenous cultural values.

Keywords: Film, Movie, Nollywood, Youth, Secular, Christian, Indigenous values

Introduction

Gamble & Gamble (2005:7) define communication "as the deliberate and accidental transfer of meaning." Communication, according to Carey (1975) in Baran (2004:9) is a symbolic process whereby reality is produced, maintained, repaired and transformed. Baran (2004:4) also defines communication as the transmission of a message from a source to a receiver. Lasswell (1948) in Baran (2004:5) bases his description of communication on answers to the following questions: "Who says what? Through which channel? To whom? And with what effect?" Before a message gets encoded, the source decides on what is to be transmitted. The sender bases that decision on what he/she believes to be the receiver's knowledge/assumptions, along with the additional information he/she wants the receiver to have. In that manner, the encoding process is improved as the source mentally visualizes communication from the receiver's point-of-view. It becomes necessary for the source to use symbols that are familiar to the intended receiver to aid easy decoding of the message.

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Movie, which is one of the tools of communication in this 21st century, has been described in Encarta Dictionaries (2009) as a series of recorded camera events - real or fictional - that are mounted on a screen as a sequence of moving pictures usually accompanied with a soundtrack. Quoting Seitel (2004:53) in Patel, Xavier, & Broom (2005:14) communication involves the "process of exchanging information, imparting ideas and making oneself understood by others... and understanding others in return." A movie (also known as film) is, therefore, a channel or medium of communication via which the exchange of meaning are made possible and because of its capacity to impart a particular audience with messages from a known source. Going by Boggs and Petrie (2004:2):

Film is recognized as a unique and powerful art form with painting, sculpture, music and literature. Film expands and compresses time and space, traveling back and forth freely within their wide borders. The origin of the name "film" comes from the fact that photographic film (also called film stock) had historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, photo-play, and flick. A common name for film in the United States is movie, while the Europeans prefer cinema.

Films are cultural instruments because they reflect the culture of the country or movie industry that produced them. In fact, MacBride et al as cited in Ekeanyanwu (2008:54) asserts that the role of communication may be regarded as that of a major carrier of culture, emphasizing the media-culture interface. To buttress Ekeanyanwu's view, Black, Bryant & Thompson (1998:150) state that as a carrier of culture and mirror of changing times, film rivals television in its influence. "Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating or indoctrinating citizens. The visual elements of cinema give motion pictures a universal power of communication ('Film', n.d)."

With the advent of the new media, there have been considerable improvement in the way things are done e.g. entertainment and in the way people live their lives. In this 21st century, watching movies has become one of the common forms of self-relaxation after each day's task, especially for the youths. In this part of the world, watching movies has become a habit for a significant proportion of the youths, many of whom are situated in various higher institutions - polytechnics, colleges of education, universities, etc - across the country. Most

University undergraduates, for instance, watch movies or films to relax themselves after the lectures and other rigorous activities they may have engaged in during the day.

The Nigerian University system is one comprised of Government-owned educational set-ups (both Federal and State) and Private-owned educational set-ups. With the advent of private universities in Nigeria, there were remarkable changes in the educational sector. These private universities, most of which are Christian universities, saw education from another perspective thereby emphasizing the need for moral values and formation of good and acceptable characters in their institutions. Besides strive for academic excellence, one of aims of Christian private education is to reengineer the value system of today's youths, inculcate sound morals and spiritual values into them. This is important because many societies have been torn apart because of moral degeneration and deprivation. Institutions therefore have a role to play in inculcating sound morals into its students that will be of benefit to society at large. These moral principles doesn't necessarily have to be in the areas of movie choices or selection of edifying media contents but also morals based on our culture, norms, ideals and beliefs. "For instance, one of the missions of Covenant University is to focus on human development with the ultimate goal of creating an educational environment that should foster development of a total man, who will be relevant in his/her world" ('About Us-History of Covenant University', 2006).

STATEMENT OF THE PROBLEM

Students have different ways of relaxing themselves during their leisure. Some prefer to watch films, while some engage in sporting activities etc. In the Nigerian University system today, it is believed that the public universities pay little or no attention to moral values and sound character, while the private universities hammer on the need for moral education. Therefore, they imbibe in their students' values and virtues necessary for moral living. Will these values influence what these students' do including the movies they watch? Compared to their counterparts in public universities do these values and norms determine the kind of movie they watch or like? Despite the values they have been taught, is there any difference between the kind of movie private university students like and the one's public university students' like? These posers and the attempt to answer them form the major problem of this study.

