

## Evaluation of Factors Influencing Audience Perception of Nollywood Movies

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### ABSTRACT

The Nollywood phenomenon has remarkably become an international moviemaking culture, serving as one of the determinants of Nigerian perception formation on social and educational behaviours. Globalisation in the film industry impacts audience taste and perception, not only in the global free market but also among niche audiences. This audience segmentation occurred due to globalisation, enabling cross-border production or transnational cinema. This research investigates how the Nollywood audience in Nigeria perceives its movies and the factors that influence their perception. Audience perceptible elements in this research are classified as tripartite (education, entertainment, information). Using a semi-structured questionnaire, 387 were distributed, but only 367 were valid. The study employs a descriptive and regression analysis to showcase the frequency of audience perception and compare how effectively the factors affect audience perception. Based on the descriptive analysis, the results showed that Nollywood movies are mostly entertainment, followed by educative and informative. In addition, the regression results revealed that factors such as the level of income, occupation, tribe, the language of movies watched, triggers watching movies, genre, streaming platforms, time (weekdays, weekends, and times watching movies in a week) significantly influenced audience perception. Whereas time constraints (watching during weekdays and weekends) weakly influence audience perception. The findings suggest a need for Nollywood movies to pay more attention to audience expectations and experience in their dissemination to enhance audience perception of the movie industry.

**Keywords:** *Audience perception, education, entertainment, information, media studies, Nollywood.*

### INTRODUCTION

The Nigerian contemporary cinema phenomenon, or Nollywood, is an African film industry that started in Nigeria in the late 1980s. According to Akande (2020), scholars have claimed that Nollywood arose from the Yorùbá travelling theatre tradition, which flourished between the 1950s and the early 1980s. The industry has now spread globally, with vast potential for wealth-creation, employment, and the provision of social safety nets for teeming Nigerian youths (Omoera et al., 2017). Nollywood is reputed to be the third most active movie industry in production, given that the reach of the audience has grown beyond Nigeria and Africa (Elinwa, 2020). Nollywood success would be evident by the patronage of fans, but equating audience patronage with success is insufficient until a better understanding of the factors influencing the audience and how it is perceived is explored. Therefore, this study examines factors that influence audience perception of Nollywood movies in Nigeria based on three main elements in the tripartite of drama which are educative, entertaining, and informative. For instance, a film is considered a source of entertainment that offers opportunities to examine the perspectives of others and how they cope with real-life issues. Ebelechukwu

(2019) states that people learn beliefs, values, and attitudes by watching others and reported that aesthetics in movies positively stimulate learners' reflection and is a significant step in learning the definition. In fact, with much emphasis laid, movies do not only entertain but also educate the populace.

Hasrul Hashim (2019) stated that film studies and cultural studies are two types of research that allow researchers to discover connections between text media and audiences. The reasons for examining these issues are due to the extensive command of an active audience produced in the industry. The movie industry has a unique cultural significance with a universal medium of openness and inclusiveness cross-nationally due to diversity within its terrain. The industry plays an influential medium of entertainment and transmission of cultural values via the contents of mass-produced movies in Nigerian society (Onyenankeya et al., 2017). Although studies have observed how audiences perceive Nollywood movies, few have been conducted on the factors affecting the audience, which is vital in understanding audience dynamics toward Nollywood movies. A glimpse at some of these studies includes the study of online Nollywood audiences (Obiaya, 2010); an analysis of how Kenyan audiences perceive witchcraft in Nollywood movies (Waliaula, 2014); Nollywood viewership, its audiences, and various sites of consumption by Okome (2020). Similarly, Onuzulike (2016) ascertained how Nigerians perceive Nollywood movie productions, and Uwah (2011) discovered that audiences believe that Nollywood films are all about "black magic", making outsiders think Nigerians are regressive individuals. However, audiences have varying perceptions about movies as it impacts their culture, religion, and moral behaviour depending on the audience's belief system (Onyenankeya et al., 2017).

Given this epithet, one can argue that the Nigerian movie industry has attracted an impressive degree of research interest resulting in a dedicated transdisciplinary research niche called the Nollywood studies (Oguamanam, 2018). However, this study took a step further by considering a new dimension of audience perception of Nollywood movies concerning education, entertainment, and information. These new dimensions enable the study to understand better audience perception of Nollywood movies and factors that influence audience experience due to technological advancement. Thus, the central hypotheses in this study are:

*H1: Factors affecting audience perception positively influence the audience to perceived Nollywood movies as educative*

*H2: The factors affecting audience perception positively influence the audience to predict Nollywood movies as entertaining*

*H3: The factors affecting audience perception will influence the audience to predict Nollywood movies to be informative*

## LITERATURE REVIEW

### *Audience Perception*

Audience viewing experience and emotions may influence their behaviours, decisions, and movie consumption. According to Suwanto, Setiawan and Adikara (2021), movie consumption leads to audience fragmentation which is a grouping based on personal consumption patterns as well as traditional segmentation factors such as demography, psychography, and geography. Terfa et al. (2017) documented that audiences in the media industry are produced

by telling them what to watch and behave in public. In addition, Kim and Kim (2018) asserts that audience portrayal is seen as a sign based on behaviour. Attitude has created a personalised memory to enhance behavioural intentions.

