Nigerian Video Films' Portrayal of Corrupt Practices in the Society

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Abstract

Corruption is one of the major problems confronting Nigeria's developmental goal. Overtime, it has grown wide and is deeply entrenched in the socio-political and economic life of the nation. This study examined the extent of portrayal and the treatment given to corrupt practices in selected Nigerian home videos in order to evaluate the contributions of the Nigerian movie industry towards the eradication of the scourge. The researchers used content analysis method and combined two hypotheses with a research question to analyze 76 English and Yoruba home videos. Chi-square, symmetric measure and frequency distribution were used as tools of analysis while agenda-setting theory, social cognitive theory and modeling theory were used as theoretical framework. Results showed that corrupt practices were generally under-represented in Nigeria home videos as all cases of corrupt practices found (38) constitute less than 3% of the total film duration. It was found that corrupt practices were more represented in Nigerian English movies (63.2%) than those produced in Yoruba movies (36.8%). Therefore, the first null hypothesis that assumed that corrupt practices would not be represented in Yoruba home videos more than English home videos was found valid and accepted. On the other hand, the second null hypothesis that assumed that there would be no significant representation of educational contents in the portrayal of corrupt practices in Nigerian home videos was found invalid and therefore rejected as educational contents were significantly (63.2%) represented. Overall, most cases of corrupt practices found in the study ($n20 = 52.6\%$) were portrayed in negative and unfavorable light, as no case of corruption was glorified, encouraged or rewarded. However, most of the perpetrators of corrupt practices (60.5%) were not arrested while majority of those prosecuted and convicted (47.4%) were not actually punished. Findings of the study did not agree with the basic assumption of agenda setting and social cognitive theories but partly agree with modeling theory. The main implication of the findings is that the Nigerian home video industry has the potentials of educating viewers on the evils of corruption. Yet, some of the inappropriate elements, like failure to arrest, prosecute and punish offenders according to the law need to be corrected. Given the findings of this study, it was recommended that the National Orientation Agency in Nigeria should organize periodic seminars and conferences for stakeholders in the Nigerian movie industry, especially for movie producers, directors and marketers on how to effectively use entertainment-education strategies to enlighten viewers on the need to shun corrupt practices.

Introduction

Corruption is one of the major problems still confronting Nigeria (Ogbeidi, 2012). Buttressing this fact, Nwaze (2012, p.1) noted that:

Corruption is, perhaps the most troubling issue in Nigeria as of today; not because it is new but because it has refused to yield to all manner of medication. Many say that it has become malignant because the right therapy has not yet been administered. Others say that it might not respond to normal medication because of its malignancy.

This study therefore examines the coverage and treatment of the various types of corrupt practices in Nigerian video films, Nollywood. Nigerians encounter several forms of corruption on daily basis at places like the hospitals, schools, local licensing offices, police stations, the various ministries, among others. The extent and manner of portrayal or representation of corrupt practices

in selected Nigerian video films constitute the problem under investigation. The term "corruption" as used in this study refers to violations of moral and/or legal principles of a society for private gains and usually with economic or financial implications on individuals and the public. It is the involvement in any form of illegal deals for personal benefits. Some of the corrupt practices examined in this study include bribery, extortion, influence peddling, god-fatherism and nepotism, falsification of records, stealing and fraud.

According to Miller (2012), Nollywood is a dominant force throughout sub-Saharan Africa and the global African diaspora. UNESCO (2009) ranks the industry as the second largest producer of movies on a global scale, after India's Bollywood. In Nigeria and sub-Saharan African countries, Nollywood has overshadowed Bollywood, Hollywood and much local production to dominate the movie sector. This move has caused complaints of over-saturation of local scenes in some smaller sub-Saharan African countries (Ondego, 2008; The Economist, 2010; Miller, 2012). This implies that Nollywood is actively involved in production and portrayal of issues and themes related to the socio-political, cultural and economic realities in Nigeria and Africa. Yet, the impact of Nollywood on eradication of corruption in Nigeria has not been given much attention.