OBJECTIVES

This study is set:

1. To determine the movie preference among CU and OOU students.
2. To ascertain which geographical origin predominantly influences the movie preferences of CU and OOU students.
3. To determine the significant difference between CU students and OOU students with regards to movie preference.
4. To ascertain if University environment influences the movie preferences of CU and OOU students.

RESEARCH HYPOTHESES

H1- Preference of foreign movies to home-made movies will be dependent on undergraduates' higher institution of learning.

H0- Preference of foreign movies to home made movies will not be dependent on undergraduates' higher institution of learning.

SIGNIFICANCE OF THE STUDY

Though many studies have been carried out in the area of film, cinema and culture, most of these studies do not adequately address the media preference (i.e. movie in this case) of University students in both secular and Christian/Islamic environments in Nigeria. This study, therefore, presents a different angle and perspective to the subject of movie preference among Nigerian undergraduates as it focuses on environmental/religious factors to determine why undergraduates watch the type of movies they watch. As a recent study, it is also expected to play up current realities in the area of media/cultural studies.

LITERATURE REVIEW

Bordwell & Thompson (2003) assert that there are millions of people watching movies at any instant around the world. The merger of the old media with the new media is made obvious with the advent of new communication technologies. For instance, the act of reading newspapers on the internet as well as watching and/or subscribing to movies online is no longer a strange phenomenon in our society today.

Youths rely on the media for a lot of things these days ranging from news to information, entertainment to education, and so on. Akinwande (2006) reveals that there is a significant difference in the way undergraduates in public and private universities use the media and this is largely dependent on their environment. In relation to this study, the researcher seeks to find

out if there is a significant relationship between the movie preference of both CU and OOU undergraduates. For instance, does the university a student attend influence the kind of movie he/she watches?

In an attempt to comprehend how communication takes place in movies, there has to be an appreciable understanding of what communication is all about. Dominick (2005) describes communication as the process of sending messages from a source through a medium. Sanchez (n.d.) observes that the communication process comprises four major components which "include encoding, medium of transmission, decoding, and feedback. There are also two other important factors in the communication process, and these two factors are present in the form of the sender and the receiver. The communication process begins with the sender and ends with the receiver." Seitel (2004) stresses communication and the understanding of what is being communicated as crucial, fundamental and important. These scholars are reiterating the fact that whatever message you are transferring in the communication process is to establish shared meaning and understanding.

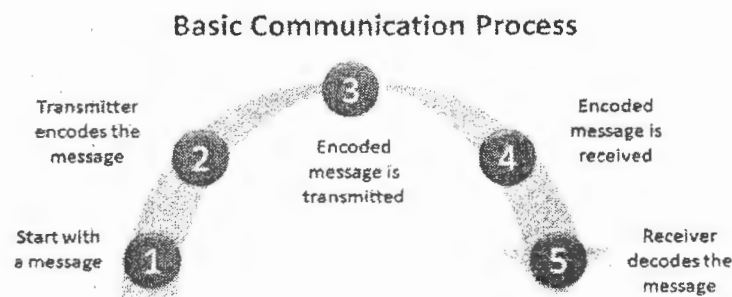


Figure1: The Basic Communication Process

Source: Retrieved from <http://www.articulate.com>.

At times, the messages being transferred may be accidental, especially while interpreting non-verbal cues such as gestures, signs and symbols. Effective communication aids rapid transformation in the lives of several individuals; it can be used to forestall misinterpretation of meaning and conflicts. However, there can be no successful communication process without feedback. Feedback is a principal element in the communication process because it allows the sender to examine the effectiveness of the message. "Feedback provides the sender, an opportunity to take corrective action to clarify a misunderstood message.

Feedback plays a significant role by pointing out major communication barriers which includes; differences in background, different interpretations of words, and differing emotional reactions" (Sanchez, n.d.).

Using the illustration in Figure 1.1 above, it is no doubt that movie or film producers have specific messages to pass across to the target audience. The movie/film producer encodes his/her message, sends it through a communication medium (which is the movie in this case); the viewer buys or gets access to the film, he/she watches it and decodes the message the producer is trying to pass across. Although there seems to be no form of immediate feedback, the movie producer is would feel satisfied by the time his movie gains popularity virtually everywhere.

