

## Influence of Nollywood Films Representation of the Elderly in Nigeria

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### **Abstract:**

*The influence of Nollywood films on the representation of the elderly in Nigeria is a topic of significant cultural and social importance. Nollywood, the Nigerian film industry, is one of the largest and most prolific film industries in the world. With its diverse range of genres, Nollywood films have a profound impact on shaping societal views, especially concerning the elderly. Nollywood films often portray elderly characters in roles that reflect traditional Nigerian values. These films typically show older individuals as wise, respected members of the community, who provide guidance and spiritual leadership to younger generations. In many cases, elders are depicted as the moral compass of the family, helping to resolve conflicts and uphold traditional values. However, there is also a contrasting portrayal where the elderly people are seen as weak, helpless, or sometimes even villainous. Some films depict elderly characters as scheming or greedy, particularly in family dynamics involving inheritance or power struggles. This dual representation can influence the perception of the elderly, either affirming their revered status or challenging it. Nollywood films often highlight issues related to aging, such as health problems, physical decline, and the challenges of growing old in a rapidly changing society. While these depictions can raise awareness about the needs and struggles of the elderly, they sometimes present negative stereotypes, such as portraying elderly people as burdens on the family or society. This can shape how younger generations view aging, often emphasizing fear or avoidance of growing old.*

### **Keywords:**

Elderly; Films, Influence; Nollywood and Representation

## **I. Introduction**

As Nigerian society undergoes rapid modernization, the portrayal of the elderly in Nollywood films can serve as a reflection of the challenges that come with this change. Elderly characters may be depicted as struggling to adapt to modern values, technology, or economic systems. These portrayals may reflect a cultural tension between traditional ways of life and contemporary societal norms, which can influence how younger generations perceive their elders. Nollywood often dramatizes the generational divide, portraying the elderly as out of touch with modern trends, which may contribute to a sense of alienation between younger and older generations. These representations could either lead to empathy and efforts to bridge the generational gap or exacerbate the divide and reinforce negative stereotypes of the elderly. The process of ageing is seen as a desirable and aesthetically pleasing stage of life, since it is universally desired to reach an advanced age. In traditional instances, old age is linked with wisdom and extensive life experience (Aondover et al., 2023).

However, Price and Hu in Aondover et al., (2023) showed that the elderly are severely underrepresented in cinematic storytelling effect. Wangler and Jansky (2023) on movie portrayal of the elderly have focused more on developed countries, there is evidence of ageism in the way films are portrayed in developing countries, like Nigeria and India. For

instance, old characters in Nigerian movies are portrayed as witches, wicked in-laws, and object of sexual pervasion. However, this does not hold true for all movies in the Nigerian movie industry. Some movies portray old people as wise, confidant, warm and patient. Movie representation of the elderly in Nollywood movies is still under researched. Even when research has been done in this area, they are focused on movie portrayal and audience perception in developed countries (Owens-Ibie & Aondover, 2024).

Movie representation of the elderly and audience perception in developing countries like Nigeria is significantly under researched. In particular, the Nollywood film industry has been accused of peddling reality that often misrepresents or excludes older adults. Nollywood is used to describe the movie industry in Nigeria. The elderly in Nollywood movies in Nigeria are portrayed as grossly dependent on their children for survival, ailing, wicked in-laws and irrelevant segment of the general population (Aondover et al., 2023). Despite the growing prevalence of this clichéd depiction, policy officials and NGOs have made insufficient efforts to address the excessive portrayal of the elderly in films and implement legislation to restrict it. A significant portion of the audience, particularly young children and even the elderly, has been deceived into adopting inaccurate views and preconceptions regarding the process of ageing. These views include the deteriorating physical condition, financial situation, and behavioural changes experienced by elderly individuals (Airaoje et al., 2023).