Over the years, the use of popular media like radio, television and films/ theatre has been noted in the works of several scholars (Osei-Hwere & Osei-Hwere; 2008; Akpabio 2009; Alawode, 2010; Alozie, 2010; Abah, 2012 and Miller, 2012). Their findings point to the need for increased use of entertainment media for positive behavioural change. Jean-Francois (2006) in particular found that Africans spend an enormous amount of time watching video films and concluded that video films have significant social effects. Arvind (2007) observed that popular entertainment media are the most popular genre of mass media programming that hold value for stimulating public discourses on social issues at the local, national and global levels. Considering the potential of video films to inspire social change, this study investigates the extent to which corrupt practices are represented or depicted in Nigerian video films.**Research Questions/Hypotheses**

This study is guided by the following hypotheses and research question:

H₁: Corrupt practices are given more prominence in Yoruba video films than English video films.

H₂: There is no significant representation of educational contents in the portrayal of corrupt practices in Nigerian home videos.

RQ 1: In what light are corrupt practices portrayed in Nigerian Video Films?

LITERATURE REVIEW

Scholars (e.g. Arroyav, 2008; An, 2008; Acharya, 2008; Akpabio, 2009 Alawode, 2010, Bouman and Brown, 2011; etc) have investigated the potentials and uses of home videos to educate, correct societal ills and induce positive behavioural changes. Several studies (such as Hynes, 2000, Jean-Francois, 2006; Ebewo, 2007, etc) have also found correlation between films and negative social behaviours among viewers. These imply that home videos tend to positively or negatively impact the viewers depending on the portrayal of certain themes in the contents. Papa (2008) reported that the infusion of educational themes in home videos contributes to social change in multiple ways. These include the influence of home videos on the viewers' awareness, attitude and behaviours towards a socially desirable goal. According to Papa (2008), the anticipated effects are located in an individual or a group in which the individual belongs. Such initiatives stipulate dialogue, decisions and individual and collective actions (Papa, 2008). When the desired goals are initiated in the dialogues and characters portray such goals, there is a tendency for the viewer to emulate such goal. Thus, if producers emphasize transparency, accountability and honesty in home videos, positive behavioural changes may occur in the viewers.

In a study on the attitudes of Nigerians to themes of Nigerian Home Video Films, Onabajo and Isiekwenagbu (2009) found that contrary to the widespread belief that Nigerian home videos have a negative impact on members of the society, majority (88%) of viewers surveyed in the study perceived Nigerian Home Video themes as positive and favourable. The major reason given by the respondents for their favourable attitudes towards Nigerian Home Videos and their themes was that the films are a reflection of the real events that take place in the society and so, from watching the films, they get to learn what they should and should not do to make the society a better place for everyone (Onabajo and Isiekwenagbu, 2009). This study indicates that Nigerian Home Videos contain educational contents that enlighten viewers on broad issues affecting the society.

In a study on common themes reflected in Nigerian Video Films, Alozie (2011) said the dominant themes often reflected include religion, cultural values, traditions versus modernity, materialism, everyday life, crime and violence, love, sexuality and occultism. Others include witchcraft, prostitution and other cognitive themes (Alozie, 2011). Alozie's findings point to the fact that Nigerian Video Films portray broad range of themes, without focus on a particular one. This implies that corrupt practices may be insignificantly represented as one of the numerous themes portrayed.

Onabajo and Binutu (2009) highlighted the roles of culture in selected films. These roles include conscientization, advocacy, participation, mobilization, use of education and information for inner transformation of viewers. The analysis concluded that Yoruba Video Films that address cultural/ethical issues are few in the market. The researchers agreed that educational issues are portrayed in Yoruba Home Videos, but to a little extent. In a related study, Onabajo and Oladapo (2009) content analyzed some selected Nigerian video films to determine whether the Nigerian Home Videos producers still use more negative themes or not. The researchers found that out of the 699 movie themes analyzed, positive themes had the highest number with 412 (59%) while negative themes were 162 (23%) and neutral themes were 125 consisting 18%. In the films approved between December 2004 and May 2005, English Language films had the highest number followed by Yoruba films. This shows that English Language and Yoruba films are popular in Nigeria. The portrayal of more positive themes in the home videos is an indication that corrupt practices in home videos may be discouraged through negative and unfavourable presentation of its consequences.

Bouman and Brown (2011) examined how a trans-cultural approach to entertainment education can be used to facilitate effectiveness in health promotion, drawing experiences from Netherlands, East Africa and Nepal. The researchers then presented a model to facilitate intercultural entertainment-education collaboration projects based on a trans-cultural approach. Although the study is essential for health promotions, it can also be adapted for promotion of transparency and war against corruption. First, Nigerian films transcend the boundary of the Nigerian territory. It is viewed across Africa and those in the Diaspora. Hence, the themes presented on corruption need to consider the cultural differences and enlighten international audiences on Nigeria's position against corrupt practices.