Movie as a Powerful Medium of Communication

No doubt, movies have become potent tools of communication. The effect of movies as instruments of communication cannot be underscored. Many scholars have said one thing or the other about film as a powerful medium of communication. Bordwell & Thompson (2003:1), note film as one of the most influential communication medium for ten decades and assert that movies shape our lives in various aspects and ways such that:

Nobody needs to be convinced that film has been one of the most influential media for one hundred years. Not only can you recall your most exciting or tearful moments at the movies, you can also probably remember moments in ordinary life when you tried to be graceful, as selfless as tough, or as compassionate as those larger-than-life figures on the screen. The way we dress and cut our hair, the way we walk and act, the things we believe or doubt and so on. All these aspects of our lives are shaped by films. Films also provide powerful aesthetic experiences, insights into diverse cultures, glimpses of new ways of thinking.

One of the features, which Black, Bryant & Thompson (1998) point out that distinguishes film from other forms of communication media is that it commands focused attention from the so-called captive audiences. These captive audiences are offered film formats which the producer and/or director extensively control in terms of emphasis, order of presentation, continuity, dramatic effects and timing. In addition, Rayner, Wall, & Kruger (2001:207) emphasize the usefulness of film as a communication tool and a form of entertainment among youths noting that; "No longer is the Cinema attended simply for its novelty value. It has become big businesses, part of the mass media and part of our culture.... Going to cinema on a regular weekly basis has again become a habit particularly for the audience range of 15-25 years old."

Allen & Gomery (1995), with reference to Harvard psychologist Hugo Munsterberg, state that movies are powerful enough to cause young people to yield to pernicious ideas that come to their minds thus creating possibilities of physical infection and destruction. They also note that the popularity of movies has prompted the belief, among social scientists and historians, that the desires, needs, fears, and aspirations of a society at a given time somewhat resemble the messages being communicated or mirrored in movies. "Movies are not just for entertainment, but also for education and entertainment. Film is a powerful medium for communication and education. . . . ('Significance of the Film Form', n.d)" Cones (2006) confirms potency of movies in communication, noting how various segments of the American society compete to control what he describes as a powerful communication medium and one of the most significant media for the communication of ideas yet devised.

Swain & Swain (1998) categorize film according to the different purposes they serve and these include the fact film, the theoretical release feature film and the traditional entertainment movie. Dirks (2009) opines that a separation of the various film components, for the purpose of categorization, makes for easy evaluation of the movie and allows for meaningful comparisons. Bordwell & Thompson (2004:118) classify film genres as; "The Western, The Horror Film and The Musical." Boggs & Petrie (2004:437-451), on the other hand, say that there are eight film genres namely; "The Western, The Gangster Film, Film Noir, War Films, Horror Films, Science Fiction and Fantasy Films, Screwball Comedies, and Film Musicals."

The following table as provided in 'Film Genres' (n.d.) summarizes the different genres of films/movies:

Overview of Film Industries

This study focuses briefly on just three of the popular film industries around the globe today namely; Hollywood, Bollywood, and Nollywood. The Nigerian film industry popularly referred to as Nollywood is one of the fastest growing sectors of the Nigerian economy and reputed to be the third largest film industry in the world (Ekeanyanwu, 2008; Esan, 2008; Uba, 2007; Okoroji, 2006; Onishi, 2002). The largest is United States' Hollywood and the second is India's Bollywood [All references here cited in Ekeanyanwu (2009)].

Going by the account of 'Hollywood, Los Angeles, California', (n.d), the name "Hollywood" is often used as a metonym of American cinema due to its popularity and cultural uniqueness as the historical hub of movie studio and movie stars. Nestor Studios, the first movie studio in the Hollywood area was established in 1911 and fifteen additional independent subsidiaries settled in Hollywood in the same year. Hollywood came to be so strongly linked

with the film industry that the word "Hollywood" was used to refer to the entire movie industry. It is widely estimated that Hollywood is the largest film industry in the world.

Main Film Genres Iconic symbols represent the different genres of films	Descriptions of Main Film Genres
Action Films	Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys' - all designed for pure audience escapism. Includes the James Bond 'fantasy' spy/espionage series, martial arts films, and so-called 'blaxploitation' films. A major sub-genre is the <i>disaster film</i> . See also <i>Greatest Disaster and Crowd Film Scenes</i> .
Adventure Films	Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the <i>action</i> film genre. They can include traditional swashbucklers, <i>serialized films</i> , and historical spectacles (similar to the <i>epics</i> film genre), searches or expeditions for lost continents, "jungle" and "desert" epics, treasure hunts, disaster films, or searches for the unknown.
Comedy Films	Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including <i>slapstick</i> , <i>screwball</i> , <i>spoofs</i> and <i>parodies</i> , <i>romantic comedies</i> , <i>black comedy</i> (dark satirical comedy), and more.
Crime & Gangster Films	Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often categorized as <i>film noir</i> or <i>detective-mystery</i> films - because of underlying similarities between these cinematic forms. This category includes a description of various 'serial killer' films.
Drama Films	Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects; comedy, or action. Dramatic films are probably the largest film genre, with many subsets. See also the <i>melodramas</i> , <i>epics</i> (<i>historical dramas</i>), or <i>romantic</i> genres. Dramatic <i>biographical films</i> (or " <i>biopics</i> ") are a major sub-genre, as are 'adult' films (with mature subject content).