Although there have been studies investigating the influence of filmic depiction on the audience's reflection and perception, there is a lack of research specifically focusing on the senior population. This study gap necessitates an understanding of which specific segment of the older population is shown in films, as well as the frequency of filmic representation of this particular segment. The majority of research examining the portrayal of films have been focused on wealthy nations. There is a lack of study on the portrayal of films in underdeveloped nations, such as Nigeria. The aspects that contribute to the portrayal of old people in films and how it influences the audience's reflection and perspective differ across different cultures. Prior research on the portrayal of older adults in films has not thoroughly examined the lack of representation, biases, and mistreatment faced by this demographic. The persistent lack of representation and bias in society leads to the internalisation of age discrimination, resulting in reduced self-esteem, bad health effects, and inadequate treatment of older individuals. Prior research has also neglected to investigate the elements accountable for the insufficient presence of older individuals in films. There seems to be a dearth of study attention on the underlying causes for the ongoing decrease in the portrayal of older people in films. This study aims to address the existing research gap.

The prevalence of cinematic portrayal of older people has significant repercussions, as it perpetuates misconceptions and stereotypes that have a detrimental influence on the senior population. This not only undermines their self-confidence, but also leads to emotional instability and adverse effects on their mental well-being. The persistent omission of the elderly in films has strengthened the perception that the old are no longer significant in Nigerian society. In addition, when they appear in films, they are often assigned small or peripheral parts. These roles depict older people as exaggeratedly senile and frail for comedic purposes, which fails to acknowledge the many characteristics of the older population. According to Wangler and Jansky (2023), age stereotypes have a detrimental effect on one's health by fostering negative views about ageing, resulting in decreased functional health and a shorter lifespan. The portrayal of older adults in films has consistently had a detrimental effect on the mental well-being of senior individuals. It perpetuates a mistaken belief among those

nearing old age that old age is characterised by concerns, health issues, behavioural changes, and potential irrelevance over time.

## II. Review of Literatures

### 2.1 Perception of the Elderly

Numerous studies provide evidence in favour of the theories that the elderly have been singled out as subjects and victims of negative stereotypes, and that society has a well-developed mythology regarding ageing as a biosocial phenomenon (Aondover et al., 2022). Studies like those by Schwalb and Sedlacek in Idris and Msughter (2022) have shown that young people absorb unfavourable stereotypes about the elderly via socialisation and that these stereotypes are held by the old in society. As a result, preconceptions about the elderly reflect how they are seen and perceived in every particular culture. According to Butler in Maikaba and Msughter (2019) the propensity to see ageing negatively is a reflection of a deep-seated unease and dislike of being older. He thought that these emotions are partially caused by a fear of losing one's strength or becoming worthless, as well as a worry about burdening other people.

Similarly, Ward in Maradun et al., (2021) noted that unfavourable perceptions of ageing might originate from issues related to ageing, including low socioeconomic standing, ill health, loneliness, senility, and mortality. Butler referred to all of these different age discrimination practices as ageism. According to Peterson and Eden in Mojaye and Aondover (2022) literature may be a significant source of false information about the elderly that young people are exposed to. Research conducted globally, specifically focusing on children and youth, indicates that these age groups primarily view ageing and ageing negatively. In an examination of children's literature, Peterson, Eden, Storck, and Cutler noted the many unfavourable and stereotypical portrayals of elderly people that young brains are continuously exposed to. Some of these beliefs are that elderly people are perpetually ill, unattractive, mentally impaired, senile, behave like children, lonely and isolated, poor, depressed, conservative, forgetful, unable to work as efficiently as younger workers, and plagued by major health.

These unfavourable preconceptions often harm the elderly and interfere with society's ability to operate normally. Their dehumanisation of the elderly may have such an impact on their social and psychological environment that it might become a "self-fulfilling prophecy." In other words, older persons could act in a manner that satisfies societal norms. Age-related self-devaluation, poor self-esteem, and a negative self-image may result from this. They could even feel as if they are a burden to society and grow to feel as though they are "waiting for death". Studies reveal that youngsters who are exposed to ageing stereotypes may acquire a dread of ageing, known as "gerontophobia," which affects other members of society. These kinds of concerns have the power to poison people's thoughts and cause uneasiness.