However, Akpabio (2007) emphasised that audience members have a favourable attitude towards Nigerian movies despite emphasising negative themes. Also, Onanuga and Alade (2020) revealed that audiences do not support some movies with erotic scenes because they do not correlate with movie meanings. Premise on this, Ajibade (2013) noted that the Nigerian filmmakers had explored avenues of saturating Nollywood movies worldwide by exploring audiences in other African states and western audiences. In exploring foreign audiences within Africa, it is pointed out that Nollywood films are popular among the young and educated elite.

According to Tsaaior (2018), Nollywood is a cultural output that reflects Nigeria's diverse cultural background. Nollywood film texts are produced along with such ethnic, cultural, and linguistic backgrounds due to their heterogeneous and disparate cultures. Onuzulike (2016) observes that the audience responds to African culture depicted in films rather than the film themes meaning the audience pays more attention to the relating storyline. Moreover, Miller (2016) consents that film and entertainment industries are intended to promote people's norms, values, and culture and serve as a forum by which the masses are informed politely on the issues at stake.

Communication technology, mainly digital technology, has positioned storytelling in a new critical debate within the cultural industries (Jamaluddin, Normah & Norhayati, 2021). The representation of culture, especially in movie storytelling, also indirectly shapes the audience's perception. Omoera (2019) stated that the Nollywood audience needs to revive their cultural heritage through film and music videos. In addition, Ryan (2015) discloses that its audience constitutes Pan-Africanism among the educated youth from their brand of Afro-modernity as a cultural understanding in Africa. Thus, even though the audience did not appreciate the movie themes, they do appreciate the artistic languages in the movies and ways of life more than Europeans.

### *Factors Affecting Audience Perception*

There have been discussions on numerous factors that influence audience perception of movies. For instance, Cooper and Tang (2009) categorised media usage into two elements which are instrumental and ritualistic. The instrumental element is when the audiences use media content to select information in the way they want to passively, while the ritualistic is when the audience uses media to relieve themselves and to get rid of boredom. Audience selection of media determines their perception, and its usage is accustomed to how factors could mitigate how media is used and for what purpose.

These factors are essential to an audience as they stimulate their reactions and activities toward movies. Cronin et al. (2000) disclose that having prior knowledge of artists in a movie influences audience perception based on their quality and aesthetic's performances. Meanwhile, Finsterwalder et al. (2012) support the statement on actors that having a good knowledge of the actor influences audience's perception of a movie and the actor's interpretation of roles. Similarly, Oluka et al. (2019) state that celebrities' use in movies influences audience perception stating that the audience chooses to watch movies because of the actor.

Another factor that influences audience perception is the movie genre. Finsterwalder et al. (2012) state that the audience has to deal well with the movie genre to drive at an accomplished movie's content. Mukta et al. (2017) supported genre as a preference for an audience to interact with the movie. The authors indicated that in exploring an individual personality and value of movies, the choice of genre is vital. Thus, movie genre is a factor that affects audience understanding. Research conducted by Veenstra, Meers & Biltereyst (2018), found that gender, level of education and ethnicity are the strong indicators on film genre preferences.

Besides, Radbourne et al. (2009) assert that the audience's perception can also be determined by the streaming platforms used in screening movies. These platforms have contributed to audience perception as a factor of movie accessibility to the audience location with bandwidth and signals. The rise in technology has also immensely contributed to movie perception. In comparison, streaming combines immediacy with the interactivity of the internet and is revolutionising the media landscape. Poort (2018) claimed that the more viewers on the platforms, the greater their widespread use of the media and the perception of media content they consume. Therefore, media industries are opening their archives and giving consumers access to movies, documentaries, and television programming.

#### *The Educational Power of Movies*

Nollywood embodies a prevailing post-colonial spectacle within globalisation. The proponents supporting Nollywood argue that the audience consuming the movies relates to what directors produce to educational information. Thus, Nollywood illustrates the spontaneous power contrast between consumers and producers (Ihentuge, 2018). For educational purposes, a movie is a powerful tool for explaining the course content and promoting visualisation ideas. In addition, it increases the audience's participation and promotes critical thinking and analytical skills (O'Halloran et al., 2017).

Research has found that a significant advantage of movies consists of both practical and cognitive stimuli where audiences learn new, novel, and abstract concepts more quickly (Sulaiman et al., 2017). Film is one of the media forms often found to make ideas more available to people than text media and assist with later recall (Pouliot & Cowen, 2007). Movie scenes that contain strong emotional material can provoke debate, appraisal of one's values, and self-assessment. Smithikrai (2016) proposed that film can depict the subtleties of the human mind, feelings, affection, and aptitude. Thus, films help motivate and keep their effect on actions more than any other art form.

It is undeniable that education is an indispensable part of the life and development of individuals. However, Tofur (2018) claimed that education is an operation of an incident in a community, whether primary or complex. The author believes that an educational film strives to grow the learners' personalities, prepare them to be successful members of society, and help enhance the audience's personality. It is a learning process to live as a supportive and appropriate member of the community (Ihentuge & Ejogharado, 2017). Moreover, movies activate several senses, express information, and communicate abstract meanings more effectively than written materials. In Turkey, Yakar (2018) asserts that film is incorporated into education and can be used when teaching complex subjects, concretising abstract problems, increasing learning and encouraging learners' problem-solving skills.