<p>Epics/Historical Films</p>	<p>Epics include costume dramas, historical <i>dramas</i>, <i>war</i> films, medieval romps, or 'period pictures' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate <i>adventure</i> films genre. Epics take an historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. Epics are often a more spectacular, lavish version of a <i>biopic film</i>. Some 'sword and sandal' films (Biblical epics or films occurring during antiquity) qualify as a sub-genre.</p>
<p>Horror Films</p>	<p>Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent <i>Nosferatu</i> classic, to today's CGI monsters and deranged humans. They are often combined with <i>science fiction</i> when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The <i>fantasy</i> and <i>supernatural</i> film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: slasher, teen terror, serial killers, satanic, <i>Dracula</i>, <i>Frankenstein</i></p>
<p>Musicals (Dance) Films</p>	<p>Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the <i>musical comedy</i> or the concert film.</p>
<p>Science Fiction Films</p>	<p>Sci-fi films are often quasi-scientific, visionary and imaginative - complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of <i>fantasy</i> films, or they share some similarities with <i>action/adventure</i> films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with <i>horror</i> films, particularly when technology or alien life forms become malevolent, as in the "Atomic Age" of sci-fi films in the 1950s.</p>
<p>War (Anti-War) Films</p>	<p>War films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as <i>action</i>, <i>adventure</i>, <i>drama</i>, <i>romance</i>, <i>comedy</i> (black), <i>suspense</i>, and even <i>epics</i> and <i>westerns</i>, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training.</p>
<p>Westerns</p>	<p>Westerns are the major defining genre of the American film industry - a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Over time, westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed.</p>

Table 1: Genres of Film

Source: Retrieved from <http://www.filmsite.org/genres.html>

Bollywood, on the other hand is the second largest movie industry in the world. It is usually referred to as Hindi Cinema. "It is the largest film producer in India and one of the largest centers of film production in the world. The name is a portmanteau of Bombay (the former name for Mumbai) and Hollywood, the center of the American film industry" ('Bollywood', n.d). The Indian film industry is multi-lingual and the largest in the world in terms of ticket sales and number of films produced.

In 'Cinema of Nigeria' (n.d), the Nollywood film industry situated in Nigeria, is said to have grown up within the last two decades to become the second largest film industry in the world, in terms of number of films produced every year. This is ahead of Hollywood and behind Bollywood. According to 'Cinema of Nigeria' (n.d), Nollywood became a booming industry "that pushed foreign media off the shelves, an industry now well known all over Africa and the rest of the world. The use of English rather than local languages gave room for the expansion of the market. Also, insistent marketing using posters, trailers, and television advertising also played a vital role in the success of Nollywood" ('Cinema of Nigeria', n.d).

THEORETICAL FRAMEWORK

Ekeanyanwu (2010) sees theories as the benchmarks upon which new and novel ideas could be tested. They also offer empirical support to such novel ideas. A theory, in Baran & Davis (2006:29), is defined as "explanations and predictions of social phenomena; relating the subject of interest to some other phenomena." It is "a generalized and more or less comprehensive set of statements relating different aspects of some phenomenon" (Folarin, 2005:3). Anaeto, Onabajo & Osifeso (2008:42), citing Kerlinger (1973), describe the term theory as "a set of inter-related constructs, definitions and propositions that give a systematic view about phenomena, by specifying relations among variables with the purpose of explaining and predicting such phenomena." They further define theory, according to Severin & Tankard (1982), as "a set of ideas of systematic generalizations based on scientific observation (and) leading to further empirical observation." In this study, the researcher limits his theoretical framework to the Uses and Gratification theory and the Selective Processes model, however, placing more emphasis on the 'Selective Processes model'.

