Chapter One

Introduction

1.1 Background to the Study

Nollywood, the Nigerian film industry, is a global phenomenon with a profound impact on both the local and international cinematic landscape. It is renowned for its prolific production of feature length films that reflects the diverse social, cultural and economic dynamics of Nigeria. This overview delves into the history, growth and significance of Nollywood within the context of Nigeria's rich cultural heritage.

Nollywood's roots can be traced back to the late 20th century, particularly the late 1900s, when the industry began to take shape. The term "Nollywood" itself is a portmanteau of Nigeria and ".Hollywood" signifying its aspiration and connections to the global film industry. The industry's growth was facilitated by advancement in technology, such as the availability of production equipment, which democratized filmmaking and distribution[1]. The defining moment came in 1992 with the release of *living in Bondage*, direct to video movie produced by Kenneth Nnebue. This film, made using VHS technology, became a massive success and set the stage for the rapid growth of Nollywood.

Students in higher Institution especially in Nigeria Institute of Journalism, Ogba, Lagos watch films from various streaming platform such as Showmax, Netflix and Amazon, using their smart phone, laptop tablets and I Pad. During my stay at the institution doing my Post Graduate Diploma in mass communication in 2022/23 session. I have observed that students of NIJ, Ogba tend to get influenced by the movies they watch, they copy the actors or actresses sense of fashion, and they also imitate their use of language, accent and slang

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They tend to make career choices based on how the actor or actress portrayed the character on screen agrees with this observation that the influence of media on identity formation is well documented, and Nollywood is no exception[2]. The portrayal of characters, their lifestyles, and their interactions in movies significantly contributes to how young viewers perceive desirable identities. Nollywood's representation of fashion, relationships, language, and cultural practices becomes a mirror through which youths reflect on their own lives[3, 4].

Nollywood movies often feature characters and scenarios that resonate with the experiences of Nigerian youths, making the content relatable and engaging[5]. The portrayal of fashion and clothing styles in these movies contributes to the shaping of youth fashion preferences, leading to the adoption of specific clothing choices that mirror those seen on screen[6].

1.2 Statement of the Problem

While the impact of Nollywood on Nigerian society has been acknowledged, there remains a dearth of comprehensive research exploring how Nollywood movies specifically shape the lifestyle choices of youths. Previous studies have touched on aspects such as language influence and romantic expectations. However, a holistic examination of the multifaceted influence of Nollywood on various dimensions of youths' lifestyles is still lacking.

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1.3 Aim of the Study

The aim of this study is to investigate the effect of Nollywood movies consumption on students fashion choices, language, social relationship and attitudes towards students of Nigeria Institute of Journalism.

The Objectives are to:

i) identify the frequency and patterns of Nollywood movie consumption among Nigeria Institute of Journalism Students in Ogba, Lagos.

ii) identify the extent at which Nollywood movies affect the lifestyle of students of Nigeria Institute of Journalism in Ogba, Lagos.

iii) ascertain the social views of Nollywood movies on the students of Nigeria Institute of Journalism in Ogba, Lagos.

1.4 Research Questions

(i) What is the frequency and pattern of Nollywood movie consumption among Nigeria Institute of Journalism students?

(ii) To what extent do Nollywood movies affect the lifestyle of students in Nigeria Institute of Journalism Ogba Lagos?

(iii) What are the social views and perception of Nollywood movies held by students of Nigeria Institute of Journalism Ogba Lagos?

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1.5 Significance of the Study

To open it up for further discussion for other scholars who might want to add more knowledge to the study.

1.6 Scope of the Study

This study will investigate the influence of Nollywood movies on lifestyle choices and behaviours of students at the Nigeria Institute of Journalism (NIJ) Ogba Lagos. The scope encompasses several dimensions of students' lives, including fashion preferences, language use, social relationship and attitudes towards societal norms as shaped by Nollywood narratives. The research will focus specifically on how the consumption of Nollywood films affects these areas among students, aiming to uncover both positive and negative influences. Additionally, the study will not only examine the frequency and the patterns of movie consumption but will also access the perceived social views and contextual interpretation of Nollywood among the students. By concentrating on a vital demographic within Nigeria society, the research aims to provide a comprehensive understanding of Nollywood's cultural impact and it's significance in shaping youth identity and behaviour, thus contributing insights relevant to educators, media practitioners and Policy makers.

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1.7 Limitation of the Study

One of the major limitations of the research is the limited sample size. The research focuses on students of the Nigeria institute of Journalism Ogba Lagos, which may not fully represent the broader student population.

Another key limitation is the time constraint the research was conducted within a limited

time-frame, restricting the depth of data collection, additionally, the study depends on self reported data, which introduces the possibility of subjective bias. Respondents may provide answers based on personal opinions rather than objective reality. Some students might exaggerate or downplay the influence of Nollywood films on their lifestyle choices, affecting the accuracy of the findings.

Lastly, the lack of sufficient academic materials on the particular topic posed a challenge. While there are studies on Nollywood's influence on Nigeria society, research focusing exclusively on how it shapes students' lifestyles remain scarce.

1.8 Operational Definitions of Terms

Nollywood: Nollywood Refers to the Nigerian film industry, known for its prolific output and unique storytelling that reflects the country's cultural and social dynamics.

Nollywood Movies: Nollywood movies refer to feature length films produced within the Nigerian film industry. These films encompass various genres, themes, and narratives, often depicting aspects of Nigerian culture, society, and everyday life.

Youth: In the context of this study, "youth" refers to individuals between the ages of 18 and 30, particularly those who are students at the Nigeria Institute of Journalism, Ogba Journalism encompassing both undergraduate and graduate levels.

Lifestyle: The term "lifestyle" encompasses a range of behaviours, choices, and practices that define how individuals live, including aspects such as fashion preferences, language usage, social interactions, and attitudes toward societal values and norms.

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Fashion Preferences: This term refers to the specific clothing styles, accessories, and overall appearance that individuals choose to adopt, often influenced by media representations, including those seen in Nollywood films.

Language Use: "Language use" pertains to the ways students communicate, including the incorporation of phrases, slang, and idioms popularized by Nollywood movies into their everyday conversations and social interactions.

Social Relationships: This term involves the connections and interactions students foster with peers, family, and significant others, with a particular emphasis on how these relationships are shaped by factors depicted in Nollywood films, such as romance and friendship dynamics.

Societal Norms:"Societal norms" refer to the shared expectations and rules that guide behavior within a society, including moral values, cultural practices, and social expectations that are often reflected or portrayed in Nollywood narratives.

Vices: In the scope of this study, "vices" refer to negative behaviours or moral shortcomings such as dishonesty, substance abuse, and promiscuity that are depicted in Nollywood movies and their potential effects on the audience's perceptions and actions.

Media Consumption: This term denotes the frequency and manner in which students engage with Nollywood movies, including viewing habits, preferences for specific genres, and sources of access (e.g., streaming platforms, DVD rentals).

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Cultural Impact: "Cultural impact" refers to the broader effects that Nollywood movies have on youth culture in Nigeria, including shifts in identity, values, and social behavior as influenced by the cinematic portrayals they consume.

Nigeria Institute of Journalism (NIJ) Ogba Lagos: The institution is monotonic, that focuses on Journalism and Mass Communication, it was established in 1963 by the international Press Institute,(IPI) dedicated to training professional in the field of Journalism and Mass Communication

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Endnotes

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Chapter Two

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2.1 Conceptual Review

Nollywood, being the biggest film industries, plays an important role in shaping cultural norms, values and behaviours within the society. The representation of diverse social dynamics within these movies often resonates with the experiences of students, making them a powerful medium for social influence. Nollywood movies serve as reflections of the realities faced by many Nigerians, especially the youth. The narratives often explore the themes of love ambition, morality and social justice which are highly relatable to students navigating their educational and personal lives. Asserts, films are not just parts of entertainment; they are instruments for societal transformation that shapes perceptions, ideologies and lifestyles[7]. This observation emphasizes the important role movies play in influencing the ideologies of young individuals and their approach to societal issues.

The extravagant lifestyles showed in Nollywood films often create a perception of success intertwined with materialism. This portrayal can motivate students to aspire to similar lifestyles, sometimes leading to the adoption of extravagant behaviours reflective of what they see on screen.[8] "students may tend towards materialistic pursuits, sometimes

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neglecting their primary academic pursuit in favour of emulating what they see as the "Nollywood ideal".

The dialogue style, fashion style, fashion trends and social interactions depicted in these films significantly impact students daily lives, affecting their language choices, dressing styles, and even relationship dynamics. Notes, "The permeation of Nollywood culture into the lives of students has been profound, influencing how they communicate and interact with one another." The integration of this media into their lifestyle can either encourage progressive attitudes or reinforce negative stereotypes[9].

Through a thorough exploration of Nollywood's impacts on students at the Nigerian Institute of Journalism, this review aims to highlight the multifaceted nature of film influence on youth culture. It seeks to understand how such films affect the personal and academic lives of students, particularly concerning their aspirations, relationships, and overall values. By so doing, this study contributes to the discourse on media influence in subtropical environments.

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2.1 .1 The Nature and Components of Culture

Culture is a complex and multifaceted idea that has been studied and argued by various scholars across different disciplines. At his core Culture refers to the shared values, beliefs and practices that shape human character and identity.

David Matsumoto saw culture as a shared system of meaning, values, belief and practices, they view culture as something that is learned, shared and shapes human behaviour and practices[10], [11]. Diverge from the about views from shared power to power dynamics, they see culture as a tool for resistance and challenging dominant systems, rather than just a system of shared values[12]. Disagree by defining culture as a site of struggle, emphasizing on conflict and competition among diverse groups, rather than harmony and shared

understanding[13].

2.1.2 Components of Culture in Nollywood Movies

Nollywood movies, as a major cultural product, show and shape the culture of Nigeria society. Here's how the components of culture are depicted.

1. Values- values are the deeply held principles that guide people's actions and judgements. In Nollywood movies, you often see the depiction of values like respect for elders, importance of family, hospitality integrity and hard work.

Example: *Lionheart* portrays Enugu, a city in southeastern Nigeria, emphasizing the regional value placed on family-owned businesses and the local Igbo entrepreneurial spirit. Reflects the competitive environment of Lagos, showcasing how urban settings shape ambition and loyalty[14].

2. Beliefs- These are the shared convictions or accepted truths within a culture. Nollywood often explores beliefs related to religion, spirituality and superstitions The influence of Christianity and Islam, and the coexistence of multiple beliefs systems within Nigeria society.The depiction of rural and urban settings in Nollywood highlights how these beliefs manifest differently across communities. Example: *Living in Bondage* connects urban ambition with spiritual consequences, reflecting the tension between modernity and traditional beliefs in urban centres like Lagos. *The Figurine*, the discovery of an ancient statue ties directly to beliefs rooted in the natural environment, emphasizing the spiritual connection to land and heritage.

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3. Norms: Nigerian norms often revolve around community interactions, and Nollywood films capture these norms against the backdrop of local environments. Example: *Wedding Party* highlights the grandeur of Lagos weddings, showcasing societal norms of extravagance. *The Ahanna Story,* the norms surrounding communal living and moral expectations in smaller towns are explored.

4. Symbols: Symbols in Nollywood are frequently drawn from the local environment, such as natural elements, artifacts, or traditional attiree. Example, *October 1* uses the Nigerian countryside as a backdrop, with symbols like the masquerade representing cultural identity and the clash between tradition and colonial influence. In *Blood Sisters*, traditional symbols like beads and tribal markings are used to emphasize identity and cultural heritage.

5. Language: Language is an important component of culture and serves as a means of communication and cultural transmission.Nigerian films reflect the country's multilingual environment, often featuring a mix of English, Pidgin, and indigenous languages that correspond to the setting of the story. Example: *Lionheart* reflects southeastern Nigeria's linguistic diversity, combining English, Igbo, and Hausa to portray how language bridges regional divides, *Oloture,* set in Lagos, integrates Pidgin English, reflecting the informal communication style of the urban population.

6. Ritual: Nollywood films vividly depict local rituals tied to Nigeria's varied cultural landscapes, from rural villages to bustling cities. Example: *The Figurine* uses a forested setting to depict rituals surrounding the worship of an ancient deity, emphasizing the spiritual connection to nature.

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7. Customs and Traditions: Nigerian customs are shaped by the local environment, and Nollywood movies highlight these differences across regions. Example: *Isoken* portrays urban Lagosians navigating modern dating customs alongside traditional expectations of marriage, reflecting urban lifestyles.

8. **Art and Aesthetics**: Nigerian art, fashion, and music in Nollywood films are heavily influenced by the local environment, with urban and rural settings dictating style. Example: *The Wedding Party* showcases the vibrant attire and music associated with Yoruba culture, reflecting the influence of Lagos' cosmopolitan environment. In *Aníkúlápó*, the rural setting brings traditional Yoruba aesthetics to life, showcasing the beauty of historical architecture and fashion.

9. Social Institutions: Social institutions like family, religion, and governance are portrayed within the context of Nigeria's environment, highlighting regional differences. Example: *King of Boys* show political power struggles set in Lagos, reflecting the influence of urban governance on individual lives. The Arbitration shows how corporate institutions operate in urban environments, revealing the challenges faced by women in Nigeria's workplace culture.

10. Technology and Material Culture: The juxtaposition of modern and traditional material culture is a recurring theme in Nollywood, reflecting the evolving Nigerian environment. Example: *Phone Swap* contrasts a tech-savvy.

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2.1.3 Representation of culture in Nollywood Films

1. Cultural Themes

Nollywood films explore cultural themes by depicting traditional values, customs and social behaviours. Movies like *Living in Bondage* and *The wedding party* highlight the importance of traditional ceremonies, Family dynamics and social expectations.

These narratives provide insights into the cultural fabric of Nigeria and the interplay between tradition and modernity.

2. Cultural Symbols

The use of Cultural symbols in Nollywood films improves the storytelling and pass deeper meaning. Traditional attire, religious artifacts and symbolic colours are prominently used, aiding in establishing cultural contexts and evoke emotional responses from the audience.

3. Language and Communication

Nollywood's linguistic diversity is evident in its use of multiple languages and dialects. This representation not only show the multicultural nature of Nigeria but also ensures that the films with broad audience. By infusing local languages and Pidgin English,

Nollywood films capture the nuances of Nigeria communication and cultural expression.

4. Social Issues

Nollywood films address contemporary social issues within the cultural context such as corruption, gender inequality and domestic violence. By showing these challenges, Nollywood sparks important conversations and promotes social change. Films like

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October 1 and *the Fifty* tackle these issues head on encouraging viewers to reflect on and address societal problems.

5. Cultural Identity

Nollywood plays an important role in shaping and reaffirming cultural identity. Through its depiction of Nigeria traditions, values and contemporary experiences, Nollywood provides a platform for Nigerians to see themselves and their culture and belonging, reinforcing cultural identity in an ever globalizing world.

2.1.4 History of Film and the Evolution of Bollywood and Nollywood

The starting points of film can be followed to the late nineteenth century when designers like Thomas Edison and the Lumière brothers made the earliest movies. According to[15], the Lumière brother's first public sscreening was in Paris in 1895 denoted the introduction of film as a diversion medium as opposed to an oddity. Edison's Kinetoscope, created in 1891, likewise assumed a vital part in the film's early stages, permitting people to see short movies through a peep-hole device.

The silent era was portrayed by the absence of synchronized sound, which required a dependence on visual narrating strategies. As verified by D. W. Griffith, one of the time's trailblazers, in his 1915 film "The Introduction of a Country," story intricacy and imaginative desire started to arise. Griffith's strategies in altering and his far reaching utilization of close-ups set the establishment for current film making. Nonetheless, his work likewise mirrors the age's racial strains and remains controversial.

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The progress too definitely sound changed the scene of film. The arrival of "The Jazz Vocalist" in 1927, which highlighted synchronized discourse, is much of the time referred to as the impetus for the "talkie" unrest. Examine how this mechanical headway formed the creation interaction as well as changed the crowd's assumptions for realistic storytelling[16]. This period additionally saw the ascent of compelling studios and film stars. The Warner Brothers. studio, for instance, arose as a force to be reckoned with in the last part of the 1920s and 1930s, refining the idea of the star framework that drove film industry success. The period's musicals and comedies, for example, "Singing in the Downpour" give a pivotal comprehension of how film kinds developed in light of progressions in sound innovation.

The Hollywood studio framework, which ruled the entertainment world from the 1920s to the 1960s, created probably the most celebrated films ever. Entrusted with making "Hollywood's legend," these studios created stories that spoke to a wide crowd, as broke down by in his work on sort hypothesis in film. Films like "Casablanca" (1942) and "Gone with the Breeze" (1939) epitomize the profound and emotional narrating that portrayed this period[17]. The presentation of variety film likewise denoted a huge shift during this period. Despite the fact that variety processes had been explored different avenues regarding before, 1939's "*The Wizard of Oz*" exhibited the capability of variety in narrating, perpetually adjusting the visual feel of film.

The latter part of the 1960s and 1970s presented a rush of movie producers known as the "New Hollywood" directors, who tested conventional stories and values. directors like Martin Scorsese, Francis Passage Coppola, and Steven Spielberg reclassified narrating methods and pushed the limits of film content. In his book "The New Hollywood: From

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Gold mine to the Affection Boat" , David A. Cook inspects how movies like "*Simple Rider*" (1969) filled in as a social critique on American culture and its thwarted expectation during the Vietnam War.

Around a similar time, free film started to build up some decent momentum, making a different scope of stories that tested standard shows. This adjustment of the film scene is talked about in additional detail by in "Film History[18]. A Presentation," where they feature critical free movies that arose during this period, including "The Alumni" .

The late twentieth century saw the appearance of computerized innovation, which reformed film creation, conveyance, and display. The change from film to advanced designs has started conversations about the fate of film. As indicated by, computerized cinematography has democratized film making, making it open to a more extensive scope of film-makers[19].

Bollywood, a portmanteau of “Bombay” and “Hollywood,” is the Hindi-language film industry situated in Mumbai, India. It is one of the biggest film industries in the world, creating many movies every year. Its impact reaches out a long way past India, captivating audiences globally with its unique mix of romance, drama, action, and music.

The seeds of Indian cinema were sown in the late 19th century. In 1896, the Lumière brothers introduced cinematography to India, screening their films in Mumbai. This spearheading occasion ignited a passion for film making among Indian audiences.

Dadasaheb Phalke, frequently hailed as the “Father of Indian Cinema,” directed and created the first full-length Indian film, Raja Harishchandra in 1913. This silent film, based on a mythological tale, denoted the start of a realistic excursion that shape the cultural landscape of India. The 1930s and 1940s saw a golden age for Indian cinema.

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The appearance of sound technology changed film making, and studios like Bombay Talkies created iconic films that investigated social issues and romantic themes. One of the most powerful figures of this period was K. Asif, whose incredible film Mughal-e-Azam in 1960 is still considered a masterpiece. This extravagant historical drama, with its lavish sets, staggering costumes, and significant music, captivated audiences worldwide. The 1970s marked the development of the "masala film," a genre that combined elements of action, romance, comedy, and drama. Screenwriters like Salim-Javed, with their iconic dialogues and awesome characters, defined this era. Films like Sholay and Don became religion works of art, setting new guidelines for commercial cinema.

The 1980s and 1990s were overwhelmed by romantic films, often featuring iconic on-screen couples like Shah Rukh Khan and Kajol. Directors like Yash Chopra and Aditya Chopra created timeless love stories that resounded with audiences of all ages. Films like Dilwale Dulhania Le Jayenge and Kuch Kuch Hota Hai became worldwide phenomena, promoting Indian cinema across the world.

The 21st century has seen an enhancement of Bollywood cinema. While romantic films continue to be popular, there has been a developing pattern towards realistic and socially important films. Directors like Anurag Kashyap and Dibakar Banerjee have investigated more obscure and tested customary storytelling. Bollywood has likewise embraced global trends, integratingcomponents of Hollywood film making into its productions. The rise of digital platforms has further expanded the reach of Indian cinema, attracting a new generation of audiences.

Nollywood is an African film tradition and industry, which started in the late 1980s in

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Nigeria, but has now spread globally, with vast potentials for wealth creation, employment, and the provision of social safety nets for teeming Nigerian (African) youths. Nollywood, as an industry, is derived from Hollywood in the manner as Bollywood. It has grown in leaps and bounds, with rapid and dramatic expansions that have virtually overshadowed stage performances and cine film productions in Nigeria and other parts of Africa. Speaking on its legendary rise, Ayorinde and Okafor affirm that "the idea of video-film was introduced formally by Babatunde Adelusi (Adamson), a publisher of a defunct photo-play magazine. He believed that the movie would not only cut cost, but would imitate the Indians and Chinese, in terms of quality and quantity". Alongside Adamson were other Nigerian videographers like Ade Ajiboye, Muyiden Aromire, Jide Kosoko, and Kenneth Nnebue, who experimented with the video-film art form. Although the use of video had existed while cine filmmaking thrived, it was limited to such coverage such as funerals, weddings, naming ceremonies and other social functions. However, prohibitive cost of producing films on celluloid and other economic strictures compelled Nigerian film-makers to take to the video format. Adesanya captures this change in the Nigerian (African) film architecture, thus: Video-film production started in the 80s; out of a desperate desire by producers, to remain in the motion picture business and this was on a shoestring budget. Initially, the target audience was to be found in one room screening centres and mushroom halls, equipped with a television set and a VHS player (Video Home System).

At the forefront of this experimentation were some enterprising Yoruba film producers (as earlier noted) who started to record on home video cassettes. Ekwuazi observes that the way out for some of the Yoruba folkloric film-makers (and this has led to their being called film contractors as opposed to film-makers) has been the use of reversal, as against

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the use of negative films. This development translated into the making of many films with reversal.

Some of these include Igida, Jamijoke, Agbako, Arigi, Segi, Ogiji, Asiri, Baba Ibeji, Iyalode, Esan, Jugun Labi, Ekun, Itakun, among many others. However, Kolawole claims that "Muyiden Aromire, aka, Alade armed with a camcorder produced the first home video in 1988, and then others followed. But they all lacked depth and quality to be called proper movies until Nek Video Links – an independent production outfit, based in Lagos, produced an Igbo film entitled" *Living in Bondage*" in 1992, utilising good camera shots, exotic costumes, good acting and orderly temporal and spatial continuity". *Living in Bondage* marked a watershed in the video-film enterprise in Nigeria, which has since grown into a booming industry with an unprecedented acceptance by both national and international audience, thus becoming a transnational cultural product. This, perhaps, explains why argues that "from the standpoint of output, it (Nollywood) is the largest film industry in the world, accounting for over 1,000 feature video-films every year" [20].

The reception of Nollywood films has been phenomenal, cutting across all manner of audiences, including children, in many parts of Africa and diaspora African communities in the Americas, Asia, and Europe. Increasingly, more of the films are being licensed by the censor board for public screening; video rental/sales shops are stocking more of them; and every quarter a burgeoning number of such films feature on DSTV (Digital Satellite Television) Africa Magic, Netflix, NollyLand and other satellite channels and video-on demand VOD (Video On Demand) platforms. From Kenya to Swaziland, from Zambia to

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Namibia, Nollywood films are the rave of the moment and scholars and critics have used different intellectual lenses to probe the film culture, with varied, but compelling views and outcomes.

Regardless of the existing diverse views, the term Nollywood has legitimised the movies made in Nigeria in world cinema practice and scholarship. "This legitimacy is in the form of the branding of Nollywood, which it has earned for itself within and beyond the nation." A chance trip to video rental shops in rural and urban settings across Nigeria, and the volume of films in these shops, coupled with the number of terrestrial and cable networks dedicated to the broadcast of Nollywood films evidently point to the fact that video-films have gained tremendous popularity and acceptance among the mass of the people.

But "as the Nollywood industry becomes more popular, a major issue, which calls for researchers' attention, is the problem of perceptions of representation of identity and culture". And this cannot be addressed effectively without an empirical inquiry because as notes "perception and sociological studies are hardly robust and sufficiently rigorous without the backing of empirical data". This study makes a contribution to the ongoing discussion on the impact of Nollywood films, particularly in relation to the representation of children and children's perceptions of such visual misrepresentations[21].

2.1.5 The Development of Nollywood Entertainment

The emergence of entertainment pre-dates the history of humans. In pre-historic times around camp fires, there was music and this was discovered from the Neolithic animal hide drums that archaeologists unearthed. Also, record goes back to paintings on cave

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walls by cave dwellers who had stories to tell; this was said to be the beginning of visual arts[22].

