Images of Women in Nigerian Home Videos: An Impact Assessment

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This research is about the relationship between Nigerian home videos production, women and cultural ideologies. It is generally agreed that there is a sexist problem which has dominated the entire mass media. The study researches that an impact assessment of the images of women in Nigerian home videos is designed to examine the sway Nigerian home videos portrayal of women have on women's position and status in the society. The study also investigates the influence of home videos on women's and girl's perception of themselves and its effect on their development potentials. With 300 respondents drawn from a select range of home videos viewers, a survey research was designed using Awka—urban, Capital of Anambra State, Nigeria as the research area and finds a negative perception of women as regards their image portrayal in the home videos by the viewers. However, this image portrayal has a negative effect on the development potentials of women and that of girl child and as well reflects on how women are seen and treated in Nigerian society.

Keywords: images, Nigerian home videos, portrayal

Introduction

In recent times, the Nigerian home videos production have metamorphosed into a gigantic and significant industry; that has become a power to be reckoned with all over the world. Its exalted position is as a result of the use native and indigenous characterization and themes which revolve around the traditional African society. However, most of the films produced in home videos seem to have a recurring theme that is the negative portrayal of women. For a long time Nigerian home videos have been criticized for their consistent portrayal of women in stereotyped roles and even where such movies portray them in any deviations from the expected roles, they do it in a negative rather than positive manner. For instance, home videos portrayal of Nigerian working class lady as one who cannot make a successful home is an example of how the Nigerian videos present positive attributes of women negatively.

Many researchers (Okigbo, 1995, p. 107; Okunna, 2003; McQuail, 1987, p. 283) found out that “the more people are exposed to the mass media especially television, the more they will come to believe that the real world is like the one they observe”. Since it is believed that the mass media influence the audience, it follows that the images of women portrayed in the mass media influence people's perception of women in the real world. This is typical, voiced by Nwuneli et al. (1993): “Perception of social reality will correspond closely to

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the mass media realities because the images of the world portrayed in the media will be internalized and accepted as accurate representation of reality by media audience” (p. 37).

In recognition of the power of the media to shape people’s perception, the media has been accused of undermining women’s proper image. Ekwewchi (2000) rightly reasoned that the limiting roles and stereotypes created for women by the Nigerian home videos are not only wrong but also unfair. She said that:

Nigerian film makers have not developed enough range of images for portraying the Nigerian women, because the range of images available is too impoverished, the Nigerian women is portrayed as a witch or either as a whore or mother... The mother portrayed in Nigeria films is most times a pale reflection of the Nigerian women. It is neither a picture of a traditional woman or of a modern one. (p. 2)

Research evidence has shown that the media images of women have great impact on social and psychological development of women and that of the girl child in Nigerian society. Also the negative portrayals of women in Nigeria home videos makes both the male and female children to see women in the negative light in which they are portrayed. Supporting this assertion Okunna (2000) rightly said that:

...in no uncertain ways, videos portrayal of women is undermining the girl child’s confidence of herself and making her despise member of her sex... All these should be considered as a danger signals in this era of bold initiative to empower women. (p. 10)

In the same vein, Ezeigbo (1996) explains the need for proper and accurate representation of women in the home videos when she argues that “there is a need to propagate women’s image in the consciousness of our people, as this will greatly affect the way women are regarded, treated and accepted by the people”. It has been observed that the media have great potentials in hindering women’s progress by under or misrepresenting women in the media. Abiola (2003) clearly states that it has become clear even to the most cynical observer that the future of the continent cannot be forcibly separated from the role, status, and contributions of those who make up half of the nation’s populace. With this it is necessary to enhance the status of women in Nigerian society by eradicating the cycle of poverty among women. This position is buttressed by Omenugha (2004), she said that:

The media in Nigeria seem to maintain the status quo through excluding women, giving them little voice, demeaning them through various forms of stereotypes and increasing their vulnerability in the vicious cycle for poverty. Yet it is vital that this cycle is broken, for the liberation of women as Roach suggests would imply the liberation of a host of other poor. (p. 75)

It is however, worrisome that communication media tend to act as a stumbling block in the realization of the status of women in Nigeria where media contents are still dominated by stereotyped portrayal of gender relations and negative images of women. The media has been seen as the molders of society, so, its messages should not deviate from reality because the mass media portrayal of vulnerable social groups like women tend to structure people’s perception of women in a society.

