

Accessibility of Online Nollywood Films: The Place of You-Tube

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ABSTRACT

In the world of today, technology has become an ordinary component of everyday living as it has influenced almost all facets of life and is no longer seen as a luxury. Its influence has been evident in most sectors of the Nigerian economy particularly in the entertainment sector. The Nigerian film industry known as Nollywood has experienced its own share of technological upheaval. Having a past dating back to over 45 years, Nollywood films were watched on television and then video cassettes, Pay TV, CD and DVD plates respectively. As time went on, technology became more sophisticated and digital movie and online series streaming platforms for viewing movies were introduced. This study therefore sought to establish the place of you-tube in accessing nollywood films online amongst the likes of Netflix, Ibaka TV, Netnaija, Iroko TV, Nollyland and others which are equally used to access online nollywood movies. What is the relevance of you-tube in the midst of these other platforms? This study was designed as a qualitative study and adopted Focus group discussion as a method of data collection. Anchored on the Technological Acceptance Model, eighteen participants who were purposively chosen were involved in the study. Findings from the study indicate that the place of You-tube platform for accessing movies is threatened mostly by the Netflix platform. Data also showed that though the you-tube platform has not lost its popularity completely for accessing nollywood films online, the audience seems to be more tilted towards Netflix for accessing current and standard nollywood films. The study therefore recommends amongst others that nollywood film producers should equally upload standard and current films to you-tube since the app is generally perceived to be more utilized by the audience for not just accessing movies online but also seeking for other relevant information on issues than other online streaming platforms which are basically for streaming and downloading movies.

Keywords: Accessibility, Nollywood Online Movies, You-Tube

INTRODUCTION

Following the advent of the internet, the world has experienced exponential growth in the unification of previously widely detached elements. A crucial segment that has been mostly affected by this development in information and communication technology is the entertainment industry. The creation and release of works as well as films and music have increased, shattering the boundaries with absolute ease and some economic consequences. Notably, ring tones and music downloads as well as phone alerts are already a multi-billion dollar business globally. (Baran, 2013).

Previously, films and movies were either watched at the cinemas or viewed on television. Nevertheless, film and movie viewing experience has remarkably shifted to online basis as a result of media convergence enabled by the world wide web as well as the internet. Among the key platforms that have accelerated the accessibility of films and movies online is the YouTube platform. This viewing platform permits digital experts and non-experts to produce their videos without any substantial tutorials. Currently, most business enterprises circulate and advertise their videos on YouTube while several businesses have preferred to have personalised YouTube channels where they produce creative works particularly instructional videos that accomplish diverse objectives. The YouTube platform equally allows a good chance for users to generate

income in accordance with Google's provision of revenue distribution for advertisement clicks on the platform (Christensson, 2019). With respect to the endorsement of these new platforms, Affi(2020) notes that key adopters of online videos are young adults as a result of their activeness in adopting and endorsing technological innovations. The exposition also affirms that as a result of the increase and avid rate at which young adults consume, adopt and diffuse online video contents, they are encompassed as the most avid carriers of online videos in view of the fact that they comment and share videos they watch online. Regarding the global discussion according to how the internet and other online platforms like the You-tube have impacted on the distribution and production of movies and films created in Nigeria, the entertainment sector in Nigeria is not overlooked. A contemporary dimension has been ushered in through the internet into the Nigerian entertainment sector as a result of the fact that it has made time and distance trivial to accessing entertainment materials. In 2015, for example, Netflix, a multinational provider of on-demand videos and films, itemized selected Nollywood films comprising *October 1* and *Half of a Yellow Sun* to be watched on the platform. Various Nollywood movies are shown on the You-tube platform even though iROKO tv, an equally online streaming site regards itself as the world's largest online catalogue of Nollywood movies with over 10,000 hours of films and TV contents (Denzer, 2018; Igwe, 2019). Conforming with these achievements, it would be interesting to recognize and understand the place of you-tube in the midst of the different online platforms obtainable for viewing nollywood movies.

Notably, a study that was administered in India and reported by ET Brand Equity in 2018 indicates that with almost 400 hours of content uploaded on the YouTube platform at each instant, over 400 million monthly active YouTube viewers in India have diverse latest and assorted contents to view on YouTube. Producers of content in India are utilizing this development to advance more of their local contents with dance and music on YouTube for viewers. The report also indicates that entertainment videos are the most prominent amongst viewers with a single video receiving 10,000 views on an average as well as a video in the style category receives about 8,000 views (Affi, 2020).