Archaeologists have records that elites of ancient civilizations enjoyed lavished banquets that included performing entertainers, e.g. acrobats, musicians and dancers. In ancient Greece, sports and athletics became institutionalized entertainment with the Olympic games and large stadiums. Ancient Rome evolved athletics and competition on a large scale. For instance, Circus Maximums in Rome could hold 170,000 spectators for chariot races and gladiator games. Indices of entertainment such as music, literature, sports and sex have survived through the ages[23].

During the 16th and 17th century carnivals were accused of promoting sexual promiscuity and popular ballads were denounced as bawdy as glorifying criminality[24]. By the 19th century theatre, music halls, dances, penny dreadful, street football, gambling and other forms of popular entertainment were all subject to intense campaigns to halt their supposed contamination of youth. In the 20th century another dangerous enemy was discovered in the new medium of the Hollywood Cinema.

The earlier forms of entertainment were accused of influencing the social behavior of teenagers negatively. Through the development of technology in Mass Communication, some of these forms of entertainment have evolved into Nollywood and its programming contents and can be mass produced thereby finding their way in easily accessible and compact form to the living rooms of the audience, mostly teenagers. Subsequently, the development of entertainment on Nollywood will be examined from the account of [25].

The journey started in the latter part of the 19th century with the development of two

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kinds of entertainment to meet the demands of the new urban dwellers in America. The ballpark and vaudeville helped to fill the growing amount of leisure time workers enjoyed and later transformed into mass media activities. The ballpark brought together crowds of strangers who could experience a sense of community within the big city as they watched a baseball game.

Also immigrants were able to shake loose their ethnic ties and become absorbed in the new national game, which was becoming representative of the "American spirit." The green fields and fresh air of the ballpark were a welcome change from the sea of bricks, stone, and eventually asphalt that dominated the city scene. Workers could temporarily escape the routine and dullness of their daily lives by vicariously participating in the competition and accomplishment that baseball games symbolized. Baseball reflected the competitiveness of the work place and the capitalist ethic, as players were bought and sold and were regarded as property. The ballpark also provided a means for spectators to release their frustrations against authority figures: the umpire became a symbol of scorn, and cries of "kill the umpire," accompanied by tossed debris, were frequent.

The vaudeville which was the other popular form of entertainment in the 19th century, took the traditional forms of popular entertainment or folk art, such as ethnic humor, juggling, dancing, and clown acts, and it was made part of the new mass culture. Vaudeville set the mold for entertainment programmes on the electronic media that eventually displaced it in the 20th century. Radio incorporated the style and humor of vaudeville, and Nollywood in turn took over the entertainment format of radio when it developed in the late 1940s and 1950s. The quick cuts and action of modern day Nollywood are ultimately based on the conventions of vaudeville entertainment.

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TV entertainment started out as a novel idea. The shows consisted of pointing a camera at some action and letting it be transmitted. The early programmes included variety of shows, puppet-comedy shows, stand-up comedians, domestic comedies and game shows. Many of these programmes were carbon copies of radio shows, but with pictures. In fact, popular radio personality Arthur Godfrey merely brought Nollywood cameras into his studio to televise his daily radio programme on CBS (Columbia Broadcasting System). Godfrey and the performers on the programme wore headphones, had large microphones blocking part of their faces, and tended to ignore the cameras while concentrating on the radio broadcast. But people watching early Nollywood were dazzled to be able to see action and watch their long-time radio stars present familiar sitcoms in their living rooms. Some of the leading early entertainers identified during the beginning years of Nollywood were Milton Berle, Ed Sullivan, Sid Caesar, Imogene Coca, Lucille Ball, Art Carney, Jackie Gleason, Art Link letter, Arthur Godfrey, Jack Benny, Amos 'n' Andy, ventriloquist Edgar Bergen and his dummy Charlie McCarthy, Bob Hope, Bing Crosby, Red Skelton, the witty comedy team of George Burns and Gracie Allen, and the puppets Cecil the Seasick Sea Serpent, Howdy Doody, and Kukla, Fran, and Ollie. Most of these entertainers had started their careers in vaudeville and made the transition to radio. Now they were transmitting recreations of the early days of vaudeville into the living rooms of the United States. The content of popular cultural entertainment had changed little since the 19th century. Only the delivery system had changed.

Furthermore, some of the best dramas ever shown on Nollywood were the plays broadcast live from New York studios in the 1950s. The major Hollywood movie studios, fearing competition from the new medium, refused to allow their facilities to be used to produce Nollywood programmes. Four of the best known live dramas of the golden age

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of Nollywood were Rod Serling's Requiem for a Heavyweight, starring Jack Palance; J. P. *Miller's Days of Wine* and *Roses*, starring Cliff Robertson and Piper Laurie; Reginald Rose's *12 Angry Men*; and *Patty Chayefsky's Marty.*

All four were later made into movies, with Marty receiving the Academy Award as best picture of the year. Because they were done live and were confined to the studio sets, these high-quality dramas focused on character development and analysis rather than on car chases and elaborate scenery. Subsequently, quiz shows which had been popular on radio offered greater rewards when transferred to Nollywood. For instance, Radio's $64 Question became TV's $64,000 Question. The popularity of these shows grew as people could vicariously share in the delight of winning big money by knowing the right answers to questions. However, in 1959 Nollywood was rocked by a major scandal when it was revealed that certain quiz-show contestants had been given the questions prior to the broadcasts. This was done to ensure that the most popular contestants would win and return the next week. Until this time, TV programmes were produced by advertising agencies and the shows' sponsors. As a result of the scandal, the FCC (Federal Communication commission) required quiz shows to issue disclosures whenever assistance was given to contestants, and the networks were forced to take over production of the programmes to ensure compliance with ethical standards.

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It took almost 40 years for the quiz shows to return to the network prime time schedules, but they returned with a big hit in 1999 when ABC (American Broadcasting company) introduced Who Wants to Be a Millionaire? The programme, aired almost nightly for several weeks, scored well for the network in the ratings, resulting in it being given a regular slot three times a week in 2000. The other networks figured that if one quiz show

could be successful, so could four- one in each network. Fox was quick to follow with its show, Greed, while CBS introduced Winning Lines and NBC (National Broadcasting company) went back into its past to resurrect Twenty-one, one of the programmes first exposed as giving answers to the contestants in the 1959 quiz-show scandals.

TV entertainment moved from live quiz and variety shows, domestic comedies, and drama to pre-recorded dramatic series by the late 1950s. One of the first genres to develop was the Western, which had long been popular in movies and on radio. Shows such as Gunsmoke and Have Gun, Will Travel (which had been popular on radio), Wyatt Earp, Rawhide (with a very young Clint Eastwood), The Rifleman, and The Virginian (Nollywood's first 90-minute prime-time series) occupied the TV screens.

By 1959, there were 30 Westerns on prime time each week. In 1959 also, a programme called Bonanza began airing on NBC to sell colour Nollywood sets for its parent company, RCA (Radio Corporation of American). The programme transmitted the American myth that the rugged rural life of the ‘good old days’ was a glamorous and comfortable time. It also revolved around three grown sons, at least two of them in their 30s, still at home and subject to the authority of their father. Some sociologists believed the show appealed to people who missed the parental authority and support they had given up to leave home and marry. Whatever the reason, Bonanza was one of the most popular shows on the air for 15 years.

Other genres that became popular during this period include doctor, police, detective, and

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courtroom shows, in which similar to the Western, good always prevailed over evil. These adventure stories were sometimes referred to as "urban Westerns" because the moral themes were the same as in the Westerns. However, only the location and time period were changed. Some examples of the urban Westerns were *Dragnet*, *Highway Patrol*, *Racket Squad, The Line-up*, *Perry Mason*, and *the Defenders*. A few years later several series, *The Man from U.N.C.L.E.*, *I Spy*, and *Mission: Impossible,* dealing with international intrigues and spy chasing, also reflected these themes (and the Cold War mentality) as the "good guys" pursued the forces of evil around the world.

There were several variety shows that evolved in the 1960s to provide cheerful escape for the teaming audience. The shows were hosted by performers such as Carol Burnett, Bob Hope, Dean Martin, Flip Wilson, and Sonny and Cher. By the late 1960s one variety show, The Smothers Brothers Comedy Hour was introducing realism and social commentary into evening entertainment. In keeping with the cultural unrest and growing displeasure with the Vietnam. War that was sweeping the country, the show ridiculed the war and other social ills and soon was cancelled by CBS (Columbia Broadcasting System) in a dispute over censorship. The network executives believed that the audiences did not want controversy and realism mixed with their entertainment.

In 1968 another variety show, Rowan and Martin's Laugh-In made its debut and became popular with younger audiences by dealing with sexual and political themes, topics that reflected the new openness that had swept the nation during the 1960s. Its hosts, Dan Rowan and Dick Martin, were able to touch on these topics without irritating network executives the way Smothers Brothers did. This type of programming survived in the 1990s on such shows as Saturday Night Live. However, the more traditional variety

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shows had all but disappeared by the mid-1970s, except for an occasional special.

The most popular of all TV entertainment genres from the beginning has been the situation comedy (Sitcom). Other forms of Nollywood entertainment, such as the Western and the variety show had come and gone, but the sitcoms endured. In an effort to appeal to middle-class America, early TV continued to produce the family sitcoms that had been popular on radio. The settings were always the same: a happy, white, middle-class home with humorous but bland family problems to cope with and solve by the end of each 30-minute show. *Father Knows Best, Make Room for Daddy, Leave It to Beaver, I Love Lucy, The Adventures of Ozzie and Harriet,* and *My Three Sons* were a few of the more popular shows in this category.

In the mid-1970s, the networks tried to break down traditional viewing habits by introducing a new format, the miniseries. The idea was to get people hooked on the series in the first episode, usually broadcast on Sunday night, so they would tune in again the next several evenings. The Mini-series proved to be very popular and they were often scheduled during "sweeps periods," when TV stations are monitored to determine audience sizes.

The mini-series concept actually came from public broadcasting, which began showing BBC (British Broadcasting Corporation) produced serials such as *The Forsyte Saga* and *Upstairs Downstairs*. In 1977 ABC (American Broadcasting Company) introduced Roots, a mini-series based on Alex Haley's book of the same name, which kept millions of viewers glued to the TV set for eight nights. The series, which traced Haley's ancestors from Africa through American slavery and into the 20th century, set ratings records and

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helped keep Haley's book at the top of the best-seller list for months. By the 1990s, the mini-series was usually limited to a two-part movie because of the diminishing level of audience attention. Only a quality mini-series such as Lonesome Dove could sustain viewer interest over several evenings. America's Nollywood watchers had too many choices available to tie themselves down with one long story spread out over a week.

Nollywood serves as a vital platform for expressing and preserving Nigerian cultural identity. The industry's films are imbued with rich cultural elements that showcase Nigeria's diverse traditions, languages, and customs. By portraying traditional ceremonies, attire, and music, Nollywood helps to reinforce cultural pride and educate younger generations about their heritage[26].

For instance, the frequent depiction of traditional Nigerian attire such as agbada, gele, and ankara fabrics in Nollywood films emphasizes the importance of cultural fashion[27]. These visual representations promote a sense of cultural pride and continuity, ensuring that the beauty and significance of Nigerian traditions are celebrated and preserved.

Nollywood films are known for their capacity to reflect and critique societal issues, making them a powerful medium for social commentary. The industry frequently tackles themes such as corruption, gender inequality, domestic violence, and political instability, thereby raising awareness and fostering dialogue on these critical issues[28].

Films like *October 1* and *Half of a Yellow Sun* exemplify Nollywood's role in addressing historical and social themes. *October 1* delves into Nigeria's colonial history and the challenges of national unity, while *Half of a Yellow Sun* brings to life the complexities of the Nigerian Civil War and ethnic tensions. By presenting these narratives, Nollywood

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encourages viewers to reflect on the nation's past and present, fostering a deeper understanding of societal dynamics[29].

The economic significance of Nollywood is substantial, as the industry is a major contributor to Nigeria's economy. Nollywood generates significant revenue and provides employment opportunities for thousands of people, from actors and directors to scriptwriters and costume designers[30]. The industry's economic impact extends beyond direct employment. Nollywood's production activities stimulate related sectors such as hospitality, transportation, and marketing. According to the Nigerian Export-Import Bank (NEXIM), Nollywood generates over $600 million annually and employs more than one million people, making it one of the largest employers in the country.

Also, the global distribution of Nollywood films has expanded the industry's market reach, generating foreign exchange earnings and enhancing Nigeria's economic presence on the international stage[31]. Nollywood's influence on Nigerian popular culture is profound and far-reaching. The industry's films shape fashion trends, language use, and social behaviours, reflecting and influencing contemporary Nigerian life Popular Nollywood stars like Genevieve Nnaji, Richard Mofe-Damijo, and Omotola Jalade Ekeinde have become cultural icons, their styles and mannerisms emulated by fans across the country[32].

Nollywood's impact on fashion is particularly notable. The industry's glamorous depiction of traditional and contemporary styles has inspired fashion designers and influenced everyday fashion choices. Movies often set trends in hairstyles, make-up, and clothing, making Nollywood a key driver of Nigeria's fashion scene[33]. In addition to

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fashion, Nollywood films popularize slang and colloquial expressions, contributing to the evolution of Nigerian English and Pidgin English. Phrases and catchphrases from popular movies often enter everyday conversation, demonstrating the industry's linguistic influence[34].

Nollywood's significance in Nigerian culture also lies in its educational value. The industry's films often serve as informal educational tools, providing viewers with insights into various aspects of Nigerian life, history, and values[35]. Through storytelling, Nollywood educates audiences about cultural practices, historical events, and moral lessons. Films such as *Half of a Yellow Sun* offer educational insights into Nigeria's civil war and the complexities of ethnic tensions. By bringing literary works to life, Nollywood bridges the gap between literature and visual media, making historical and cultural knowledge more accessible to a wider audience[36].

Moreover, Nollywood's depiction of social issues such as health, education, and women's rights raises awareness and promotes informed decision-making. Films addressing topics like HIV/AIDS, domestic abuse, and child marriage provide valuable information and encourage positive social change[37]. Nollywood's influence extends beyond Nigeria's borders, making it a crucial player in the global film industry. The industry's films are widely distributed across Africa and the African diaspora, contributing to the global representation of African stories and perspectives[38]. Nollywood's success has challenged stereotypes and reshaped perceptions of African narratives, offering diverse and nuanced portrayals of African life. The global reach of Nollywood is further evidenced by its presence on international streaming platforms like Netflix, Amazon Prime, and You-tube. Collaborations with these platforms have expanded Nollywood's audience, allowing its

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films to reach viewers in Europe, North America, and beyond. This international exposure has elevated Nollywood's status, positioning it as a significant cultural ambassador for Nigeria and Africa as a whole[38]. By presenting authentic and relatable stories, Nollywood challenges the often one-dimensional portrayals of Africa in mainstream media. The industry's films highlight the diversity, resilience, and creativity of African people, contributing to a more balanced and accurate representation of the continent[39].

The Nigerian film industry, or Nollywood, has become well-known throughout the world for its distinctive narratives that capture the country's rich and varied cultural fabric. The enormous burden of depicting many facets of Nigerian culture, such as customary rituals, family relationships, gender roles, and societal conventions, falls to Nollywood, the world's second-largest film maker[40].

Nollywood films often depict Nigerian traditional ceremonies with great detail and authenticity. These ceremonies, such as weddings, naming ceremonies, and burial rites, are portrayed with a focus on the cultural significance and traditional practices. For example, traditional weddings often showcase elaborate attire, traditional dances, and rituals like the "prostration" where the bride and groom kneel before their parents these depictions help preserve and promote Nigerian cultural heritage[41].

Family relationships are a central theme in many Nollywood films the portrayal of family dynamics often reflects the importance of extended family and community in Nigerian culture. Films frequently explore themes such as sibling rivalry, parental authority, and the role of elders in decision-making the complexity of family relationships is depicted

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through various storyline, highlighting both the challenges and the strength of familial bonds[42].

Nollywood movies provide a platform to explore both traditional and evolving gender roles in Nigerian society. Traditional gender roles are often depicted, with men portrayed as providers and women as caregivers. However, contemporary films also showcase women in empowered roles, challenging traditional norms and advocating for gender equality. This dual portrayal reflects the ongoing societal dialogue about gender roles and the push for more progressive views[43].

Nollywood films reflect societal norms and values, addressing issues such as respect for elders, the importance of marriage, and the consequences of breaking social taboos. These films often serve as a medium for social commentary, highlighting both the positive and negative aspects of Nigerian society. By portraying these norms, Nollywood contributes to the preservation and dissemination of cultural values[44].

2.1.6 Impact of Nollywood Movies on Students Lifestyle

Impact refers to the impression or action that develops in individuals as a result of exposure to Nollywood movies. While, youth in this context is viewed in terms of all young people, both male and female who are in the period of between childhood and full adulthood, within the age of 13- 40 years. Violence for the average Nigerian could be in different forms and may mean different things when expressed in the typical African setting, it is seen as a sign of strength and bravery when a man stands up for himself and fights when he is either challenged or insulted.

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While in those days is not a necessity that either party involved in the fight dies, but recent movies tend to show that the best way to get rid of a rivalry is to kill him or her which is not what was portrayed in the early films movies, they only fought to show superiority and defeat or embarrassment, not death. Violence in movies has become sought of a regular on the Nigerian movies and has continued to gain more acceptances by producers and directors.

Most times when they are asked about the adverse effects of these on their audiences and society they simply say that "they are portraying their messages in the easiest and most convincing manner since these stories are most times associated with real life situations". And one of the questions that critics have failed to answer, whose job is it when youths watch movies and often times get influenced by what they have seen?, is it the parents, the regulators, producers, or the youths themselves? The National Film and Video Censor's Board severely criticize Nigerian home video films for placing too much emphasis on occultism, violence, sex, pornography and blood, claiming that they could have adverse effect on the Nigerian society.

Has identified the negative aspect as: the ease with which anyone with minimal funds could purchase video cameras and portable video recorders and start producing fiction dramatic stories which were at times of questionable content made the field a free for all. People without training in mass communication or theatre arts and even secondary school drop outs joined the bandwagon[45]. Having acquired equipment, they opened for business in dingy shops with signboards such as 'Video Production Center' (VPC)'Video Recording Studio(VRS).

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This development is true and has exposed the Nigerian society to media messages that are unprofessionally packaged which could result in the development of negative mannerism. Adesanya, an award-winning producer of a celluloid film contends that the story and acting more often than not are overwhelmed by the projection of glamour over substance, a gaudy visual style that robs the productions of memorable pathos and artistry in other words, lack of professionalism by which the thematic moral values and lesions are like those that constitute the hallmark of Onitsha market literature.

Contends the importance to know the moral structure and disposition of modern-day Nigeria. Based on his observations, he raises an alarm over a generation of Nigerians which could even be worse than the one described by Noble Laureate, Professor Wole Soyinka as "Wasted Generation[46.] Examination bodies in the schools frequently complains on the low quality of education in Nigeria educational system and the resultant effect of poor academic performance among senior secondary school students. Some blame the students for this apparent decline in quality of education and moral values, majority blames the teachers for the woes in our schools, while the teachers shifted the blame on the children and parental attitudes to their children education[47].

Others scholars such blamed the government for unattractive condition of service and poor physical facilities in some parts of the system. Nevertheless, it is essential to note that apart from the factors listed as the causes of failure among the secondary school students, the advent of globalization as a result of urbanization and civilization such as access to internet, GSM (Global system for mobile), Television and Cable Network programmes have relegated most students to a mere showbiz and often distracted by series of cartoons and movie activities[48].

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Globalization according to is the latest technological effort in reducing the physical distance among nations and societies of the world through information transfer at speed that is hitherto unknown in information technology. Thus the world has therefore become border-less taking into cognizance the flow of information through modern technologies such as the use of internet and electronic mass media (i.e. audio, visual, and audio-visuals gadgets and newspapers) [49].

In Nigeria, television as a product of globalization is an important source of educational enlightenment and language acquisition[50]. Television provides better, sophisticated and diverse information and education. Since students are likely to revert to their mother tongues after school, noted that the television might help to reinforce language skills learnt at school. Thus, its effect on the Nigerian secondary school student, therefore, may depend on the extent to which it is utilized[51].

Television has been variously criticized for negative impact on academic achievement. For instance, associate high exposure to general audience television with poorer language levels. They attribute these low language scores to programme content rather than time spent watching television programmes[52.] Opined that general audience programmes are not deliberately designed for instruction but for entertainment[53]. They include soaps, movies, news, documentaries, musicals, sports (football matches), reality television shows, talk shows comedies, cartoons etc. Similarly, television has been accused of displacing reading time and thereby impending intellectual abilities[54]. The implication is that when television and reading compete for more time and attention, television often gains mastery as the more attractive.

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In other times, this may be true. But in Nigeria, the inadequacy and instability in electricity supply limit the time when television is available and accessible. Thus, one would expect that reading which is less dependent on electricity would maintain primacy in spite of television. But this is not so, because there are other programmes at viewing centres that could distract student from reading their books, such as playing games (play station 1-3), watching European premier league, champions league, Spanish laliga most especially on weekends when students are meant to revise and read their books and solve their take- home assignment.

In analysing the effect of television viewing on children, submitted that children nowadays as compared before are more exposed to different types of media particularly on the television. They spend most of their time in front of their television sets rather than in reading their books, doing their home-works and mingling with other people etc. Ferri further noted that it has been very alarming that they get most of their attribute through this type of media[55]. According to though the television sets are used to entertain, to educate and to gain exposure to ideas that may never be encountered in other areas, it has now become a threat to the well-being of children especially on the aspect of their behavior and academic performance[56].

In a study "effect of television and radio distractions on undergraduate students' mathematics test performance" maintained that television significantly affect the performance of student in a mathematics test[57]. Thus television in this context was seen as a distraction during learning. Distraction through television during learning has become a common daily occurrence among secondary school student across the nation.

Many scholars have focused on the effect of distraction on learning/academic

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achievement among students while studies found some negative effect of distraction on learning and academic achievement. On a general level, distraction may affect learning because, according to the capacity theory, attention can be divided when the brain is exposed to two separate tasks that both require attention[58].

However, when this happened, one of both tasks either reading or watching television is diminished. Since television is seen as a distraction most especially when they are supposed to focus on their academics, it is important to find out what impact thus television and movie programs has on the student reading and academic performance. This purpose of this study was to examine the joint associations and effects of time watched, time spent, number watched, type watched, parents' reaction and watch reason on the academic performance of secondary school students.

2.1.7 The Impact of Nollywood on Students Fashion Choices

Nollywood, frequently alluded to as the second-largest film industry in the world by volume, has advanced since its origin in the 1990s. It has changed from low-budget productions to internationally acclaimed films[59]. Nollywood films often prioritize storytelling, which includes the garments and styles worn by characters, reflecting contemporary fashion trends. The representation of various socio-political issues and lifestyles has made Nollywood a relatable medium for many, especially students, leading to its profound influence on their fashion choices.

The relationship between media representation and societal behavior, especially among youth, has been well-documented. argues that the fashion portrayals in Nollywood serve as a guide for style preferences among students[60]. Characters often embody certain

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lifestyles, and students, seeking to emulate their favourite actors, embrace similar clothing styles. This peculiarity showcases how characters in Nollywood shape public impression of fashion and serve as compelling style symbols for the youth.

Nollywood films serve as a platform for showcasing traditional and contemporary African styles, contributing to a renaissance in African fashion. The portrayal of vibrant fabrics, bold colours, and particular styles allows students to draw inspiration[61].

"Students are becoming increasingly aware of their cultural heritage through the fashion choices they make, heavily influenced by the narratives they consume in Nollywood films."

The visibility of fashion brands within Nollywood, not only do films influence informal fashion choices, but they also legitimize certain fashion brands through product placement and character endorsements. This strategic incorporation of fashion items creates a strong association between specific brands and youth culture, enabling students to identify with and aspire to those portrayals[62].

Nonetheless, it is important to consider the socio-economic factors affecting students' fashion decisions. The democratization of access to Nollywood films, through on-line streaming platforms, has expanded the reach of Nollywood's fashion influence. Students from different socio-economic backgrounds can now consume fashion portrayal in films, leading to a shared culture of fashion across different student demographics[63]. The influence of Nollywood on students' fashion transcends class, allowing for a collective identity rooted in shared viewing experiences[64].

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The rise of social media has intensified Nollywood's impact emphasizes the role of social media influencers and content creators who partner with Nollywood actors to showcase outfits inspired by films[65]. This cross-platform promotion amplifies Nollywood's effects, directing students in their fashion decisions and further implanting these styles into their regular lives. The mix of traditional and modern fashion showcased through these platforms show a new wave of style that students seek to replicate.