It has also been argued that problematic media messages of women can generate adverse perceptions of women in the community and society at large when women are only portrayed in the traditional roles, society’s attitudes and women’s expectations for themselves will necessarily be confined to those roles. The media do not reflect the full range of contributions women are capable of making to the society and this adversely affects societal attitudes towards women, as well as their political, cultural, and economic life thus this research is set

to do a critical assessment of the impact of home videos on how women are rated and treated in the Nigerian society particularly among women in Awka-Urban, Nigeria.

Statement of Problem

It is quite glaring that the images of women created in the media have an impact on women's lives and those of the young girls. Previous research has suggested that certain images limit the range of behaviour considered acceptable for women. For several years, women the world over have been relegated to the background. For decades now, feminists, gender activities, social groups, and various concerned bodies have fought vehemently for gender awareness, rights, equality, and equity. An effort in this direction has reached to its highest point when one of these social groups, women in Nigeria (WIN) criticized the poor portrayal of women in the media.

Believing that the media can do a lot to uplift the images of women, give them the respect and honor they deserve. The media remains a partial version of truth and that is why women in Nigeria (WIN) argue that "the media portrayal of women is still largely inaccurate and lopsided in favour preserving an increasingly outmoded status quo".

This gender discrimination is especially reflected in the Nigerian home videos. Researchers believed that the influence of globalization seems to be caring the situation down to developing countries like Nigeria and therefore, making it seem inappropriate for women, who are perceived as passive citizens to engage in their "natural" maternal and domestic roles (Okoye, 2000; Akudo, 2012).

These issues fertilize a system of associated masculine behaviours that have grown to dominate and marginalize women. Indeed women's place in the Nigerian media impedes women's ability to take part in nation's building. The subordination of women appears to be enhanced by the media. Many survey researchers in Nigeria (Akpabio, 2003 cited in Akpabio, 2007; Ekwenchi, 2000) indicate that a negative, unfavourable roles and traditional stereotypes of women are pervasive and reoccurring in Nigerian home videos. In terms of home videos in Nigeria, the image construct of women does not appear to be changing in line with the current efforts being made from all quarters to ensure that a positive and true picture of women is portrayed. Dunu (2003) explains the failure of the media to present the true picture of the Nigerian women thus; unfortunately, the mass media which are the vanguard for social change worsen the whole situation by failing to expose the existing gaps and treating the case of gender inequality with resigned tolerance and bias... relegating the issue of women to the background.

These images of women in the media do not seem to be improving the situation in regards to the use of the women in home videos. In Nigeria home videos, women are portrayed as being cheated on by their men (Layor, 1995). Therefore, what is the representation of women in Nigerian home movies, what is the audience perception of these images and do the media representation of women in those movies in any way affects the way women are seen and rated in Nigerian society becomes the focus of this research.

Objectives of the Study

The study has the following objectives;

- To know how often women feature in Nigerian home videos;
- To find out if the audience perceive the content of home videos as credible;
- To ascertain the home videos representation of women;

- To investigate the general status of women in the Nigerian society.

Theoretical Perspectives

In this research, some pertinent media theories and models of mass communication effect were examined in relation to the topic. The powerful effected theories of mass communication believe that the media have powerful and direct effects on the people. This model of mass communication effects believes that persuasion is the main effect of the mass media. The media has been known for its powerful influence or effect on the media audience because it has the power to affect the way people think, feel and behave in a certain situation. This incredible power of the media has the ability to persuade its audience to have a change of attitudes and behaviour, thus this could be examined under two parallel theories such as bullet theories and social control theories.