However, a lot of other research' findings on the reality of ageing contradict these unfavourable beliefs and prejudices. Research on older workers, for example, conducted by Platman and Tinker (1998), and others, demonstrates that older workers not only perform on par with younger workers on most metrics, but they also have lower job turnover, fewer accidents, and lower absenteeism. According to Ping-Kwong in Msughter and Idris (2023) older individuals are not rigid in their habits since they adjust to significant life events like retirement, widowhood, friend deaths, and so on. Msughter and Idris (2023) also discovered that senior customers are more willing than any other age group to explore new items when creating marketing tactics for adults. Stereotypes about the elderly persist in spite of these

findings, and research on this phenomenon in non-Western contexts has been very few. This is especially important in African contexts generally, and Nigerian contexts specifically, where attitudes and views of the old are believed to vary significantly from those in the West.

The majority of Nigerian communities have always venerated old age and shown it great respect. Furthermore, the upkeep, support, and care of Africa's elderly will continue to be the "proper" duty of the younger generation for some time to come due to the lack of a well-developed social security system like to that of the West. Many studies have addressed the issue of how living in a metropolitan region affects the attitudes and care that younger generations provide for the elderly. In African nations like Nigeria, there are notable differences between urban and rural populations with regard to infrastructure, modernization, variety, and adherence to traditional social support systems, especially for the elderly.

## **2.2 Representation of the Elderly in the Media**

When compared to their percentage in the overall population, elderly people are underrepresented in the media. Variations in the percentages of elderly people and media characters who are deemed old are caused by differences in the definition of old age used by researchers. For example, according to estimates from the United Nations Population Division, the most recent data from World Bank study suggests that there were around 14.3 million people in Nigeria who were 65 years of age or older in 2022. According to a 2023 research paper titled "Ageing in Nigeria: A Growing Population of Older Adults Requires the Implementation of National Ageing Policies," by 2050, the number of Nigerians 65 and older is expected to almost triple, showing that the country now has millions of people in this age group (Obasi & Msughter, 2023).

Media researchers often define old age as beginning at age 55, 60, or 65. They often examine how elderly characters are portrayed in relation to actual demographic data. Research repeatedly demonstrates that elderly people are underrepresented in the media. In the past, older people have not had enough representation in advertising, television, and movies, among other media. Because different researchers define old age differently, there may be large discrepancies in the percentages of older people portrayed in the media. In a number of media, including advertising and film, older people have historically been underrepresented in a variety of media. Again, since different researchers define old age differently, the percentages on how older persons are portrayed in the media may differ significantly. Miller et al. in Obasi and Aondover (2023) discovered that while the proportion of older individuals in the general population has grown, the percentage of older persons depicted in advertising has dropped since 1964. This was discovered via a content study of periodicals spanning four decades. In their content study of Life and Ebony magazine advertisements from 1990 to 1997. Only 1.5 percent of the individuals in the advertisements that were examined were thought to be elderly. According to Roy and Harwood's (1997) research, elder characters in television commercials were more common than younger ones, accounting for slightly less than 7% of all characters. Robinson in Taiwo et al., (2024) discovered that in his content research of TV ads from 1994 to 1995, there was an even larger proportion (16%) of elderly characters. This proportion came close to matching the proportion of senior citizens in the overall population, but it was not quite there. However, he discovered that older persons were significantly underrepresented in other forms of advertising; from 1994 to 1995, older individuals were included in only 9% of magazine commercials and 8% of newspaper ads.

Similar patterns of underrepresentation on television have been found. Only 2 percent of television personalities are above 65 (Obasi & Aondover, 2023). In a 20-year study of

prime-time television, Gerbner in Obasi and Aondover (2023) discovered that characters' representation dwindles with age. Just 3% of all main and minor television characters were elderly characters, according to a 1919–1990s research on prime-time programming. Vasil & Wass (1993) found that between 1 and 5% of television characters were elderly, based on a meta-analysis of 28 research done between the 1970s and 1919–1990s. Seven percent of animated children's television characters may be regarded as older.