The basic theme of uses and gratifications is the idea that people use the media to get specific gratifications. The main idea of the Uses and Gratifications model is that people are not helpless victims of all powerful media, but use media to fulfill their various needs. These needs serve as motivations for using media (see Anaeto, Onabajo & Osifeso, 2008). In 'Uses and Gratification theory' (n.d), it is observed that the Uses and Gratifications Theory "follows

RESULTS

Research Question 1: What are the movie preferences of CU and OOU students?

TABLE 2: Distribution of Respondents According to Leisure Activity

	WATCH MOVIES	HANG OUT WITH FRIENDS	SPORTING ACTIVITIES	OTHERS	TOTAL
CU	86 (57.3%)	31 (20.7%)	10 (6.7%)	23 (15.3%)	150 (100%)
OOU	69 (46.0%)	20 (13.3%)	22 (14.7%)	39 (26.0%)	150 (100%)
TOTAL	155	51	32	62	N= 300

In Table 2 above, more than 50% of CU students watch movies during leisure and close to 50% of students in OOU also engage in watching movies during their leisure time. This is an indication that majority of the undergraduates in this study would rather watch movies than engage in other activities during their leisure time. The researchers found it necessary to ascertain if the respondents in this study watch movies in the first place before proceeding with finding out their movie preferences.

Using Table 3 below, a greater percentage of CU students (46%) prefer the "Romance" kind of movie to other genres while in OOU, 25.3% of the respondents OOU prefer the "Action" genre of film most. However, the percentages in OOU students' preference of the three movie genres -Musicals, Romance and Action - are in close proximity.

TABLE 3: Distribution of Respondents According to Movie Preference

	HORROR	MUSICALS	ACTION	ROMANCE	CRIME/ GANGSTER	DETECTIVE	OTHERS	TOTAL
CU	13 (8.7%)	15 (10.0%)	26 (17.3%)	69 (46%)	4 (2.7%)	14 (9.3%)	9 (6.0%)	150 (100%)
OOU	5 (3.3%)	33 (22%)	38 (25.3%)	36 (24%)	6 (4.0%)	21 (14%)	11 (7.3%)	150 (100%)
TOT	18	48	64	105	10	35	20	N=300

Research Question 2: Which geographical origin predominantly influences the movie preferences of CU and OOU students?

TABLE 4: Distribution of Movie Preference According to Geographical Origin of Influence

	LOCAL (NOLLYWOOD)	FOREIGN (HOLLYWOOD)	OTHER FOREIGN (BOLLYWOOD etc)	TOTAL
CU	16 (10.7%)	124 (82.7%)	10 (6.7%)	150 (100%)
OOU	53 (35.3%)	75 (50%)	22 (14.7%)	150 (100%)
TOTAL	69	199	32	N=300

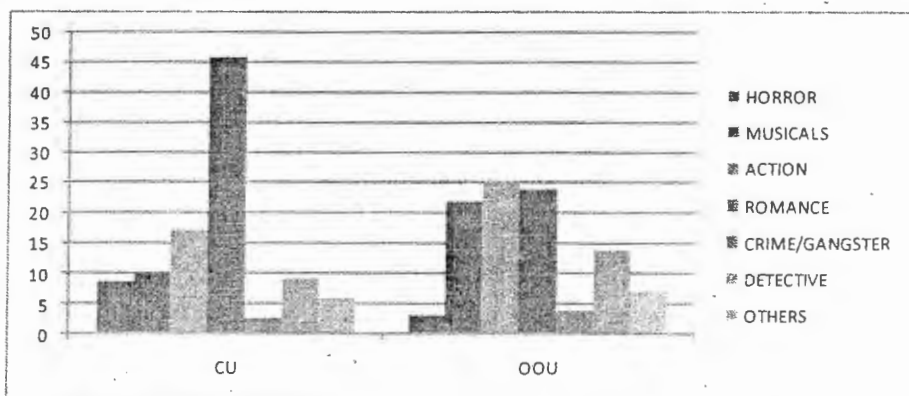
In Table 4 above, CU students form the highest percentage of respondents that prefer western-based movies (like those of Hollywood and Bollywood) to home-made movies (i.e. Nollywood). Among several reasons for their preference of Hollywood movies include good story lines, outstanding cinematography, professionalism, creativity, quality production, powerful visuals, perfect casting, good packaging, acceptable standard, etc. When majority of the youths in higher institutions today, are seldom or no longer interested in attending or getting exposed to locally produced movies, there could be adverse effects on Nollywood's profit margin as sales of Nigerian films are likely to drop.