Bullet theories say that the mass media messages were likened to a bullet, released at a member of the audience. Like a bullet, the message would be received by the individual directly and have as immediate and powerful effect on her, persuading her to behave exactly the way the messages advocate (Okunna, 1999).

In the same vein the social control theory of the mass media effect says that receivers of mass communication message are passive and the mass media can therefore, control and influence members of the audience. The early fears about the direct influence of the mass media, as discussed in the two theories above, were based on the Source-Message-Receiver-Effects (SMRE) model of Mass Communication effects. The basic assumption underlying this model is that people receive information directly from the mass media and react individually to such information. Thus information (Message) from the mass media (Source) would have a direct impact (effect) on the individual (receiver).

Again, the cultivation theory can explain what is happening among women particularly women in Awka Metropolis. This theory is based on George Gabners cultivation hypothesis which holds that “the more people are exposed to the mass media, especially television, the more they will come to believe that the real world is like the one they observe” so it is believed that the mass media influence the audience and the ability of the media to determine the way people and issue are perceived in a society is mainly from the fact that this information age, the media provide an overwhelming percentage of the information and ideas that human beings acquire to make sense of the world (Okunna, 2002).

Contributing on this issue, Dunu (2003) supports that the media have the power to influence its audience in the society, she writes:

That the media frame, at least in part, our thoughts, attitudes and behaviour ... the ability of the media to wield such enormous influence is seen in the fact that the mass media is both powerful and significant in circulating, reinforcing and changing ideologies. The importance of the media is also seen in their use of ideas, languages and images which are crucial in shaping “men’s” and “women’s” lives. (p. 166)

Also lending support to the cultivation theory is the expanded powerful effect model of the mass media. This effect says that, even though the media are not as powerful in terms of persuasion or attitude and behaviour change as they are conceptualized in the “powerful effects model”, the media are powerful in other important ways in which they influence their audience. Nwuneli et al. (1993) in their study of media use and image of nations, clearly discussed how these theories support the expectation that: “perception of social reality will correspond closely to the mass media realities because the images of the world portrayed in the media will be internalized and accepted as accurate representation of reality by the media”.

On the other hand, the re-enforcement model posits that the mass media only help to reinforce already existing attitudes in the audience. In fact, the mass media are more likely to reinforce the already existing attitudes and lifestyle of members of the media audience than to change them. In other words, people or audience perception of women as portrayed in the media depend on attitudes or opinions which they already had about women, watching home videos that show an evil woman will only reinforce that original attitude in the person. Thus this research will critically examine the way women are featured and presented in the Nigeria media particularly the home videos.

Literature Review

This part reviews related works on the effect of home video films on how women are seen and rated in the Nigerian media using women in Awka-Urban, Nigeria.

Women and the Media in Nigeria

The media is a tool that influences the individual and the society in general. It serves many functions for the society as well as for individuals: from providing information, escapism, and entertainment, to giving us self-worth and linking us with our nation. The fact remains that the media have the power to shape people's values and attitudes in this modern society. It has the capability of shaping peoples' understanding of an issue in the society. It is clear that most people rely on the media in West Africa and arguably in the whole of Sub-Saharan Africa for information, entertainment and other functions of the media. Unlike in most African countries, where the media were owned entirely by the State or were subject to strict censorship, Nigeria always had a high degree of press independence and pluralism.

Some researchers observe that there are now 57 print media organizations in country, 244 television stations, and 45 radio stations. A great number of these are privately owned, out of all the private media, none is owned by a woman due to their economic powerlessness.

Despite the fact that the media have continued to make a difference in our world, researchers have continued to discover that the media do not reflect an accurate in the society. It fails to mirror the real in the society, the vision reality. Nigerian media is still male-dominated, male-centered, and male-controlled.