Alozie (2010) examined the production, distribution and contents of Nigeria Video Films and other related issues relating with the structure, promises and challenges of the Nigerian entertainment industry. According to Alozie (2010), the prevalence of negative contexts and contents in Nigerian Video films has prompted some critics to describe the medium as a vast waste land. These critics argue that Nigerian video films could serve as an important tool to educate domestic and foreign consumers about the country. They also contend that video films could be used to showcase Nigerian cultural values in a positive light and to promote socio-economic development in order to raise the welfare of the masses. According to Alozie (2010), defenders of the industry point out that to a large extent, Nigerian video films do a fair job of representing the current contexts of

corruption, social ills, religious hypocrisy and political violence in the country.

Considering the debate and legitimate points made by both sides, Alozie (2010) concludes that it is what a society and its members do with mass media that is important. He noted that Nigeria films may be utilized to promote positive messages, to inform the public, to avoid societal ills or to motivate people for a variety of personal or societal causes. The implication of Alozie's conclusion is that Nigerian films portray both positive and negative contents, but the onus rest on the viewers to determine what they want to choose or learn from the portrayed contents.

Buenting and Brown (2009) explored audience involvement with "Yellow Card" an award winning Nollywood movie and examined its promotion of sexual responsibility among African youths. Results from the qualitative analysis show that viewers similarly perceived Yellow Card's characters. Exposure to the entertainment education film (Yellow Card) also facilitated intense para-social interaction, motivating them to adopt the film's sexual responsibility message. Buenting's and Brown's 2009 study indicates that entertainment – education strategy can be effective in inducing positive behavioural changes in the viewers. Similarly, the use of entertainment – education in the portrayal of corrupt practices can help enlighten viewers on the need to abstain from such practices. Overall, the researchers reviewed concepts, theories and empirical studies which describe the endemic state of corruption in Nigeria and the roles media can play in reducing it through the portrayal of carefully conceived messages to induce positive behavioural changes among the audience.

Theoretical Framework

This study is hinged on modeling theory, agenda setting theory and social cognitive theory. Social cognitive theory by Bandura in 1986 holds that people may learn ceretain behaviours from explicit materials because such materials provide information about the rewards and punishments of the behavior being projected (Fields, 2007). Thus, when individuals perceive little punishment and considerable reward for a corrupt act in home videos, they are likely to learn this behaviour. Thus, social cognitive theory suggests that film audiences may learn either positive or negative lessons on corruption in home videos, depending on the portrayal of the corrupt practice. For example, in scenes where corruption is depicted as a socially acceptable practice, the viewer, especially children and adolescents may perceive the corrupt behavior as good and acceptable.

Agenda setting theory on the other hand, according to Amber (2012), originated in 1922 when Walter Lippmann wrote about agenda setting in his book, "public opinion", a work that would later be considered a classic. He noted that although he never referred to it as agenda setting by name, he established the principal connection between world events and the images in the public mind. Then Bernard Cohen made the observation that "the world will look different to different people depending on the map that is drawn for them by writers, editors and publisher of the paper they read". He also noted that "the media may not be successful in telling people what to think, but it is stunningly successful in telling its readers what to think about" (Amber, 2012).

But it was Maxwell McCombs and Donald Shaw who in 1972 formalized the theory after exploring the issue of media influence in the 1968 election. Amber explained that in their "Shaper Hill Study", they surveyed 100 residents of Chapel Hill, North Carolina, on what local residents thought were the most important issues of the election between Lyndon Johnson and Richard Nixon and compared those issues which ranked high. What they found was a high correlation between the issues of undecided writer and the issues presented in the media. This clearly establishes that there is an important relationship between media reports and people's ranking of public issues (Baran & Davis, 2011).

Modeling theory explains the way we learn many of our roles and behaviours by imitating people

we see on or off the media and the way such imitation is reinforced (Onabajo & Isiekwenagbu, 2009). Lowery and Defleur who propounded the theory in 1988 described it thus:

Every individual receives a form of behaviour described or portrayed by a character in the media content, judges this behaviour to be attractive and potentially useful for coping with some personal situation that has arisen or might arise, and reproduces the portrayed behaviour in a relevant personal situation bringing satisfaction to the individual (Onabajo & Oladapo 2009: 122).