According to a more recent survey (Robinson & Anderson, 2006), 8% of characters on children's television were older. Soap operas are the television genre that most favourably portrays older people, 16% of all characters on daytime serials were deemed elderly (over 65) or old (ages 51–64). Research on how elderly persons are portrayed in films is less common than research on other forms of media. Lauzen and Dozier (2005) conducted a content study of the highest grossing films from 2002 and discovered that older males and women were underrepresented, while younger men and women were overrepresented. Their conclusion was that contemporary films provide an inaccurate image of ageing. According to Robinson et al. (2007), older characters of colour were underrepresented in earlier Disney animated films compared to older characters of Caucasian heritage, and older women were underrepresented compared to older males. Despite accounting for around 57% of the senior population in the United States in 1990 and 55% in 2000, older women only comprised 33% of older characters. Just 17% of earlier Disney characters were minorities, and certain ethnic groups, including Hispanics, had no representation at all among these characters.

Minorities and older women have also been underrepresented in other media. For instance, Cassata and Irwin (1997) discovered that males made up 64% of the older soap opera characters. According to Briller (2000), only 33% of women of all ages were represented on television as elder women. These numbers generally reflect the representation of women, who have been outnumbered by males in primetime television for many decades. Additionally underrepresented have been older minorities: White people made up 94% of the older soap opera characters. Minority characters were more often featured in teenage literature from 1922 to 1975, making up 13% of the older characters. In a more recent analysis of prime-time television shows, white characters accounted for around 91% of middle-aged and older characters (Onyejelem & Aondover, 2024a).

Characters over 65 who belonged to specific minority groups, including Asians and Hispanics, were completely absent. Less than 1% of all characters in television ads were older and black; instead, the majority of characters were youthful and Caucasian. Children's television appears to be the most accommodating genre for older minority groups. Robinson and Anderson in (Onyejelem & Aondover, 2024a) found that 25% of older characters were minorities, indicating that overall, minorities were becoming closer to accurate representation based on population statistics (roughly 39%). However, some minority groups were notably underrepresented, particularly elderly Blacks. It was overrepresented by Caucasians.

### III. Results and Discussion

#### 3.1 Portrayal of Elderly in Nollywood

Nollywood, the Nigerian film industry, is a major source of entertainment and cultural influence across Africa and beyond. However, the portrayal of the elderly within Nollywood films remains under-researched. This review aims to identify existing scholarship on the topic and highlight potential areas for further investigation. Despite Nollywood's vast output, there is a scarcity of academic literature specifically focused on the portrayal of the elderly. Existing

research tends to touch upon the topic tangentially within broader studies of ageism, family dynamics, or specific film genres. Elderly characters are frequently shown using clichéd perspectives, typically falling into one of three categories. They are represented as the knowledgeable and kind individuals: Providing advice and assistance to younger age groups or as comic relief, offering humour through old-fashioned behaviours or innocence or in the third category, fragile and reliant, which are constantly and continuously needing assistance and vulnerable to sickness or seclusion (Usman et al., 2022).

Elderly characters frequently have limited autonomy and are typically assigned passive positions in the story. They seldom influence the storyline or question society conventions. Elderly individuals are occasionally not well-represented or completely missing from specific film genres, especially those aimed to younger viewers. According to Roy and Harwood in Yar'Adua et al., (2023) older characters are often more likely to appear in supporting or background roles in media that is intended for a wider audience rather than children. Even media meant for older audiences occasionally fails to place older characters in prominent roles. McConatha et al. (1999) discovered that, despite the fact that 25% of Time and Newsweek subscribers were over 50, just 8% of magazine ads featured an older adult as the main character. Particularly older women have been cast in supporting parts; Gerbner (1997) found that older women "virtually vanish from the screen in major, positive, and powerful roles" after decades of studying prime-time television programming.