In the Nigerian context, the image of women presented by the media is not different from the image perceived in the society generally. Media seem to portray women negatively and this affects the entire populace as regards the way women are seen and rated. The nature of the Nigerian society and its media still remains unchanging despite all struggles and interventions by many female groups and organizations, discrimination against women is still wide spread in many other countries of the world. The Beijing Declaration and Platform of Action, adopted unanimously by the Fourth World Conference on Women (4-15 September, 1995) by representatives from 189 countries, reflected an international commitment to the goals of equality, development and peace for all women everywhere including Nigeria.

Supporting the fact that the issue of women representation in the media is not different from the global context, World Bank Report (2001) affirms that:

In no region of the developing world are women equal to men in legal, social, and economic rights... gender gaps are widespread in access to and control of resources, in economic opportunities, in power and in political voice. Women and girls bear the largest and most direct costs of these inequalities. (p. 1)

This reflects the fact that most Nigerian media still maintain a patriarchal societal structure which foster

and advance the issue of gender disparity. Dunu (2003) stressing further on the issue of gender disparity, states that “unfortunately, the mass media which are the vanguard for social change worsens the whole situation by failing to expose the existing gaps and treading the case of gender inequality with resigned tolerance and bias”.

Apart from the gender imbalances that are found in the Nigerian mass media, Nigerian women are often portrayed negatively or as particular stereotypes in the mass media. Okunna (1996) found out from her study of 40 respondents that women are portrayed negatively in the Nigerian home videos “in most Igbo language films, the theme of bareness, polygamy, materialism and desperate quest for husbands are repeated to bring out the worst in women”.

This accusation of negative portrayal of women in the media is not a new thing, it is well known all over Nigeria. Under representation and under involvement of women are still applicable in Nigeria mass media. The mass media also further exacerbates the situation by echoing the popular and traditional voice of men in most of their programmes and activities; what the media do is to resonate the wide opinion of men in all issues while relegating the issue of women to the background or at times utterly suppressing it and misrepresent their cases (Dunu, 2003).

The fact still remains that the mass media still present women in the negative light irrespective of the fact that today’s women have brought lots of changes in the country. Recently there has been tremendous change brought by Nigerian women in many areas of life such as politics, health, finance etc. these great women like Dr. Mrs. Ngozi Okonjo Iwela, former Minister of Finance Nigeria, fought vehemently to obtain debt relief for the country, also late Prof. Dora Akunyili did well in the area of health, and Mrs. Oby Ezekwesili cannot be easily forgotten because of her due process pursuit. All these women among some notable others have made it to the top in Nigeria. These women made people to believe that they have administrative ingenuity and insights to exhibit simply because they were given a chance to prove it.

This lends support to the view of most researchers, that women should be given the opportunity to prove the stuff they are made of by allowing them to contribute their quota to all sectors of life without restrictions. That women’s contribution to the nations development should be respected and accorded due importance, praises and rewards even if this contribution is made from the kitchen.

Even though there has been a slight change noticed in gender disparity and in equality in the Nigerian media, some research studies and evidence still persist that the media portray women negatively and this negative portrayal of women can generate adversely how women are seen in the society, and these images have great impact on women’s life in the country. This gender discrimination reflected in the media influences the advancement of women in Nigeria. Some home video productions go a long way to show this. The women are used in some home videos simply to portray and carry sexist, sexual messages due to their commercial interests.

Some researchers have tended to demonstrate the marginality of women in the media. While men are presented as the “normal” majority of the society, women are seen as the “minority”, the “others”, “the exception”, “the incomplete”, “the damaged”, “the marginal”, and sometimes even “the bizarre”. Also they were notable difference in the roles of men and women in Nigerian home videos; women appeared in dependent roles more often than men such as wife of... the mother of... while the men more often appeared in professional positions. Representatives of the public were exclusively men, while women represented the volunteer sector.

It has also been found that as staff of the media, women are not given key positions in the media industry. Musa (2013) laments this marginality of women in the media when she asked, “how many women editors do we have? How many women occupy executive positions? in print and broadcast media”.