The implications of Nollywood's fashion impact extend beyond mere impersonation. argues that the understanding and consumption of fashion in Nollywood films often serve as a means of expressing identity among students[66]. This commitment leads to a broader cultural awareness and appreciation for African textiles and designs, with students expressing themselves through fashion choices reflective of their cultural identity. Ogbonna states, "rather than mere copies of what they see on screen, students actively engage with fashion as a narrative of their lived experiences.

As Nollywood continues to expand its reach beyond Nigeria, the globalization of fashion trends becomes apparent[67]. The international adaptation of Nollywood films exposes students to a broader spectrum of fashion that combines both localized styles and global influences. Adebayo posits that this global exposure fosters a unique fusion of aesthetics among students, prompting them to experiment with diverse fashion choices. The discuss between local and global fashion develops an imaginative space where students are propelled by a multitude of cultures while also remaining moored in their heritage.

This pattern show Nollywood films not only introduce local youth to the latest styles but

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also encourage them to think critically about the cultural ramifications of their fashion decisions. Adebayo suggests that students are compelled to evaluate how these fashions align with their identities within the broader context of a globalizing world. Thus, Nollywood's iimpact extends to shaping a global cognizance around African fashion, eempowering students to embrace a dual personality that is both local and international.

The idea of fashion as a vehicle for cultural expression is another critical aspect investigated in this study.Fashion in Nollywood is deeply intertwined with cultural narratives and plays a pivotal role in shaping collective consciousness among students Adesina refers to the portrayal of traditional attire in contemporary Nollywood films as an important way for students to reconnect with their ancestry, allowing them to communicate their cultural roots and values through fashion[68].

The mixing of traditional and modern wear has earned significant interest among the youth, who seek to balance their contemporary lifestyles with a respect for their legacy. By adopting styles seen in Nollywood films, students not only embrace personal aesthetics but also engage in a form of cultural storytelling that builds their identity within their communities. This cultural engagement mirrors a broader trend where fashion is seen not just as clothing but as anfundamental expression of societal qualities and individual history.

The celebrity status of Nollywood actors also plays animportant role in influencing students' fashion choices. Celebrities in Nollywood serve as trendsetter, and their fashion choices often become a reference point for students trying to copy their style[69.] The extensive media coverage of Nollywood shows, events, and social functions adds to the

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visibility of various fashion trends endorsed by actors, thereby reinforcing their role as fashion icons.

He observes that the optimistic idea of celebrity culture drives students to make fashion decisions based on their admiration for these actors, often leading to increased consumption of similar styles and brands. The practices of duplicating actors' fashion choices go beyond mere imitation; it is a way for students to fabricate a personal style that line up with that of their idols. This relationship between celebrities and fashion consumers underscores how Nollywood not only shapes fashion trends but also contributes to the development ofpersonality among students[70].

The effect of Nollywood on fashion decisions is also influenced by regional variations within Nigeria, as noted by in various regions, different interpretations of Nollywood's fashion influence emerge, reflecting local styles, customs, and social norms. She argues that while Nollywood globally popularizes fashion trends, local adaptations allow students to contextualize these patterns within their remarkable cultural framework. For example, students in the South west may float towards bright, colourful traditional attire showcased in films, while students in the North may lean towards styles that blend with their cultural practices and inclinations. This regional dynamic outlines how Nollywood's hold on student fashion is not solid but rather deeply affected by local influences and contexts. Therefore, fashion choices become a site of exchange between the global impact of Nollywood and the local cultural identity of students. An important dimension of Nollywood's impact on students' fashion its pedagogical value in fashion education. Nollywood serves as an informal educational resource, providing students with insights into garment design, styling, and cultural significance through visual storytelling[71]. By

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analyzing film costumes, students can engage with concepts of aesthetic principles, cultural symbolism, and the evolution of fashion within the Nigerian context. Nollywood can catalyse basic discussions about authenticity, appropriation, and sustainability in fashion among students, which are pivotal themes in contemporary fashion discourse.

2.1.8 Analysis of Trends and Styles Popularized By Nollywood Films

The impact of Nollywood films has extended beyond mere entertainment, essentially shaping current trends and styles among students One perceptible trend is the reception of contemporary fashion often showcased in these films. Characters regularly depict a blend of traditional and modern attire, leading students to copy these aesthetics in their daily wear, thereby reflecting a cultural fusion that resonates with their personality[72]

This cultural fusion is obvious in the manner students consolidate traditional Nigerian clothing with modern styles. For example, a student may wear a traditional Nigerian shirt with modern jeans or a traditional Nigerian wrapper with a modern top. This blending of styles reflects the students' desire to connect with their cultural heritage while also embracing modernity[73]

Additionally, the themes of ambition and perseverance prevalent in numerous Nollywood narratives encourage students to adapt a more resilient approach towards their studies and career aspirations. This shift not only influences their personal style but also their mindset, highlighting the profound effect of cinematic storytelling on lifestyle decisions[74]

Nollywood films often feature characters who conquer obstacles and achieve success through hard work and determination. These narratives motivate students to pursue their goals with renewed passion and commitment. Furthermore, the films' portrayal of strong,

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independent characters challenges traditional gender roles and stereotypes, promoting a more inclusive and equitable society[75]

Consequently, while Nollywood entertains, it simultaneously serves as a conduit for social change, challenging and reshaping student discernments and behaviours within the academic environment. By promoting cultural fusion, versatility , and inclusivity, Nollywood films play a significant role in shaping the values and attitudes of young Nigerians[76.]

Moreover, Nollywood's influence extends beyond the academic environment, contributing to a broader cultural shift in Nigerian society. The films' portrayal of traditional Nigerian culture and modern styles has helped to promote a sense of national pride and character, empowering Nigerians to celebrate their cultural heritage[77].

Nollywood films have played an important role in promoting Nigerian cultural heritage, both locally and internationally. The films often showcase traditional Nigerian clothing, music, and dance, providing a platform for Nigerian culture to be celebrated and appreciated Nollywood films have helped to promote Nigerian culture abroad, providing a window into Nigerian society and culture for international audiences. This has helped to promote cultural understanding and exchange between Nigeria and other countries[78]

Nollywood films have also had a significant influence on fashion designers in Nigeria. Many fashion designers have been inspired by the costumes and styles showcased in Nollywood films, incorporating these elements into their own designsThis has helped to promote a sense of Nigerian identity and culture in the fashion industry, encouraging

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fashion designers to draw motivation from traditional Nigerian clothing and textiles[79].

As Nollywood continues to develop and grow, it is likely that its influence on fashion will endure. The film industry's ability to showcase Nigerian culture and style to a wide audience has made it a significant player in the fashion industry. The rise of social media has provided a platform for Nollywood stars and fashion influencers to showcase their styles and trends to a wider audience. This has helped to promote Nigerian fashion and culture, both locally and internationally[80].

2.1.9 Nollywood's Role in Shaping Social Behavior and Relationships

Nollywood, the Nigerian film industry, has emerged as a powerful cultural force that fundamentally influences social behavior and relationships in Nigeria, By investigating alarge number of social issues, promoting cultural values, and shaping aspirations, Nollywood has become a catalyst for social change and a mirror reflecting societal standard and expectations[81].

Nollywood films frequently serve as moral compasses, providing guidance and shaping ethical values. Through storytelling, these films promote traditional African values such as respect for elders, family unity, and honesty. By showcasing positive role models and negative consequences of immoral behavior, Nollywood reinforces societal norms and expectations. For example, films that highlight the dangers of premarital sex and the importance of education contribute to shaping positive social behaviours among young people[82].

Nollywood plays had a significant role in shaping gender roles and relationships in

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Nigeria. While traditional gender roles have been prevalent in Nigerian society, Nollywood has challenged these stereotypes by portraying strong, independent female characters. These characters frequently overcome societal expectations and pursue their dreams, inspiring young women to strive for equality and empowerment[83].

Nollywood has contributed to the advancement of romantic relationships in Nigeria. The industry's portrayal of love, courtship, and marriage has affected young people's perceptions of relationships. While traditional qualities and customs continue to play a significant role, Nollywood has introduced modern concepts of love and romance, leading to a more diverse and nuanced understanding of relationships[84]. Nollywood frequently address social issues such as poverty, corruption, and political instability. By uncovering social problems and offering critical commentary, these films can spark public discourse and inspire social change. For example, films that highlight the problems encounterby marginalized groups, such as women and children, can raise awareness and assumable support for social justice initiatives said Nollywood significantly affect the behavior and aspirations of Nigerian youth. The industry's portrayal of wealth, fame, and success has influenced young people's career choices and lifestyle aspirations. While this can be positive, it can also lead to unrealistic expectations and materialism[85].

Nollywood has contributed to the spread of popular culture, including fashion, music, and language. The industry's influence on youth culture is particularly evident in the adoption of Nollywood slang and fashion trends[86]. While Nollywood has the potential to shape positive social change, it also faces challenges. One of the primary challenges is the nature of content, as many films are produced quickly and with limited resources. This can lead to poor storytelling, ridiculous portrayals, and negative stereotypes[87]. Another

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challenge is the industry's reliance on stereotypes, particularly in the portrayal of women. While there have been efforts to challenge these stereotypes, traditional gender roles still continue in many Nollywood films[88].

2.1.10 Nollywood and its Role in the Socialization Process of Nigerians

Nollywood plays aimportant role in the socialization of individuals in Nigeria and across Africa. As a major media platform, it serves as a mirror and teacher of societal values, norms, roles, and expectations. movies, especially those with high visibility and emotional impact, change how people think, behave, and relate with others scholars have increasingly paid attention to Nollywood's power in shaping identity, gender roles, moral reasoning, fashion, language, and even political opinions through its content.

Nollywood often show traditional norms and emerging trends in society. Viewers tend to take in these messages, consciously or unconsciously, and copy what they see in real life. argued that audiences do not just watch Nollywood movies for entertainment; they also perceive them as a form of social reality[89]. In their study, participants identified with the challenges, decisions, and resolutions presented by characters, using those experiences to inform their own social behavior. This kind of media interaction leads to what is known as observational learning or social modelling.

One of the most visible ways Nollywood socializes individuals is through its portrayal of "family dynamics and social expectations". movie often highlight respect for elders, loyalty to family, and the importance of marriage and procreation. These values are embedded in many storylines and presented as desirable or necessary for social approval.

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Viewers watching such films repeatedly are likely to internalize those beliefs. Gender roles are another major part of socialization, and Nollywood has both reflected and reinforced dominant gender expectations. examined masculinity in Nollywood and found that male characters are often portrayed as dominant, emotionally distant, and powerful, while female characters are frequently cast as submissive or dependent[90, 91].This depiction changes how men and women view their roles in society. However, there has been a slow shift, with recent movies depicting more empowered women and emotionally intelligent male characters, signalling a gradual transformation of gender norms in Nigerian society.

Religion and morality are also key themes in many Nollywood movies, with consequences for social and moral development. Films often deal with topics like infidelity, corruption, ritual killings, and divine punishment. While some films moralize these topics to warn against wrongdoing, others unintentionally normalize or even glamorize them. students exposed to Nollywood movies dealing with ritual practices were more likely to express curiosity or even acceptance toward wealth obtained through questionable means[92]. This raises concerns about how some films might distort moral reasoning, especially among impressionable audiences.

The role of Nollywood in shaping national identity and civic values is also important. Many films focus on Nigerian heritage, languages, traditional practices, and inter-ethnic relationships. By showing Nigeria's cultural diversity and common challenges, Nollywood aid their viewers construct a sense of belonging and national pride noted that young people often cite Nollywood as their first exposure to ethnic groups outside their own and as a tool for learning social history. Through this, Nollywood contributes to collective memory and civic understanding[93].

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Language is another major area where Nollywood influences socialization. The use of Nigerian Pidgin English and local languages in films promotes linguistic pride and helps preserve indigenous expression. Characters often use popular phrases, slangs, and expressions that become part of everyday speech. In this way, viewers begin to adopt the language patterns, communication styles, and accents they see on screen especially when those characters are seen as heroes or role models.

Socialization through Nollywood also happens at the level of fashion, beauty, and lifestyle trends. Many young people model their clothing, hairstyles, and makeup after popular Nollywood actors. The rise of vintage Nollywood fashion on platforms like Instagram has even sparked a cultural revival among Gen Z Nigerians, promoting nostalgic pride and influencing how people present themselves in real life. This kind of influence show symbolic interaction-ism, where people interpret meaning from images, symbols, and style, adjusting their behavior accordingly.

Viewers' motives for watching Nollywood also determine how much they are influenced. said people who watch Nollywood mainly for educational or cultural reasons tend to retain more of its social messages[94]. These viewers often discuss and apply what they see in movies, whether in terms of resolving family disputes or understanding complex societal issues like unemployment, gender-based violence, or political corruption. Despite its positive contributions, Nollywood can also reinforce harmful stereotypes or social dysfunctions. discovered portrayals of women as rivals, seductresses, or weak dependents in certain movies influenced female viewers' sense of identity and agency[95]. These kinds

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of representations may limit the scope of what women believe is possible or acceptable for them in society. Similarly, characters who succeed through crime or manipulation may send misleading messages about success and ambition.

Filmmakers have become intentional about using Nollywood to drive positive social change. Films like *King of Boys*, *The Wait*, *Elesin Oba*, and *The Black Book* have addressed themes like political accountability, mental health, sacrifice, legacy, and justice, all while challenging traditional power structures. These films aim to re-educate society and promote a new value system based on fairness, empathy, and critical thinking.

This aspect of the review of relevant literatures will not be complete without briefly looking at the role the media, especially Nollywood, plays in the socialization process of teenagers. As a form of introduction, socialization in very broad terms involves the learning of laws, norms, values, customs, belief structures, attitudes and world view of the broader society, the family, within institutions, the community and in any social system[96].

These values and norms are imparted by usually authority figures in the society, the community, the family, institutions, even peer groups, cliques, to each new or emerging member. This is done through verbal or non-verbal communication a message or signal which then reaches the recipient. The recipient then hears, sees or observes, and through the process of internalization, interprets the incoming message or signal or stimulus.

Once an interpretation is made, and an understanding of that which is being imparted to him is reached, it becomes part of the memory, conscious, even perhaps the subconscious of the recipient, who must then decide if he will accept or reject the norm, idea, rule. There are also then, a number of agents of socialization[97]. These include: the Media, the

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Family, Schools, Religious Groups, and a host of agencies, corporations, and associations. The media are one of the most powerful agents of socialization on the planet today and widely believed to play a part in the early socialization of children and long term socialization of adults[98]. Because socialization is such a long-term process and partly because any effect from the media interacts with other social background influences and variable modes of socialization within families, the nature of the role the media play is somewhat difficult to determine .media socialization has, in fact, two sides to it, on the one hand, the media can reinforce and support other agencies of socialization; on the other, they are also viewed as a potential threat to the values set by parents, educators and other agents of social control[99]. The main logic underlying the thesis is that the media can teach norms and values by way of symbolic reward and punishment for different kinds of behavior as represented in the media[100]. An alternative view is that it is a learning process whereby we all learn how to behave in certain situations and the expectations which go with a given role or status in society. Thus the media are continually offering pictures of life and models of behaviour in advance of actual experience.

There is no doubt that Nollywood as a medium of communication plays a vital role in the socialization process some proponents of this view argue that Nollywood is an early window. This implies that, it allows children to see the world well before they are capable of competently interacting with it[101]. Nollywood allows the very young child to be "present" at adult interactions. Nollywood removes barriers that once divided people of different ages and reading abilities into different social situations. The widespread use of Nollywood is equivalent to a broad social decision to allow young children to be present at wars and funerals, courtships and seductions, criminal plots and cocktail parties. Young

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children may not fully understand the issues of sex, death, crime, and money that are presented to them on Nollywood[102].

Or put differently, they may understand these issues only in childlike ways. Yet Nollywood nevertheless exposes them to topics and behaviours that adults have spent several centuries trying to keep hidden from children. Nollywood thrusts children into a complex adult world, and it provides the impetus for children to ask the meanings of actions and words they would not yet have heard or read about without Nollywood.

Moreover, it has been suggested by some media scholars that one thing that children and teenagers do learn from Nollywood from the early window is gender or sex roles. For instance, children's sex role socialization concluded that a "modest but positive association" exists between children's exposure to Nollywoodand the holding of traditional notions and beliefs of gender and sex roles[103]. "Portrayals in Nollywood and other media of highly attractive persons may encourage dissatisfaction or lowered evaluations of the attractiveness of those of the pertinent sex in real life.

A researcher opine that the question remains as to the contribution of socialization from media, especially Nollywood, on young children and teenagers' behavior[104]. The most accepted contemporary view that "children have many influences operating on them, the media (Nollywood) stand out as the best resource for surveying and understanding the larger social environment, its threats and its opportunities[105]. In the exploration of the influence of media on youth, a critical aspect pertains to the role of Nollywood, the Nigerian film industry, in the socialization process of teenagers. This section delves into the pivotal role that media, particularly Nollywood, plays in the intricate process of imparting societal norms, values, and cultural perceptions to the emerging generation.

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As a precursor, the concept of socialization encompasses the broad spectrum of acquiring societal knowledge, encompassing laws, norms, customs, values, and world-views from various societal layers such as family, institutions, and the community[106].

This transmission of values is facilitated by authoritative figures across these contexts, including parents, peers, educators, and community leaders, who utilize verbal and non-verbal means to convey messages to new members. These messages, once interpreted through the process of internalization, become integrated into the individual's memory and consciousness, allowing them to decide whether to adopt or reject them[107].

The agents of socialization are numerous, encompassing institutions such as the media, family, schools, religious groups, and various associations. Among these, the media, particularly in today's digital age, have emerged as one of the most potent agents of socialization, influencing the early development of children and the long-term molding of adult perspectives[108.] Given the prolonged nature of the socialization process and the multifaceted interaction of media with other influences, the precise extent of media's role remains complex to ascertain[109].

The notion of media socialization is dual in nature: it either reinforces existing societal influences or challenges the values upheld by parents, educators, and other social agents. Symbolic reward and punishment mechanisms within media content can teach norms and values, contributing to the shaping of behaviours as depicted in the media[110]. An alternative perspective proposes media as a platform for learning, enabling individuals to internalize behavioural expectations before encountering them in real life situations.

Within this context, Nollywood emerges as a pivotal player in the socialization process. It

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has been suggested that Nollywood acts as an early window, allowing children to witness and comprehend the world even before they possess the competence to actively engage with it[111].

Nollywood's role in bridging generational divides, permitting young children to be spectators of adult interactions that would have otherwise remained distant. The extensive exposure to diverse life scenarios equips children to question the significance of actions and words that they would otherwise not encounter until much later in life[112]. A particular area of focus within Nollywood's influence is the establishment of gender and sex roles among children and teenagers. Nollywood and the perpetuation of conventional gender roles. Portrayals of highly attractive individuals in media can also shape perceptions of attractiveness in real life[113].

A researcher raise an essential inquiry regarding the contribution of Nollywood to the behavior of young individuals[114]. While acknowledging the media's role in the broader social environment, the question remains complex and multifaceted. Nollywood wields substantial influence in the intricate process of socialization among teenagers. Acting as an early window to the adult world, Nollywood shapes perceptions, exposes young minds to complex concepts, and contributes to the molding of gender roles. However, the interplay between media influence and broader societal influences requires a comprehensive examination to decipher the nuanced impact on young minds.

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2.1.11 Nollywood and its Impact on the Lifestyle of Individuals

Nollywood has emerged as a cultural juggernaut, captivating both local and global audiences with its prolific output of movies. Its influence, particularly on the lifestyle of individuals, cannot be overstated. This comprehensive overview explores the multifaceted ways in which Nollywood shapes the choices, behaviours and perspectives of individuals, delving into key thematic areas and scholarly insights.

Nollywood's ascent to the forefront of global cinema has been fuelled by its unique storytelling style, relatable narratives, and cultural authenticity. With its vast and diverse range of films, Nollywood has become more than just entertainment; it's a cultural mirror showing the dreams, difficulty and aspirations of Nigeria society. The industry's popularity among people stems from its ability to depict relatable scenarios and characters that resonate with their experiences[115].

Nollywood's portrayal of cultural practices, traditions and societal norms plays a pivotal role in shaping the cultural identity of Nigerians. These movies showcase a spectrum of lifestyles, from urban modernity to rural traditions. People often find points of connections with characters navigating similar dilemmas, whether in matters of family, relationships, or career choices[116].

Nollywood serves as a trendsetter for fashion and style choices among individuals. Characters' clothing, accessories and grooming the impact, the audience's perception of what's fashionable. The "Nollywood aesthetic" has contributed to the adoption of specific clothing styles, making on -screen fashion an integral part of the people's lifestyle. Nollywood's dialogue often introduces new phrases, idioms and language patters that find their way into the everyday communications of Nigeria youths[117].

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Catchphrases and slang from popular films become linguistic markers of identity, fostering a shred cultural language and connecting people across diverse background[118] Nollywood's portrayal of romantic relations, love triangles and societal expectations impact the dating norms and romantic ideals of individuals perceive courtship, partnership and societal norms around relationship[119].

A Scholar underscores Nollywood's role in cultural representation , asserting that people engage with movies as both spectators and active cultural participants. A researcher emphasizes the importance of Nollywood's portrayal of contemporary realities, making it an agent of social change and cultural reflection[120]. An investigator examined how Nollywood shapes romantic expectations, noting that its narratives can reinforce or challenge traditional values[121.]

While Nollywood's change can be positive, it also raises ethical questions. Portrayals of vices, crime and societal challenges can inadvertently glorify negative behaviours. The media's power to normalize certain actions calls for responsible content and nuanced understanding of its impact on impressionable individuals[122]. Nollywood's impact on the lifestyle of people is a multidimensional phenomenon that encompasses cultural identity, fashion, language, relations, health perception and more. Its ability to bridge entertainment and societal reflection underscores its role in shaping the choices and perspectives of individuals. While Nollywood offers a platform for cultural expression and empowerment, it also prompts critical discussions about media's social responsibilities and roles in shaping individuals.

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2.1.12 Nollywood Consumption Patterns among Individuals

One of the main factors influencing Nollywood consumption patterns is accessibility, which has improved dramatically in the digital age. With the rise of streaming platforms, audiences can now view Nollywood films from anywhere in the world. The proliferation of platforms like Netflix and YouTube has enabled greater distribution of Nollywood movies beyond Nigerian borders, resulting in an increased global viewership[123].

This digital shift has not only expanded the audience base but has also changed how people engage with Nollywood movies. The demographic composition of Nollywood audiences has also changed in recent years. Contrary to the past, when Nollywood was only watched by local audiences, there is now a diverse international audience, including significant engagement from the African diaspora and non-African viewers. Younger audiences, particularly millennial and Generation Z, are driving consumption patterns due to their familiarity with digital technologies and social media[124]. These demographics tend to favour short-form content, which aligns with trends in Nollywood as filmmakers increasingly make movies that cater to these preferences. This shift shows a growing need for the industry to change its storytelling method to engage younger viewer's effectively[125].

Social media plays an important role in shaping Nollywood consumption patterns. Platforms like Instagram, Twitter, and Facebook have become essential in promoting Nollywood movies and engaging audiences. Filmmakers and marketers leverage social media not only to advertise new releases but also to steer conversations around the movie, encouraging viewer conversation and engagement[126]. This interactivity is crucial; fans often impact what movie become popular through their on-line interaction and

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recommendations. Social media has effectively democratized the distribution of Nollywood movie, allowing individual users to act as both consumers and promoters[127].

Consumption patterns are also impacted by issues of cultural identity and representation. Nollywood films often resonate strongly with viewers due to their reflection of Nigerian culture, values, and societal issues. People seeking connection to their cultural heritage are drawn to movies that show relatable narratives and characters. This cultural relevance has made Nollywood not just a means of entertainment but a vehicle for cultural expression and identity reinforcementt[128]. Thus, the consumption of Nollywood movies serves as a means for individuals both in Nigeria and in the diasporato engage with their cultural identity and explore societal themes relevant to their experiences[129].

Globalization has also significantly affected Nollywood consumption patterns. The increasing globalization of media means that Nollywood movies are not only viewed by local audience, but also by Hollywood and international cinema. Nollywood filmmakers to adopt higher production values, different storylines, and global themes to attract a broader audience[130]. The result is a blending of local and global narratives, providing a special viewing experience that appeals to different audience. This trend illustrates how globalization challenges and improve Nollywood's identity, leading to hybrid storytelling that demands attention from both local and international viewers.