Nevertheless, other studies like (Chappuis, Duncan & Neruda, 2019; Gibson, 2018;) have also investigated the accessibility of online videos consistent with the length of time spent, dispositions, commercial viability and demography of viewership, There seems to be a dearth of studies on the alliance between Nollywood and YouTube. Particularly, studies on the accessibility of Nollywood films on YouTube in Nigeria are scarce looking at extant literature and that is the gap this research intends to fill. Specifically, Nollywood film producers and advertisers would gain from the findings of this study in view of the fact that they would have the chance to assess and evaluate the engagement and acquisition of the YouTube platform in promoting their contents. Hence, the objectives of this study are to investigate the level of availability and accessibility of Nollywood films on YouTube among unizik undergraduates compared to the regularity of viewership, interactivity with the platform and factors that may influence their viewership of Nollywood films on YouTube.

Statement of Research Problem

Before the emergence of the internet and various online platforms, Nollywood movies were watched through the traditional media with a preference to the television and were very often recorded on DVD and CD tapes for public consumption. The advent of the internet and the sophistication in technology created several alternatives of viewing online nollywood videos with the youtube platform being the first video viewing and sharing platform to be introduced. Studies discovered that the audience thronged the platform in order to view and download nollywood movies at a subscription rate. Youtube at that time enjoyed some form of monopoly as regards to individuals accessing nollywood films. But as time went by, more elaborate video viewing and sharing online platforms such as the Netflix, Amazon TV, Iroko TV and a host of other movie viewing platforms were created for the audience to access online Nollywood films thereby threatening the very existence of you-tube in this regard. The study therefore seeks to determine the relevance and place of youtube in accessing nollywood movies with the existence of the various online

platforms that also stream nollywood movies. The undergraduates of Nnamdi Azikiwe University, Awka are the respondents for this study because majority of the population are youths who are very active in adopting and endorsing technological innovations as well as using these platforms to download and watch movies as researches have proven.

Research Questions

The general objective of this study is to examine how relevant the you-tube platform is among other online platforms using the unizik undergraduates as a case study. Specifically, the research questions are:

1. How regularly do unizik undergraduates access and watch videos on YouTube?
2. What gratification do unizik undergraduates derive from watching videos on YouTube?
3. How regularly do unizik undergraduates watch Nollywood films on YouTube?
4. What factors influence the viewership of Nollywood films on YouTube asides other online platforms for streaming movies among unizik undergraduates?

LITERATURE REVIEW

The You-tube Platform: An Overview

According to Bashir (2020), Chad Hurley, Steve Chen, and Jawed Karim founded the You-tube platform when they were colleagues at PayPal with the platform's slogan as "Broadcast Yourself" (Christensson, 2019). On April 23, 2005, the first You-tube video titled "Me at the Zoo" was posted by Jawed Karim from San Diego Zoo. The video had 98,388,071 million views, 3.3 million likes and 6,462,746 comments as at June 11, 2020 (YouTube, 2020; Shontell, 2013). On a daily basis, the audience view one billion hours of videos on YouTube, a platform that is concentrated in more than 100 countries and obtainable in 80 languages (YouTube, as cited in Moshin, 2021).

YouTube was to originally operate as an online dating application but the intention did not flourish as envisioned. Nevertheless, two remarkable happenings in 2004 demonstrated the importance of the platform. The events were Janet Jackson's wardrobe glitch at the Super Bowl and the cataclysmic tsunami in the Indian Ocean of which both videos could not be discovered online. The dearth of these videos further caused the founders of YouTube to come up with a video-sharing platform that can be convenient for an individual utilizing a simple interface to produce, transmit and watch streaming videos. This move made the accessibility of videos on the internet a huge success (Baran, 2013; Hosch, 2020). YouTube's accomplishment captivated investors like Sequoia and Artis Capital Management to invest \$11.5 million between November 2005 and April 2006 before it was acquired by Google on November 13, 2006, for \$1.65 billion. Google in order to handle cases of copyright, came to an agreement with several entertainment companies and persons to permit YouTube users to publish and circulate copyrighted information on the platform (Hosch, 2020; Reuters, 2006; Denzer, 2018). You-tube as a video sharing platform has some advantages which include but not restricted to unfettered and uncomplicated use of the platform, an excellent chance for users to earn income, convenience in sharing videos to grow rapidly on the internet, the potential to view videos on the go at a discounted bandwidth and a rise in search engine optimisation, analytics and measurement. (Burkhart, 2018; De Jong, 2019; Dwyer, 2018)