Furthermore, Nweke (1999) observes that, “the statistics in the media shows that there is no woman in the hundreds chief executive of the broadcast stations”. Rather than in such key positions where they can determine the content of mass media messages and by extension of the portrayal of women in the media, they are given non-key positions like continuity announcers, newscasters, presenters and so on. Teresita and Anna (2001) citing the GMMP (2000) report confirms this: “among television announcement, women form slight majority, they account for 56 percent of announcers”.

Women in the media face numerous discrimination such as the type of news they are allowed to cover, lack of access to further training, not being promoted to decision-making post and so on. This discrimination has gone to an extent that Musa (2013) writes of the challenges facing women journalist, said that unfortunately, when a woman attains height in some profession the society tend to question her integrity and means of reaching such height because of the erroneous belief that women generally go the easy way in getting what they want.

The (women’s) section is still a dumping ground for anything the male editor considers women’s story. This heightens as the Nigerian media is essentially; male dominated and top positions within the media organization were dominated by men. This same issue is brought into play in films and home videos where women are mostly actresses, costumes, and make-up artists.

Okunna (2003) observes that there are relatively very few women producers and directors in the Nigerian video industry. This hinders to a great extent the exhibition of women’s real skill in the industry. It fails to reflect the increasing diversity and richness of women’s lives or the range of women’s contribution and achievement, just as it fails to represent the real variety of women’s ability and capability. It is a challenge to the media to wake up to their obligation in balancing information to prevent gender disparity in the country.

Negative Portrayal of Women in Selected Nigerian Home Videos

Every month, more than 50 new home videos are released onto the Nigerian videos market. Hundreds of video club owners along with their many customers eagerly await the new titles. In 2004 alone, at least 700 Nigerian English language home videos have been released in the market. This does not include numerous other films produced in languages such as Igbo, Hausa, and Yoruba.

The industry has grown so big that more actors, actresses, producers, and directors are emerging everyday. On the area of marketing, video rental clubs and shops are springing up everyday, because of lack of job in the country; more have taken the advantage of home videos to engage themselves in a meaningful business. There is therefore no arguing with the fact that home videos have filled an important vacuum created by unemployment. Despite its tremendous growth, importance, and revelation of diverse culture, the Nigerian home video industry leaves a lot to be desired. The disturbing trend is the portrayal of women as only good at flamboyant violent life style, armed robbers, prostitution or commercial sex work as shown in one of the Nigerian home video titled *Glamour Girls* where young girls were gathered, sent to Europe for commercial sex work.

In another film titled *Sharon Stone* in Abuja displayed yet another ugly part played by Genevieve Nnaji known as Sharon in the film, who poses as a prostitute defrauding men especially the politicians. Who ended up as cocaine pusher that led her to jail? Also, *Most Wanted* is the story of four young ladies who take to armed

robbery and fraud for want of something better to do. *Deadly Proposal* (2) tells the story of how a girl due to her love for materialism abandons the man who set her up in school and took care of her family when they were in trouble. Also it shows a money conscious mother who because of the love of money encourages her daughter to abandon the man that trained her.

Forbidden tells the story of how Juliet vilifies her best friend Tina before Emeka, Tina's fiancée, just to snatch him from her. As this plot fails, she goes to a medicine man that "ties" Tina's womb to prevent her from getting pregnant. Meanwhile, for not marrying her, Stella, Emeka's ex-girlfriend poisons his wedding cake, which led to the death of many of their wedding guests. *August meeting* shows the extent to which some women could go just to meet up with their fellow women. Some go into prostitution, some into witch hunting, and some push their husbands into stealing just to satisfy their ungodly needs.

All these ugly parts played by women in the above home videos send a negative stereotyped and ill feeling towards them by their viewers. Home videos have remain an important avenue to criticize and expose evils against women, especially the widows, young girls early marriages mostly found in the Northern part of the country, genital mutilation by some obnoxious culture, tradition and above all incessant rape of young girls and denial of women's right for not succumbing to an unpleasant request.