According to Folarin (2003) modeling is the tendency, especially by children to identify admired film heroes and heroics and pattern their behaviours with the observable behaviours of such character in video films. Defleur and Evereth cited in Onabajo and Isiekwenagbu (2009) explained that modeling occurs when an individual encounters a form of action portrayed by a person (model) in a media presentation, identifies with the model, wants to be like him or her; remembers and reproduces the actions of the model (in some later situation). They explained further that modeling also occurs when the reproduced activity results in some reward (positive reinforcement) for the individual and the positive reinforcement increases the probability that the person will use the reproduced activity as a means of responding to a similar situation.

Similarly, viewers of home videos may imitate the behaviours of certain characters in home videos who engage in corrupt practices or honest practices. In other words, the portrayal of corruption or honesty in Nigerian Home Videos have the potential of reproducing similar behaviours in the viewers.

METHODOLOGY

This study adopted content analysis method to investigate how corrupt practices were represented and treated in selected Nigerian Home Videos. Content analysis is a research method in which specific message characteristics are systematically and objectively identified with the aim of making inferences about the contexts, causes and effects of the messages or the contents (Steve, 2001). According to Sobowale (1993: 17), "content analysis focuses on the manifest content of communication. In other words, only messages that have been coded by way of formal presentation can be content analyzed".

This study examined Nigerian Home Videos produced in English and Yoruba languages between 2012 and 2014. Nigerian English Language and Yoruba Language films were selected because of their popularity in South-West Nigeria. They are the most common films found in South-West Nigeria. The films selected were produced between 2012 and 2014.

Available sampling technique was used to select seventy-six (76) Nigerian English and Yoruba home videos. The technique was used due to the dearth of classified films by the National Film and Video Censor's Board. The researcher initially collected the list of all the classified films between January 2013 and July 2014 and systematically selected 76, but since most of the selected films were not available in retail shops and video clubs, the researcher had to adopt the available sampling technique to select the needed videos.

A coding sheet like Fortran sheet was used to collect the data for analysis. This enabled the researcher to cross-check the data collected for any error found in the coding process. Thirty-Seven content categories were designed from the two hypotheses and one research question used. The content categories were drafted in such a way that they could directly provide answers to the hypothesis and research question.

Every scene where a corrupt act was shown served as the unit of analysis for this study. This includes scenes of bribery, embezzlement, dialogue on anything related to corruption, business fraud, false financial claims and falsification of records or claims. It also includes scenes where favouritism were shown, evasion of tax, inflation of contract, abandonment of contract, poor

accountability, stealing, robbery, killing of victims of corrupt acts or those trying to expose corruption, money laundering, extortion, scam, and other forms of corruption identified in the coding guide.

The error margin was 0.049% while the validity and reliability test produced 95.1%. These imply that the sampling error was not significant and the study is reliable to a large extent. The coding categories were drafted from the hypotheses and research question. This implies that the study would be able to yield similar results if re-conducted. Six films were also used for pilot study. That enabled the researcher to adjust some of the categories in order to effectively measure the depiction of corrupt practices in the selected movies. More so, the supervisor provided the needed guide at every stage of the study.

Chi-square, symmetric measure and frequency distribution were used via Statistical Package for Social Sciences (SPSS) to analyze the coded data. The chi-square and symmetric measure enabled the researcher to test the level of significance of the hypotheses while the frequency distribution helped in providing descriptive analysis of the findings through the use of frequency tables and percentages.

Results

Out of the seventy-six Nigerian home videos watched, forty-nine (n49 = 64.4%) were in Yoruba language and twenty-seven (n27 = 35.5%) were in English language. In all, 38 cases or scenes of corrupt practices were found. This implies that corrupt practices were generally under-represented in Nigerian home videos within the period. Most of the films (n26 = 68.4%) were feature films produced in 2014 (76.3%) and majority (n31 = 81.6%) were classified as U18, implying that they were strictly for adult viewers. Most of the scenes depicting corrupt practices were indoor (76.3%) while offices (31.6%) and living rooms (23.7%) served as the major locations of such corrupt practices. Most of the scenes (50%) took place during the day period. Politicians were the major (39.5%) perpetrators of corrupt practices and most of them were individual males (36.8%) and group of males (31.6%). The victims of corrupt practices on the other hand were mostly individuals (47.4%) and the society at large (34.2%). Most of the victims just like the perpetrators were males (36.8%). Scenes depicting corrupt practice mostly (57.9%) lasted between 2 and 3 minutes.