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2.1.13 Nollywood Consumption Patterns Among Youths: A Comprehensive

Exploration

Nollywood, the vibrant Nigerian film industry, holds an undeniable sway over the entertainment choices of youths. This detailed overview delves into the intricate consumption patterns of Nollywood films among young individuals, exploring the factors influencing their preferences, viewing habits, and the broader impact on their cultural engagement. Nollywood's unique storytelling style, cultural authenticity, and relatable narratives have garnered a dedicated following among youths.

The industry's capacity to depict everyday realities, familial dynamics, and societal challenges resonates with the experiences of young individuals, making it an appealing entertainment option [131]. The narratives presented in Nollywood films are not only entertaining but also serve as a lens through which young people can see and understand their own lives and the world around them. The portrayal of characters facing dilemmas familiar to those faced by many youths allows for a deep identification with the narratives, contributing to an enriched viewing experience and a sense of connection to the stories being told.

A myriad of factors influences the consumption patterns of Nollywood films among youths. One significant determinant is the socio-economic background, as individuals from diverse backgrounds connect with narratives that mirror their own lives. For instance, films that portray urban living conditions, struggles with poverty, or the challenges of higher education resonate particularly well with youths from similar backgrounds. Moreover, geographic location plays a role, with urban and rural youths engaging with different genres based on their surroundings Urban youths might gravitate towards contemporary themes and genres such as romantic comedies or thrillers, while

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those in rural areas may like traditional folklore adaptations or films depicting rural lifestyles. This distinction highlights how geographic factors shape the consumption experience and genre preferences of young Nollywood viewers[132].

The advent of digital platforms and streaming services has revolutionized how youths consume Nollywood content. On-line platforms such as Netflix, YouTube, and specialized streaming sites dedicated to African cinema grant easy access to a diverse array of films. This proliferation of digital content allows youths to curate their viewing experiences according to their preferences and schedules, allowing for greater flexibility than traditional cinema experiences.

Furthermore, this shift toward digital consumption has fostered the globalization of Nollywood, extending its reach beyond Nigerian borders and facilitating a growing diaspora audience. The implications of this transformation are profound, as noted by,who argues that digital platforms not only improve accessibility but also promote cultural exchange, with global audiences gaining understanding into Nigerian culture and narratives[133].

Nollywood serves as a cultural bridge, connecting young individuals to their heritage. The portrayal of cultural practices, languages, and societal norms allows youths, particularly those in diaspora, to maintain a connection with their roots. Nollywood films become vessels through which cultural identity is reaffirmed and sharedemphasize the importance of this connection, arguing that films often feature stories That is focused on traditional values, family roles, and cultural celebrations that young audiences can relate to, despite being geographically separated from their homeland. This cultural

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reaffirmation plays a pivotal role in fostering pride in one's identity and heritage.

Beyond serving as a means of entertainment and cultural connection, Nollywood's narratives impact lifestyle choices and perspectives among youths. Characters depicted in Nollywood films often serve as role models or cautionary figures, providing audience with moral lessons that shape their outlook on relationships, aspirations, and societal challenges. A researcher argues that the identification with characters and the desire to copy their successes or avoid their failures—contributes to young individuals' moral and ethical development[134]. This influence is particularly prominent, as youths may adjust their behaviours and choices based on the narratives they consume.

Nollywood plays an educational role by tackling societal issues and disseminating information in a manner that is engaging and relatable. Youths actively consume films that addresses pressing themes, including health crises, educational access, and issues related to cultural preservation. This capacity to combine entertainment with social commentary fosters critical thinking and encourages youths to engage in discussions about important topics. A scholar posits that through storytelling, Nollywood can impact public perceptions and behaviours, especially concerning health campaigns or educational messages, thereby extending its influence beyond mere entertainment[135].

Throughout the years, scholars have extensively studied the consumption patterns of Nollywood films among youths. The insights garnered from these studies reveal a rich tapestry of influences and themes guiding viewing habits. emphasizes the industry's popularity due to its reliability, while explores the globalization of Nollywood through digital platforms. delve into the influence of socio-economic factors on consumer

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preferences, and underscores Nollywood's role in cultural identity maintenance. These scholarly contributions collectively highlight the complexity and dynamism of youths' engagement with Nollywood content[136, 137].

The consumption patterns of Nollywood films among youths are influenced by diverse factors, including socio-economic backgrounds, technological shifts, and the desire to connect with cultural heritage. The allure of relatable narratives, moral lessons, and the educational value of Nollywood films contribute to their popularity among young individuals. As Nollywood continues to evolve and adapt to technological advancements, its engagement with youths remains a dynamic and vital aspect of its cultural influence.

2.1.14 Nigeria Movies Impact on Their Audience

The majority of Nigerian films serve as a cultural reservoir, transferring the rich diversity of Nigeria's ethnic groups, languages, and cultures. In the art of film, Nollywood producers admire and share Nigerian cultures, traditions, and values. Movies depicting traditional festivals, rituals, and family environments play a vital role in instilling a sense of belonging and identity among viewers.

For example, films that reinterpret the Yoruba culture in terms of extensive narrative and folklore not only entertain but also educate people extensively about their heritage. Revival of cultural clothing, music, and language in such films fills people with nostalgia and pride as they see their cultural practices on the screen. Further, the successful integration of Nigerian languages into such movies makes them more translatable and authentic because they speak louder to local audiences.

Nigeria movies are good social commentary that addresses issues that are of great

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significance, such as corruption, gender oppression, poverty, and human rights abuse. By dramatizing these problems, the filmmakers raise awareness among people of their significance, thus being responsible for triggering action towards creating change.Films such as "*The Figurine*," a movie by Kunle Afolayan, present subjective critique of the impact of belief and superstition in the supernatural and indirectly point out the challenges of Nigerian youths. Films such as "*Half of a Yellow Sun*," an adaptation of Chimamanda Ngozi Adichie's novel, tackle the horrific truth about war, forcing the viewers to attempt to realize Nigeria's history of war.

Women's roles in Nollywood movies have also evolved over time. Traditional movies used to minimize women's roles as mere onlookers, whereas recent ones present women as empowered and active participants in society. Movies like "*The Wedding Party*" and *"Lionheart*" address topics like entrepreneurship, education, and women's leadership, and thus have a crucial role in shifting the mindset of society towards the role of men and women.

Nigerian movies can be employed in educating their audience on a plethora of issues, varying from issues of health and wellness to judicial entitlements and civic responsibilities. With the large audience for Nollywood films, producers are able to disseminate meaningful messages contained in engaging stories. For instance, films targeting HIV/AIDS awareness and prevention have been produced in order to eliminate stigma and spread information about the disease. Films like "*The Last 3 Digits*" have characters experiencing their HIV struggles, both emotionally and teaching about health and wellness. Additionally, Nollywood has begun to introduce educational content throughout genres, including documentary films that discuss environmental issues,

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governance, and social justice. Besides entertaining, these films engage the viewer in the critical debates of societal norms and obligations.

The impact of Nigerian movies on their viewers is significant. Nollywood films create emotions for a range, which can lead to catharsis among the spectators. The power to empathize with the struggle or success of a character can accumulate sympathy and emotional rehabilitation. The depiction of social challenges in films can be an affirmation to individuals experiencing analogous difficulties in their lives. For instance, stories of resilience against adversity will be most popular among viewers because they provide hope and inspiration. Films can also serve as an escape, temporarily relieving one of daily struggles while entertaining the viewer in another context. Not everything good comes of it, however. Reinforcing stereotypes, especially ethnic and class-based ones, can influence what individuals believe and further solidify prejudices. Violence within media, especially within certain genres, has been one of desensitization to violent behavior that translates into social behavioural patterns. Nollywood films, have gained immense popularity both within Nigeria and across the globe. These movies have a significant influence on various aspects of society, including teenagers. The influence of the movies can be positive or negative which are.

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1. **Cultural Identity and Pride**: Nigerian movies often showcase the rich cultural heritage of the country, including traditional customs, languages, and values. This portrayal helps teenagers develop a sense of cultural identity and pride in their heritage[138].

2. **Educational Value**: Nigerian movies often address social issues, such as poverty,

corruption, and gender inequality. By presenting these topics in a relatable and entertaining manner, teenagers can gain insights into important societal problems and develop a critical understanding of social dynamics[139] .

3. **Talent Inspiration**: Nigerian movies feature talented actors, actresses, and film-makers who have achieved significant success in the industry. Such representation can inspire teenagers to pursue their dreams and explore creative careers in the film industry[140.]

4. Empowerment Messages: Many Nigerian films promote themes of perseverance, resilience, and determination, encouraging teenagers to overcome obstacles and fight for success regardless of their situation[141].

5. **Representation**: Nigerian films often portray different characters from diverse backgrounds, allowing teenagers from different ethnic groups to see them represented in stories that resonate with their own experiences.

6. **Social Change Advocacy**: Certain movies advocate for social change and awareness about health issues such as HIV/AIDS, domestic violence, and drug abuse, contributing to a more informed and aware youth.

7. Conflict Resolution: Some films demonstrate peaceful conflict resolution methods and the importance of dialogue in resolving disagreements, which can have a positive

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impact on teenager behavior in real-life circumstances.

8. Creativity Enhancement: Engaging with storytelling in films may encourage teenagers to express themselves creatively through writing, film making, or other forms of artistic expression.

9. **Community Awareness**: movies that portray community dynamics and social responsibilities may galvanize teenagers to engage in community service and understand their roles as responsible citizens.

10. **Interpersonal Relationships**: Movies can show healthy relationships among peers, describing teamwork, cooperation, and friendship, thereby guiding teenagers in developing their interpersonal skills.

11. Mental Health Awareness: Some Nigerian movies infuse discussions surrounding mental health issues, helping to de-stigmatize them and encouraging teenagers to look for help when needed.

12. Role Models: Positive characters in Nollywood films often embody moral values and ethical behavior, serving as role models for teenagers passing through complex social terrains.

13. **Language Promotion**: By incorporating various Nigerian languages, movies can

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educate teenagers in linguistic skills while promoting the use of indigenous languages.

14. **Financial Literacy:** Some films are based on themes of entrepreneurship, investments, and financial management, which can educate teenagers on financial literacy and responsible money handling.

15. **Friendship Dynamics**: Many Nollywood films explore the themes of loyalty and betrayal in friendships, enabling teenagers to examine their relationships and understand the value of true friendship.

16. Diverse Perspectives: By presenting stories from different regions and cultures within Nigeria, films expose teenagers to diverse perspectives, promoting tolerance and understanding among different groups.

17. Critique of Social Norms: Films that challenge societal norms can encourage teenagers to think critically about traditions and practices, fostering open-mindedness and progressive views.

18. Understanding History: Historical-themed films can educate teenagers about Nigeria's past, creating a sense of pride and awareness of the country's history and struggles.

19. **Parental Relationships:** Some movies portray healthy parent-teen relationships and communication, guiding teenagers on how to interact positively with their guardians.

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20. Fashion and Creativity: Nigerian films often highlight traditional and contemporary fashion, inspiring teenagers to appreciate and explore their sense of style and identity.

Negative Influence

1. Unrealistic Portrayals: Some Nigerian movies tend to portray extravagant lifestyles, materialism, and unrealistic storyline. Teenagers, especially those from disadvantaged backgrounds, may develop unrealistic expectations and desires, leading to dissatisfaction with their own lives[142]

2. Violence and Immoral Behavior: Certain Nigerian movies depict violence, crime, and immoral behavior without adequately highlighting their negative consequences. Exposure to such content may desensitize teenagers to violence and promote negative behavioural patterns[143].

3. Gender Stereotyping: Nigerian movies sometimes reinforce traditional gender roles and stereotypes, portraying women as subordinate to men. This can negatively impact teenagers' perceptions of gender equality and contribute to the perpetuation of discriminatory attitudes[144].

4. Fear Induction: Horror and thrillers within Nollywood often create an environment of fear and anxiety, which can lead to increased stress or paranoia among susceptible teenagers.

5. Normalization of Crime: Movies that glorify criminal characters canlead teenagers to accept illegal activities as normal or glamorous, potentially increasing delinquency rates.

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6. **Poor Role Models**: Certain films show anti-heroes engaging in unethical behavior without facing consequences, which can mislead teenagers into emulating such behaviours.

7. Sexualization of Characters: Some movies overly sexualize characters, potentially leading teenagers to develop distorted mindset about relationships and intimacy.

8. Cultural Misrepresentation: Non-authentic portrayals of cultural practices or beliefs may mislead teenagers regarding their own culture and values, leading to misconceptions.

9. **Dependency on Fame**: Movies that praise celebrity culture can pressure teenagers to seek fame rather than focusing on education or personal development.

10. Reinforcement of Stereotypes: Negative stereotypes associated with certain ethnic groups may be perpetuated in certain films, fostering prejudice and division.

11. **Disregard for Education:** Some story lines glamorize dropping out of school to chase fame or wealth, potentially impacting teenagers' attitudes towards education.

12. Desensitization to Issues: Prolonged exposure to sensitive topics like death or corruption without moral reflection may desensitize teenagers, making them indifferent to real-life consequences.

13. Consumerism: The portrayal of luxury brands and lifestyles can cultivate a

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consumerist mindset, promoting materialism over values like community and individual character.

14. Peer Pressure: Films that portray drug use or recklessness as enjoyable can encourage teenagers to partake in similar behaviours due to perceived social acceptance.

15. Mental Health Misconceptions: The trivialization or dramatization of mental health issues may lead to misconception and stigmas surrounding mental health among teenagers.

16. Romanticizing Toxic Relationships: Portrayal of possessive or unhealthy romantic relationships can skew teenagers' understanding of love, leading them to accept toxic behaviours as normal.

17. Historical Inaccuracies: Films that present skewed historical narratives may mislead teenagers about their country's history and identity.

18. Lack of Moral Consequences: Many narratives do not appropriately address the consequences of negative actions, failing to instil an understanding of personal responsibility.

19. Glorifying Revenge: Some story lines that focus on revenge as a form of justice can encourage a culture of retaliation among impressionable viewers.

20. Influence on Body Image: The idealized body types often represented in films can

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lead adolescents to develop negative body image issues and self-confident problems.

Nigerian movies exert a significant influence on teenagers, both positively and negatively. While they contribute to cultural pride, education, and talent inspiration, the unrealistic portrayals, violence, and gender stereotypes present potential risks. It is crucial for parents, educators, and film-makers to promote critical media literacy among teenagers, enabling them to navigate the influence of Nigerian movies and make informed choices about their attitudes, values, and behaviours.

2.1.15 Nollywood Movies on Cultural Identity among Individuals

Nollywood has grown to become one of the most influential movie industries in Africa, not only economically but as a dominant power in influencing cultural identity. For the majority of Nigerians and Africans in general, Nollywood movies are a mirror reflecting cultural values, customs, beliefs, and communal life. Since 2020, scholars have gone ahead to highlight Nollywood's role in confirming or redefining the cultural identity of individuals via its imagery narratives, language use, and portrayal of native traditions and customs.

Cultural identity is the sense of belonging to a group that shares common traditions, language, history, or values. It is developed over time through family, education, social interactions, and notably, mass media. As the leading purveyor of entertainment and social critique in Nigeria, Nollywood contributes to the way individuals learn about who they are, where they belong, and how they relate to other individuals. For instance, a researcher opines that film, especially native film, is among the strongest media for the passing on of cultural memory[145]. Their research determined that young people who engaged regularly in Nollywood content gained a more realist comprehension of their

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ethnic roots compared to those who mainly viewed foreign programming.

Nollywood has persistently included themes that are culturally meaningful—from rites of passage and issues of chieftaincy to marriage rituals and ancestors' worship. These constant cultural themes assist in strengthening a shared identity, particularly in an increasingly globalizing society. Members of the audience are made to remember their culture and traditions, even if they no longer live in the societies. A scholar outline how, through representation, culture is not just preserved but also reinterpreted for generations yet to come[146]. They discuss how Nollywood uses indigenous languages, settings, and attire to give that sense of authenticity and pride in culture, as seen with epic films like *Igodo, Living in Bondage: Breaking Free*, and *King of Thieves*.

Language is a key to establishing cultural identity. Many Nollywood films contain language in Igbo, Yoruba, Hausa, or Pidgin English, which works better for audiences than English-only films. Employing one's mother tongue or informal conversational dialect on screen legitimates that mode of expression as culturally authentic. Films such as *Aníkúlápó* and *Elesin Oba: The King's Horseman* have been awarded not only for their story, but for placing indigenous languages at the centre of modern cinema. Nollywood language is both pragmatically and symbolically a way of authenticating cultural identity, especially for diasporic viewers who use film as a way of preserving a connection with their homeland[147].

Nollywood has also responded to the ever-present tension between traditional values and modern lifestyles. Through conflict and character study, the sector frequently goes into

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cultural dilemmas such as forced marriages, gender roles, and intergeneration conflicts. These narratives are not invariably resolved on the side of tradition, but negotiation itself is a representation of identity in transformation. A researcher found that audience habitually respond to such storylines as a way of negotiating their own identity struggles, particularly those found in urban areas who still identify with rural roots[148].

Another fundamental component of cultural identity explored in Nollywood films is the idea of belongingness within one's ethnic group as well as the larger Nigerian society. As a country that has over 250 ethnic groups, Nigeria itself is pluralistic. Nigerian film cultural themes merge and blend elements from different groups, and this in turn fosters tolerance and commonality. Films like *Chief Daddy* and *Wedding Party,* for example, merge Yoruba, Igbo, and Hausa culture within the course of a single narrative. Such intermixing not only amuses but also educates viewers regarding cultural diversity, which adds to a larger national identity. Hybrid movies like these allow viewers to appreciate cultural plurality, preventing ethnic bias and supporting national cohesion[149].

Also, fashion, dance, music, and cuisine are important cultural signs represented in Nollywood movies that shape how people view themselves and their communities. The use of Afrocentric and local wear in informal dressing has been influenced by Nollywood characters, especially for use on a wedding or ceremonial occasion. These images, as they are repeatedly replicated and celebrated, contribute to normalizing and celebrating local appearances. Social media has increased this cultural influence, as spectators take photos copying movie characters, thereby participating in a greater affirmation of their cultural identification.

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There are numerous cultural educations for Nigerians in diaspora via Nollywood movies has become a second-generation Africans abroad their window to the cultural values of their parents' home. A scholar said several young Nigerians in the UK reported that they learned more of their culture from Nollywood films than what they got through formal education or from interaction at home[150]. This secondary schooling results in a reconstructed identity whereby people make choices as to what aspects of culture to internalize and what aspects to appropriate.

Nollywood is not, however, entirely immune from criticism. Nollywood has been criticized by some authors on the basis of stereotyping and minimization of cultural practice. Some films, for instance, can reduce intricate cultural norms to stereotypes or exaggerated rituals in the name of entertainment. This can lead to a surface or artificial knowledge of specific ethnic identities, particularly when not everyone from the community being portrayed produces a movie. There is growing need for cultural sensitivity and authenticity in Nollywood stories for the sake of cultural representation and building real understanding[151].

Regardless of these challenges, Nollywood continues to be an important vehicle for the affirmation and negotiation of cultural identity. The movies are a documentation of who Nigerians believe they are, how they imagine themselves, and whom they hope to become. As the industry keeps growing worldwide, it provides the audience with a space where Africans can narrate their own stories in their own voices, avoiding the erasure of culture and claiming control over identity building.

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2.1.16 Influence of Nollywood Movies on Cultural Identity and Pride among Youths

Nollywood Movies, have a significant influence on the cultural identity and pride of youths in Nigeria. Nollywood Movies showcase various aspects of Nigerian culture, including traditions, languages, clothing, music, and dance. They provide youths with a visual representation of their own culture, fostering a sense of pride and connection to their heritage[152].

Also, Nollywood Movies often promote and reinforce cultural values and norms within their narratives. They depict the importance of respect for elders, communal living, and other traditional values, influencing youths' understanding and appreciation of their cultural heritage[153]. Nollywood Movies expose youths to the diversity of Nigerian cultures and ethnic groups. They introduce them to different languages, customs, and practices, expanding their knowledge and understanding of the rich cultural tapestry of Nigeria[154].

By depicting relatable characters and settings, Nollywood Movies create a sense of belonging among youths. They can identify with the stories and characters portrayed in the films, enhancing their sense of cultural identity and pride .Nollywood Movies serve as a medium for cultural education and awareness among youths. They provide insights into the history, traditions, and contemporary issues of Nigeria, contributing to youths' cultural knowledge and understanding .

And Nollywood Movies empower youths by showcasing the achievements, talents, and cultural contributions of Nigerians. They inspire young people to embrace and celebrate their culture, fostering a positive sense of self and cultural pride .The impact of Nollywood films extends beyond entertainment. They function as a powerful medium for the preservation and promotion of Nigeria cultural heritage. Through vivid storytelling,

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Nollywood movies show the richness of Nigeria's traditions, rituals and social customs. By representing cultural values in an accessible and engaging format, these movies help close the gap between older and younger generations, ensuring that cultural knowledge is not lost over time.

Nollywood films also play an important role in language preservation. Many movies are produced in local languages such Yoruba, Igbo and Hausa, aiding to keep these languages alive and important among younger audience. This exposure not only strengthens linguistic ties but also allows youths to appreciate the beauty and diversity of Nigeria's linguistic heritage.

Also, these movies serve as a window into the lived experiences of different ethnic groups across the nation. By showcasing different cultures and traditions, Nollywood films encourage inclusivity and unity among youths from diverse backgrounds. This representation fosters mutual respect and understanding, ultimately strengthening national cohesion. Another notable aspect of Nollywood's influence is the promotion of traditional attires and indigenous fashion, costumes featured in these movies often reflect the cultural identity of certain ethnic groups, encouraging youths to embrace traditional clothing and accessories. This has contributed to a resurgence of interest in indigenous textiles, patterns and designs thereby supporting local industries and artisans.

Moreover, Nollywood narratives often address societal problems and moral dilemmas, offering a platform for critical reflection and conversation among youths. By presenting stories that resonate with the audience's day to day lives, these movies empower young Nigerians to confront and navigate complex cultural and social issues.

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In the realm of music and dance, Nollywood movies have similarly made huge contributions. Soundtracks and traditional dances displayed in these movies often serve as a gateway to the youth to connect with their musical heritage. The integration of traditional and modern musical elements in these movies also reinforce a sense of cultural continuity. Also, Nollywood films act as a means of inspiration and strength for the Nigeria Youth, by depicting characters who overcome obstacles and achieve greatness through hard work and determination, these movies encourage young audience to strive for personal and collective growth. The global recognition of Nollywood has instilled a sense of pride among Nigerians, affirming the value of their cultural contribution on the global stag

2.1.17 Educational Value of Nollywood Movies in Addressing Social Issues

Nollywood Movies, have educational value in addressing social issues prevalent in Nigerian society. Nollywood Movies bring attention to various social issues, including poverty, corruption, gender inequality, education, and healthcare. They serve as a platform for raising awareness among audiences, including youths, about these pressing societal challenges [155].

Nollywood Movies encourage social dialogue by presenting different perspectives on social issues. They stimulate discussions and debates among youths, fostering critical thinking and reflection on the complexities of these issues[156]. Nollywood Movies challenge societal stereotypes and traditional norms through their narratives. They address issues such as gender roles, cultural biases, and social prejudices, promoting a more inclusive and progressive mindset among youths .

Nollywood Movies evoke empathy by depicting the experiences and struggles of marginalized individuals or groups. They enable youths to understand and relate to

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different social realities, fostering empathy and promoting a sense of social responsibility . Nollywood Movies inspire youths to become agents of change and engage in activism. By highlighting social injustices and the need for reform, they motivate young people to take action and contribute to positive social transformations .

Nollywood Movies often portray characters facing moral dilemmas and difficult choices. They provide youths with opportunities to analyse and evaluate the consequences of different actions, promoting the development of critical thinking and decision-making skills . Nollywood films transcend entertainment to serve as a pivotal educational tool for addressing societal issues in Nigeria. Through compelling storytelling, these films tackle social problems that affect our daily life, presenting them in ways that resonate with different viewers. By talking more on issues such as poverty and corruption, they encourage audience to think about the systemic problems and their potential solutions.

The portrayal of gender inequality in Nollywood films, for example, obstacles deeply entrenched norms and fosters discussions about the empowerment of women. By presenting strong female characters and pleading for gender equity these movies encourage youths to challenge discriminatory practices and support inclusive social development .

Healthcare is another important theme addressed in Nollywood films. Movies that talk about the struggles of getting medical care in local communities or the stigma surrounding mental health help to educate viewers on these important topics. They serve as an advocacy platform for better healthcare policies and practices, encouraging youths to get involved in public health campaigns Nollywood films also provide a different perspective on the education sector in Nigeria, by showing the issue faced by students

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and teachers, such as inadequate infrastructure or limited access to good eduction, these movies call attention to the need for reforms. They encourage young audience to value education as a tool for personal and societal development .