Assessment of the Impact of Home Video Films on Social Perception and Status of Women in Nigeria

The Nigerian made films to a large extent portray women less as they really are and more as some might want them to be. The images of women in the medium are at times invisible and even if they are visible, they are characterized as sex objects, passive and unimportant people. This however, proved that whether or not the relationship is positive, women have no sense of identity apart from men.

In Nigeria there is an inherent bias on the gender functional relationships in the movie industry. Since society accords a subordinate position to women in favour of men in all spheres of life, men dominance is widespread as seen in most of the Nigerian home video productions. The profile of women run as homemakers, keeping household chores and producers of children are almost in perpetuity relegated to the difficult circumstances of indecent societal livelihood. Protracted entrenchment of negative societal norms, values, and practices have even engraved in the minds of many of the women the mentality that stand no possibility of achieving beyond the position and status, obnoxious culture and tradition has defined for them, especially women in the rural area. Discrimination against women therefore, is the cause of their low productivity and poverty. Reports revealed that most women are in self-employment in the information section. In the formal sector, women are concentrated in the lower echelon of professions services like nursing, teaching, secretarial services etc.

Thus, the Nigerian videos regard women and portray them as either entertainment or fashionable figures. Amobi (2013) in her study of women in Nigeria films states that:

The images of women in the media are characterized by an absence of direct power or initiative. More so, the images of women in Nigeria films attach much importance to home and family, love and marriage. Such items like women at work are seldom highlighted and if they are, they are likely to concern methods of coping with home and office task than what the modern women organization has done. (p. 5)

The depiction of sex role in Nigeria home videos has led to lots of researchers by social scientists and they have asked these questions: What is the movie telling us about ourselves? How should women treat men? How

should women view or perceive themselves? How does the movie audience perceive women generally and after watching home videos? What do the Nigerian videos portray as the best way for women to structure their life? And finally what does the Nigerian videos tells a little girl to expect or hope for when she becomes a woman? With regards to these questions, Lasswell (1948) said that the media (home videos) may be preparing young star (girls in particular) for a world that no longer exists.

Methodology

In assessing the impact of home videos on social perception and status of women in Nigeria, a detailed research was conducted. The study made use of survey method because the research requires response of the people to the issue. According to Ohaja (2003, p. 74) “Topics concerning public perception or response to issues require survey”. Women in Awka were used because it is a good representative of women in Nigeria. In this research therefore, the population of study comprises of people in Awka. According to 2006 Census, the population of Awka is 301,657. It is expected that the result of this research will yield reliable results that could apply to all women in Nigeria.

The sample for this study comprises of 300 respondents randomly drawn from the total population of 301,657 people living in Awka-Urban. The questionnaire was used as the survey instrument.

Analysis and Discussion of Findings From Quantitative Data

From the total of 300 questionnaire that were distributed to respondents in Awka-Urban, Anambra State, Nigeria, 294 questionnaire were validly returned and accordingly analysed using the *Statistical Package for Social Sciences* (SPSS). Hereunder are the details of data analysis using the major themes explored in this study. Table 1 shows the respondents views on featuring of women in the Nigerian home videos.

Table 1

Respondents Views on Featuring of Women in Nigerian Home Videos

Do you watch home videos		How often do you watch home videos		Do women feature in Nigerian home videos		How often do women feature in Nigerian home videos	
Response	Percentage	Response	Percentage	Response	Percentage	Response	Percentage
Yes	100%	Always	58%	Yes	100%	Always	85%
No	0%	Rarely	42%	No	0%	Rarely	15%
		Never	0%			Never	0%
Total	100%	Total	100%	Total	100%	Total	100%

Note. Source: Data adapted from Ekwugha, Adum, & Ebeze (2014).

A close look at the table above shows that all the respondents agree that they watch home videos suggesting that home videos in Nigeria is a toast of many homes, 58% of the respondents were of the opinion that they always watch home videos, 42% said they rarely watch home videos. Also the respondents believe that women are feature in Nigerian home videos, with the majority at 85% indicating that women often feature in Nigerian home videos.