Hypotheses 1

H$_o$: **Corrupt practices are not given more prominence in Yoruba home videos than English home videos.**

Although the researcher watched more Yoruba home videos (n 49 = 64.4%) than English home videos (n27 = 35.5%), the null hypotheses assumes that corrupt practices will not be represented in Yoruba home videos more than English home videos. Chi-square and symmetric measures were used to test the first null hypothesis.

Table 1: Relationship between form of corrupt practices and extent of their representation in English and Yoruba Home Videos.

Corrupt Practice	English		Yoruba	
Bribery	-	-	6	42.9
Embezzlement	1	4.2	1	7.1
Business fraud	1	4.2	2	14.3
Nepotism	-	-	2	14.3
Poor accountability	1	4.2	-	-
Stealing	4	16.7	3	21.4
Robbery	2	12.5	-	-
Unfair treatment for failure to engage in illegal deal	1	4.2	3	-
Influence peddling/godfatherism	9	37.5	4	-
Murdering of witnesses or those likely to expose corruption	3	12.5	5	-
Other	1	4.2	6	-
Total	**24**	**100%**	**14**	**100%**

Table 1 shows the relationship between form of corruption depicted and the language in which they were depicted. Although corrupt practices were represented in both Yoruba and English movies, the forms of corrupt practices depicted in each language vary. For instance, while god-fatherism (37.5%); robbery (12.5%) and murdering of witnesses to corrupt practices (12.5%) were more represented in English movies, bribery (42.9%), stealing (21.4%), business fraud (14.3%) and nepotism (14.3%) were more represented in Yoruba movies.

Table 2: General Depiction of Corrupt practices in Yoruba and English Home Videos.

LANGUAGE	FREQUENCY	PERCENTAGE (%)
English	24	63.2
Yoruba	14	36.8
Total	**38**	**100**

Table 2 shows the occurrences of all forms of corrupt practices represented in English and Yoruba movies. Results indicate that corrupt practices are more depicted in English movies (n 24 = 63.2%) than in Yoruba movies. This affirms the null hypothesis that corrupt practices are not represented in Yoruba video films than English video films.

Hypothesis Testing

As earlier noted, chi-square and symmetric measures were employed to test the first null hypothesis.

Chi-Square Tests

H_o: Corrupt practices are not given more prominence in Yoruba home videos than English home videos.

Table 3: Chi-square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	25.619[a]	10	.004
Likelihood Ratio	33.864	10	.000
Linear-by-Linear Association	19.554	1	.000
N of Valid Cases	38		

a. 21 cells (95.5%) have expected count less than 5. The minimum expected count is .37.

Symmetric Measures

		Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Interval by Interval	Pearson's R	-.727	.076	-6.352	.000[c]
Ordinal by Ordinal	Spearman Correlation	-.733	.068	-6.464	.000[c]
N of Valid Cases		38			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

As the chi square table shows, at the degree of freedom of 10, the P value equals 1.004 but with 95.5% of the cells having expected frequencies less than 5, where the minimum expected frequency is 0.37, the value of P (1.004) is higher than 0.5%. As a result, the assumption that "corrupt practices are not represented in Yoruba home videos more than English home videos" is valid and hereby accepted. The chi square's outcome is further tested by symmetric measures. With 0.00%, it shows that corrupt practices are not just represented in the home videos, the practices were significantly represented. This shows that corrupt practices are significantly represented in both English and Yoruba home videos.

Hypothesis 2

The second hypothesis testing starts with the cross tabulation of educational contents and home videos. Thereafter, the chi square and symmetric measures follow.

H_2: There is no significant representation of educational contents in the portrayal of corrupt practices in Nigerian home videos.

Table 4: Relationship between home videos and the representation of educational contents in the portrayal of corrupt practices

Educational contents	English		Yoruba	
Available	17	70.8	7	50
Not available	7	29.2	7	50
Total	24	100%	14	100%

Table 4 shows the relationship between home videos and the representation of educational contents in the portrayal of corrupt practices. As the table reveals, educational contents related to corruption

were represented in both English and Yoruba home videos but the level of representation deferred. This is because while most of the representation was done in the English genre (70.8%), the Yoruba genre represented 50% 0f educational contents. This nonetheless, the outcome shows there is representation.