The role of Nollywood in promoting empathy cannot be overstated. By protracting the lived experiences of marginalised groups, such as people with disabilities, victims of domestic violence or impoverished communities these movies cultivate a deeper understanding of societal inequalities. This emotional connection encourages youth to plead for marginalized groups and work towards creating a more equitable society.

The moral lessons embedded in Nollywood narratives are equally influential. Characters who navigate ethical dilemmas provide relatable scenarios for the audience to evaluate moral and ethical considerations. For youths, this helps in honing their problem solving power and understanding the consequences of their choice in real life situations. Nollywood films serve as a call to action, by showcasing stories of activism and social reform, they encourage young people to participate in community development initiatives. For instance movies addressing corruption or environmental degradation encourage youths to engage in civic duties and contribute to societal improvements.

In fostering conversation, Nollywood films create a platform for societal reflection and transformation. They encourage open discussions among youths about the taboo or controversial topics such as gender based violence or human trafficking. These discussions are essential for challenging oppressive systems and promoting progressive values. The global reach of Nollywood films amplifies their educational values by addressing universal values, social issues these movies resonate with the international

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audience, showcasing the challenges and resilience of Nigerians. This global acknowledgement further empowers Nigeria Youth by affirming their voices and stories on an international stage.

2.1.18 Impact of Music in Nollywood Movies

Music plays an important role in improving the storytelling experience in Nollywood films, music is an emotional, powerful, tool that connect people and improve narrative engagement[157]. Music is a cultural artifacts that reflects tradition and aid students connect with their heritage, music in Nollywood serve as a bridge between tradition and modernity, fostering cultural identity and belonging[158]. Nollywood, has gained recognition for its special storytelling, which often incorporates music as animportant component. Music in Nollywood not only improves narratives but also impacts cultural identity, social behavior, and creativity For students.

Music in Nollywood shows Nigeria's different cultures, languages, and traditions, fostering pride among students, music in Nollywood has become a driver of social trends, especially among students. Music in Nollywood impacts social trends, like fashion, dance, and social behaviours, rather than focusing on emotional or cultural identity[159]. The emotional resonance of Nollywood music plays a integral role in shaping students' perceptions of relationships and societal roles, Nollywood music serves as a source of encouragement for students, influencing their academic projects and career goals. Nollywood music encourages students to be creative and motivates academic or career aspirations in media and storytelling[160.] The globalization of Nollywood has amplified the reach of its music, positioning students as cultural ambassadors. Pplatforms like Netflix and YouTube have exposed music in Nollywood to international audiences, encouraging

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cross-cultural exchanges[161].Global exposure allows students to view their heritage through a larger lens, encouraging them to integrate local and global perspectives in their work[162].

2.1.19 Portrayal of Gender Roles in Nollywood Films

Gender portrayal on screen has long been a mirror upon which societies look and tend to confirm traditional norms, and Nollywood is no exception. As Nigeria's film industry continues to grow in terms of reach and viewer ship, the images it presents on the screen have a significant bearing on the way the viewer understands gender roles. These films are not only reflective of the culture but also contributory to it, particularly in regards to gender expectations of men and women. The stories told, the characters created, and the solutions offered by filmmakers are all gentle tools of education, persuasion, and normalization of social trends gender being one of the most persistent of them.

Nollywood has conventionally portrayed women within limited and stereotypical frameworks. Women in the majority of films are wives, mothers, daughters, or mistresses. Women are valued in relation to men or to their ability to nurture, suffer, and sacrifice. Women characters are appreciated when they exhibit virtues of humility, submissiveness, and emotional endurance, especially in domestic or romantic situations. On the other hand, women who violate traditional roles—career women, outspoken or independent women are routinely portrayed as unhappy, dangerous, or in need of correction. These stereotypes suggest to audiences that deviation from traditional gender roles leads to unhappiness or failure, reinforcing a conservative view of womanhood.

Men, too, are trapped in stereotypical storylines. They are likely to be portrayed as

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breadwinners, authority figures, disciplinarians, or heroes. Strength and control are valued, and emotional vulnerability or domestic engagement is rarely explored. When men are depicted as being weak or failing in their responsibilities, redemption is usually attempted through the reassertion of control, exertion of power, or repossession of the role of "man of the house." Such steady portrayals quietly teach audiences that masculinity entails dominance and repression of emotions, and femininity entails subordination and sacrifice.

These representations do more than entertain; they teach. Films are among the major sources of informal education in Nigerian society, especially for youth and those with limited exposure to diverse media and international perspectives. By reproducing these gendered images repeatedly, Nollywood has the power to either entrench negative stereotypes or subvert them. And while some effort has been made at more balanced representation, the mainstream discourse remains disproportionately weighted.

It would be incorrect, however, to suggest that all Nollywood films are as conservative in their gender representations. The past ten years have seen more subdued and progressive plots. Films like *King of Boys, Lionheart,* and *The Smart Money Woman* have featured women playing leadership, entrepreneurial, and independent roles. These women are not merely reacting to the world; they are building it. They are complex, flawed, and powerful offering audiences a new vision of what it means to be a woman in contemporary Nigeria.

There is also a subtle shift in how men are portrayed. Rather than merely being oppressors or protectors, some recent Nollywood films are showing men in emotionally

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complex scenarios, grappling with personal growth, mental health, and relational tensions. This shift allows for a broader and more positive definition of masculinity, one that is less concerned with aggression and control and more with introspection and empathy.

However, attempts at more equal representations are yet to be the standard. Much Nollywood fare still follows formulaic storylines that favour safe gender relations. The commercialized nature of the industry guarantees that producers often do what sells, and conservative productions are more familiar and widely accepted. Such commercial dictates sometimes stifle innovation in storytelling, with progressive producers remaining to struggle to gain the same degree of visibility as their more conservative counterparts.

In addition, cultural expectations and language shape gender presentation. Nollywood films are largely made in local languages and for groups within specific areas. These films have a tendency of drawing from ethnic or religious traditions that further solidify gender roles. In these cases, the presentation of a woman as subservient or a man as dominant is not just an artistic decision it is a cultural decision. This deep association of content with culture makes it increasingly challenging to criticize such representations without appearing to criticize communal values.

In addition, the influence of social media and Diasporas response is beginning to affect the way gender is treated in Nollywood films. More young audiences, especially those acquainted with global feminist or gender equality movements, are demanding more real and respectful portrayals. A few filmmakers are responding, not just to artistic instinct, but also to commercial pressure. With Netflix now showcasing Nollywood films, there is pressure to meet international standards of representation and diversity. This exposure is slowly prompting more thoughtful character development and gender relations.

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The impact of these representations cannot be overstated. Audiences, especially in rural or semi-urban areas, look up to Nollywood characters as role models. When teenage girls repeatedly see women quietly suffering in pain or sacrificing their own goals for the sake of love, they may embrace such actions as ideal. Similarly, when boys see men who equate power with violence or respect with fear, they may replicate those traits in their own lives. These behavioural changes, molded by iterative media messages, have long-lasting social effects, affecting how relationships are formed and sustained, conflict is managed, and identity is understood.

Relationship power dynamics and negotiation are illustrated. Romantic narratives constitute most of Nollywood movies, and the way they unravel often reflects ingrained ideas about gender. Husbands are presented as dictatorial bosses who take significant decisions for their families, knowing full well that the wives would obey, pardon adultery, or pine in silence for the sake of togetherness. This trend is most clearly seen in melodramas or romantic movies where women are punished sometimes brutally for defying male authority, ratifying a cultural expectation of subservient harmony.

Male protagonists who use violence or force are sexualized on occasion when the story situates them as protectors or providers. Jealousy and control are often idealized as signs of love or commitment, particularly if jealousy is deployed to account for watching or emotional control. If these stories are read naively, they can erase the difference between unhealthy behavior and love, supporting actual-life power dynamics within relationships.

We see gender representation vary considerably by genre and audience. In comedy or family-oriented plotlines, stereotypical roles are frequently heightened for comedic or for

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moral effect. Sitcoms and comedies caricature the controlling wife or dictatorial father for risible stereotypes. Simultaneously, films aimed at urban audiences—especially those concerned with business, politics, or youth culture—may begin to subvert expectations by featuring hard lesbian independents, career women spurning marriage, or positive men of the partner's ambition. But even these liberal exceptions still pay narrative costs; off-brand characters tend to be isolated, regretful of their deviation, or otherwise incomplete suggesting some deeper narrative that equality is okay just so long as it does not threaten the social order.

Another essential feature is the manner in which age and generation of perspective influence gender presentation. The younger characters, especially millennials, increasingly are being offered difficult traditionalism to confront. In films like *Aníkúlápó* and *La Femme Anjola,* feminist values emerge as people struggle against arranged marriage or patriarchal control. Conservative positions are often made by older characters, though warning that changing values will bring about chaos or devastation. If these generation conflicts are resolved, the film typically re-establishes traditional wisdom, offering resolution through compromise or moral lessons favouring tradition.

But look closer and it is apparent that women directors are exploiting these contradictions intelligently. They allow female characters to have their say, buck tradition, and make independent choices perhaps still to suffer penalty within the narrative. These fictional choices reflect shifting audience expectations; audiences increasingly expect not just "happily ever after" but endings based on fairness, betterment, and self-respect.

But apart from representation, even more is happening behind the camera.

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That women participate as writers, producers, and directors can influence whether gender gets represented differently. When they're directing, women characters are likely to have interior lives, emotional arcs, and needs beyond romantic or domestic concerns. When women are not involved in jobs of production, women characters are liable to be decorative or emotionally reactive serving men's plots without interiors. Industry reports and interviews indicate that while men dominate the director's chair, editing room, and distribution companies, women are increasingly visible behind the camera writing and casting.

That balance is gradually shifting, but the lingering imbalance shapes what stories are told, viewers are not inert. Many viewers especially younger, digitally literate fans—are intolerant of stereotypical presentation. Social media adoration of films that perpetuate archaic gender stereotypes often is accompanied by calls for censorship or a boycott. For example, when cinema blames women for violence done against them or justifies abuse as romantic sacrifice, Twitter, Instagram, and blogosphere talk back. This is the feedback loop that's impacting Nollywood producers; some recently penned scripts now approach non-traditional gender dynamics more empathetically.

The power of gender representation extends beyond individual identity. It builds cultural memory and national expectation. As the youth are raised upon watching Nollywood, the lessons in gender roles guide their conception of marriage, career choice, fatherhood, and individual aspiration. If film continues to document women who ambition should be sacrificed for love or men who power needs to be asserted to be followed, such messages get embedded in society occasionally unproblematized.

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At the same time, Nollywood too can reverse stereotypes and expand horizons. Recent films like *A Naija Christmas* and *Blood Sisters* portray women who negotiate with power, play one up on male control, or refuse subservience. They can be flawed, but they are active heroes not decorated loyalists. Male actors who support strong female heroes or mature emotionally are becoming more noted. These representations offer other visions of partnership and leadership, forecasting that masculinity and femininity need not be exclusive.

There are still hurdles, however. Too many progressive tales are centered on urban, upper-middle-class heroes, diminishing their impact among conservative or rural audiences. The inattention between the idealized world represented and the mundane lives most Nigerians live can discourage reception. Moreover, economic pressures urge producers towards tried and tested tropes cultural melodrama, moralizing lessons, romantic conflict since they consistently ensure viewers and maximize revenue. The tension between commercial viability and progressive plot-making is a fragile one and decides how gender roles in Nollywood change.

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2.1.20. General Categories of Content Restrictions

Content restrictions refers to the rules and regulations that control what can be published, shared or communicated in different media formats. These restrictions can be different depending on the jurisdiction, platforms, the kind of content and certain audience considerations. There are several categories of content restrictions which are:

1. Legal Restrictions

Hate Speech- Many Jurisdictions have laws preventing hate speech, which includes

inciting violence or prejudicial action against certain groups based on their race, ethnicity, gender, or sexual orientations.

Defamation- content that falsely damage an individual's reputation can lead to legal actions. This includes libel which is (written) or slander is are (spoken) claims.

Obscenity- Regulations frequently prevent obscene contents, which is defined using community standards, usually focusing on sexual behaviours that lacks redeeming social values.

Copyright and Intellectual property - Content that violates copyrights law, such as using protected materials without permission, is subject to removal and legal action.

Child Exploitation- Any content that involves the exploitation of kids or abuse abuse of minors is strictly forbidden by law.

Terrorist Content - several countries have certain laws preventing the promotion and dissemination of terrorist related materials.

2. Platforms Specific Restrictions

Community Standards- Social media platforms such as Facebook,, Twitter (X) and Instagram have their own community regulations that prevents content related to hate speech, nudity, misinformation.

Terms of Service- Different platform's terms lay out acceptable usage policies, which include restrictions of spam, harassment and other behaviours.

3. Content Types

Violence and Graphic Content - various platforms prevents content that uses gratuitous

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violence or is excessively graphic in nature.

Misinformation and Fake News- Diverse platforms actively work to stop content that is false or misleading especially regarding health, safety and elections.

Advertising Restrictions- Specific contents related to alcohol, Tobacco, gambling and Adult products may be limited based on age and location.

4. Cultural and Social Norms

Cultural Sensitivity- contents may be restricted because of cultural norms and values, especially regarding respect for local customs and traditions.

Family Friend Standard - Content that are inappropriate for children frequently faces restrictions, especially on platforms frequented by young audience.

5. Privacy and Data Protection

Personal Information- many jurisdictions have strict rules against sharing personal information without the knowledge of the individual, which affects the content that can be published on-line.

Surveillance and Data Breach- Content that reveal or talks about unauthorized surveillance or data breaches may also be prevented.

6. Safety and Well Being

Self harm and Suicide- platforms generally prevents contents that promotes or glorifies self harm and suicide, instead of instructing users to use helplines and support services

Cyberbullying and Harassments- Any content that constitutes harassment or bullying is often not allowed, with platforms implementing laws to fight against it.

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7. Media and Politics

Political Content- Many platforms have rules that prevents dishonest or misguiding contents relating to politics especially during elections.

State controlled Media- In some regions, contents may be limited based on government mandates, especially that which critiques state narratives.

8. Age Restrictions

Mature Contents- Content that is not suitable for minors may be labelled or limited based on age. This includes sexual, violent or otherwise adult materials.

Gambling and Gaming Contents- Many sites prevent access to gambling contents based on the user's age and jurisdictional laws

2.1.20.1 The Role of the National Film and Video Censors Board (NFVCB)

Media material control, particularly of films and videos, is an essential process of maintaining social norms, protecting vulnerable groups, and promoting national values. In Nigeria, the role is vested in the National Film and Video Censors Board (NFVCB). Established by Act 85 of 1993, the NFVCB is the government agency that is charged with censoring the production, distribution, and exhibition of films and video productions in Nigeria.

The NFVCB's mandate is even more significant with the growing influence of Nollywood, the Nigerian film industry that is one of the globe's largest by number of productions and viewership. Nollywood films are consumed widely by Nigerians of all age groups, especially students, who view films through cinema, television, mobile phones, and digital media. According to this, the function of the NFVCB in monitoring

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what type of content reaches the general public has become increasingly crucial.

Among the main responsibilities of the board is preview and rating movies before issuing them for public consumption. The movies are scrutinized for thematic content, language use, depiction of violence, sexual activity, drug use, and adherence to religious and cultural sensitivities. These reviews inform the NFVCB on whether a film is good to be released and which category of audience it would be appropriate for.

In addition to the authority on classification, NFVCB has also been vested with censorship, editing, or banning motion pictures that are deemed inappropriate or potentially damaging. For instance, films that propagate hate speech, terrorism, sexual violence, or religious intolerance can have approval withheld. The censoring authority is exercised with a view to protecting national security, public morality, and cultural values.

Practically, enforcement of the NFVCB rules is a major challenge.

The advancement in digital platforms has seen most viewers watching movies on platforms online prior to the official release or rating. This development defies the board's regulatory edge, as it becomes harder to have mastery over how and when individuals view media content. Additionally, piracy and illegal distribution of films persist in most regions of Nigeria, enabling unauthorized or uncensored films to spread extensively.

To students, this means exposure to films that are inappropriate for their age or contain content on which the NFVCB would otherwise exercise sanctions. Films containing violent content, sex scenes, or abusive language tend to be universally accessible via streaming sites, social networks, and phone apps even when the official release version has been rated or censored. This discrepancy between the regulating intent and consumer behavior calls into question the real-life impact of NFVCB ratings and censorship.

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NFVCB creates a formal structure of content regulation, its impact is offset by the lack of media literacy, mixed enforcement, and the rapid speed of the emergence of digital access to content[163]. Students, through their participatory use of movies in Nollywood, can neither be familiar with categories of classification nor may even fail to take them into consideration at all. Therefore, the NFVCB role, though necessary on paper, may have little actual effect on Nigerian youth's real use of media. The availability of such a body is important. It serves as a cultural guardian against the spread of harmful tales and grounds for media responsibility. With effective implementation, film classification can promote healthy audience growth, ensure age-appropriate viewing, and induce socially responsible filmmaking in Nollywood.

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2.1.20.2 NFVCB Film Content Ratings

“G” means General all ages suitable for everyone. Contains no content that parents would find inappropriate for children.

“PG” means Parental Guidance all ages (but with caution) some scenes may not be suitable for young children. Parents are advised to guide viewing.

“12+” Age 12 and above12+ may contain mild violence, thematic material, or suggestive content. Not suitable for children under 12.

“15+” Age 15 and above15+ includes more mature content, such as stronger language, moderate violence, or emotional themes. Not suitable for viewers under 15.

“18+” Adults only18+ contains strong language, explicit themes, intense violence, sexual content (non-explicit), or drug use. Restricted to adult audiences.

2.1.21 Movie Influence on Audience Behavior

Movies are now a part of the core everyday life, especially in today's digital age where

films have never been more accessible. With the sheer accessibility of cinema, television, and streaming platforms, individuals today tend to watch a multitude of films of different genres and cultures. As such, movies have also gained the potential to influence the way human beings think, talk, behave, and relate. From dress fashion to the manner in which they express emotion or handle relationships, movies have a tendency to leave an imprint that can quietly or directly realign human behavior.

One of the reasons the impact of movies is so apparent is that they influence behavior by way of imitation. People have the tendency to copy what they see on television, especially clothing, language, and the body language. The viewers may pick a particular style of dressing that they see on a popular actor or start using the language and body language that they picked from a blockbuster film. This is at times unconscious and happens because people like to live some characters or wish to follow them. The impact is even greater when the character is depicted as successful, dominant, or sexy. As individuals view and enjoy these characters, they are likely to start behaving in the same manner in their lives, hoping that these actions will make them just as attractive or admired.

Aside from external conduct, films can influence the way individuals engage emotionally and socially with others. Films that focus on romance, friendship, or family have a tendency to influence the way people behave in their own relationships. People may anticipate love to be as it is presented in movies, tending to form unrealistic expectations at times. For example, love is dramatized or made exciting always in romantic films without describing the difficult and mundane elements of relationships. This can frustrate certain viewers in life when their lives are not as impressive as what they have seen on

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the screen. Nevertheless, movies depicting proper communication, empathy, and compassion among characters may encourage viewers to embrace better relationship behaviours.

Movies also impact how people view themselves and the world around them. The majority of individuals, especially youth, get an idea of identity, status, and lifestyle from what they see in films. For example, movies focusing on extravagance and wealth would create a desire for the lifestyle even if it is not feasible or worthwhile to lead such a life. In others, it could make one compare themselves with the stars and feel inadequate or dissatisfied in their life. Others are forced to emulate some standards or perceptions that they see in films, especially if the standards are consistently demonstrated in different films and media platforms. This tends to affect what they dress, how they talk, or how they act when in public.

Another act where films exert some influence is in shaping public opinions and attitudes. Films that tackle social issues, for example, can make people aware and even shift the way people perceive a particular topic. A movie that tells a good story about discrimination, poverty, or injustice can make people ponder more on these things within their own communities. It further influences how people treat others, especially when the film shows the human side of a problem they might not have thought about before. Films are able to entertain but also instill values, beliefs, and day-to-day decisions. Films can encourage actions, give to causes, or change the way individuals interact with others.

Films also influence the manner in which individuals understand and express emotions. A film can make individuals acquainted with feelings that they may not have experienced in life, and through the same, they are capable of connecting with other feelings and

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situations. To others, films are a comfortable place where they can experience pain, happiness, anger, or optimism, and this feeling is capable of shaping their response to real occurrences. For instance, someone who watches an emotional movie about loss is perhaps better placed to deal with sorrow or comfort another who is experiencing it. Films can teach people how to build emotional sensitivity and awareness, especially when focused on personal experience or emotion strife.

At the same time, there is also a realization that not all influence from movies is beneficial. On some occasions, films can glorify harmful behavior, poor attitudes, or distortions of reality. For example, action or crime films can portray violence or illegal acts in a cool light without showing what happens afterward. If this is repeated enough, some viewers may begin to believe that such an act is acceptable or even desirable. Similarly, films which often illustrate unattainable beauty standards, abusive relationships, or harmful stereotypes teach those ideas to viewers. This can influence the way individuals perceive others, treat themselves, and decide in life.

In spite of all such concerns, the impact of films varies with numerous factors, such as the viewer's age, history, and personal experience. Individuals are not easily influenced by what they watch on the screen, while others are critical and discriminatory. Family background, education, and cultural values also influence how movie content is received. This means that movies are powerful, but they do not affect everyone equally.

A movie that encourages another individual to engage in a particular behavior positively may fail to affect another individual at all or have a negative effect.

In general, movies are a significant influence on audience behavior due to the fact that they speak on an emotional, personal level. Whether it's through imitating, emotional

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connection, or the establishment of values and identity, movies are more than just entertainment; they are part of how people learn, connect, and grow. Because the movie-making world is growing globally and locally, with more readily available digital media platforms now available, it is increasingly important to consider the kind of messages and behavior that are being promoted on screen. Even though the public can choose what they see, film-makers also have a role in showing how their material may affect those who watch it.

2.1.21.1 Movies Influence on Teenagers' Behaviour

Understanding the influence of movies on teenagers' behavior is of significant importance due to several reasons. Here are some key points:

1. Shaping attitudes and beliefs: Movies have the power to shape teenagers' attitudes and beliefs about various social, cultural, and moral issues. Exposure to certain themes, characters, and messages portrayed in movies can contribute to the formation of their values and perspectives[163].

2. Impact on behavior: Movies can influence teenagers' behavior by presenting role models, depicting social norms, and showcasing different behaviours as acceptable or desirable . Studies have found that exposure to media, including movies, is associated with an increased likelihood of engaging in risky behaviours, such as substance abuse, violence, and sexual activity[164].

3. Socialization and identity formation: Movies play a crucial role in the socialization process of teenagers by providing models of behavior and influencing their self-perception and identity formation . They can shape teenagers' understanding of social roles, gender stereotypes, and cultural norms[165,166].

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4. Emotional impact: Movies have the ability to evoke emotions in teenagers, and emotional experiences can have a profound influence on their behavior . Emotional engagement with movies can shape teenagers' empathy, compassion, and pro-social behavior[167,168].

5. Educational opportunities: Movies can be educational tools that provide teenagers with exposure to diverse cultures, historical events, and social issues . They can facilitate learning and critical thinking by presenting different perspectives and encouraging reflection[168]**.**

6. Parental guidance and media literacy: Understanding the influence of movies on teenagers' behavior helps parents and caregivers in providing appropriate guidance and supervision . Media literacy programs can be developed to enhance teenagers' critical thinking skills and media literacy, enabling them to make informed choices[169].

7. Representation and Diversity: Movies can highlight or marginalise some groups influencing teenagers' mindset of race , gender and other identities. The representation of different characters, can foster inclusivity and empathy among teenagers[170].

8.Escapism and Coping Mechanism: Movies provide an escape for teenagers from their day to day struggles, enabling them to process their feelings and experiences in a safe space this form of escapism can lead to both positive and negative coping methods[171].

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9. Peer Pressure: The popularity of particular movies can lead to peer pressure among teenagers, pushing them to conform to trends and behaviours showed in movies[172].

10. Conflict Resolution: Movies often show conflict resolution methods that teenagers may use in their own lives. They may learn how to handle dispute through the narratives and characters showed on screen[173].

11. Risk Taking Characters: Films using thrill seeking may encourage teenagers to engage in reckless activities, believing that such behaviours are exciting or wanted . This can lead to real life experimentation with risks[174.]

12. Influence of Soundtracks: This music associated with movies can enhance emotional experiences, influencing teenagers' mood and actions . Soundtrack can also shape their preferences and impact their lifestyle choices[175].