Nevertheless, the downsize of YouTube involves the exceedingly exposed nature of the platform which might create awareness on matters of concern regarding control for the minors. More drawbacks are the different regulations which are supposed to offer advertisers an edge for the reason that YouTube has the superintendence over the platform; little chance for brands to control the outlook of their channels and the accessibility of their videos; decreased visit to brands' websites as a result of users viewing the brand videos directly on YouTube platforms; as well as the predisposition to displaying videos of competitive

brands as matching videos, the subsequent video or on the sub-menu hence confounding the concentration of the target audience. More shortcomings comprises advertisement clutters that distract users as well as distasteful comments by users which mischief makers can take possession of to cause more harm. (Burkhart, 2018; De Jong, 2019; Dwyer, 2018).

The Resonance of Nollywood in Nigeria

The advent of Nollywood according to Ogunbiyi (as cited in Affi, 2020) can be traced to 1902 with a play written and produced by D.A. Oloyede under the collective sponsorship of the Bethel African Church and St. Jude's Church Ebute-Metta, titled King Elejigbo and Prince Abeje of Kontagora were performed by the Egbe Ife at the school room of the Bethel African Church. Subsequently, the emergence of cinematography impacted what was the early travelling theatre made up of the first generation filmmakers like Eddie Ugboma, Jab Adu, Hubert Ogunde, Moses Olaiya and Ola Balogun who were believed to be the pathfinders of Nollywood in the 1960s (Affi, 2020). Notably, the Ogunde group started producing their plays and music in compact discs and reproduced their literature and short plays before completely blending with the multimedia platforms and presented on television. Analysts hence acknowledge that the initial pathfinders steered by Ogunde ushered in professionalism into the Nollywood industry notwithstanding the meagre resources and technologies that were obtainable. Furthermore, artistic appraisals by Moses Olaiya led to the commencement and promotion of home videos which cleared the way for the emergence of the Nollywood industry (Bashir, 2020). Igwe (2019) asserts that 'Nollywood' as a term was coined by the New York Times journalist Norimitsu Onishi in 2002 when he monitored a film-making project in Lagos, Nigeria. Norimitsu had observed the tough and difficult environment in which Nigerian film producers produced and created films and conceived the term which alludes to 'nothing wood'; that is creating something out of nothing. Bashir (2020) further states that Nollywood accounts for any Nigerian video film produced and created in English as well as other film industries in Nigeria such as the Hausa films, Igbo and Yoruba films. Basically, Nollywood pertains to the procedure of film-making in Nigeria regardless of the resources obtainable. This representation comprises of the assemblage of actors and actresses and the collection of films and movies created and designed in Nigeria. (Igwe, 2019).

Igwe (2019), Denzer (2018) and Adesanya (2008), state that Nollywood profited from the financial crisis at the Nigerian Television Authority (NTA) in the 1990s which caused the media organisation to dissolve its internal media content production units. The Video Home System (VHS) and digital video was taken on by those who were dismissed and who decided to take up the challenge to advance their films and movies bolstered by feasible marketing and distribution plans. The dexterity of the filmmakers gave rise to the production of classics such as *Living in Bondage*, an Igbo speaking video film which revealed the economic potentiality of film making and home videos in Nigeria alongside other classics like the *Rattle Snake*, *Glamour Girls* inter alia. (Igwe, 2019). The audience of Nollywood has expanded beyond the African continent, functioning as a forerunner in projecting the image of Nigeria and Africa in order to foster economic, social, political and cultural, development on the continent. The global recognition has given rise to a beneficial interaction among Nollywood actors and actresses as well as their foreign counterparts concerning acting and film productions and also drawing larger film budgets and corporate investors to the industry. Acting professionals like Stephanie Okereke-Linus, Omotola Jalade-Ekeinde, Genevieve Nnaji, Odukola Odunlade, Olu Jacobs, Jim Iyke, Richard Mofe Damijo, Osas Ighodaro and Fredrick Leonard have been representing the Nollywood industry in this regard (Adamu, 2015; Hustle Africa, 2020; Igwe, 2015; Izuzu, 2017; Onabajo & Oladapo, 2009). According to industry watchers, Nollywood was ranked the third most profitable and recognised film industry in the world after Hollywood and Bollywood in 2013. In 2014, Nollywood achieved more recognition from the Nigerian government with an approximated revenue of \$10 billion from the sector.