Table 5: Chi-square test 2

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1.649[b]	1	.199		
Continuity Correction	.875	1	.349		
Likelihood Ratio	1.634	1	.201		
Fisher's Exact Test				.298	.175
Linear-by-Linear Association	1.606	1	.205		
N of Valid Cases	38				

a. Computed only for a 2x2 table

b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 5.16.

Table 6: Systematic Measures II

Symmetric Measures

		Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Interval by Interval	Pearson's R	.208	.162	1.278	.209[c]
Ordinal by Ordinal	Spearman Correlation	.208	.162	1.278	.209[c]
N of Valid Cases		38			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

As the chi square table shows, at the degree of freedom of 1, the P value equals 0.199 but with none of the cells having expected frequencies less than 5, where the minimum expected frequency is 0, the value of P (0.199) is higher than 0.5%. As a result, the assumption that "There is no significant representation of educational contents in the portrayal of corrupt practices in Nigerian home videos" is invalid and hereby rejected. The outcome of the chi square is further tested by symmetric measures. With 0.209% in the symmetric measures, it shows that the outcome of the chi square that is rejected is not strong. Nonetheless, there is representation of educational contents in the portrayal of corrupt practices in Nigerian home videos.

Discussion of Findings

This study was set out to investigate the extent of portrayal and treatment of corrupt practices in Nigerian home videos. Corrupt practices as used in the study refer to the violation of moral and/or legal principles of a society for private gains and usually with economic or financial implications.

Corrupt practices were generally found to be under-represented in the selected Nigerian home videos as only 38 cases of corrupt practices were found out of the 76 home videos analyzed. The average duration of each scene was between 2 and 2.5 minutes. If multiplied by the 38 scenes of the corrupt practices, the result would be 95 minutes or 1 hour, 35 minutes. Again, the average duration for a film is one (1) hour. This implies that all the films analyzed covered an average duration of 76 hours. Overall, cases of corrupt practices reflected in the home videos were less than 3% of the total duration. Considering the low extent of portrayal of corrupt practices in the selected home videos, it can be said that Nigerian home videos are yet to emerge as potent instruments for social mobilization against corruption.

As noted by Oso (2002), the aim of social mobilization is to ensure the attainment of national goals. Hence, if eradication of corruption is a goal in Nigeria, the home videos has not been effectively utilized to achieve that goal. Results showed that home videos produced in English and Yoruba languages deferred in their extent of coverage and type of corrupt practices. Despite the fact that Yoruba language movies constitute the largest percentage (64.4%) of movies analyzed, corrupt practices were more represented in Nigerian English movies (63.2%) than the Yoruba movies (36.8%). Thus, the first null hypothesis that corrupt practices would not be represented in Yoruba home videos more than English home videos was found valid and accepted. However, corrupt practices like bribery (42.9%), stealing (21.4%), business fraud (14.3%) and nepotism were represented (78.6%) in Yoruba movies than the English movies. On the other hand, corrupt practices like godfatherism (37.5%), robbery (12.8%) and murdering of witnesses to corrupt practices (12.5%) were more prominent (62.5%) in English movies than Yoruba movies. Reasons for the differences in the representation of corruption forms between English and Yoruba home videos were not examined. However, the assumption by Lawal (2008) that Yoruba films place much emphasis on common themes in the society was not found true in this study, as little attention was given to corruption cases, which are obviously a major social problem currently facing Nigeria.

The second null hypothesis which assumed that there would be no significant representation of educational contents in the portrayal of corrupt practices in Nigerian home videos was found invalid and therefore rejected. This was corroborated by the frequency distribution of educational contents in the cases of corrupt practices found. It was shown that educational contents constitute 63.2% of all the cases represented. Dialogues involving warnings, admonitions and orientations against corrupt practices were the major (31.6%) forms of educational content found in the treatment of corrupt cases. This finding supports the views of scholars such as Haynes (2000); Eyal (2006), Ebewo, (2007), Osei-Hwere & Osei-Hwere, (2008) Akpabio (2009) and Alawode (2010) that Nigerian home videos have been severally used for social and educational purposes. The finding also agrees with the finding of Onabajo and Binuyo (2009) that the common themes found in some selected Nigerian films include, conscientization, advocacy, participation, mobilization, use of education and information for the inner transformation of viewers.