The number of educational themed movies is growing today, and there is a tendency to infuse popular culture into the movies created (Dalton, 2013). According to Tofur (2018), watching educational films considerably affects the audience's attitude toward their peers. It

is used to alter the values, beliefs, morals and attitudes, depicting a positive effect on the viewer. De Leeuw and Buijzen (2016) argued that educational films are influential because they provide an efficient way to enter the affective domain of humans, encourage reflective attitudes and relate learning to experience. In addition, movies help the audience validate and explain their position in integrating diverse viewpoints to promote learning.

All these discussions, as mentioned earlier, suggest that the educational dimension of the film is studied based on the realities and potential of cultural dimensions in movies. However, when a society's standards, laws and values are internalised in movies, people naturally process desirable behaviours that should be avoided (Lee, 2009). This mutual awareness of the social environment culture determines how people act and communicate with one another. The cultural expectancy in this study is the Nigeria context of education to investigate if Nollywood movies have been educated enough based on the audience perception of movies they watch. While the practice is how the audience interacts with the movies (factors affecting audience perception), the perspective reflects the audience's expectations in the movies; how they assist and guide the audience in their daily lives.

#### *Nollywood Movies as an Entertainment Tool*

Entertainment is emphasised by Bartsch (2012) as the pleasure of an audience based on positive affective valence and gratification, which is associated with the absorption potential of strong emotions. The viewer's mood reflects in making decisions on entertainment theme movies and TV because of their current state, to eliminate negative thoughts from their minds. In addition, film encounters are entertaining through the prism of an intrinsic incentive system to the degree of affective, cognitive, and social dimensions (Dovey, 2020). In the same vein, Van Elk and Rotteveel (2020) supports the encounter to be an awe-inspiring moment of intrinsic through which the audience experiences a strong and positive control of emotions. Based on these arguments, the audience watches movies to revive emotions that promote specific naturally gratifying interactions in two ways. Firstly, media-induced influence may instantly make people feel better (e.g., mood and arousal control). Secondly, emotions can trigger satisfying social and cognitive experiences that lead to emotional well-being in more complex and sustainable forms (e.g., promoting a sense of purpose and social connectivity).

Numerous researches on the entertainment aspect of movies have been conducted. For example, Bartsch (2012) found that emotional audience perception of movie feelings arises externally due to emotional gratification of media usage. It consists of seven factors of how an audience feels towards movies (contemplative emotional experience, fun, thrill, emotional engagement with characters, the vicarious release of emotions, emphatic sadness, and social sharing of emotions). In addition, Cortese and Rubin (2010) stated that television enjoyment is conceptually connected to the affective experience of the audience. Entertainment and relaxation are a collection of scales created to evaluate gratifying movie experiences that include fun, suspense, and appreciation (Tukachinsky & Tokunaga, 2013).

Theoretically, mood management is used in entertainment as the most influential account of why viewers appreciate the understanding of emotions in movies. The audience prefers using movies as a medium to kill boredom and uplift positive arousal. In addition, Ajibade (2013) mentioned that entertainment is used to provide amusement or enjoyment to the audience. The author reveals in his result that 81% of his respondents understand the industry movies due to the simplistic subject of how viewers see films as enjoyable recreation elements. The author claimed that the audience finds movies fascinating because they are

fresh and amusingly create excitement on how viewers see films in the industry as an enjoyable moving image and acknowledged the adapted entertainment recreation element. Creating a terrain for movies to be entertaining makes this study want to investigate the practice of how the movie audience interacts with the movies, considering the factors influencing audience perception.

#### *The Movie as an Informational Tool*

It is observed that movies entail an appropriate use of visual and audio elements to deliver effective messages via excellent communication (Joseph & Hosea, 2020). The infusion of effective filming techniques in movies helps in efficiently delivering messages to the audience. Topal et al. (2020) and Kontaş (2016) argued that movies should not be limited to a way of transmitting entertainment alone but should also help people track their actions, considering their widespread and efficient use in teaching the subject matter.

Liaw and Huang (2003) documented that information culture through movies reflects values and attitudes and tells the audience what to do and what not to do in information processing and communication. Thus, individual attitudes and behaviours are connected to information processing, giving rise to the audience's perception of movies to be informational. The more the audience feels the knowledge gained from movies is essential, right, and socially accepted, it is believed to improve behaviour.

Almara'beh, Amer and Sulieman (2015) found that audience attitudes toward informational movie values can be modified with a single viewing of a film. The effect can be more remarkable when a film is seen with other similar films. Indeed, one common thing in the 21st century is that films are now used beyond just telling an entertaining story. They are now being used as a means of seeking information. For instance, the audience who wants to know the behaviour and culture of a foreign country needs to see some of their films. Moreover, information-seeking requires two modes of exposure to messages (Dutta-Bergman, 2004). Firstly, the information search refers to the search behaviour of a person approaching a media source to become familiar with either the general content or a specific message. Second, *information receptivity* is defined as experiences the audience has when watching a movie with topic-related signals during the message scanning. To justify audience perception, information receptivity is used to identify how the Nollywood audience perceives the movies they watch as informative.