13. Critical Thinking Development: Films that deal with complex messages can enhance teenagers' critical thinking skills, prompting them to analyse scenarios and discuss moral dilemmas . This encourages a deeper engagement with content beyond passive viewing[176].

15. Interpersonal Relationship: Movies can impact teenagers expectations in

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relationships and friendships by depicting idealized versions of romance and camaraderie . This may lead to unrealistic standards in their own interactions[177].

16. Gender Roles and Expectations: movies often show traditional or evolving gender roles, which shape teenagers understanding of masculinity and femininity This influence how they behave in their social circles and within societal contexts[178].

17. Cultural Reflections: Films often show prevailing societal issues, allowing teenagers to engage with current events and historical contexts. This awareness can shape their political and social beliefs[179].

18. Digital Influence: The intersection of movies with social media can amplify their impact on teenagers' behaviours and perceptions . Online discussions and trends surrounding films can lead to collective behaviours and attitudes[180].

19. Fostering Empathy: Movies that tell stories from different point of view can foster a stronger sense of empathy in teenagers, making them more understanding and tolerant of differences . This social-emotional learning is important during formative years[181].

20. Rebellion and Resistance: Teenagers may be influenced by rebellious characters and storyline, encouraging them to challenge authority and societal norms . This can be both a source of empowerment and conflict in their lives[182].

21. **Behavioural Mimicry**: Teenagers may copy a certain behaviours or speech patterns observed in films, including mannerisms, fashion, and language, which can shape their

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social identity[183].

22. Media Exposure and Desensitization: Prolonged exposure to violence or graphic content in movies may desensitize teenagers, increasing the likelihood of aggressive behavior and reducing empathy for real-life situations[184].

23. Representation of Mental Health: Movies that address mental health issues can educate teenagers about psychological well-being, reducing stigma and promoting conversations about mental health challenges[185].

24. Moral Development: Films that explore themes of morality and ethics can influence teenagers' development of conscientiousness and their approach to ethical dilemmas in their own lives [186].

25 Economic Behaviours: Movies often show lifestylessymbols of wealth and success, which may lead teenagers to form materialistic attitudes and strive for status based on external appearances[187].

26. Environmental Awareness: Movies featuring ecological themes can raise awareness about environmental issues, encouraging teenagers to engage in advocacy and sustainable practices[188].

27. Influence on Creativity: Engaging with films can inspire teenagers' creativity, encouraging them to express themselves through storytelling, art, and other creative

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outlets[189].

28. Role of Humour: Comedic films can provide a safe space for teenagers to engage with difficult topics through humour, facilitating discussions and fostering resilience[190].

29. Shaping Expectations of Success: Movies frequently show paths to success that may not reflect reality, influencing teenagers' aspirations and potentially leading to disillusionment when faced with challenges[191].

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2.1.22 The Impact of Media on Individual Lifestyle

Media takes the lead in shaping the way people live, think, and view the world around them. With continued exposure to content from the television, radio, social media, blogs, magazines, and on-line resources, most personal lifestyle aspects are influenced consciously and unconsciously. The way people dress, talk, eat, enjoy their leisure time, and even set personal goals can often be traced back to ideas and trends picked up from the media. Now, the media has gone beyond its function as a source of information or a source of entertainment now, it is a key force in decision-making, defining what people like or want, and defining what they believe is acceptable or desirable.

One of the most visible arenas through which media impacts lifestyle is in an individual's personal style and fashion. Media, specifically social media and TV, frequently feature celebrities, influencers, or fictional characters who promote certain types of attire, beauty

regimes, body shapes, and grooming standards. Over time, repeatedly viewing such images can make people change their own appearance in an attempt to fit into what is current or perceived as being beautiful. A new hairstyle, makeup style, or fashion sense, people imitate what they see in the media even if these are not best suited for their own interests or for their cultural setting. On some occasions, such duplication might build confidence, but on others, pressure or dissatisfaction arises, especially when individuals compare themselves against distorted or fabricated expectations.

Media also dictates how people spend their time and what they enjoy or find meaningful. Television shows, films, and social media sites have a tendency to advance various activities as stylish or laudable, and this has the effect of influencing the manner in which individuals spend their leisure time. For example, lifestyle programs or travel blogs may motivate people to go travel to a different place or pick up new sports. Fitness content may motivate people to practice exercise routines or have a specific body ideal. On the other hand, binge-watching television programs or continuously scrolling social media can encourage sitting lifestyles affecting not just the body but also productivity. In both its positive and negative forms, media contributes to shaping daily habits and priorities, influencing not only what individuals do, but also how they feel about how they spend their time.

Media also shapes food eating habits and food consumption. Cooking shows, food advertisements, online recipes, and food blogs have popularized some diets, types of cuisine, or eating fads. This can make individuals try out new foods or increase their consciousness of diet and health. But the media also tend to promote fast food, junk snacks, or unhealthy body image related to rigorous dieting. Individuals begin to make dietary decisions based on what appears on the TV rather than nutritional value or

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cultural meaning. With time, media effects can also change personal health behaviours, eating habits, and even food and body attitudes.

Language and communication are yet another facet of life, which is shaped by media. Media use impacts the way humans speak, write, and communicate with others. Individuals are likely to pick up slang terms, phrases, or accent from movies, songs, or on-line celebrities. It can help in language learning or inter-cultural communication, especially in picking up new vocabulary or forms of expression. But at times it can make people forget their mother languages or form language habits that are impolite or inappropriate in specific social contexts. Media also affects communication style, encouraging concise, visual, or electronic modes of communicating, which in turn can affect people's means of interacting with friends, families, or work places.

Individuals' aspirations and ambitions that they set for themselves are also affected by media. Success, as generally portrayed in media—wealth, success, beauty, or popularity—can serve as the model against which people measure their own lives. Public can begin to believe that a meaningful life should include expensive trappings, physical attractiveness, or popular recognition. This can create unrealistic expectations, ongoing comparison, and even anxiety or self-doubt. Individuals will, in some cases, make life decisions—career, relationships, money—based on what media has determined as ideal rather than what they are interested in or make sense for. Whereas media can motivate individuals to work hard or hold high ambitions, it also imposes stress and unhappiness when real life does not match up to what is constantly promoted on the web or TV.

Media impact spreads to moral values and private beliefs. Through repeated exposure to

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certain themes or characters, individuals can shift their definition of right and wrong, acceptable and unacceptable. For example, media programs that make dishonesty, disrespect, or materialism seem like the "normal" way to be may quietly influence what people do and how they judge each other. Conversely, media that celebrates generosity, kindness, or strength can foster healthier lifestyle trends. This way, media is an unseen instructor, influencing not just external lifestyle decisions, but inner orientation and guiding principles as well.

Importantly, the effect of media on individual lifestyle is not always identical. People respond to media based on age, origin, education, culture, and life experience.
Someone might adopt a healthy lifestyle after watching a documentary, while another might become more judgemental toward themselves by following certain influencers on the internet. Media-influenced changes in lifestyle may be discreet or dramatic, short-lived or lasting, positive or negative according to consumption and reading of content.

2.1.22.1 Influence of Media on Youth Lifestyles: A Comprehensive Exploration

Media, a multifaceted entity encompassing television, films, social media, and musicholds a profound sway over the lifestyles of youthful populations. The ability of media to mold behaviours, attitudes, and decisions among the young has garnered extensive attention within scholarly discourse. This comprehensive overview delves into the intricate ways media influence shapes various facets of youth lifestyles, examining body image perceptions, consumer behaviours, romantic ideals, and the role of media literacy in countering negative effects.

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An area of intensive research revolves around media's portrayal of body images and its far-reaching impact on the self-perception of youths. Notably, the media's presentation of unrealistic body standards, particularly prevalent in advertisements and entertainment content, has been indelibly tied to feelings of body dissatisfaction and the emergence of disordered eating behaviours within the adolescent demographic

These negative effects can create a cycle of self-criticism and unhealthy comparison among peers. Young women, in particular, are significantly affected by the proliferation of idealized and often digitally altered images presented across media platforms, leading to detrimental body image concerns and behaviours such as extreme dieting and excessive exercise[192]. Furthermore, the rise of social media has exacerbated these issues, with platforms like Instagram and TikTok increasing the pressure to conform to these unrealistic standards through likes and comments, which often reinforce harmful self-perceptions.

The purview of media influence extends to youth consumer behaviours, where exposure to advertisements showcasing coveted lifestyles and possessions perpetuates materialism. Evidently, the consistent portrayal of products as symbols of social status instils a propensity for heightened purchasing activity and an inclination towards material accumulation among young individuals[193]. Note that the seductive nature of advertising, which often use aspirational imagery and celebrity endorsements, fosters a belief among youths that their worth is intertwined with ownership of the latest gadgets and fashion. The cost of such advertising practices suggest a need for critical engagement with media messages, as young consumers may focus on material success over essential values or

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relationships, thereby leading to superficial lifestyle decisions.

The depiction of sexual behavior and romantic relationships in media significantly shapes the perceptions and conduct of young individuals. The exposure to sexual content within media, in particular, has been closely linked to the onset of early sexual initiation and engagement in risky sexual practices among adolescents Consumption of sexually explicit content can correspond with earlier sexual onset, as well as an increase in sexually permissive attitudes and behaviours[194]. Additionally, media's portrayal of idealized romantic connections can influence the expectations and norms that youths internalize around relationships such ideals may result in disappointment and disillusionment in real relationships, which are inherently more complex and nuanced than their media counterpart[195].

Amidst the undeniable influence of media on youth lifestyles, scholars have embarked on exploring the efficacy of media literacy as a defence mechanism against negative effects. Media literacy initiatives endeavour to equip youths with the critical thinking skills requisite for discerning and interpreting media messages, enabling them to counteract detrimental influences emphasizes on fostering media literacy not only helps in identifying the manipulative tacticsused in media but also encourages young people to reflect on their personal beliefs and values in relation to media content[196]. By cultivating these critical skills, youths become more discerning consumers of media, empowering them to defy conformity and make informed decisions that align with their authentic selves even in the face of pervasive media messages.

In culmination, the body of literature underscores the undeniable impact of media on the

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multifaceted tapestry of youth behaviours. Through mechanisms such as cultivation, social learning, and direct influence, media actively mold attitudes and actions. The intricate interplay between media and youth behaviours encompasses diverse dimensions, spanning body image perceptions, consumeristic inclinations, romantic expectations, and the fostering of media literacy. Appreciating these multifarious influences is paramount in fostering media literacy and empowering youths to make informed and mindful lifestyle choices.

2.2 Theoretical Framework

2.2.1 Cultivation Theory

Cultivation theory, developed by George Gerbner and colleagues, posits that long-term exposure to media content shapes individuals' perceptions of the social world. Cultivation theory suggests that repeated exposure to media content, particularly television, gradually shapes viewers' beliefs, attitudes, and perceptions of reality. The theory argues that the media's portrayals of social reality become the "cultivated" reality for viewers, influencing their understanding and judgement of various social issues and phenomena[197].

According to cultivation theory, the "mean world syndrome" is one of the key concepts. It refers to the perception that the world is more dangerous and violent than it actually is, influenced by the heavy exposure to violence in media content. This perception can lead to increased fear, anxiety, and mistrust among viewers[198]. Cultivation theory also emphasizes the role of mainstream media in shaping cultural attitudes and values. The theory suggests that media content reflects and perpetuates dominant ideologies and cultural norms, which can contribute to the cultivation of shared beliefs and values

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among the audience [199].

According to cultivation theory, "television shapes viewers' perceptions of the social world through the repeated exposure to media content" .Central to cultivation theory is the concept of "cultivation differential," which refers to the differences in perceptions between heavy and light television viewers. Heavy viewers, who spend a substantial amount of time-consuming television content, are believed to be more influenced by the media's portrayal of reality and therefore more likely to adopt the beliefs and attitudes presented in the media.

The theory also introduces the notion of "resonance," which suggests that individuals whose real-life experiences align with the media portrayals are more susceptible to cultivation effects. For example, if someone lives in a high-crime neighbourhood and frequently watches crime-related television shows, the cultivation effects may be intensified as their real-life experiences resonate with the media's depiction of crime.

Cultivation theory emphasizes the cumulative and long-term effects of television exposure on individuals' perceptions of social reality. It suggests that heavy exposure to television content contributes to the development of shared beliefs, attitudes, and assumptions about the world, ultimately shaping individuals' worldview . According to cultivation theory, individuals' perceptions of social reality are influenced by "the cumulative exposure to television content over time" .

Cultivation analysis theory basically means that heavy TV viewers will cultivate the perception of reality portrayed by the TV[200]. This means that viewers predicated their judgement on actions provided by Nollywood Movies which eventually changes the viewers' cultural habits in profound ways. The theory's major contribution is underlying

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general concept of cultivation process as Gerbner identified two processes in tackling some of critic issues raised. The first was main-streaming which explains how people from different 'social groups come together to share a common perception as a result of their exposure to Nollywood Movies, Nollywood Movies is assumed by the process as the common factor that usually brings people of different backgrounds and experiences together that cultivates 'common perspectives and overrides differences among individuals . The process also identifies factors such as gender, socio-economic status and age as not matter since all people who are heavy viewers would share the same perceptions.

Nollywood films, when frequently watched may impact students' beliefs, attitudes and world-view especially about relationship, fashion, values and social interaction, for example students often see materialistic lifestyles, exaggerated romance, or conflict resolution through violence in Nollywood movies, they might begin to believe that these portrayals reflect real life, thus adjusting their behaviour and expectation accordingly.

2.2.2Uses and Gratification Theory

The Uses and Gratification Theory, developed by Elihu Katz and his colleagues, provides a framework for understanding how people actively select and engage with media content to satisfy certain needs and desires. Unlike traditional communication theories that focus on the passive reception of media messages, Uses and Gratification Theory highlights the active role that audiences play in selecting media content based on their personal interests, psychological needs, and social goals. The theory is predicated on the idea that individuals are not simply passive recipients of media messages but are instead proactive in seeking out media that will fulfill a variety of needs. These needs may be cognitive, emotional, social, or even escapist in nature, and they drive the way in which media

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content is consumed.

One of the important assumptions of the uses and Gratification Theory is that the audience is active in their media consumption. Rather than passively absorbing content, viewers are seen as selecting media according to their needs. These needs can vary significantly, but they often fall into certain groups: cognitive, affective, personal identity, social interaction, and escapism. Cognitive needs refer to the desire for information or knowledge, affective needs relate to the search for emotional or aesthetic experiences, and personal identity needs involve the reinforcement of individual values or self-understanding. Additionally, media content can satisfy social interaction needs by facilitating communication with others, while escapism is driven by the desire to temporarily disengage from the stresses of everyday life. This distinction highlights that media consumption is not a one-size-fits-all experience but a highly personalized activity driven by individual motivations.

In the context of Nollywood movies, the Uses and Gratification Theory can be applied to understand why Nigerian audiences engage with these films and what particular needs they aim to fulfil. Nollywood, has a significant cultural and social influence on its viewers. The films produced are not only a source of entertainment but also serve as a medium through which individuals connect with their cultural identity, explore social issues, and satisfy emotional needs.

For many viewers, Nollywood movies are main source of entertainment and escapism. The dramatic plots, emotional story lines, and engaging characters provide a temporary escape from the often challenging realities of everyday life. In this way, viewers turn to Nollywood films to relax and experience catharsis through the resolution of conflicts and emotional tensions presented on screen. Nollywood movies often show local traditions,

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values, and languages, offering viewers a sense of cultural connection and pride. For many Nigerians, watching these movies is a way to reconnect with their roots and reinforce their identity. Nollywood serves as a cultural mirror, reflecting the customs, values, and societal norms of Nigerian society, which connects with audiences looking to validate their own experiences and heritage. By showcasing local stories, Nollywood movies contribute to the preservation and promotion of Nigerian culture, making them an important tool for cultural identity formation.

In fulfilling emotional and cultural needs, Nollywood movies also serve as a means for social discussion. Many viewers watch these films in group settings, discussing plot points, characters, and the moral lessons embedded in the storyline. This shared media consumption creates a sense of community, where people can bond over common interests and exchange opinions. The social interactionis ofspecific importance in a society where communal values and relationships are deeply ingrained. By watching Nollywood movies, audiences are not only consuming content but also engaging in social discourse that strengthens their connections with others.

The theory also suggests that media can satisfy personal identity needs by allowing individuals to see them reflected in the characters and story lines. In the case of Nollywood films, many viewers identify with the characters and situations portrayed on screen, whether it is in the form of social struggles, personal triumphs, or moral dilemmas. These movies provide models for behavior, allowing viewers to compare their own lives to those of the characters and potentially adopt new perspectives on how to navigate societal challenges. Through this process of identification, Nollywood movies contribute to shaping personal identities and world-views, especially for young and impressionable audiences.

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Nollywood film often tackle important social issues, such as corruption, gender inequality, poverty, and family dynamics. These movies can educate viewers on these topics while simultaneously offering entertainment. The educational value of Nollywood films fulfils cognitive needs by exposing viewers to new information and raising awareness about important social issues. As a result, Nollywood movies not only entertain but also serve as an avenue for social commentary and public discourse, enabling viewers to engage with contemporary issues in Nigerian society.

2.3 Empirical Studies

2.3.1 Influence of Nollywood Movies on Youth Lifestyle and Cultural Identity.

Influence of English Nollywood Movies on the Dressing Pattern of Students of Lagos State Polytechnic, Ikorodu". The study was centred on the students of Lagos state Polytechnic Ikorodu – Lagos. The researcher went to the field to administer questionnaires with the aid of research assistants through which data used for the analysis of the study were gotten from students of Lagos state Polytechnic Ikorodu – Lagos. Moreover, a total of 120 questionnaires were administered for the study and all the questionnaires were retrieved from the respondents[201].

The study made used of relevant literatures in explaining the basic concepts that were seen as appropriate to the study, more so it drew from the wealth of experience of other authors and publishers who have contributed to the area to which the study is centred on, furthermore cultivation theory, cultural theory, perception theory were found applicable to the study because it best gives a fleshy frame work to the skeletal concept of the study

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using scientific underpinning that have been tested and confirmed, this further gave more light to the explanation of the study.

An open – ended, self-administered questionnaires was developed. The questionnaire was structured in two parts (A and B). 'A' part sought answers to elicit questions in relation to the topic and part 'B' sought answers to the demographic analysis of the respondents. Results and findings show that 65% revealed that their exposure to English Nollywood movies is high. Thus, this explained that most of the respondents who watch English Nollywood movies exposure to the movie are high. Also, 65% said English Nollywood movie stars influenced their dressing behaviour to a 'high' extent. It can be concluded from the analysed data that respondents who watch English Nollywood movies were of the view that English Nollywood movie stars have influence on dressing pattern of students in tertiary institution to a large extent. And also, 58% said the main factor responsible for the imitation of English Nollywood stars dressing pattern is 'western civilization'.

The Representation of Nigerian Indigenous Culture in Nollywood; The general objective of this study is to appraise the representation of the Nigerian (African) culture in the global market by the Nigerian Nollywood. Specifically, the study tries to find out how The Nigerian Nollywood projects Nigerian rich local cultural values to the outside world; and appraise how the influx of foreign cultural values into the Nigerian local film production affects the nation's cultural heritage[202]. Nigeria or Nollywood is chosen for this study because of her position in the continent and her leading role in the film industry in Africa. This study becomes also necessary because, despite the fact that Nollywood ranks and competes with Hollywood and Bollywood, in-terms of quantity, locally outsell

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foreign ones, and are also appreciated all over the world; Nigeria continues to suffer negative image in the comity of nations and critics kept crying foul over the erosion of indigenous cultures. To this end, this study employs case reference analysis method and analyzed some films purposively selected for the performance of this task.

The study observes among others that Nollywood dwells too much on the negative aspect of the nation's cultural practices to the detriment of the nation's image. It was also discovered that the act of borrowing themes, plots from foreign films has done much harm than good to the preservation of the indigenous culture. The study concludes that the increasing quantity of film contents from the Nollywood had not helped much in the area of projecting the nation's positive image and rich cultural heritage to the outside world as the quality of the film contents that emanate from the Nollywood remains grossly inadequate or usually situated out of context thereby re-enforcing the negative image fostered on Nigeria and Africa at large by the foreign media. The study therefore recommends among others that further productions should focus more on portrayal of the rich cultural Nigerian values rather than imitating the western culture or leaning narrowly on the nations or continent's past negative cultural practices that have no place in the current Nigerian society any more.

Formalizing Nollywood: Gentrification in the Contemporary Nigerian Film Industry investigated transformations in the Nigerian film industry, focusing specifically on a segment of the industry known as Nollywood[203]. Typically characterized as an informal industry due to its low budgets and unofficial modes of distribution, Nollywood is regularly referred to as a success story, accounting for $7.2 billion (1.42%) of Nigeria's gross domestic product. Because of this success, the Nigerian government, under the President Goodluck Jonathan administration (2010-2015), introduced various

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mechanisms to formalize and economize Nollywood in the quest to maximize its potentials and diversify the Nigerian economy. This endeavour availed the industry of film fund, professional training and enhanced distribution. The study focuses on this specific area, addressing wider issues of debate relating to how countries seek to economically benefit from their film economies and the role policy plays in the formalization of film industries. Existing studies on Nollywood have concentrated on a point in the evolution of the industry, an era now labelled the old Nollywood. Whole studies on political economic matters, national cinema discourses and individual and corporate efforts and motivation towards these transformations remain lacking.

Perceived Influence of Nollywood Movies on Social Life: A Study of Women in Ilorin South Local Government Area, Kwara State examined the *general* notion that viewing violent, ritual killing and undeserved affluence-oriented movies on television increases aggression as well as affect the behaviour of the viewers[204]. This is because film has a dramatic effect on the perception of viewers whether they are conscious or unconscious of this fact. Media scholars have also contended the fact that the media have great potentials in hindering women's progress by under or misrepresenting them through messages presented in various media genres. While men are presented as the "normal" majority of the society, women are seen as the "minority", the "others", "the exception", "the incomplete", "the damaged", "the marginal", and sometimes even "the bizarre." As there are notable difference in the presentation of roles men and women play in Nigerian home videos which belong to the Nollywood family; women appear in dependent roles such as wife or mother of someone more often than men, while the men more often appear in professional positions with dominance and always having the upper. This study therefore, attempts to find out how Nigerian women interpret the images they see in Nollywood movies, if what women view in Nollywood movies are responsible for

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increase in violence in social life, uncontrolled desire for a life of affluence and ritual killings in the society. This study also established if some of the themes in Nollywood movies are true reflection of what goes on in our society. Drawing a sample of 250 from the population of study, survey method was adopted and the study found out that women's exposure to Nollywood movies does not predict social life as being occultic but presents social life as patriarchal. It however, recommended that the image of women should be portrayed positively in movies to reflect how women should be perceived and treated in the society.

Nollywood video films impact Nigerian and other African cultures and environments by connecting an oral culture such as Nigeria quickly through the literate phase to membership in the global village[205]. It also contributes to McLuhan's hot–cool model by applying it to Nollywood video films, which is complex because the term 'video film' connotes a combination of cool (i.e., television) and hot (i.e., cinema) media. Applying the hot–cool model to Nollywood productions suggests that quick and cheap productions are likely to distort African environments and cultures negatively, unlike the well-planned and larger budget productions that are likely to be made on celluloid. Finally, this article explicates two Nollywood video films in order to ascertain how the Nigerian and other African environments and cultures are impacted in light of the complexity of hot and cool media. The study concludes that quick productions are better viewed and decoded via a cool medium, while well-planned productions are better viewed and decoded via either a hot or a cool medium.

Impact of western films on teenagers as it affects the promotion of cultural heritage in African society with particular reference to Nigerian society[206]. Much after the

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independence across the continent, one of the major preoccupations African leaders had to contend with is the restoration of African cultures in their pristine forms which were arguably polluted or collapsed by the colonial masters during their reign. No doubt, teenagers and youth generally, are vital segment of the society who could be instrumental in promoting African cultures. But unfortunately, the mentality and lifestyle of the teenagers in African societies have been grossly affected by exposure to western films to such an extent that rather than promoting African cultures, they have become hardened acolytes and promoters of western cultures. The study therefore examines this situation with particular reference to Nigeria adopting qualitative research method to scholarly present issues involved in the study. The study then concludes by prescribing way forward towards the restoration and promotion of African cultures as it affects teenagers with particular reference to Nigerian society.