Empirical Review

Several studies have been carried out on the adoption and viewership of online videos. Affi (2020) in a

study on online video viewership among adults in the United Kingdom ascertains some collaboration in their choices. The study was founded on data from research by Princeton Survey Research Associates between February 15 to March 7 2007 among 2,200 adults. Findings from the study indicated that young adults aged 18-29 are among the most enthusiastic video viewers. 76% of them reveal online consumption of video in comparison to 57% of online adults aged 30-49. Nevertheless, less than half (46%) of internet users ages 50-64 view or download videos and just 39% of those aged 65 and older do so as well. On a regular day, young adults' video consumption also surpasses that of older users because approximately one in three (31%) internet users ages 18-29 stated they watched or downloaded some kind of videos on a regular day during the duration of the survey. By analogy, 18% of internet users ages 30-49, 12% of those aged 50-64 and 10% of those aged 65 and older view or download any kind of video on a regular day.

Christensson (2019) analysed online video preferences among individuals below the age 35 with users between age 35 to 64. The study discovered that youths have a high tendency of owning a tablet, smartphone, internet video box or internet enabled gaming console. Correspondingly, the youths are 30% to 50% more likely than the elderly to go online to interface through social networks and Voice-Over-Internet-Protocol (VOIP), video chats or access entertainment like online and over-the-top (OTT) videos. Again, 76% of individuals aged 18-29 are the most avid and active subscribers to the online video domain for the reason that they comment upon and share the video that they come across. The study also revealed that TV viewing time has slightly increased beyond all age groups. Nevertheless, the youths are replacing regular TV with additional on-demand Internet-enabled videos. This advancement may as a result of the rise in internet-enabled gaming consoles possessed or at least controlled by the youths and connected with OTT video service providers such as Netflix and Amazon TV. Besides television, devices like mobile smartphones, tablets and personal computers (PCs), online video assimilation amongst younger users is 46% higher than that of older consumers. Consequently, the study concluded that the clamour for real-time videos is propelling opportunities for latest areas of competition and invention across multiple platforms for both conventional and evolving video players, specifically among the young adults.

Hosch (2019) citing a study by Deloitte, reveals that 71% of those who were less than 25 years old are more likely to view authentic digital videos daily. The study also discovered that 40% of those between ages 16-24 view the abridged videos over several sessions daily for more than 30 minutes, 47% view authentic digital videos in more than one daily session while 22% of them view 6 or more sessions of video a day. The findings also recommended that smartphones are propelling the viewership of online/mobile video increase as a result of 31% of the respondents viewing more on smartphones as opposed to 25% that watch on their tablets. There is also a remarkable correlation between mobile usage and regularity of viewership among young people as 60% of the mobile users who were below 25 years old view online videos daily. The study, however, concluded that young people are remarkably heavier and more regular consumers of digital videos than older viewers of video contents.

Gibson (2018) looks into the influence of digital video in comparison with the time viewers devote to watching TV, YouTube, and other digital platforms as weighed across devices. To aid the analysis, Gibson utilized metered panels that discovered TV, smartphone, tablet usage, and desktop as well as Nielsen National Total Media Fusion data, which represents the interconnection of these panels. The analysis concentrated on December which is conventionally a heavy television viewing month as a result of the holidays. Findings from the study indicated that between 2009 and 2014 time spent watching the video was more amongst adults as digital video is counteracting the decline in time spent watching TV. The time spent by those between the ages of 18-49 declined by almost 10% between December 2013 and December 2014, while the time they spent on YouTube moved up to 44% with mobile viewing remarkably contributing to the increase. The study further showed that YouTube on mobile extended to more viewers between ages 18-34 and 18-49 years in the United States than any cable network in December 2014. Again, YouTube surpassed all digital video platforms in December 2014 rationalizing for 51% of time spent viewing

premium digital videos across desktop streaming, smartphones, and tablets amongst essential adult demographics specifically those between 18-34 years old and 18-49 year-olds over the intervals.