Thus, this study focuses on the audience perception of Nollywood movies in its common tripartite structures: education, entertainment and information. This perception arose as there are limited studies that have dissected the perception in this area. In addition, to broaden the literature on Nollywood movies as Haynes (2016) posits that several audience perceptions of the industry are primarily negative propositions. With technological use, "New Nollywood" is classified as a tremendous change in the quality and content of Nollywood movies. Hence, this study explores the effectiveness of audience perceptions as to their expectation and experience with the rise in production value amidst the industry.

#### METHODOLOGY

This study obtained a detailed account of the negotiating position meaning of audience perception and cultural avoidance of ingenuous generalisations. Data were gathered from the Nollywood film audience with a standardised questionnaire. The survey is conducted in Lagos State, Southwestern Nigeria, where the film industry began and the largest production centre of Nollywood movies. Lagos is the most populous state out of 36 states in Nigeria, with a 15

million population. This study used stratified random sampling to find the sample to allow for more precise conclusions. Therefore, using Krejcie and Morgan's (1970) sample size table, the study used a sample of 384 with a 95% confidence level. Out of the expected numbers, only 367 responses are valid (n=367). The outcome measures in this study are audience perceptions of Nollywood movies in terms of being educative, entertaining and informative.

*Educative:* Nollywood movies are educative based on the audience's perception of the three measurement items (e.g., morals, values & norms, and culture) adopted from Tofur (2018) and Ihentuge & Ejogharado (2017).

*Entertaining:* Nollywood movies are considered entertaining based on the audience's perception of the three measuring items such as funny and amusing, pleasure and relaxation, and passing away time adapted from Batch (2012) and Ajibade (2013).

*Informative:* Nollywood movies are informative based on the audience's perception of the measurement items (influencing lifestyle, decision making and new technology) as previously used in Dutta-Bergman (2004).

All items are measured using the 5 Likert scales. Moreover, before distributing the questionnaire, validity is conducted with two experts to validate the measuring items if relevant to the study and to detect if the questions are properly structured and measure the proposed dimensions. Aftermath, the reliability test is conducted on 35 participants to know how reliable the items are. Knowing the reliability of items used helps the researcher proceed further distributing the questionnaire with a high result of Cronbach alpha.

Table 1: Cronbach Alpha Results

| Variables     | No of items | Cronbach alpha |
|---------------|-------------|----------------|
| Education     | 3           | .93            |
| Entertainment | 4           | .82            |
| Information   | 3           | .76            |

This study used descriptive analysis to answer the objectives on how audiences perceived Nollywood movies. The descriptive analysis was conducted on all the outcome variables. Furthermore, the second objective is answered by conducting regression analysis to identify the factors that influence audience perception of Nollywood movies including the level of income, occupation, genre, ethnicity, the language of the movie, time constraints and streaming platforms.

## RESULTS AND DISCUSSION

### *Frequency Distribution of Demographic Information*

This study starts by analysing the demographic data of the audience. This includes respective audience gender, age, status, education, religion, and local government. In Table 2, gender results indicate that 135 males (36.8%), 150 females (40.9%), while 82 (22.3%) others. Also, the age range of the Nollywood audience indicates that 31.3% are between 18-24 years old, 27.8% are between 25-34, and 3.5% are between 65-74 years old. This evidence depicts that the age range of the Nollywood audience falls within the range of 18 to 34 years who are youth. The marital status indicates that the Nollywood audience is 51.2% are singles, 22.6%

are married, and 6.8% are divorced. On the level of education, 52.6% of the respondents are educated with a tertiary degree, while the least (4.4%) of the audience have only primary school education. Also, religion indicates that 52.9% of the audience are Christianity and 43.6% are Muslim, and 3.5% of the respondents practise other religious beliefs.