Corroborating the second objective of this study, the researcher was able to ascertain other reasons for movie preferences amongst CU and OOU students, besides geographical origin. In CU, for example, some reasons why a greater percentage of undergraduates preferred the "Romance" genre include: Happy ending; Emotional feeling (feeling of love); Good story line; The genre helps in relationships; The romantic mood; Relaxation; Easy to relate with, etc. As for OOU, some of the reasons why a greater percentage of respondents preferred the "Action" genre include: Exceptional story lines; Suspense; Technology; The action the movies evoke; Keeps you glued to the screen; Good casting; Curiosity, and so on.

Research Question 3: Is there a significant difference in movie preference between CU students and OOU students?

Table 4 above makes it clear that there are significant differences in the movie preferences of CU and OOU students. In CU, 46% of the respondents prefer the "Romance" genre of movie to other genres while in OOU, 25.3% of the respondents OOU prefer the "Action" genre of film to other genres. This is further illustrated with Figure 2 below.

FIGURE 2: BAR CHART SHOWING THE COMPARATIVE DISTRIBUTION OF RESPONDENTS ACCORDING TO THE KIND OF MOVIES THEY PREFER MOST



From the findings, it was also discovered that there is a major difference between CU and OOU students with regard to movie preferences in terms of geographical origin. Though students of both universities prefer the Western (Hollywood) to other films produced by other industries, Table 3 revealed that more OOU students prefer local made movies (Nollywood) than CU students.

Research Question 4: Does University environment influence the movie preferences of CU and OOU students?

TABLE 5: Distribution of Respondents According to the Influence of University Environment on The Movie Preferences.

	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE	TOTAL
CU	17 (11.3%)	31 (20.7%)	22 (14.7%)	42 (28%)	38 (25.3%)	150 (100%)
OOU	17 (11.3%)	25 (16.7%)	9 (6%)	51 (34%)	48 (32%)	150 (100%)
TOTAL	34	56	31	93	86	N=300

With reference to Table 5 above, it is evident that the university environment or setting of OOU and CU, do not necessarily influence students' choice of movies or have any impact on their movie preferences. It clearly indicates that more than 50% of the respondents from both universities disagree with the fact that their university setting has nothing to do with their movie choices. In buttressing the fourth objective of this study, the researcher was able to ascertain if there would be a change in movie preference based on a change in University

environment. From Table 6 below, it is obvious that even if CU and OOU change university they will not change the kind of movies they watch. More than 70% of undergraduates from both institutions are likely not going to change the type of movies they watch even if they change universities. This is to buttress the fact that the university environment or set up does not have anything to do with the movies their students watch.

TABLE 7: Distribution of Respondents according to whether change of university will result to change of movies watched

	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE	TOTAL
CU	8 (5.3%)	11 (7.3%)	18 (12%)	43 (28.7%)	70 (46.7%)	150
OOU	8 (5.3%)	14 (9.3%)	4 (2.7%)	52 (34.7%)	72 (48%)	150
TOTAL	16	25	22	95	142	N=300

TEST OF SIGNIFICANCE

Bearing in mind the alternate and null hypotheses of this study, the decision rule for testing significant difference has to be applied. Decision rule: If χ^2 computed is greater than χ^2 tabulated at (α, V) the critical value for the χ^2 at the alpha level of significance with V degrees of freedom, then H_0 is rejected and we conclude that there is a significant relationship between observed and expected data or region, we accept or reject H_0 at $\alpha=0.05$ level of significance.

Degree of freedom= $(C-1) (R-1)$

Expected frequency= $\frac{CM \times RM}{N}$

Keys: χ^2 = Chi square Σ = Summation O= Observed frequency E= Expected frequency N= Total number of frequencies/observation C=Columns R=Rows M=Marginal.

TABLE 8a: OBSERVED FREQUENCIES

	My University set up or environment influences my choice of movies					I prefer Foreign movies to Local movies
	SA	A	U	D	SD	Total
STRONGLY AGREE	18	6	2	7	1	34
AGREE	21	22	5	6	2	56
UNDECIDED	11	11	5	2	2	31
DISAGREE	37	31	5	14	6	93
STRONGLY DISAGREE	52	10	7	9	8	86
TOTAL	139	80	24	38	19	300