Overall, most cases of corrupt practices found in the study (n20 = 52.6%) were portrayed in negative and unfavourable light. In other words, corruption, regardless of its form, was not explicitly glorified or encouraged in the selected home videos. For instance, no perpetrator of corrupt practices was rewarded for such act.

However, some critical anomalies were found in the treatment of corrupt cases depicted in the selected home videos. One, most of the perpetrators (offenders) of corrupt practices shown in the selected videos (23 = 60.5%) were not arrested. This portends negative implication for viewers as corruption may be perceived as something one can always do and get away with. Although majority of those arrested (47.4%) were prosecuted, almost half (42.1%) were not prosecuted. While majority of offenders prosecuted in law court (n12 = 31.6%) were convicted, most of the

perpetrators in the corrupt cases (n18 = 47.4%) were not punished. This also supports the fact that corruption was partly portrayed as "do and get away" affair in the home videos.

More so, the consequences or effects of most of the corrupt practices (26 = 68.4%) were not portrayed while those imprisoned as a result of involvement in corrupt cases mostly served a maximum jail term of one year (21.1%). All these show that the consequences of corrupt cases were not treated with serious severity, to a large extent.

Theoretically, findings of the study fail to support agenda setting and social cognitive theory. As noted by Wu and Coleman (2009), agenda setting has to do with the selection of certain issues (like corruption) and portraying them frequently and prominently, to the point of people perceiving them as more important than others. As shown in this study, all the corruption cases represented constitute less than 3% of the total duration of films analyzed. Social cognitive theory on the other had assumes that people may learn certain behaviours based on information on rewards and punishment of such behaviours. Although no case of corruption was rewarded in the study, most of the perpetrators of corrupt practices (47.4%) were not punished, majority of the offenders (60.5%) were not arrested while most of those imprisoned as a result of involvement in corrupt practices served a maximum jail term of one year. Capital punishment for perpetrators was only 2 cases (5.3%) of all the corrupt cases found.

The findings of the study however support Lowery and Beflem's modeling theory to some extent as educational contents were significantly (63.2%) provided in the selected home videos. The modeling theory assumes that an individual encounters a form of action portrayed (e.g. warning against corruption) and reproduces such action by modeling or following the examples of the character of such action. This however also depends on the kind of character the viewer chooses to emulate- a corrupt character that went away unpunished with the corrupt act or a honest character that stood his or her ground against corruption.

Conclusion and Recommendations

No nation can truly develop with massive and systemic corruption. Development plans and efforts will always be frustrated if the problem of corruption is not tackled. Corruption is unarguably the root cause of widespread poverty, illiteracy, insecurity, disease, hunger and hardship in Nigeria and most third world countries.

The Nigerian home video industry is particularly relevant in shaping the minds of Nigerians towards the bid to eliminate corruption. The current study has shown that the media has not been effectively utilized in this regards as all the cases of corruption found constitute less than 3% of the total film duration. This implies that cases of corruption are given very little attention in the video films. However, the use of educational contents (like warning against corruption) in the home videos is a positive contribution to the crusade against corruption. More so, the fact that corruption was not directly encouraged in the home videos also shows some level of favourable contribution of the sector to the fight against the menace. On the other hand, the home video industry has not maximized the principles of entertainment-education in their treatment of corruption cases. According to law, all perpetrators of corrupt practices should be arrested, prosecuted, convicted when found guilty and punished appropriately. Also, consequences or effects of corruption were not well portrayed so as to serve as deterrent to the viewers. In light of the above observations, it can be concluded that Nigerian home video industry has fairly but not significantly contributed to the fight against corruption in Nigeria.

Given the findings of this study, it is necessary that National Orientation Agency in Nigeria should organize periodic seminars and conferences for stakeholders in the Nigerian movie industry,

especially for movie producers, directors and marketers. Such seminars should focus on how to effectively use entertainment-education strategies to enlighten viewers on the need to shun corrupt practices. To effectively achieve this, experts in development communication should be consulted on how to effectively incorporate education-entertainment strategies in home videos, in order to address critical issues like corruption and other important development goals. Movie producers should also endeavor to give more coverage to the issue of corruption and other national problems facing Nigeria. This can be done effectively without necessarily portraying the nation in bad light. The truth as it is in the country should be told but the producers and directors should also proffer solutions to the problem in their presentations. They can also reflect the stance of the country against such issues in positive light.

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