Table 2: Respondents' Demographics

|                     | Demographic Profile       | Frequency   | Percentage  |
|---------------------|---------------------------|-------------|-------------|
| Age Group:          | <b>Less than 18 years</b> | 20          | 5.4%        |
|                     | <b>18-24</b>              | 115         | 31.3%       |
|                     | <b>25-34</b>              | 102         | 27.8%       |
|                     | <b>35-44</b>              | 39          | 10.6%       |
|                     | <b>45-54</b>              | 19          | 5.2%        |
|                     | <b>55-54</b>              | 17          | 4.6%        |
|                     | <b>65-74</b>              | 13          | 3.5%        |
|                     | <b>More than 75 years</b> | 42          | 11.4%       |
|                     | Total                     | <b>367</b>  | <b>100%</b> |
| Marital Status:     | <b>Single</b>             | 188         | 51.2%       |
|                     | <b>Married</b>            | 83          | 22.6%       |
|                     | <b>Prefer</b>             | 71          | 19.3%       |
|                     | <b>Divorce</b>            | 25          | 6.8%        |
|                     | Total                     | <b>367</b>  | <b>100%</b> |
| Level of Education: | <b>Primary</b>            | 16          | 4.4%        |
|                     | <b>Secondary</b>          | 64          | 17.4%       |
|                     | <b>Tertiary</b>           | 193         | 52.6%       |
|                     | <b>Adult Education</b>    | 32          | 8.7%        |
|                     | <b>Vocational</b>         | 62          | 16.9%       |
|                     | Total                     | <b>367</b>  | <b>100%</b> |
| Religion:           | <b>Islam</b>              | 160         | 43.6%       |
|                     | <b>Christianity</b>       | 194         | 52.9%       |
|                     | <b>Others</b>             | 13          | 3.5%        |
|                     | Total                     | <b>367</b>  | <b>100%</b> |
| Local Government:   | <b>Alimosho</b>           | 41          | 11.2%       |
|                     | <b>Ajeromo-Ifelodun</b>   | 19          | 5.2%        |
|                     | <b>Kosofe</b>             | 30          | 8.2%        |
|                     | <b>Mushin</b>             | 21          | 5.7%        |
|                     | <b>Oshodi-Isolo</b>       | 17          | 4.6%        |
|                     | <b>Ojo</b>                | 20          | 5.4%        |
|                     | <b>Ikorodu</b>            | 49          | 13.4%       |
|                     | <b>Surulere</b>           | 19          | 5.2%        |
|                     | <b>Agege</b>              | 14          | 3.8%        |
|                     | <b>Ifako-Ijaiye</b>       | 13          | 3.5%        |
|                     | <b>Somolu</b>             | 6           | 1.6%        |
|                     | <b>Amuwo-Odofin</b>       | 10          | 2.7%        |
|                     | <b>Lagos-Island</b>       | 19          | 5.2%        |
|                     | <b>Eto-osa</b>            | 15          | 4.1%        |
|                     | <b>Badagary</b>           | 10          | 2.7%        |
|                     | <b>Apapa</b>              | 9           | 2.5%        |
|                     | <b>Epe</b>                | 20          | 5.4%        |
|                     | <b>Ibeju Lekki</b>        | 9           | 2.5%        |
|                     | <b>Ikeja</b>              | 26          | 7.1%        |
| <b>TOTAL</b>        | <b>367</b>                | <b>100%</b> |             |



*Frequency Distribution of Factors Affecting Audience Perception*

This survey conducts a frequency distribution of variables representing factors influencing audience perception including the level of income, occupation, tribe, the language of movies watched, the language of movies the audience found interesting, a genre of movies, streaming platforms, and time (weekdays, weekends and times watching movies in a week).

In Table 3, audiences with no income (19.3%) constitute the most Nollywood movie viewers, followed by an audience with a salary of less than 30,000 (17.2%), while the least of the respondents is 2.2%. This result indicates that audiences with no income are the most active movie viewers because of their access to free time for movie consumption.

Also, occupation is another factor indicated in Table 3 that audiences with no specific occupation (20.7%) are heavy movie watchers, Corporate jobs (18.8%), Entrepreneurs and unemployed (18.3%) and Freelance (10.9%), respectively. This result shows that Nollywood movies are broadly consumed by the less privileged masses with no pay and employment with less pay which could influence their perception.

Knowing that tribe is vital as a factor and Nigeria dominated with three tribes indicates that the Yoruba tribe is the most movie viewers (56.1%), audience from other tribes constituted (24.8%), followed by the Hausa tribe (9.8%) and Igbo (9.3%). Therefore, ethnicity can influence the audience’s perception of Nollywood movies in Nigeria.

The language of movies as a predominant factor influencing the audience indicates that 40.9% of the audience still watches English language movies which influences how they see Nollywood movies. Yoruba movies (29.7%), Igbo movies (16.9%), and Hausa movies (12.5%). Language of movies finds interesting as another factor indicates that 47.7% of the audience found English movies more interesting than Yoruba movies (28.9%). 12.8% found Hausa movies interesting, and 10.6% found Igbo movies interesting. Thus, English movies are more interesting than other local dialect movies. This could be since Nigeria's official language is English, and some are known even to speak and understand English better than their local dialect. This results in the audience preferring English movies to dialect movies, and finding one language interesting to the other influences how the movies are perceived.

Table 3: Factors affecting audience perception

|                  | <b>Factor</b>         | <b>Frequency</b> | <b>Percentage</b> |
|------------------|-----------------------|------------------|-------------------|
| Level of Income: | <b>No income</b>      | 74               | 19.3%             |
|                  | <b>Less than 30k</b>  | 64               | 17.2%             |
|                  | <b>31k-50k</b>        | 60               | 16.3%             |
|                  | <b>51k-100k</b>       | 60               | 16.3%             |
|                  | <b>101k-200k</b>      | 30               | 8.2%              |
|                  | <b>201k-300k</b>      | 17               | 4.6%              |
|                  | <b>301k-400k</b>      | 11               | 3.0%              |
|                  | <b>400k-500k</b>      | 8                | 2.2%              |
|                  | <b>More than 501k</b> | 43               | 11.7%             |
|                  |                       | <b>Total</b>     | <b>367</b>        |
| Occupation:      | <b>Corporate</b>      | 69               | 18.8%             |
|                  | <b>Freelancing</b>    | 40               | 10.9%             |
|                  | <b>Entrepreneur</b>   | 67               | 18.3%             |
|                  | <b>Civil Servants</b> | 48               | 13.1%             |
|                  | <b>Unemployed</b>     | 67               | 18.3%             |
|                  | <b>Others</b>         | 76               | 20.7%             |