Table 8b: EXPECTED FREQUENCIES

	SA	A	U	D	SD	Total
STRONGLY AGREE	15.75	9.07	2.72	4.31	2.15	34.0
AGREE	25.95	14.93	4.48	7.09	3.55	56.0
UNDECIDED	14.36	8.27	2.48	3.93	1.96	31.0
DISAGREE	43.09	24.80	7.44	11.78	5.89	93.0
STRONGLY DISAGREE	39.85	22.93	6.88	10.89	5.44	86.0
TOTAL	139.0	80.0	24.0	38.0	19.0	300.0

Table 8c: CALCULATED CHI SQUARE

O	E	O ²	O ² /E
18	15.75	324	20.57
6	9.07	36	3.97
2	2.72	4	1.47
7	4.31	49	11.37
1	2.15	1	0.47
21	25.95	441	16.99
22	14.93	484	32.42
5	4.48	25	5.58
6	7.09	36	5.08
2	3.55	4	1.13
11	14.36	121	8.43
11	8.27	121	14.63
5	2.48	25	10.08
2	3.93	4	1.02
2	1.96	4	2.04
37	43.09	1369	31.77
31	24.80	961	38.75
5	7.44	25	3.36

14	11.78	196	16.64
6	5.89	36	6.11
52	39.85	2704	67.85
10	22.93	100	4.36
7	6.88	49	7.12
9	10.89	81	7.44
8	5.44	64	11.76
TOTAL			330.41

Using the formula $X^2 = \sum (O/E)^2 - N$
 $330.41 - 300 = 30.41$

X^2 Computed = 30.41

Degree of Freedom (Df) = (C-1) (R-1),

Where Df is (5-1) (5-1)

Df = 4x4 = 16

X^2 Tabulated (α, v) = (0.05, 16) = 26.30

According to the statistics above, the computed chi square (30.41) is greater than the chi square tabulated (26.30), hence the alternative hypothesis - H1: Preference of foreign movies to home-made movies will be dependent on undergraduates' higher institution of learning - is accepted. While the null hypothesis - H0: Preference of foreign movies to home made movies will not be dependent on undergraduates' higher institution of learning - is rejected.

DISCUSSION

From the analysis of the research findings, it was evident that CU students had different movie preferences from OOU students. Most of the respondents in CU preferred the "Romance" genre while a greater percentage of OOU's respondent preferred the Action genre of film. Another angle to the movie preference of both universities is the fact that most of the respondents in both universities preferred Western movies (Hollywood) to films from other geographical origins. From the genre perspective, it was discovered that in CU almost

50% of respondents preferred the Romance genre of movie. Bearing in mind that Covenant University is a Christian Mission University, one would have expected that the students would have been influenced regarding what they watch.

One would have expected CU students will like intellectual films or movies that will add up to the moral values of their lives considering what obtains in their University environment. The findings had however shown that students of CU prefer to go for emotional films to intellectual films which will end up arousing emotions other than going for movies that stimulate one's intellect for critical thinking. One would have expected that OOU students, because of their university set up would prefer such films as romance and the likes but the findings negated this belief. Unlike CU students who prefer romance films bearing in mind that it has little or no intellectual benefits, OOU students despite the environment/university prefer the action genre that can develop their thinking ability and expand their knowledge.

With these findings, it can be deduced at this juncture that the university setup does not determine the genre of movies students watch. Rather, it is the students that selectively make their choice of the movie genres they would expose themselves to. Another angle to the movie preferences of both universities has to do with geographical origin. The analysis of the findings shows that the greater percentage of respondents from CU and OOU preferred Western movies to other movies from other geographical contexts (see Table 3). The implication of this is there could be dwindling revenue for the Nollywood industry. Second, the potential of erosion of Nigeria's indigenous cultural values is high with such undue preference.

As stated earlier, movies are instruments for cultural transmission. The research findings exposed that a larger percentage of undergraduates from OOU and CU prefer foreign movies to local movies. They can only therefore appreciate the cultural elements in such movies they like or prefer. Then the question is: what is the future of our culture as a society, if the youths who are supposed to be the future of the society are not in touch with their cultural heritage? Lest we forget that one of the characteristics of culture is that it is transmissible from one generation to another. The greater danger is the future of our cultural values in generations to come, if the current generation does not have anything to pass on to the next generation. The consequences of this would be catastrophic and our society would have been completely invaded by western values and ideals. As they say, prevention is better than cure. All stakeholders involved have to prevent this threatening future danger. It is always better late than never.