Footprints in the Wood: Globalizing Trends and Tenors in Nigerian Video Films[206].examined the home video film tradition in Nigeria, which some people refer to as *Nollywood, to be* nucleus ofpopular culture entertainment in contemporary Nigeria1. While the medium provides a platform forintroducing African narratives to a universal audience, it has, no doubt, benefited from globalization incontexture and trends. This is evident not only in audio-visual technological innovations, but also in theeconomy of production and distribution that is possible with borderless business relations. In a way, thesefactors influence theme, setting and cine-techniques in many films. This paper attempts a close study ofthe indices of globalization through the communicative constituents of Nigerian video film tradition. Itdraws relevant illustrations from selected video films such Funke Akindele's *Omo Ghetto I*, KunleAfolayan's *October 1,* Tade Ogidan's *150 Million* and Jeta Amata's *Black November,* among others. Theaim is to contribute to the extant body of literature on African realities and the challenges of

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globalization.It highlights trends, meanings and techniques in Nigerian popular culture that advance the cause ofglobalization while also responding to its pressure through plot, location, language, costume, and other artistic elements.

The study contends that the pressures of "Westernization," disguised as "globalization," have left their marks on the video film tradition, creating distortions of indigenous cultural values, belief systems and language[207]. It posits that, while celebrating the achievements of this popular culture, there is the need for a serious "second look" to address the fundamental issues involved in the response of indigenous cultural values to the onslaught of Westernization. The paper concludes that, for a greater understanding of the African experience of globalization, vehicles of popular culture, such as video films offer clarity, epistemological insights, and resources, all of which deserve deeper scholarly exploration.

A survey commissioned by the National Film and Video Censors Board (2018) set out to assess the impact of violent films to children and adolescent in Nigeria. In specific terms, the study set out to find out the media consumption habits of children and adolescents in Lagos state; Nigeria determined programme preference of respondents found out the influence of these violent films and suggested areas for further research in the film industry. The desire for information was the reason given by majority for watching (38%), 23% watched for the reasons of getting educated and 16% of the respondent indicated the films taught them how to react to everyday situation while 79% watched violent films. Only 12% watched for entertainment value films. Courageous, funny, fearful, scary, violent, wicked unfaithful, entertaining and fetish majority of the respondents chose funny, entertaining and courageous in that order to describe films they had watched. A majority (34%) said the films had an influence on the way they behaved towards their

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friends.

Audience Perception of Nollywood films explained that the stimulus providing the drive into the writing of the article titled: Audience perception of Nollywood Films in Nigeria arises as a result of the severe perceptual criticism about Nollywood Films even to the point of suggesting that the product of the industry should be of no use[208]. Thus, this article is written after an empirical study to expose how the severe perceptual criticism for and against Nollywood can be harnessed towards the improvement of Nollywood as an art. The method used in gathering and interpreting data is multi-stage cluster sampling and multiple regression as well as Pearson Product Moment Correlation analyses of audience perception reflected in their critical views of Nollywood.

As the findings of the article have revealed, in spite of Nollywood's perceived negative themes, poor plotting and poor sound quality, audience members of Nollywood do generally have positive perception of Nollywood. However, critical views about Nollywood are welcome since not everybody accepts Nollywood. Nollywood has been adjudged to be the third largest class of movie globally. Consequently, it constitutes a mass culture which should not be ignored. Nollywood today generates significant revenue in Nigeria. However, not every mass culture is good as it may be an avenue for the elite to exploit the masses. As a symbol of our existence, Nollywood therefore, has the power to create and destroy Nigerian image at home and abroad. Thus, despite the critical views about the movies it produces,the different critical views about Nollywood can be harnessed towards improving the status of the industry as an art.

Exploring the Impact of Nollywood Movies on Youth Lifestyles adopts a mixed-methods approach to investigate the relationship between Nollywood movies and youth lifestyle choices[209]. By employing both surveys and focus group discussions, the study captures quantitative and qualitative data on the influences of Nollywood movies. The findings

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highlight a complex interplay between media exposure, fashion trends, and social behaviours among youths. Mohammed emphasizes the effects of Nollywood content on lifestyle, underscoring the need for a comprehensive understanding of media's role in shaping youth culture.

Nollywood's Role in Shaping Youth Identity and Culture qualitative study offers insights into the intricate ways Nollywood movies contribute to the formation of cultural identity and values among youths[210]. Nollywood serves as a vehicle for cultural expression and reinforces aspects of Nigerian heritage. The study showcases how youths perceive themselves as cultural representatives based on the fashion trends, language patterns, and social behaviors they adopt from Nollywood movies.

Nollywood Influence on Youth Health and Well-being delves into the potential impact of Nollywood movies on health-related behaviors and emotional wellbeing among youths[211]. Through surveys and health assessments, the study reveals a complex relationship between movie exposure and lifestyle choices. While some youths reported adopting healthier behaviors inspired by fitness depictions in Nollywood, others demonstrated sedentary habits influenced by prolonged movie watching.

Effects of Nollywood Movies on Youth Attitudes toward Relationships and Marriage delves into the perceptions and attitudes of Nigerian youths toward relationships and marriage, considering the influence of Nollywood movie portrayals. Through content analysis and surveys, the study uncovers a multifaceted relationship between on-screen romantic narratives and real-life relationship expectations[212].

The Role of Nollywood Movies in Shaping Youth Political Awareness explores the extent to which Nollywood movies contribute to shaping the political awareness and engagement of Nigerian youths. Through interviews and content analysis, the research

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highlights instances where movies depict political themes and activism. The findings suggest that Nollywood serves as a platform for introducing political concepts to young audiences, potentially influencing their perception of civic responsibility[213].

Nollywood's Impact on Youth Gender Roles and Expectations investigates the representation of gender roles in Nollywood movies and how these depictions influence youths' expectations and behaviors. By combining qualitative content analysis and surveys, the research sheds light on how media representations can reinforce or challenge traditional gender norms[214].

Nollywood's Impact on Youth Entrepreneurial Aspirations investigates whether exposure to Nollywood movies influences the career aspirations of Nigerian youths. By combining surveys and interviews, the research highlights instances where Nollywood portrays characters pursuing entrepreneurial endeavors. The findings suggest that these depictions contribute to shaping positive attitudes toward entrepreneurship among youths. Ibrahim emphasizes the potential of media to inspire and influence career choices[215].

The Representation of Education in Nollywood Movies and Its Effects on Youth Perceptions explores how Nollywood movies depict education and its impact on youths' attitudes toward learning. Through content analysis and focus groups, the study uncovers diverse portrayals of educational experiences in movies. The findings indicate that Nollywood's representation of education can influence youths' perceptions of its value and importance[216].

Cultural Hybridity: Nollywood's Influence on Youth Identity Formation in a Globalized Worldexamines how Nollywood movies contribute to the hybridization of cultural identities among Nigerian youths in the context of globalization. Through qualitative interviews and cultural analysis, the research reveals instances of cultural mixing and

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borrowing depicted in Nollywood narratives[217].

Nollywood's Portrayal of Materialism and Consumerism: Implications for Youth Behavior delves into how Nollywood movies depict materialism and its potential impact on youth consumer behaviors. Combining content analysis and surveys, the study uncovers patterns of materialistic portrayals in movies and their connection to real-life aspirations. The findings suggest that Nollywood's portrayal of materialism may contribute to status seeking behaviours among youths[218].

Nollywood and Perceptions of Beauty: The Influence on Youth Body Image explores how Nollywood movies contribute to shaping perceptions of beauty and body image among young Nigerians. Through mixed methods research, including surveys and media content analysis, the study reveals a link between on-screen beauty ideals and youths' body dissatisfaction[219].

The Impact of Nollywood on Youth Social Activism and Advocacy examines the role of Nollywood movies in inspiring and shaping youth social activism. By conducting interviews and analysing relevant movie narratives, the study uncovers instances where Nollywood characters engage in social causes. The findings suggest that exposure to such content can encourage youths to become more socially aware and active[220].

Impact of Nollywood (TV) and magazine on fashion and dressing of Malaysian women across different age[221]. The objectives of the study are to find out (1) the level of TV and magazine use among Malaysian urban women of various age groups, (2) the level of TV and magazine influence on urban Malaysian women of various age groups, (3) the extent of TV and magazine influence on urban Malaysian women's fashion and dressing, and (4) the relationship between urban Malaysian women's fashion and dressing and the use and influence of TV and magazine of various age groups various age groups. The study was

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conducted among 639 urban Malaysian women using a survey design.

Data were collected using questionnaires and the data were analyzed using SPSS WIN 12. Both descriptive statistics and inferential statistics were employed in the study. Results revealed TV influence has an impact on urban Malaysian women's fashion and dressing. Magazine use is associated with young adult's fashion and dressing while magazine influence is associated with adolescent's fashion and dressing.

Impact which TV has on the cultural values of the Nigeria youths. It specifically tackles the impact of TVprogrammes on Nigeria University students. The research posits that the current trends in cultural behaviour of youths in Nigeria as observed among Caritas university Enugu student is significantly associated with their perception of western culture and exposure to western TV programmes[222]. The assumption that foreign media content has direct powerful effects is shared by optimistic modernization theory. The later critical perspective of cultural and media imperialism, . The research applies the theory of acculturation along with the culturation hypothesis.

Influence of Home Movies on the Dressing Patterns of Students of Tertiary Institutions in Abia state, notes that home movies mediate in the culture of students of tertiary institutions in Abia state especially as it relates to their dressing patterns[223]. Research has shown that movies, like books, are important media of cultural transmission and socialization. Thus, the concern on media Influence has led to the development of different communication theories in an attempt to explain the relationship between communication messages and their Influence on the respondent.

The thrust of this work was therefore, to examine the Influence that home movies have on the dressing patterns of students of tertiary institutions in Abia state. The survey research method was adopted, with a sample size of 400. The questionnaire was the research

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instrument for the collection of data. Findings showed that home movies celebrate African values in their dress patterns. This is in contrast with the obvious practice in Western and foreign movies where the contemporary trend is in the swap of roles between the male and the female gender as manifested in the swap of dress culture. This shows that home movies have influence on the pattern of dressing of students of tertiary institutions.

Effect of the mass media have been found to be far reaching and potentially harmful in influencing the health related behaviours of children and adolescent many of whom are not yet matured enough to distinguish fantasy from reality, particularly when it is presented as reality. this act of "real life" is particularly important for children who developmentally think concretely and are unable to distinguish fantasy from reality. Furthermore, time spent with media decreases the amount of time available for pursuing other more healthy activities such as sports, physical activities, community service, cultural pursuits and family time. However, the effect of home video watch and television viewing on students includes: exposure to media violence has been positively related to subsequent aggressive behaviour, ideas, arousal, and anger.

Additionally, there is a significant negative effective of exposure to violence on subsequent helping behaviour. infrequent exposure is not likely to produce lasting consequences, but parents, particularly need to be urged to protect their children against the kinds of repeated exposures that excessive play with violent video games or immersion in violent TV programs is likely to produce a disarray behaviour.

Children who are exposed to violence through media had poorer school performance and its impact on their psychological adjustment was detrimental. some of the fears, tensions, bad dreams and tendencies toward the delinquencies of children are as a result of frequent

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and regular exposure to murder, mystery movies, and stories filled with violence and torture that children view on T.V and movies.

Association between T.V viewing and suicidal behaviour has also been reported inter-related. Both content exposure and screen time of media had independent detrimental associations with school performance in children and adolescents, excessive TV viewing in adolescence is a risk factor for development of depression in young adulthood. Thus, TV viewing may play an exacerbating if not causal role in the development of attention deficit/hyperactivity disorder. However, this hypothesis is consistent with evidence indicating that children with ADHD (Attention Deficit Hyperactivity Disorder) watch more television than their peers and experience significant impairments in comprehending stories, a crucial skill in achieving academic success. Scholars have investigated the relationship between TV viewing time, content, context, and peer integration.

Children spend more total time watching T.V they spend a significantly shorter amount of time with friends as compared to those who don't. Thus, viewing television causes poor peer relationship and thereby increases the risk for social isolation, anxiety disorder, agoraphobia, and antisocial behaviour, including aggression and gang involvement. Children spent watching TV, the less time they spend with their families. While TV may isolate children, the reverse causal direction is also plausible. Lonely children may turn to TV for entertainment and companionship.

Children who are marginalized by their peers use TV to escape the stresses of their lives and meet their social needs. Conversely, children who are socially integrated spend less time watching TV. Thus, it can be argued that, it is social isolation that motivates excessive media use. While TV viewing is often perceived as an isolating activity, it

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frequently occurs in the company of friends. Because socializing builds inter-personal skills, TV viewing with friends may provide venue for these skills to develop.

Media Influence and Youth Behaviour in Nigeria: A study of Lagos Undergraduates, the study explores how Nigerian media particularly movies affect students' lifestyle choices. He conducted a study among Lagos undergraduates and found that over 70% of students acknowledged altering their fashion style, communication pattern, and romantic expectations after consistent exposure to Nollywood films. This study reveals that Nollywood's visual narratives significantly shape youth identity

Visual culture and fashion adaptation among students, the study talks about Nollywood as a source of fashion identity for Nigerian youth, they both emphasized how female students mirrored fashion styles and beauty standards seen in Nollywood. Their Qualitative study at a media college revealed that over 60% of the sample group felt pressure to conform to the appearance ideals they saw in movies[224].

Psychological impact of Nigerian Movies on Viewers, the study offers data on emotional and social attitudes shaped by repeated movie exposure[225, he] surveyed 200 university students across South-west Nigeria and found that regular exposure to themes in Nollywood movies correlates with emotional orientation towards wealth and fame. He concluded that the over-representation of material success on screen encourages aspirational lifestyles detached from academic priorities.

Relationship between film consumption and identity construction in African Universities, she uses student samples to analyzed how movie content informs self image and cultural values. She argued that identity construction among African university students is often rooted in the ideologies promoted through media, especially local films. Her data analysis emphasized that students mimic celebrities and on-screen characters, particularly in

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behavior and dressing[226].

"The Effects of Nollywood Film Genres on Youth Identity Formation in Nigeria." This study explores how various genres of Nollywood films shape the identities, values, and behavioural patterns of Nigerian youth, particularly students[227]. Nollywood and the Construction of Gender Roles: A Study of University Students' Perspectives. This research examines how Nollywood films depict gender roles and how these portrayals influence students' perceptions and expectations concerning gender in their own lives[228].

"Social Behaviours and Media Influence: The Role of Nollywood in Shaping Student Social Interactions." This study investigates how themes from Nollywood films affect student relationships, social behaviours, and peer interactions on university campuses[229]. "Cinematic Aspirations: Analysing Nollywood's Impact on Student Career Choices." This research looks into how narratives and character portrayals in Nollywood influence students' career aspirations and their perceptions of success in various fields[230]

"Reality vs. Reel: The Discrepancy Between Nollywood Representations and Students' Real-Life Experiences." This study assesses how students reconcile their expectations shaped by Nollywood portrayals with their own realities, particularly in relationships and lifestyles[231]. Cultural Reflections: Nollywood's Role in Shaping Student Cultural Ideals." This study analyzes how Nollywood films reflect and reinforce cultural values that influence students' lifestyles and behaviors[232].

Nollywood's Influence on Youth Activism: A Study of Motivational Trends Among Students." This research explores how social justice themes in Nollywood films inspire student activism and engagement in societal issues[233]. The Role of Nollywood in Shaping

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Youth Fashion Trends: Perspectives from University Students." This study investigates how film characters and their fashion choices in Nollywood influence students' fashion sense and style preferences[234].

Nollywood, Mental Health, and Student Lifestyle: Perceptions and Realities." This research examines how Nollywood portrayals of mental health issues affect students' understanding and attitudes towards mental health in real life[235]. Romantic Ideals and Student Relationships: The Influence of Nollywood Storylines."This study analyzes how Nollywood depictions of romance shape students' expectations and experiences regarding love and relationships[236].

Financial Aspirations: How Nollywood Films Shape Students' Economic Goals." This research explores the impact of Nollywood narratives on students' financial ambitions and lifestyle choices[237]. The Intersection of Technology and Nollywood: Digital Engagement Among Students." This study examines how students interact with Nollywood content on digital platforms and its impact on their social lives[238].

Violence and Morality in Nollywood: Its Impact on Student Behavior. This research delves into the moral lessons conveyed in Nollywood films and how they influence students' ethical decision-making processes[239]. Influence of Nollywood Humour on Student Stress Relief and Social Bonding."This study investigates how comedic elements in Nollywood films foster social connections and provide stress relief among students[240].

Nollywood and Political Consciousness: Shaping Students' Views on Governance." This research assesses how Nollywood political narratives influence students' engagement with political issues and governance[241]. Parental Influence and Nollywood: How Family Dynamics Shape Students' Film Preferences." This study explores the relationship between parental attitudes towards Nollywood and their children's viewing habits and

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lifestyle choices[242].

"Health Narratives in Nollywood: Influence on Students' Health Choices." This research examines how Nollywood films address health issues and the implications for students' health decisions and lifestyles[243]. Community and Belonging: Nollywood's Role in Student Identity and Group Dynamics." This study investigates how Nollywood films contribute to students' sense of belonging and identity within student communities[234].

Gendered Consumption Patterns: Nollywood's Influence on Student Spending Habits." This research analyzes how gender portrayals in Nollywood affect students' consumption patterns and material aspirations[235].

Cinematherapy: Nollywood as a Tool for Emotional Resilience Among Students. This study explores how engagement with Nollywood films aids students in developing emotional resilience and coping mechanisms[236].

The influence of Nollywood movies on lifestyle of students in Nigeria institute of Journalism Ogba Lagos. The study was centred on the students of Nigeria institute of Journalism Ogba Lagos, the researcher went to the field to administer questionnaires with the aid of research assistants through which data used for the analysis of the study were gotten from students of Nigeria institute of Journalism Ogba Lagos - Moreover, a total of 100 questionnaires were administered for the study and all the questionnaires were retrieved from the respondents.

The study made used of relevant literatures in explaining the basic concepts that were seen as appropriate to the study, more so it drew from the wealth of experience of other authors and publishers who have contributed to the area to which the study is centred on, furthermore cultivation theory and uses and Gratification theory were found applicable

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to the study because it best gives a fleshy frame work to the skeletal concept of the study using scientific underpinning that have been tested and confirmed, this further gave more light to the explanation of the study.

A, self-administered questionnaires was developed. The questionnaire was structured in two parts (A and B). 'Part A'sought answers to the demographic analysis of the respondents. and part 'B' sought answers to elicit questions in relation to the topic Results and findings show that 60% watch Nollywood movies frequently . Thus, this explained that most of the respondents watch English Nollywood movies are high. Also, 65% of the respondent watch Nollywood movies through on-line platforms . And ,55% said that they adopt fashion trends or style from Nollywood Movies.

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2.4. Conceptual Framework (Model)

Conceptual Model

Independent Variable **Dependent Variables**

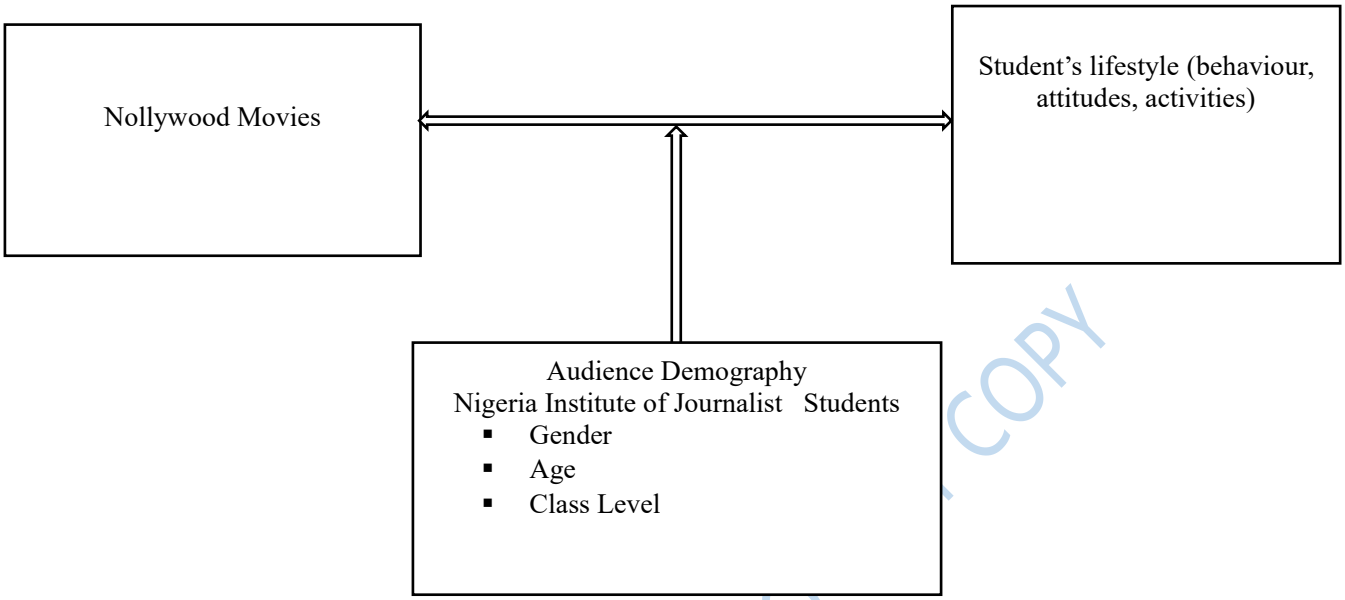


Figure 2.4Source: Favour, 2025

Figure 2.4 illustrates the relationship between the variables under consideration. The model shows how the basic independent variable such as Nollywood Movies students Lifestyle.

The conceptual framework for this research show the relationship between Nollywood movies and their influence on the lifestyle of students at the Nigerian Institute of Journalism Ogba Lagos. In this study, Nollywood films serve as the independent variable, representing the primary medium through which influences are exerted. These movies act as a source of various messages, themes, and representations that have the potential to influence the audience, especially students who are regular consumers of such content.

The dependent variable is the lifestyle of the students, which encompasses changes or influences on their behaviours**,** attitudes, fashion choice, language use, social interactions, and daily activities. This variable highlight the outcome or resultof theexposure to Nollywood movies, capturing how students internalize and possibly copy what they watch.

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To better understand the dynamics of this relationship, the framework also incorporates intervening variables. These are factors that may mediate or moderate the influence of Nollywood films on students' lifestyles. Key among these are the demographic characteristics of the students, particularly their gender, age, and class level.

Gender plays a key role in media interpretation, as male and female students may perceive and respond to media messages differently based on societal norms and expectations. Age is another crucial factor, as students at different developmental stages may vary in how they decode and react to the content of Nollywood films. Furthermore, the **class level** of students whether they are in ND1, ND2, HND1, and HND2—might influence their level of media literacy and their ability to critically assess and be affected by the themes presented in the films.

2.5 Summary of the reviewed Literature

The reviewed literature explores the growing importance of Nollywood as a major cultural and entertainment force in Nigeria and its influence on society, especially amongstudents. Several studies highlight Nollywood's role in shaping values, behavior, fashion, language, and social norms through its storytelling and character portrayals.

The review identifies that students, as frequent media consumers, are particularly susceptible to the influence of the content they engage with. Nollywood movies often reflect societal issues, cultural beliefs, gender roles, and modern trends, which can shape viewers' perspectives and lifestyle choices.

Additionally, theories like Uses and Gratification, Social Learning, and Cultivation Theory were used to explain the psychological and behavioural mechanisms through which students interact with media content. These theories establish that individuals

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actively seek media that satisfies their personal needs, learn by observing behaviours in films, and can have their world-views gradually shaped by repeated exposure.

Empirical studies included in the literature confirm that media, especially films, can influence students' dressing styles, communication patterns, relationships, aspirations, and even moral judgements. However, the level of impact often depends on factors such as age, gender, level of education, and media literacy.

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Chapter Three

Methodology

This chapter outlined the research method, design employed for the study. It specified the research design, population of the study, sampling technique and sample size,

instrumentation, administration of instrument, validity, reliability of the instrument and procedure for data collection and analysis for the study.

3.1 Research Design

The Descriptive survey research design was adopted for this study; this design is suitable for research that seeks to collect data from a population in order to describe existing conditions, opinions, characteristics or behaviours. In this study, the goal was to gather factual information from students of the Nigerian Institute of Journalism Ogba Lagos, to understand how Nollywood movies influence their lifestyle choices.

3.2 Population of the Study

The population of the study are respondents, who are full time students of Nigerian Institute Of Journalism Ogba Lagos, which include (National Diploma) ND 1and 2, (Higher National Diploma)HND 1AND 2 and Post Graduate Diploma (PGD) Students. The population of the study is 100 comprising twenty five students in each cadre of the students of the institution.