|                             |                           |            |             |
|-----------------------------|---------------------------|------------|-------------|
|                             | Total                     | <b>367</b> | <b>100%</b> |
| Ethnicity:                  |                           |            |             |
|                             | <b>Igbo</b>               | 34         | 9.3%        |
|                             | <b>Yoruba</b>             | 206        | 56.1%       |
|                             | <b>Hausa</b>              | 36         | 9.8%        |
|                             | <b>Others</b>             | 91         | 24.8%       |
|                             | Total                     | <b>367</b> | <b>100%</b> |
| Language of watched movies: |                           |            |             |
|                             | <b>Yoruba</b>             | 62         | 16.9%       |
|                             | <b>Hausa</b>              | 109        | 29.7%       |
|                             | <b>Igbo</b>               | 46         | 12.5%       |
|                             | <b>English</b>            | 150        | 40.9%       |
|                             | Total                     | <b>367</b> | <b>100%</b> |
| Interested movie language:  |                           |            |             |
|                             | <b>Yoruba</b>             | 106        | 28.9%       |
|                             | <b>Hausa</b>              | 47         | 12.8%       |
|                             | <b>Igbo</b>               | 39         | 10.6%       |
|                             | <b>English</b>            | 175        | 47.7%       |
|                             | Total                     | <b>367</b> | <b>100%</b> |
| Genre:                      |                           |            |             |
|                             | <b>Horror</b>             | 45         | 12.3%       |
|                             | <b>Romance</b>            | 77         | 21.0%       |
|                             | <b>Action</b>             | 90         | 24.5%       |
|                             | <b>Comedy</b>             | 85         | 23.2%       |
|                             | <b>Tragedy</b>            | 70         | 19.0%       |
|                             | Total                     | <b>367</b> | <b>100</b>  |
| Streaming platform:         |                           |            |             |
|                             | <b>Mobile</b>             | 72         | 19.6%       |
|                             | <b>OTT streaming</b>      | 63         | 17.2%       |
|                             | <b>Laptop</b>             | 49         | 13.4%       |
|                             | <b>Television</b>         | 64         | 17.4%       |
|                             | <b>DSTV, GoTV</b>         | 82         | 22.3%       |
|                             | <b>Cinema</b>             | 37         | 10.1%       |
|                             | Total                     | <b>367</b> | <b>100%</b> |
| Watched in a weekdays:      |                           |            |             |
|                             | <b>Yes</b>                | 200        | 54.5%       |
|                             | <b>No</b>                 | 167        | 45.5%       |
|                             | Total                     | <b>367</b> | <b>100%</b> |
| Watched during weekend:     |                           |            |             |
|                             | <b>Yes</b>                | 204        | 55.6%       |
|                             | <b>No</b>                 | 48         | 13.1%       |
|                             | <b>Occasionally</b>       | 115        | 31.3%       |
|                             | Total                     | <b>367</b> | <b>100%</b> |
| Time consumption in a week: |                           |            |             |
|                             | <b>More than 20 times</b> | 44         | 12.0%       |
|                             | <b>16-20 times</b>        | 54         | 14.7%       |
|                             | <b>11-15 times</b>        | 46         | 12.5%       |
|                             | <b>6-10 times</b>         | 68         | 18.5%       |
|                             | <b>Less than 5 times</b>  | 155        | 42.2%       |
|                             | Total                     | <b>367</b> | <b>100%</b> |

*Note: The denomination in the salary is in Nigeria currency of Naira*

Further results indicate that the genre of movies serves as a factor influencing the audience, which shows that 24.5% of the audience prefer to watch action movies than any other genre of movies, comedy (23.2%), and 21.0% prefer romance as their genre of movie. These results may imply that genre determines audience perception because movies will be perceived based on the genre watched mainly by a particular audience.

Streaming platforms can also help the audience decide how movies are perceived because several streaming platforms have their content policy as to streaming movies. If a movie does not meet the guidelines, it will not be streamed. The majority of the respondents prefer to watch movies on DSTV and GoTV (22.3%). In comparison, 19.6% of the respondents prefer mobile phones, and the least of the respondents (10.1%) like to watch movies in Cinemas.

Timing can also not be ignored. Considering the three parts (during the week, weekend, and weekly) of timing, the result shows that 54.5% of the audience watches movies during the week, 55.6% watch movies during the weekend, and 31.3% are not sure about their answers as they settled for maybe they watch movies at the weekend or not. Suffice that they watch movies anytime they are free or otherwise. Results in table 3 indicate that 42.2% of the respondents watch movies less than five times a week, while 18.5% watch 6–10 times a week. This indicates that the number of times the audience watches movies can influence their perception of how movies are perceived.