The respondents were exposed to questions that sought to find out the level of home videos representation of women by asking the respondents what specific roles women always play in the Nigerian home videos.

Table 2 shows that 53% of respondents agreed that the roles women always play in the Nigerian home videos is the motherly roles, 10% agreed that it is working class roles, 14% agreed it is breadwinners

roles, 17% agreed it is child care roles, 3% says it is professionals which the rest are 3%. From the above data, it can be deduced that women always play motherly role as that column has the highest number of respondents.

Table 2

Home Videos Representation of Women

What specific roles do women always play in the Nigerian home videos		Is home videos representation of women realistic and accurate representation of Nigerian women		How do you rank women as contributors to national development after watching these roles	
Response	Percentage	Response	Percentage	Response	Percentage
Mother	53%	Yes	27%	Active	10%
Working class	10%	No	73%	Passive	78%
Bread winner	14%			Fair	12%
Child care	17%				
Professionals	3%				
Others	3%				
Total	100%	Total	100%	Total	100%

Note. Source: Data adapted from Ekwugha, Adum, & Ebeze (2014).

One of the questions that were asked the respondents seeks to find out if such roles that the Nigerian home videos represents women is realistic and accurate representation of Nigerian women and the data presented above shows that majority of the respondents at 73% believe that it is not realistic and accurate representation of women in Nigerian society while 27% were of the opinion that it is realistic and accurate representation of women in Nigerian society.

Also Table 2 indicates that majority of the respondents rank women as being passive in contributing to national development at 78%, while 12% representation a few of the respondents believe that women actively contribute to national development showing that women who form half of the country's population should be allowed to contribute their quota to national development.

The respondents were also asked questions on how to assess the content of Nigerian home videos in terms of their representation of women.

Figure 1 shows that 18% of the respondents see the content of home videos as regards the representation of Nigerian women as very high, majority of the respondents at 47% believes it is low quality, 16% see it as good, 19% see the content as bad. Therefore, the highest number of respondents at 47% rated the content of Nigerian home video as regards the representation of women as of low quality.

The respondents were asked questions on their belief of the home videos contents as credible or not. Obviously, the respondents believe that the home videos content are credible. Table 3 presented below, majority of the respondents were of the opinion that home videos content is credible not minding that they have already said that the home videos representation of Nigerian women is not realistic and an accurate representation of Nigerian women.

Table 3 shows that majority of the respondents at 73% believe the contents of home videos to be credible while 27% believe that it is not credible. Table 3 further shows that 7% of the respondents believe that home videos represent women positively, 66% represent women negatively, and 27% represent women stereotypically. Table 3 furthermore shows that 78% of the respondents perceive women negatively after

watching home movie, 7% perceive them positively, and 15% are fairly perceived. From the above data, it can be deduced that the home videos represents women negatively. This evidently supports the views of Ekwunghi (2000) that there is an increase in widespread condemnation of socially deviant contents of the Nigerian video productions of violence and of negative portrayals of vulnerable social groups like women.

Figure 1. Respondents assessment of Nigerian home videos representation of women. Source: Data adapted from Ekwugha & Adum (2014).

Table 3

Respondents Belief on the Credibility of Home Videos Contents

Respondents belief on home videos content as credible		How does the home videos represent women		How do you perceive the representation of women in home videos	
Response	Percentage	Response	Percentage	Response	Percentage
Yes	73%	Positive	7%	Positive	7%
No	27%	Negative	66%	Negative	78%
		Stereotypic	27%	Fair	15%
		Others	0%	Others	0%
Total	100%	Total	100%	Total	100%

Note. Source: Data adapted from Ekwugha, Adum, & Ebeze (2014).

The surveyed respondents from the data presented in Table 4 indicate that home videos influence the social classification and status of women in Nigerian society.

Table 4 shows that 14% of respondents believe that the way home videos feature women affect the way they see them while 86% believe that it does not affect the way they see women. Also majority of the respondents at 58% believe that the images of women as portrayed in the home videos influence the social classification and status of women in the society while 42% believe on the contrary. Moreso, majority of the respondents at 68% believe that the way women are seen and presented in the home videos does agree with

their perception of women in real life while 32% of the respondents believe it agree with their perception of women in real life.