Theoretical Framework

This study was anchored on the Technological Acceptance Model and the Uses and Gratification theory. Fred Davis in 1986 proposed the Technology Acceptance Model (TAM) which describes and foretells users' adoption of information technology. TAM is a resultant of the Theory of Reasoned Action (TRA) that explores reasons for users' adoption or rejection of information technology. The TAM model states that perceived usefulness and the perceived ease of use are two components that ultimately ascertain the adoption of technology. Perceived usefulness sees to the user's subjective likelihood that utilizing a particular application or system will boost his experience and performance. However, the perceived ease of use is focused on the user's extent of expectation that the application or system will demand minimal effort to be applied. Nevertheless, these two components are determined by individual attitude and behaviour. Whereas the attitude sees to the user's assessment of the preference to engage the information system, the behavioural inclinations deal with the measure of the possibility that the technology will be utilized by the user. Substantially, these suppositions depend on the individual's perception of the usefulness of the information application or system which will ultimately determine the adopter's positive or negative behaviour concerning the new technology subsequently encompassed by external components that may be political, cultural or social. (Ogunyombo et al, 2018).

Contemporary literature (Burkhart, 2018; De Jong, 2019; Dwyer, 2016; Sharma, 2017) on the characteristics of YouTube deals with the perceived utility and convenience of the medium as a video sharing platform together with Nollywood films.

The literature further confirmed factors that could be external variables that might influence the behavior and attitude of the adopters with regards to the technology. In accordance with the objectives of this study, comprehending the interplay of these components concerning the accessibility of Nollywood films on YouTube makes this model applicable to this study.

The **Uses and Gratifications Theory** similarly provides a theoretical foundation for this study. Mc Quail (1994) clarifies that the uses and gratification theory (UGT) differs from the source-dominated theories that centers on studying media effects. The UGT states that individuals determine the effects that the mass media have on them as they utilise the media to gratify their immediate needs. This implies that the media do not do things to people but instead, people do things with the media and the influence of the media is restricted to what people allow it to be on them (Baran, 2013).

Anaeto, Onabajo & Osifeso (2012) are of the view that people utilise the media to their benefit more often than the media utilize them for the reason that when an audience member decides to view a specific media, the decision mirrors the value the person has placed on such media. Uzuegbunam (2015) opines that with the development in media technologies, more attention is given to how the assumptions of the uses and gratifications theory could be applicable in media and mass communication studies. Consequently, with the growing adoption of social media, the assumptions of the uses and gratifications theory provide a foundation to explore the influence and the value placed on the accessibility of Nollywood films on YouTube among members of the study population.

METHODOLOGY

This study employed the qualitative research method with the focus group discussion utilized to gather data. Three focus discussion groups of six discussants each resulting in a total of eighteen discussants were utilised. For each group, two participants were within the following age brackets each: 18-30 years. The snowball technique of where one contact generates another contact was used for the group discussion. The

data collection instrument for the FGD was the FGD guide. which contained key questions which the researcher directed to the discussants as well as key points (probes) the researcher looked out for in the answers of the discussants. Data was analysed thematically.

DATA PRESENTATION AND DISCUSSION OF FINDINGS

Research Question one: Accessibility of Videos on You-tube

The discussants largely admitted that they access videos on you-tube so long they have data on their phone. Their responses betrayed the fact that their accessibility to you-tube videos is dependent on the data subscription on their phones of which ensures that they can easily access videos on you-tube without much hassles. Participant 5 for instance said,; Yes, I access videos on you-tube. So long I have data on my phone, I can access any video I need to access on you-tube easily. Participate 1 concurred; You-tube has always being my go-to-site any time I want to get knowledge on a skill. Most of my cookery videos I downloaded from you-tube. So yes, I access videos through you-tube. Participant 3; You-tube is not really my thing but the few times I needed to watch a video musical on you-tube, I was able to access it to watch my videos. Participant 11 while admitting accessibility of videos on you-tube opined that; I access videos on you-tube easily as long as I have data on my phone with the app installed as well, I am good to go. Participant 12 admitted that she did not have access to videos on you-tube, hear her; Since I lost my android phone, I no longer have access to videos on you-tube. Participant 18 said; I don't do you-tube so I don't even have the app installed on my phone. I have other online apps I prefer to access videos on. I uninstalled my you-tube app because it just wasn't giving me the vibes. On the whole, participants largely agreed that they accessed videos through the you-tube platform. This reflects the assertion of Anaeto, onabanjo & Osifeso (2012) in their study who agree that people use the media to their advantage more often than the media use them because when a member of the audience decides to view a particular media, the decision reflects the value the person has placed on such media. The FGD discussants placed value on the you-tube platform and had the app installed in their phones for easy accessibilty to online videos. This therefore answers the first research question that respondents access videos on you-tube.