#### *Tripartite of Nollywood Movies*

Table 4 presents the tripartite of Nollywood movies according to the audience perception from education, entertainment and information perspectives. Based on these three tripartites, each tripartite is classified into three dimensions. Regarding whether Nollywood movies are educative, 36.5% of the respondents agreed that they promote culture in their content production ( $M=3.6$ ,  $SD=1.2$ ), and 36% of the respondents agree that Nollywood movies promote norms and values ( $M=3.6$ ,  $SD=1.2$ ). 28.9% of the audience agrees that Nollywood movies preach morals ( $M=3.5$ ,  $SD=1.2$ ). These findings indicate that the average audience perceives Nollywood movies to promote more culture, norms and values than preaching morals. However, all variables have the same standard deviation, which means that the audience has a consistent reaction to perceive Nollywood movies as educative.

From the entertainment perspective, 36.5% of the audience agreed that Nollywood movies are funny and amusing ( $M=3.6$ ,  $SD=1.1$ ), and 37.6% agreed that they derive pleasure and relaxation from watching movies ( $M=3.8$ ,  $SD=1.2$ ). In contrast, 42.5% of the audience agreed that they watch movies to pass time ( $M=3.8$ ,  $SD=1.1$ ). These results show that the average audience watches movies for relaxation and to pass time rather than watching for amusement purposes. More so, it indicates with the same standard deviation that there is a consistent reaction of the audience to perceive Nollywood movies as amusing and watching to pass time compared to watching for relaxation, which is spread across movie audiences.

From the information angle, 28.6% of the respondents agreed that Nollywood movies influence their lifestyle ( $M=3.3$ ,  $SD=1.4$ ), while 23.2% agree that movies help them make decisions ( $M=3.1$ ,  $SD=1.3$ ). However, 24.0% of the respondents disagreed that watching movies helps them acquire new knowledge ( $M=3.0$ ,  $SD=1.3$ ). Thus, the audience response towards movies impacting new knowledge is still shallow, reflecting the movie storyline.

Table 4: Tripartite of Nollywood Movies

|                       | 1             | 2             | 3             | 4              | 5              | M    | SD   |
|-----------------------|---------------|---------------|---------------|----------------|----------------|------|------|
| <b>Education</b>      |               |               |               |                |                |      |      |
| Morals                | 34<br>(9.3%)  | 36<br>(9.8%)  | 97<br>(26.4%) | 106<br>(28.9%) | 94<br>(25.6%)  | 3.50 | 1.20 |
| Norms and Values      | 28<br>(7.6%)  | 31<br>(8.4%)  | 83<br>(22.6%) | 132<br>(36%)   | 93<br>(25.3%)  | 3.60 | 1.20 |
| Culture               | 33<br>(9%)    | 37<br>(10.1%) | 85<br>(23.2%) | 134<br>(36.5)  | 78<br>(21.3%)  | 3.50 | 1.20 |
| <b>Entertainment</b>  |               |               |               |                |                |      |      |
| Funny and Amusing     | 19<br>(5.2%)  | 43<br>(11.7%) | 82<br>(22.3%) | 134<br>(36.5%) | 89<br>(24.3%)  | 3.60 | 1.10 |
| Passing away time     | 24<br>(6.5%)  | 31<br>(8.4%)  | 49<br>(13.4%) | 156<br>(42.5%) | 107<br>(29.2%) | 3.80 | 1.20 |
| Pleasure & Relaxation | 16<br>(4.4%)  | 36<br>(9.8%)  | 74<br>(20.2%) | 138<br>(37.6%) | 103<br>(28.1%) | 3.80 | 1.10 |
| <b>Information</b>    |               |               |               |                |                |      |      |
| Influencing Lifestyle | 55<br>(15.0%) | 53<br>(14.4%) | 72<br>(19.6%) | 105<br>(28.6%) | 82<br>(22.3%)  | 3.30 | 1.40 |
| Decision Making       | 51<br>(13.9%) | 74<br>(20.2%) | 83<br>(22.6%) | 85<br>(23.2%)  | 74<br>(20.2%)  | 3.10 | 1.30 |
| New Knowledge         | 66<br>(18.0%) | 88<br>(24.0%) | 99<br>(27.0%) | 46<br>(12.5%)  | 68<br>(18.5%)  | 3.0  | 1.30 |

\*Scale: 1=strongly disagree 2= disagree 3=neutral 4=agree 5=strongly agree. In addition, the level of agreement are in percentage. M represents the mean and SD is the standard deviation.

### Regression Analysis

Table 5 provides the regression results on factors affecting audience perception of Nollywood movies as educative, entertaining and informative. Based on the regression results, all the itemised factors (level of income, job, language of movies watched, genre, streaming platforms and times of watching movies weekly), except the language of movies, are intriguing. Ethnicity has a significant favourable influence on the audience's perception of Nollywood movies as being educative. In addition, time (watching movies on the weekdays and weekends) was negatively associated with the audience's perception of Nollywood movies as being educative. These variables have 37.7% explanatory power, meaning that the factors explain the audience's decision to consider a movie to be educative. By implication, H1 is supported.