According to Signorielli's (2004) research, the 1990s and the 1970s had the same importance of older women in television plots. She came to the conclusion that women become less important in television storylines as they age. Kjaersgaard (2005) came to the conclusion that older women aren't playing significant main parts or being highlighted in prominent positions. Women over 40 are "consigned to limited exposure and character roles" in films. Contrarily, older males are far more likely to be important characters in the story and to be highlighted as such. Age is also not a major plot point very often, and the roles of elder people are not very important. For instance, Bishop and Krause (1984) found that the narrative of fewer than 1% of the Saturday morning cartoons they examined focused on age. Almost all studies examining the plot significance of older characters have concluded that older people are "of little real importance or concern," despite the fact that one study of children's literature (Dellmann-Jenkins & Yang, 1998) found that older characters were most frequently featured as central characters (Bishop & Krause, 1984, p. 93). The representation of elderly people in Nigerian culture is sometimes inadequate or nonexistent, perhaps reflecting the actual socioeconomic standing of this demographic (Bishop & Krause, 1984).

### 3.2 Stereotypes of the Elderly

According to Miller et al., in Yar'Adua et al., (2023) stereotypes are "knowledge structures (schemas) in long-term memory that contain an individual's beliefs about a particular concept." This definition comes from the field of cognitive psychology. Stereotypes have the power to affect interpersonal relationships because they "tend to be deeply rooted in cultures" and are "resistant to change". According to Miller et al. in Yar'Adua et al., (2023) negative stereotypes "produce demeaning and ridiculing portraits," and positive stereotypes "represent sanitised and idealised images.

While Hummert et al. (1994) recruited adult respondents of all ages to perform a trait generating task and trait sorting task meant to discover preconceptions held towards older persons, prior research only included university students. Adults were asked to arrange the features that they had identified as being connected with ageing into categories that

represented all the traits present in a single older individual. Seven preconceptions were found to be shared by adults of all ages by Hummert and her colleagues. The three positive stereotypes were the Perfect Grandparent (clever, kind, loving, family-oriented, generous, happy, grateful, supportive, understanding, interesting), the Golden Ager (enthusiastic, adventurous, healthy, lively, healthconscious, well-traveled, productive, liberal, future-oriented, and sociable), and the John Wayne Conservative (retired, patriotic, conservative, nostalgic, old-fashioned, religious, tough, proud, wealthy).

The four negative stereotypes of older adults that all adults shared were: Shrew/Curmudgeon (lonely, neglected, sad, tired, hypochondriac); Despondent (lonely, stubborn, prejudiced, complaining, nosy, inflexible, demanding, hypochondriac); Severely Impaired (senile, slowmoving, slow-thinking, poor, sexless, sick, feeble, incoherent, inarticulate); and Recluse (quiet, timid, dependent, forgetful). Another unfavourable stereotype that emerged for one age group was that of the young people (18–24): vulnerable (afraid, victimised, bored, sedentary). Older adults produced the negative stereotype of elitists (demanding, biassed, suspicious, snobbish, naïve), whereas middle-aged adults produced the negative stereotype of self-centeredness (inflexible, obstinate, humourless, jealous, miserly, greedy, nosy, selfish). While middle-aged and older persons provided the stereotype of the somewhat handicapped (forgetful, impoverished, lonely, sluggish moving, rambling), young adult respondents did not. The liberal, mellow, rich stereotype of the matriarch or paternal was also provided by middle-aged persons, while two more positive stereotypes were provided by older adults: the activist (political, sexual, health-conscious) and the small-town neighbour (emotional, traditional, conservative).

Just one stereotype, severely damaged reflected the conventional view of old age a “physically and cognitively impaired person” the researchers were generally extremely optimistic about their results. The fact that adults have more negative than positive prejudices about older people is noteworthy, nevertheless, and young individuals in particular have the greatest amount of unfavourable stereotypes about older people. Results from studies looking at young individuals' views towards elderly persons often contradict those of Hummert et al. in (Yar'Adua et al., 2021) Numerous research (Anderson et al., 2005) have shown that young individuals generally have favourable preconceptions about older persons, particularly family. According to Chasteen et al. (2002), preconceptions about older people are more prevalent among young adults than they are in younger individuals, and they also seem to be generally entrenched once a person enters early adulthood. In a lab experiment, young persons saw older adults as "relatively favourable" overall and were able to obtain positive ageing attitudes more quickly than negative ones.