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Based on findings in this study, it was discovered that most of the students from both institutions agree to the fact that their university set up or environment does not influence their choice of movies. The researcher is quick to note that that the choice of movies here has to do with the genre selection of movies of students from both institutions. This is the reason why this finding does not correspond with the significance test where the null hypothesis was rejected. In CU, statistics show that 53.3% of the respondents agree that their university environment does not influence the movies that they watch (See Table 5 above). In OOU, the analysis shows that 66% of the respondents agree to the fact that their university set up or environment does not influence their choice of movies.

CONCLUSION/RECOMMENDATION(S)

If more than half of CU students and half of OOU respondents should say prefer the Hollywood movies to our own home videos, then the movie industry is in trouble. If at this stage, the youth of the society which constitute the social backbone of the society are not appreciating our home made movies, then what is the future of our movie industry? These make it imperative that Nollywood restructures so that the industry becomes a vehicle of cultural transmission, protection and growth (Ekeanyanwu, 2011). Continuing, Ekeanyanwu (2011: 140) notes thus:

It is imperative to stress here that the state of development in any society is the result of the historical experience of the people, which could help to retard or accelerate the level of development in that society. In the case of Nigeria, her historical experience should metamorphose through Nollywood productions so that we are constantly kept aware of where we are coming from. The craze to portray western norms and values through Nollywood should be jettisoned. There is so much in our cultural history that is yet to see the light of the day because of "intellectual myopism" and "directors' distorted lens". It is not late for Nollywood to make a change. My argument here is based on the fact that there is a strong connection between culture and development. Many people often fail to see this relationship and I think this is the missing link in the use of Nollywood for developmental purposes. Development implies healthy growth of a society and culture is the life of the society.

In the fourth quarter of 2010 (October 3 to 9 to be precise), over 300 film makers, scriptwriters, directors, stakeholders and industry operators gathered in Akure, Ondo State of Nigeria, for the year's edition of the annual, Behind the Screen Festival of Indigenous Languages, now known as, Festival of Indigenous African Language Films. They later released a communiqué that notes for Nigerian indigenous languages to be preserved and saved from

total extinction there is an urgent need for the government at all levels to encourage the production of indigenous language films. They also asked the government to begin to pay more attention to the motion picture industry, which according to them, has not only brought global recognition to the country but also, is capable of becoming a veritable alternative to oil economy (Ekeanyanwu, 2011: 141).

~~Professor Tunde Babawale, Director-General of the Centre for Black and African Arts and Civilization (CBAAC) (cited in Ekeanyanwu, 2011), also noted the need for government to support film makers, noting that indigenous language films are critical to the development of any nation. He commented on the steady relegation of these languages, arguing that out of the 500 languages spoken across the ethnic groups in Nigeria, only 84 of them are still in use. Arguing further, Professor Babawale said the use of African indigenous films is also a means of propagating African tradition, culture and norms. "Promotion of our indigenous languages is the manual of development. There is no better way to market our country and our culture other than through film. It has a two-fold ways of communication; audio and visual." he emphasized (Ekeanyanwu, 2011:142).~~

This statement supports our earlier submission that Nollywood must rise to be counted amongst those projecting Nigerian cultural values in a positive way to the outside world. For the preservation of our culture as a nation, therefore, educational institutions and stakeholders in the education sector have roles to play. Tertiary institutions especially should have platforms where cultural issues are discussed and pathways are created. Also, courses in the communication field which has to do with movies should have platforms where more of Nollywood movies are scrutinized and criticized extensively. Such criticisms and pathways can be published in local and international journals for wider consumption. Hopefully, stakeholders might stumble on such journals and implement the recommendations. This will help improve the situation of the Nigerian movie industry. The National Universities Commission (NUC) should also embed in the curriculum more culture related courses and give more credit to film studies.

Nollywood is confronted with a myriad of problems, militating against its growth. The most consistent and much-talked about is that of quality, in terms of technical output and thematic realization. The following recommendations therefore will be useful for the Nollywood industry:

1. Improvement in casting, titles of movie, the packaging of movies, professionalism, and story lines of home-made movies, cinematography, sound and even the previews

- of such movies. Others include creativity, professional editing and music selection, use of professional shots and quality production. Enhance Quality Control and improvement in the standard of local movie production via active involvement of the Nigerian Film and Video Censors Board (the official regulatory agency) and a host of other related regulatory institutions.
2. Poor scripting should be discouraged by ensuring that adequate research is carried out by script writers before their final scripts are churned out. This can be achieved via close monitoring from Nigerian movie directors and producers.
 3. The Nigerian government should offer better support to the local movie industry by investing in it. The Ministry of Information and Communication can pilot this partnership and support programmes.

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