Research Question two: Gratifications of watching videos on You-tube

The uses and gratification theory assumes that individuals influence the effects that the mass media have on them as they use the media to gratify their immediate needs. Participants when asked if there are gratifications they derive from watching videos on you-tube admitted that they got some level of gratification. Participant 11 stated; I normally access music videos on you-tube and it gives me the videos I want. It definitely satisfies my need of watching and listening to music. Participant 8 opined that; i mostly look out for videos of make up and tying gele and I always found one. It helps me in sharpening my skills in make up and tying gele. You-tube is definitely lit in that regard. Participant 10 said; I do not get any gratification from using you-tube because most times I try to access movies that were advertised on facebook and instagram on you-tube, I end up not accessing them as different other movies will pop-up except for my preferred one. It has happened to be countless times and it made me lose interest in using the you-tube platform. Participant 16 responded; Yes, I experience similar stuff whenever I want to access a recent movie on you-tube, but instead old movies with similar names pop up. In terms of accessing current movies, it's a no for me but for accessing other videos, you-tube lives up to expectations. Participant 13 stated; I am a caterer and most at times I look for videos of certain recipes and I get them easily on you-tube. Participant 9 while also admitting some form of gratification in this regard said; Most at times, I come across videos I can download for free on the you-tube platform, it's something of benefit and gratification to me. Participant 3 stated;' I have access to different kinds of videos on you-tube that I relax and get satisfied with. The video sharing feature on you-tube is it for me. I'm able to share videos of interest to my friends on little or cost. Participant 4 reacted differently, he said; I do not have any gratification because I simply do not have the app on my phone. Participant 1 stated that he does not enjoy watching especially movies on

you-tube because of the many adverts that pop up in the course of watching; ‘They many adverts that pop up as I watch videos puts me off and has made me lose interest in you-tube. From the responses from the participants it is evident that majority of them get gratifications from using the you-tube platforms except for two participants responded in the negative. The majority of the participants were fully convinced of the gratifications they received from utilizing the you-tube platform for watching their videos and generally relaxing with it. Based on the foregoing, it is affirmed in answer to the second research question that the unizik undergraduate students were to a large extent, experiencing some form of gratifications from viewing or watching videos on you-tube. This finding definitely agrees with the view of Burkhart et al(2018) that the you-tube platform audience definitely get out some benefits from using you-tube to access any kind of video or information they want.

Research question Three: Frequency of watching Nollywood films on You-tube

Like other online media platforms, you-tube has been identified as one of the platforms that stream nollywood films (Hustle Africa, 2020). On whether they were aware of the availability of Nollywood films on you-tube, all the participants replied in the affirmative. For instance, Participant 3 said; of course am aware of the availability of nollywood films on you-tube. I have watched a couple of them on the platform. Participant 9 agreed that she is aware of the availability of nollywood films on the you-tube platform as she has equally watched some of them. Participant 4 stated that; I know one can find nollywood films on you-tube, I have seen many of them there. Participant 17 opined; But of course I am aware of the availability of Nollywood films on you-tube. You can find varieties of videos there and nollywood films is one of those. Regarding the frequency of viewing, participants had varied opinions on these. Participant 6 opined, ‘I rarely watch nollywood films on the you-tube platform. The comments on the comment sections just put me off. They tell you about the movie even before you start watching, suspense does it for me when it comes to enjoying a movie. So I practically stay off you-tube as regards viewing nollywood films. Participant 18 in her submission stated; ‘I occasionally watch nollywood films on you-tube whenever I just want to randomly watch a movie but turn to Netflix for more current trending movies. Participant 13 said; ‘I always watch nollywood films on you-tube, there are varieties you choose from of which you either download or stream and watch as the case may be. Participant 2 concurred and asserted; ‘Anytime I want to watch a nollywood movie, I view through the you-tube platform. Participant 7 said; I rarely watch nollywood films on you-tube. I always rely on Netflix to give me trending nollywood movies I download and watch. Participant 10 agreed with the above assertion and said; ‘I watch instructional and teaching videos on you-tube but I rarely watch nollywood films in the platform. I prefer the Netflix platform for that. Participant 15 in her response stated; ‘The you-tube platform does it for me as regards viewing nollywood films. I always watch whenever I need to relax after a hard day’s work if I have subscription. Participant 11 states; ‘I rarely watch nollywood films on you-tube because of the uncontrolled adverts that keep coming up in the course of watching. It is so distracting to me, so I opted for irokoTv for watching nollywood films. From the foregoing, it is evident that majority of the discussants rarely watch nollywood films on the you-tube platform with a minority watching regularly. Discussants that rarely watched preferred other online platforms like Netflix and Iroko TV for watching nollywood movies with the reasons that indiscriminate adverts always pop up in the course of watching on you-tube causing distractions, and more current and trending nollywood films are more available at the Netflix and Iroko TV platforms than the you-tube platform. Based on the foregoing, it is affirmed in answer to the third research question that majority of unizik undergraduate students do not regularly watch nollywood films on the you-tube platform but prefer to watch through the Netflix and Iroko TV platforms. This finding agrees with the view of Burkhart et al (2018) that the limitations of You-tube in terms of advertisement clutters could distract users from using the platform and encourage unpleasant comments by users which may be hijacked by mischief makers (Burkhart, 2018; De Jong, 2019; Dwyer, 2016; Sharma, 2017; Sofar, 2015).