When each factor was examined on audience perception of Nollywood movies as entertaining, the results showed that the level of income, occupation, the genre of movie, streaming platforms, and times of watching movies weekly are significantly and positively associated with audience perception of Nollywood movies as being entertaining. These variables have 23.8% explanatory power, meaning that the factors explain the audience's decision to consider a movie entertaining. However, the language of movies watched, the

language of movies found fascinating, ethnicity, and watching movies during the week and weekends do not significantly affect audience perspective. Therefore, H2 is supported.

They turned to the factors affecting audience perception of Nollywood movies as being informative. The results in Table 5 depict that the level of income, job, streaming platforms, times of watching movies weekly, and tribe are significant in influencing audience perception of Nollywood movies. In contrast, the language of movies watched, the language of movies found interesting, the genre of movies, and watching movies during the week and weekends have no significant influence on audience perspective. These variables have 44.9% explanatory power, meaning that the factors explain the audience's decision to consider a movie to be informative.

Table 5: Regression result of audience perception

| Variables                           | Educative   |         | Entertainment |         | Informative |         |
|-------------------------------------|-------------|---------|---------------|---------|-------------|---------|
|                                     | Coefficient | P-value | Coefficient   | P-value | Coefficient | P-value |
| Level of income                     | 0.153       | 0.004   | 0.120         | 0.041   | 0.167       | 0.001   |
| Occupation                          | 0.228       | 0.000   | 0.117         | 0.028   | 0.155       | 0.001   |
| Language of movies watched          | 0.102       | 0.047   | 0.046         | 0.417   | 0.080       | 0.096   |
| Genre of the movies                 | 0.148       | 0.003   | 0.119         | 0.032   | 0.076       | 0.108   |
| Streaming platforms                 | 0.171       | 0.000   | 0.182         | 0.001   | 0.140       | 0.002   |
| <b>Time</b>                         |             |         |               |         |             |         |
| Weekdays                            | -0.095      | 0.073   | -0.094        | 0.107   | -0.021      | 0.678   |
| Weekend                             | -0.109      | 0.060   | 0.098         | 0.128   | 0.096       | 0.078   |
| Weekly                              | 0.137       | 0.004   | 0.170         | 0.001   | 0.161       | 0.000   |
| Language of movies find interesting | 0.081       | 0.106   | 0.063         | 0.259   | 0.041       | 0.761   |
| Tribe                               | 0.050       | 0.393   | -0.091        | 0.157   | 0.177       | 0.001   |
| R-square                            | 37.70%      |         | 23.80%        |         | 44.90%      |         |
| Adjusted R-square                   | 35.90%      |         | 21.60%        |         | 43.40%      |         |

## CONCLUSION

Identifying perceptions remains one of the essential aspects of gauging audience reception of movies; profiling audience perceptions can contribute to understanding and constructing acceptable cultural representations in movies. This article unravels audience perceptions of Nollywood movies using the three dimensions in production: education, entertainment, and information. As used in this article, the survey approach identified different perceptions of the representations and classification of Nollywood movies. This study showed a disparity in audience perceptions that audience members mainly engage in a negotiated reading of texts, bringing in their own opinions, values, and cultural background and the factors that militate their receptivity.

However, factors that influence audience perception of Nollywood movies revealed that watching movies during the weekend and weekdays have a shallow impact on influencing audience perception of movies. Nevertheless, the result shows otherwise in another question with an open-ended question on what triggers audiences to watch movies and how the audience feels about Nollywood movies. The audience responds that they get to watch movies based on the recommendation from their peers (25.6%), the storyline (27.2%), advertisement (21.5%), and title (21.3%). Further results show that Nollywood audiences do

not watch movies based on the artist, as stated earlier by Finsterwalder et al. (2012) on the importance of using a well-known artist in movies. In one of the suggestions by the audience, it is opined that once the movie is of good quality and rich in the content, they watch. Conclusively, as Kontaş (2016) mentioned, the film should not be limited to entertaining information alone. They should also track actions with the widespread teaching of subject matters. This leads to another open-ended question about how the industry movies influence audience lifestyle. Movie audiences respond that movies influence their lifestyle through dressing, culture, personality, humility, positive behaviour, fashion, decency/slang, etc. As said earlier about education, it is not just about going to school alone that one needs to be educated. Tofur (2018) said that education is about getting acquainted with happenings in the surroundings and how you can deal with them, be it simple or complex. The audience has presented logically that the movie industry is doing justice to education, and more needs to be done with critical thinking on content.

From the tripartite result, the research is limited to the variables considered in this study. Much research needs to be conducted on the three dimensions researched. Another limitation of this study is the methodology used. Subsequent research can adopt a mixed-mode approach to expand its literature. However, the researcher notices that the audience does not have some basic information on media literacy, what is expected from media, how it affects them, and how to deal with it in their respective environments. The response from the audience is much more like their feelings about what they have seen. For an audience to conclude a movie has been educative or informative, they find it bewildering to decide its usage, leading to its abuse. For instance, it was compiled in the questionnaire that there should be good content delivery and originality in Nollywood movies, which concludes that its movies need some more polishing in terms of their output not just on equipment but also on the storyline, which relies on the production value. Therefore, this study recommends future research on audience attitudes and expectations when seeing a movie and how media literacy in Nigeria impacts the film industry.

#### BIODATA

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