According to some research Anderson et al., (2005) college students could have more favourable perceptions of their elderly relatives than they do of older individuals in general. College students asked to identify words associated with older female relatives gave positive responses, suggesting that "a difference in attitudes towards the elderly may exist when older female relatives are considered in contrast to older women in general". Anderson et al. (2005) found that young adults' stereotypes of their grandparents were significantly less positive than their stereotypes of older adult acquaintances. The authors suggested that the existence of active older adult female relatives in the life of college students has somewhat undermined the outdated perception of older people as "infirm" and a group "to be pitied."

However, different research discovered that college students still have unfavourable perceptions of their grandparents and do not necessarily have good assumptions about them,

even if they are well-known to them (Oreoluwa et al., 2024). According to the researchers' findings, "a young adult may not be able to overcome negative stereotypes of older adults, leading to potentially negative interactions, even when the older person is known to them". Positive preconceptions, on the other hand, may benefit young individuals' interactions with senior citizens. According to McCann et al. (2005), young persons were less likely to avoid interpersonal contact with older adults if they favourably characterised older adults as important and kind. This suggests that positive stereotyping of older adults is adversely connected with communication avoidance. Some research, however, did not find the same favourable sentiments among college-aged students towards older persons. For example, in one study, first-year social work students thought that older adults were more negative and less productive than younger ones (Gellis, Sherman, & Lawrance, 2003). According to the research, unfavourable attitudes were already evident in young people before they started graduate school. Similar findings were seen in another research (Kimuna, Knox, & Zusman, 2005) where college-aged students showed unfavourable opinions towards older individuals, thinking they have limited physical capabilities, don't want sex, and drive recklessly.

### 3.3 Positive and Negative Stereotypes in the Media

Scholars studying media have explicitly looked for the emergence of certain stereotypes about the elderly in the media to assess the good or bad portrayal of older individuals. Inspired by the identification of some real-life stereotypes, media scholars are examining how older people are portrayed in the media and trying to ascertain whether these portrayals align with societal positive and negative stereotypes about older people. Studies on how young, middle-aged, and older adults perceive older adults have shown, as previously mentioned, that they have multiple stereotypes about older adults. These stereotypes include eight negative stereotypes (Shrew/Curmudgeon, Despondent, Vulnerable, Severely Impaired, Recluse, Mildly Impaired, Self-centered, and Elitist) and six positive stereotypes (Golden Ager, Perfect Grandparent, Liberal matriarch/Patriarch, John Wayne Conservative, Activist, and Small-town Neighbour) (Hummert et al., 1994). The emergence of these stereotypes is utilised to assess the overall representation of an older character as either good or bad in a number of media content evaluations.

For instance, most elder characters in television advertisements and magazine advertising are favourably stereotyped, with very little negative stereotyping of older people (Vitalis et al., 2023). Approximately 78% of older characters in television commercials were found to be "somewhat" consistent with a positive stereotype, such as golden ager or perfect grandparent. Conversely, only 4% of older characters in magazine ads from the 1950s to the 1990s were negatively stereotyped. The researchers found that there was "not much extreme stereotyping" in the magazine advertising, with around 21% of them not conforming to any stereotype (Miller et al., 1999). Even more upbeat were the researchers who examined elder characters in television ads, concluding that the emergence of several positive stereotypes validated the long-standing practice of positive portrayals of older people in advertising.