Research Question Four: Factors that could influence the viewership of Nollywood films on You-tube

Factors that could viewership of Nollywood films has to do with the advantages the you-tube platform may

have against other online platforms that could encourage viewership of movies on it. Regarding the factors that could influence them on watching. Most participants agreed that even though the you-tube is not their favorite when it comes to watching and accessing Nollywood films, it has some benefits that could influence its viewership of Nollywood films. For instance Participant 1 said; 'The subscription for accessing you-tube videos is relatively cheaper than that of other platforms and this is factor that can influence the audience to watch. But for me, its Netflix all the way. Participant 2 responded; One of the factors that could encourage viewership is the variety of nollywood films on you-tube. It gives you the opportunity to choose which nollywood film you want to expose yourself to. Participant 16 in her assertion stated; ' There are times free downloads of movies are allowed on the you-tube platform which you cannot experience in other online movie platforms. This factor can definitely influence viewership. Participant 10 said; Well, I guess the varieties of videos does it for me. It makes me to occasionally view nollywood movies on you-tube. Participant 6 stated that as far as she is concerned, the opportunity to share videos on you-tube is definitely a factor that could influence her in watching Nollywood films on you-tube. Almost all participants concur that you-tube has certain factors that could influence the viewership of Nollywood films on the platform. From the responses above, it is evident that the major factors that could influence viewership are; Cheaper subscription rates, variety of videos available on the platform, opportunity to share videos with friends and free downloads. This answers the research question four and is concurred by Denzer (2018) in his study that the major factor that influences the viewership of videos on you-tube are the variety of videos inherent in the platform.

CONCLUSION

The study sought to find out the place of You-tube in the midst of other online media platforms for the accessibility of Nollywood online films. From the findings, the study concluded that although the majority of Unizik undergraduates access and watch videos on YouTube and are aware of the availability of Nollywood films on the platform even though they do not regularly watch Nollywood films on YouTube. The study also concluded that free and easy access to varieties of videos on YouTube among other beneficial factors has no significant influence on the accessibility of Nollywood films on the platform because most of the respondents do not frequently watch Nollywood films on the platform. It is therefore safe to conclude that the you-tube platform is still relevant for accessing Nollywood films but has the likes of Netflix and Iroko TV platforms as the more preferred platforms for the audience to access and watch Nollywood films online.

RECOMMENDATIONS

Based on the findings and conclusions, the study hereby recommends that:

1. Just as Nollywood film producers produce standard and current films for Netflix and Iroko TV platforms, the You-tube platform should equally benefit from this since it has the video sharing feature which offers users the opportunity of sharing videos with acquaintances and as well as recording and uploading videos which is also enabled on the platform. This would ensure a high patronage of the platform by movie consumers which will in turn be a profitable venture for the Nollywood film producers.
2. Nollywood film producers should liaise with the You-tube management on how to make the accessibility of Nollywood films through the platform more attractive and enjoyable which will ensure more patronage by movie consumers and in turn usher in profit to the film stakeholders.

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