Figure 2 shows that 15% of respondents believe that the portrayal of women in Nigerian videos influence their attitude towards women while 85% believe that the portrayal of women in Nigerian videos do not influence their attitude towards women. This data indicate that even though the respondents perceive the image portrayal of women in home videos negatively that adversely it does not affect the way they rate and treat women in Nigerian society.

Figure 3 shows that 88% of the respondents think that the images of women as portrayed in the home videos will have effect on the development potentials of women and that of the girl child in the society while 12% think that it will not have any effect on the development potentials of women and that of the girl child in the society. This supports the views of Okunna (2000) that the videos portrayal of women is undermining the girl child's confidence of herself and making her despise member of her sex.

Table 4

Home Videos Influence on the Social Classification and Status of Women

Does the way home videos feature women affect the way you see women		Does the images of women as portrayed in the home videos influence the social classification and status of women in the society		Does the way women are seen and presented in home videos agree with your perception of women in real life	
Response	Percentage	Response	Percentage	Response	Percentage
Yes	14%	Yes	58%	Yes	32%
No	86%	No	42%	No	68%
Total	100%	Total	100%	Total	100%

Note. Source: Data adapted from Ekwugha, Adum, & Ebeze (2014).

Figure 2. The influence of home videos image portrayal on the respondents attitude. Source: Data adapted from Ekwugha, Adum, & Ebeze (2014).

Figure 3. The effect of the home videos images portrayal on development potentials of women and the girl child.
Source: Data adapted from Ekwugha, Adum, & Ebeze (2014).

Conclusion

What has become evident in this research work is that the portrayal of women in home videos has been a blow on the status and total perception of women in Nigeria. This has subjected women to the level of nothingness and in shackles in a society where man is born free. Basically man and woman are born equal, but the media coupled with parochial and traditional beliefs of the society contributed much in the way women are seen and treated in the society. The researcher believes that the media produces images that are contrived not representing reality; the discrimination against women by the media violates the principle of equality of right and respect for human dignity.

By implication, if the media fail to enhance the status of women in Nigeria that will lead to further relegating of women to the background, the socio-economic and development of Nigeria will suffer. This is based on the fact that the full and complete development of a country, the welfare of the world and the cause of peace require the maximum participation of women on equal terms with men in all fields.

Recommendations

In every society, accurate and balanced information from the media contributes to national development. For the media in Nigeria to meet up with changing the societal believe and perception of women in Nigeria, this research work makes the following recommendations in the light of the research findings.

First of all, the media should fashion adequate and constructive content that is gender sensitive for the development of the Nigerian society, as well as stimulating change by arousing women's consciousness through their programming and highlighting the achievements of women in society through the presentation of programmes and jingles, aimed at sensitizing the entire public towards women empowerment.

Furthermore, the school curriculum, especially at the primary school level where minds are still tender

should incorporate gender equality and balanced between men and women so that the children that will form the future generation can become aware of what they ought to know to bring about a better tomorrow.

As concerns the home video industry in Nigeria, video film makers should be mindful of the danger inherent in their use of these films because they can increase men's disdain for women, sow distrust between women, undermine their confidence in themselves and so such films that highlight changes and hard work by the women should be produced. Such film will encourage other women through snowball effects.

For the regulatory bodies like Nigeria Broadcast Corporation (NBC) and Broadcast Organization of Nigeria (BON), they should brace up in assessing the contents of what is produced and in regulating the Nigerian video industry, so that in terms of technical quality and final production output, Nigeria home videos will measure up with its counterparts internationally. This is to say that this home videos industry will of course be used to advance the development of all sectors of Nigeria society especially women and children if guided and regulated properly.

Therefore, everybody's contribution is needed to ensure that realistic image of women is portrayed and to effect positive changes that will reflect on how women are perceived in the society and how they are treated.

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