### 3.4 Theoretical Framework

This paper adopted the Projection Reflection Theory. According to recent theory and research, film has the potential to influence learning and motivation via the process of identity discovery. Some studies have shown that films may help people modify their identities (Foster, 2012). In turn, evidence demonstrates that identity transformation relates to academic motivation and learning of information. This is supported by studies conducted by Khan in (Msughter and Aondover, 2023). For the most part, however, there is a lack of knowledge about the processes of identity change in film consumption. More specifically, there is a lack

of knowledge regarding which processes are favourable to learning and motivation, as well as which design characteristics support desired identity transformation.

Projective Reflection offers one conceptual tool for understanding the way learners engage in self transformation, or identity change in immersive interactive environments such as films.

Although society has likely observed variations in physical size since ancient times, its significance as a fundamental distinguishing trait of people has emerged relatively recently. The Projective Reflection framework has been implemented using the Play, Curricular activity, Reflection, Discussion (PCaRD) pedagogical model to facilitate the process of identity exploration when using games in a given academic domain (Msughter et al., 2023).

The theory takes into account an individual's previous experiences, which impact the probability of a behavioural action. Past experiences have a substantial effect on the reinforcement, expectations, and expectancies that influence a person's choice to engage in a specific activity, as well as the underlying reasons for that behaviour. Foster in Aondover et al., (2022) presents a paradigm that focuses on both content and self-awareness, seeing learning as inextricably intertwined. Kaplan and Garner (2016) investigated specific identities using the Dynamic Systems Model of Role Identity (DSMRI). The components taken into account include epistemological beliefs, action possibilities, purpose aims, and self-perceptions and definitions. Projective Reflection applies four DSMRI constructs to game-based learning: (a) content knowledge and technical literacy (b) regulated actions (c) interest and valuing (d) self-perceptions and self-definitions in a specific academic domain.

The Projective Reflection process in films fosters interest and value for the academic topic, helps students acquire competency with the learning material and environment, and allows them to explore their potential selves in connection to it. The CaRD component of curricula is also intended to provide opportunities for inquiry, communication, construction, and expression (ICCE), which can promote self-relevance, triggered exploration, a perceived sense of safety, and scaffolded exploration in the academic domain (STePS) (Aondover et al., 2022). While CaRD activities are game-based and draw on students' play experiences, they are also intended to correspond with the goal knowledge and attitudes within certain academic subjects. Thus, the Projective Reflection framework may help with the evaluation and creation of games as well as supporting curricula for identity discovery and transformation. Viewers project their own thoughts, feelings, and experiences onto the characters and events shown on television. The video acts as a mirror, enabling us to fill in the gaps with our own perspectives. This projection might be driven by desires, worries, or past experiences.

#### IV. Conclusion

In Nigerian society, family is a central institution, and Nollywood films often highlight the relationship between the elderly and their children or grandchildren. The dynamics can range from respectful filial piety to strained relationships, where the elderly people are neglected or mistreated by their children. These films underscore the societal expectations of respect for elders while also exposing issues like neglect, abuse, or generational conflict. The portrayal of elderly characters in these family structures can influence public perceptions of caregiving, responsibility, and family bonds. For example, films that emphasize neglect may raise awareness about the challenges of elder care and advocate for better treatment and support for the elderly. While many Nollywood films portray the elderly with dignity, there are

instances where older characters are reduced to stereotypes. For instance, the “witchcraft” stereotype, often seen in supernatural Nollywood films, frequently features elderly women as villains with supernatural powers. These portrayals may reinforce negative views of the elderly, particularly women, as sinister figures associated with malevolence or witchcraft. Nollywood films have a significant influence on how the elderly are perceived and treated in Nigerian society. Through their portrayal of aging, family dynamics, and social change, these films can either reinforce traditional respect for the elderly or challenge these notions with negative stereotypes. While Nollywood often provides a platform for advocating better treatment and understanding of older adults, the industry must continue to evolve in its representation of the elderly to ensure that these portrayals are accurate, respectful, and socially responsible. The way the elderly are depicted in Nollywood has the power to shape societal attitudes, and thus it is crucial to approach these portrayals with sensitivity and awareness of the broader implications for aging populations in Nigeria.

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