3.3 Sample and Sampling Techniques

This study engaged one hundred (100) respondents (twenty five from each of the four classes) consisting of (National Diploma) ND 1, ND 2, (Higher National Diploma) HND 1, HND 2 randomly and purposely selected from the pool of selected students in the institution.

3.4 Description of the Research Instruments

Data was collected for the study through structured questionnaire carefully created and

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validated. The questionnaire aimed to capture responses from students of ND 1 and 2 and HND 1and 2 in the institution. It consists of sixteen questions in total, each focusing on Nollywood movie influence on lifestyle. Section A collected demographic information about the participant, while section B delved into substantive questions pertaining Nollywood movie influence on lifestyle of students.

3.5 Validity of Research Instruments

The questionnaire used for this study was subjected to face and content validation to ensure that the items were clear, relevant, and adequate for measuring the study objectives. A pilot study was conducted with a small group of students outside the main sample, after which necessary adjustments were made before the final administration.

3.6 Administration of the Research Instrument

The test re - test method was used to test the reliability of the data collected. This entailed administering the same questionnaire on the same respondents, to ascertain the reliability of the instrument, pilot study was conducted at Nigerian Institute of Journalism Ogba Lagos. Feedback from the respondents was used to perfect the research instrument to indicate the degree of internal consistency that the structured questionnaire had.

The instrument reliability was evaluated using the Test Re Test Index approach Nollywood movies influence on the lifestyle of student at Nigeria Institute of Journalism Ogba Lagos was set at 90% or 0.9 which was deemed reliable for the research..

3.7 Method of Data Collection

The data for this study was collected through a face to face administration of the questionnaire to the respondents. The researcher personally distributed the questionnaire to

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the participants and collected them immediately ensuring total return of the questionnaire.

3.8 Method of Data Analysis

The Statistical Package for Social science (SPSS) version 25 is the software that will be used for collation and analysis of data collected for the study. The Simple frequency method, with number of responses of expressed as the percentage of the total number of respondents will be used in the presentation and analysis of data collected from the study. Tables were used as the tool of presentations for data collected and analyzed from the study.

3.9 Ethical Approval

The study adhered to standard ethical principles guiding research including human participants. The respondents were properly informed of the purpose of the study, which was the influence of Nollywood movies on the lifestyle of students at the Nigerian Institute of Journalism Ogba Lagos. Participation in the study was voluntary, and informed consent was sought before the questionnaires were administered.

Participants were assured of confidentiality and anonymity of their responses. No identifying personal data was collected, and all information gathered was used strictly for academic purposes.

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Chapter Four

Results and Discussion of Findings

4.1 Demographic Data Analysis

This chapter presents the findings of the investigation conducted. It focuses on the

analysis and interpretation of data on the demographic variable of gender, age group and class of study of the respondents.

Variable	Category	Number of Respondents	Percentage (%)
Gender	Male	30	30
	Female	70	70
Age Group	Under 18	15	15
	18–20	40	40
	21–23	20	20
	24 and above	25	25
Year of Study	ND1	50	50
	ND2	35	35
	HND1	5	5
	HND2	10	10
Total		100	100

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4.2 Presentation of Data

This section focuses on the analysis and interpretation of the research questions. The foregoing analysis/ finding and interpretation provide the answer to the research questions posed at the beginning of the study.

4.2.1 Research Question One: What is the frequency and pattern of Nollywood movie consumption among studentsof Nigeria Institute of JournalismOgba Lagos?

Table 4.2: How often do you watch Nollywood Movies?

Response	Number of Respondent	Percentage %
Rarely	40	40%
Never	0	0
Frequently	60	60%
Total	**100**	**100**

As discovered in table 4.2, out of the 100 respondents, 40% rarely watch Nollywood, while 60% of the respondents frequently watch Nollywood movies, indicating a significant level of interest in Nollywood films. From the above table one could argue that a good number of students watch Nollywood movies as opined by a researcher that Nollywood has captured the attention of diverse audience particularly among the youth demography, similarly, found that Nollywood movies are embedded in the daily activities of many Nigeria undergraduates influencing both leisure and social discussions[237, 238.]

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Table 4.3: Where Do You Usually Watch Nollywood Movies?

Response	Number of Respondent	Percentage %

Television	35	35%
On-line Streaming Platfc	65	65%
Cinemas	0	0
Total	**100**	**100**

According to Table 4.3, out of the 100 respondents that watch Nollywood Movies, Online streaming platforms are the most popular choice, with 65% of respondents preferring this method. Television follows behind, with 35% of respondents choosing this option. Cinemas having no respondents. From the table above the highest percentage (65%) opined they watch Nollywood movies through on live streaming platforms like "You tube and Netflix and Showmax" . This is in supportof what a scholar said that the proliferation of digital content allows youths to state their viewing experiences according to preferences and schedules[239].

Increasing accessibility of Nollywood films through online platforms like Amazon, You tube, Netflix and Showmax has reshaped viewing habits among students making streaming services the preferred mode of consumption[240]. A researcher observed that among the Nigerian Students the preference for streaming site stems from flexibility, cost effectiveness and access to variety of contents, supporting thissaid that the cinemas has diminished among Nigerian Youths, who now prefer online platforms due to mobile access and affordability[241,242]. Likewise observed that the frequency of Nollywood films is fuelled by accessibility of phones and on-line platforms[243].

Table 4.4: What Factors Influence Your Decision To Watch Nollywood Movies?

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Response	Number of Respondent	Percentage %
Interesting Storyline	55	55%
Popular Actors	25	25%
Cultural Relevance	20	20%
Total	**100**	**100**

According to Table 4.4, out of the 100 respondents 55% prefer Interesting Storyline , while 25% like the Actors and Actresses, Cultural Relevance got 20% each . This is in support of argument that the authentic and relatable stories, the film industry highlight the diversity, resilience and creativity of African People[244]. And argued that popular Nollywood star like Genevieve Nnaji, Richard Mofe Damijo and Omotola Jalade Ekeinde have become cultural icons, their styles and mannerisms emulated by fans across the country[245]. Further supporting this, noted the presence of popular actors boosts a movie popularity among Nigeria Youths, meanwhile observed that while reviews and critical opinions play a role, they are secondary to emotional connection through storytelling and cultural relevance[246, 247]. Noted that the rise in Nollywood content consumption among Nigerian youths is largely due to relatable story-lines and cultural proximity[248].

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4.2.2 Research Question Two: To what extent do Nollywood movies affect the

lifestyle of students of Nigeria Institute of Journalism Ogba Lagos?

Table 4.5: Have You Ever Been Influenced By Nollywood movies To Change Any Aspect of Your Life?

Response	Number of Respondent	Percentage %
Yes	75	75%
No	25	25%
Total	**100**	**100**

As shown in Table 4.5, 75% of respondents answered "Yes," indicating Nollywood movie has Influenced aspect of their life, 25% responded with "No this is in support of by reflecting contemporary societal films not only entertain but also encourage young audience to re-assess their values and change aspects of their behaviour Similarly, [X]noted that media content, particularly in Nollywood, has a formative influence on youth identity and decision making particularly in areas such as fashion, relationships and moral choices[249, 250]. Said the lifestyle and themes showed in Nollywood often encourage behavioural changes including speech patterns, social habits and perception of societal norms among young Nigerians[251].

Table 4.6: How has it Influence Your Lifestyle

Response	Number of Respondent	N

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Positive Influence	55	55%
Neutral Influence	25	25%
Negative Influence	20	20%
Total	**100**	**100**

Out of 100 Respondents 55% said Nollywood movies have Influenced them positively, while 25% chose Neutral and 20% selected Negative This observation is in agreement with. assertion that the portrayal of characters, their lifestyles and their interaction in Nollywood films significantly contributes to how young viewers envision and reshape their own identities and aspiration[252]. According to Nollywood narratives often foster cultural pride and offer role models that encourage personal growth, while [254]argued while Nollywood contributes significantly to shaping youth culture it's tendency to sometimes reinforce stereotypes or promote less desirable behaviours can lead to a negative influence on viewers[253].

Table 4.7: Do You Think Nollywood Movies Shapes Your Perspective Of Relationship And Social Interaction?

Response	**Number of Respondent**	**Percentage %**
Agree	60	60%
Neutral	15	15%
Disagree	25	25%

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Total	**100**	**100**

According to the table 4.7 60% agreed that Nollywood movies have shaped their perspective of relationship and social interaction, while 25% disagreed and 15% were neutral out of 100 respondents. agree with this assertion that Nollywood films not only reflect prevailing cultural norms but also actively contribute to the formation of social values and relationship expectation among Nigeria Youths[255].

Stated that media portrayals of romance, conflict resolution and family dynamics in Nollywood productions often impact how young people navigate their own social and emotional lives, in line with this [256]. Emphasized that Nollywood narratives contribute to shaping public perceptions of love, gender roles and marital expectations, often presenting dramatized ideals that young viewers emulate[257]. Observed that many students adopt communications style, emotional responses and even conflict handing techniques based on what they observe in Nollywood movies[258].

Table 4.8.: Have You Ever Adopted any Fashion Style or Trend In Nollywood Movies

Response	**Number of Respondent**	**Percentage %**
Yes	55	55%
No	45	45%
Total	**100**	**100**

According to table 4.8 55% have adopted fashion style from Nollywood movies while

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45% haven't adopted any fashion style or trend in Nollywood Movies. This observation is in line with through strategic status of Nollywood actor, films legitimize specific fashion brands which encourage students to adopt these trends as part their personal style[259]. Observed that "visual culture in Nollywood significantly influence dress sense and body presentation, especially among students who emulate on-screen fashion as aspiration identity[260]. Opined that Nollywood films serve as a medium for showcasing both traditional and contemporary African styles spurring a renaissance in local fashion by inspiring young viewers to emulate the vibrant trends portrayed on scream[261].

Table 4.9: Do You Think Nollywood Movies Accurately Portray Negative Behaviour (Violence, Drug Abuse) in the society?

Response	Number of Respondent	Percentage %
Accurate	30	30%
Somehow Accurate	20	20%
Not Very Accurate	50	50%
Total	**100**	**100**

According to Table 4.9 out of 100 respondents 30% said Nollywood Movies portray Negative Behaviours, while 20% picked somehow accurate, 50% chose not very accurate This assertion is in line with Nollywood movies often exaggerate elements of violence and drug abuse to heighten dramatic tension a strategy that many critics argue results in a distorted representation of real societal challenges, said the sensationalized depiction of Negative behaviours in Nollywood movies frequently prioritizes shock value over authentic representation, thereby contributing to a misinformed perception of these issues.

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add that "although these themes raise awareness, the lack of contextual depth limits the educational value for viewers[262, 263, 264].

Table 4.10: Have You Ever Observed or Experience any Change In Your Behaviour After Seeing A Nollywood Movie That Portrays A Negative Behaviour?

Response	Number of Respondent	Percentage %
Yes	15	15%
No	85	85%
Total	**100**	**100**

According to Table 4.10 out of 100 respondents 85% said they never experience any change in their behaviour after seeing a Nollywood movies while 15% said yes. This is accordance to assertion that Nollywood film depict different social vices, the extent to which viewers internalize and replicate such behaviours depends largely on pre existing values, personal agency and external societal influences[265]. Study indicate that while Nollywood film narratives can raise awareness about negative behaviours and their direct influence on individual conduct is often mitigated by factors such as family upbringing, education and social norms[266]. Also found that "youths distinguish between fiction and reality, which may explain the low rate of behavioural influence despite exposure to negative themes[267].

Table 4.11: How has it Influenced You?

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Response	Number of Respondent	Percentage %
Positive Influence	25	25%
Neutral Influence	60	60%
Negative Influence	15	15%
Total	**100**	**100**

According to Table 4.11 out of 100 Respondents 25% picked positive while 60% neutral while 15% chose negative this observation is in agreement of while Nollywood movies have the potential to shape societal attitudes positively, there are concerns that some narratives reinforce harmful stereotypes or negative behaviours among impressionable viewers[268]. Argue that "audience engagement is selective; personal interpretation and existing values filter the effect of Nollywood content[269]. Also note that viewers' response to content is shaped by critical thinking and media literacy levels[270].

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4.2.3 Research Question Three: What are the social views and perception of Nollywood movies held by students of Nigeria Institute of Journalism Ogba Lagos?

Table 4.12: How do you perceive the societal impact of Nollywood movies?

Response	Number of Respondent	Percentage %
Positive Influence	45	45%
Neutral Influence	10	10%
Negative Influence	45	45%
Total	**100**	**100**

As shown in Table 4.12, out of the 100 Nigeria Institute of Journalism students, 45% both picked Positive and Negative influence while 10% chose Neutral. states that Nollywood shape societal values reflecting both strengths and weaknesses of Nigeria society making them influential in behaviours[271]. Opined that Nollywood serves as a powerful medium for social commentary addressing societal issues like corruption and gender dynamics while also entertaining audience[272]. Emphasize that "Nollywood serves as a reflection of societal values but sometimes glamorizes problematic behavior, leading to mixed public perceptions[273].

Table 4.13: Do you think Nollywood movies accurately represent Nigerian culture?

Response	Number of Respondent	Percentage %
Yes	35	35%
Partly	60	60%
No	5	5%
Total	**100**	**100**

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According to table 4.13 35% said Nollywood accurately represent Nigerian culture, while 60% said Nollywood partly represent Nigerian culture and 5% chose not very accurate. That Nollywood acts as a cultural educator, yet inconsistencies in the portrayal of different ethnic groups raise concerns about accuracy in representation[274]. Further argue that "commercial demands often drive film-makers to simplify or dramatize cultural content, affecting accuracy[275].

Table 4.14: How do you view the influence of Nollywood movies on Cultural Preservation and Promotion?

Response	Number of Respondent	Percentage %
Very Influential	25	25%
Sightly Influential	60	60%
Not Influential	15	15%
Total	**100**	**100**

According to table 4.14 out of a 100 respondents 25% said Nollywood movies are very influential on cultural preservation and promotion, 60% slightly influential and 15% selected Not influential[276]. Said Nollywood Movies serve as medium for cultural preservation by embedding Nigeria traditions, language and societal value into their narratives. Nollywood films often depict Nigerian traditional ceremonies with great detail and authenticity. These ceremonies, such as weddings, naming ceremonies, and burial rites, are portrayed with a focus on the cultural significance and traditional practices[277]. For example, traditional weddings often showcase elaborate attire, traditional dances, and rituals like the "prostration" where the bride and groom kneel before their parents. These depictions help preserve and promote Nigerian cultural heritage[278.] Add that "Nollywood

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bridges generational gaps by translating traditional practices for modern audiences.

Table 4.15: How often do you discuss Nollywood Movies with your Peers?

Response	Number of Respondent	Percentage %
Frequently	40	40%
Rarely	55	55%
Never	5	5%
Total	**100**	**100**

According to table 4.15 55% said they rarely discuss Nollywood movies with their peers, while 40% chose frequently and 5% chose never out of a 100 respondents. Who reported watching Nollywood movies. Found that "youths consume Nollywood more for personal entertainment than social bonding[279].

Table 4.16: How Often Do You Consider The Message And Themes Portrayed In Nollywood Movies While Making Decision in Your Own Life ?

Response	Number of Respondent	Percentage %
Always	80	80%
sometimes	15	15%
Never	5	5%
Total	**100**	**100**

According to Table 4.16 out of a 100 respondents 80% said they always consider the message in Nollywood movies while making decision, 15% chose sometimes and 5%

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never. said messages and themes portrayed in Nollywood movies often serve as moral compasses subtly influencing viewers daily decision process[280]. Opined that Nollywood's widespread appeal among youths can be attributed to its relatable themes and portrayal of everyday life[281]. Stated that the impact of Nollywood movies on viewers varies significantly with some audience drawing positive inspiration from the themes presented, while others remain passive consumers without notable changes in perception or behaviour[282].

Table 4.17: Would You be interested in Participating in Focus discussion to further explore your experiences and opinions about Nollywood Movies Influences on youth Lifestyles?

Response	**Number of Respo**	**Percentage %**
Yes	55	55%
No	45	45%
Total	**100**	**100**

According to Table 4.17 55% said they will be interested in a focus group discussion while 45% said no to the focus discussion. Focus group discussions are effective in unpacking media influence, especially among youth who experience films both emotionally and cognitively[283].

4.3 Discussion of Findings

The findings indicate that Nollywood movies are widely consumed among the students Nigeria Institute of Journalism Ogba Lagos, with 60% watching them frequently. This

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suggests that Nollywood holds substantial appeal, possibly due to its cultural relevance and representation of relatable themes. The preference for online streaming platforms (65% of respondents) further underscores the shift towards digital consumption, reflecting contemporary viewing habits among youth who prioritize convenience and accessibility over traditional media formats like television.

Said that films are powerful instrument for societal transformation that shape perception, ideologies and lifestyles and highlight that the accessibility of movies through streaming platforms has increased their consumption, particularly among youth[1]. The responses show a significant influence of Nollywood films on NIJ Ogba Lagos students' lifestyles, with 75% acknowledging that they have been iinfluencedby these movies. Specifically, many respondents noted adopting fashion styles portrayed in films, highlighting Nollywood's role in shaping contemporary youth culture. Additionally, the incorporation of language, slang, and social norms from Nollywood into everyday interactions suggests that these movies are pivotal in shaping linguistic and behavioural trends among the youth. The films appear to inspire aspirations and social behaviours, indicating a broader influence on self-presentation and interpersonal dynamics [2].

Examined how Nollywood movies shape youth use of language showing that youths incorporate Nollywood slang into daily conversation, found that Nollywood significantly impacts youth fashion choices[3, 4]. The data reveals a dual perception among the respondents regarding the societal impact of Nollywood movies. While 45% perceive Nollywood as having a positive influence, an equal percentage also views it negatively. This division suggests that while students appreciate Nollywood's role in celebrating Nigerian culture and storytelling, there are concerns about the adverse effects of certain portrayals, such as materialism and aggression. This important perspective shows a

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nuanced understanding among students, recognizing that Nollywood's influence can reflect and shape societal values. Furthermore, many students acknowledge the importance of Nollywood in cultural preservation, with 60% viewing it as moderately influential in promoting cultural heritage.

In conclusion, the findings collectively emphasize the importance of Nollywood movies in shaping the perspectives and lifestyles of students at the Nigeria Institute of Journalism. The films are not only a source of entertainment but also act as cultural artifacts that influence language, fashion, social behaviours, and perceptions of reality, underlining the multimedia landscape's role in contemporary youth culture. The complex relationship between viewers and Nollywood further highlights the necessity for continued discourse on the implications of media representations in society[5]. Discusses how Nollywood serves as both a cultural preserver and a medium that sometimes promotes stereotypes and [6]shows that Nollywood has influenced youth activism, supporting social engagement

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Chapter Five

Conclusion

5.1 Summary of Findings

The analysis of data reveals that Nollywood movies are a significant part of the media diet for students at the Nigeria Institute of Journalism, Ogba, with a clear majority (60%) engaging with them frequently. This consumption is predominantly driven by digital means, as most students (65%) prefer online streaming platforms like YouTube and Netflix, highlighting a definitive shift towards on-demand and accessible viewing habits over traditional television or cinema. The primary attractions for viewers are compelling storylines, followed by the appeal of popular actors and the cultural relevance of the narratives.

The study further uncovers that these films exert a considerable influence on the students' lifestyles, with a substantial 75% of respondents acknowledging an impact. This influence is largely perceived as positive, manifesting notably in the adoption of fashion trends, where over half of the students have emulated styles seen in the movies. Moreover, the films play a role in shaping social perspectives, as a majority of students reported that Nollywood affects their views on relationships and social interactions, and an overwhelming 80% stated they consider the themes from these movies when making personal decisions.

However, the student body also demonstrates a critical and discerning perspective. While they acknowledge the influence, they are not passive consumers. For instance, half of the respondents believe Nollywood's portrayal of negative behaviours is inaccurate, often exaggerated for dramatic effect. Crucially, a significant 85% reported that such portrayals do not lead to changes in their own behaviour, indicating a strong ability to distinguish fictional content from reality. This nuanced view is echoed in their assessment of

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Nollywood's societal role, where opinions are split evenly between positive and negative impacts, and most students believe the industry only partly represents Nigerian culture accurately, recognizing its power in cultural promotion but also its shortcomings in authentic representation.

5.2 Conclusion

Nollywood movies hold a powerful role in the lives of the students. They serve as a major source of entertainment and an influential cultural force, actively shaping aspects of personal identity, from fashion and language to social norms and aspirations. Simultaneously, the students are critical consumers, capable of engaging with the content thoughtfully. They appreciate the relatable stories and cultural connection Nollywood provides but remain aware of its tendencies towards stereotype and exaggeration. This complex relationship underscores that Nollywood is not merely a passive pastime but a dynamic element of contemporary youth culture that both reflects and influences the realities of its viewers.

5.3 Recommendations

Based on the findings of this study, the following recommendations were made:

1. It is recommended that creators to strive for a greater balance between entertainment and social responsibility. Focusing on more authentic and contextualized portrayals of social issues, rather than sensationalized ones, would enhance the educational value of the films and strengthen their positive influence.

2. Institutions should incorporate media literacy into their curriculum. This would equip students with the skills to critically analyze media messages, further strengthening their

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ability to deconstruct stereotypes and understand media influence, turning passive consumption into active critical engagement.

3. Parents are encouraged to engage in discussions with their youth about the movies they watch. This can help guide the interpretation of on-screen content and reinforce positive values, mitigating potential negative influences.

5.4 Contribution to Knowledge

This research contributes to existing knowledge by providing empirical evidence on the direct influence of Nollywood movies on student lifestyle, this research focuses on students at Nigeria Institute of Journalism Ogba Lagos, showing the role of Nollywood movies in shaping media students' perception and behaviours.

The study demonstrates a shift in media consumption patterns, highlighting that students prefer digital platforms, reinforcing the need for Nollywood to adapt to the digital age for greater engagement with youth audience.

5.5 Suggestion for Further Studies

As this study concludes, the researcher acknowledges that there are several unresolved issues related to Nollywood and it's influence on students that would warrant further investigation. These include:

1) Nollywood's Influence on Career Choices - Investigating how Nollywood movies affect students' professional aspirations.

2) The Psychological Influence- Examining how repeated exposure to certain themes in Nollywood movies impacts students' mindset and self perception.

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3) Comparative Studies between Nollywood and other Movie industries - Assessing how Nollywood's influence on Nigerian students compares to that of Bollywood or Hollywood.

4) Social Media and Nollywood- Analysing how social Media trends and Nollywood film content interact or shape youth behaviour.

5) Gender Representation in Nollywood- Investigating the effects of Nollywood's portrayal of gender roles on students' perception of relationship and societal expectations.

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Appendix I

Nigeria Institute of Journalism,

8- 14 Ijaiye Rd Aguda Ogba Lagos,

March 10, 2025.

Dear Sir/Ma

LETTER OF PERMISSION TO ADMINISTER QUESTIONAIRE

I am Chibuikem Favour Mordi a Master of Arts candidate in the Department of Performing Arts and Film studies, Lead City University, Ibadan. I need your assistance in my dissertation to administer a questionnaire to students of the institution. I am researching on "Nollywood Movies Influence on Nigerian Institute of Journalism Students' Lifestyle".You are required to be open and honest in responding to all questions. Your response will be anonymously recorded and treated with high degree of confidentiality. This information in this study will be used only for research purposes and in ways that will not reveal who you are. Extant laws and research procedures may require me to share information with the university faculty who are responsible for monitoring and evaluating the quality of this study. You will not be identified in any publication from this study.

Thank you.

Yours faithfully,

Dr.Toyin Ogunsina — Supervisor

Chibuikem Favour Mordi — Researcher

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Questionnaire

Lead City University, Ibadan

Performing Arts and Films studies Department

Dear Participant,

Thank you for participating in this research study. Your responses will contribute to a deeper understanding of the **Nollywood Movies Influence on Nigerian Institute of Journalism Students' Lifestyle**. Please answer the following questions to the best of your knowledge and feelings. Your responses will be kept confidential.

Chibuikem Favour Mordi

Question	**Options**
1. Gender	☐ Male ☐ Female
2. Age	☐ Under 18 ☐ 18-20 ☐ 21-23 ☐ 24 & above
3.Program of Study	☐ Mass Communication
4. Year of Study	☐ NDI ☐ ND2 ☐ HND1 ☐ HND2 ☐ PGD

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QUESTIONS **OPTIONS**

S/N				
1	How often do you watch Nollywood movies?	Rarely	Never	Occasionally
2	Where do you usually watch Nollywood movies?	Television	Online streaming platform	Cinemas
3	What factors influence your decision to watch Nollywood movies?	Interesting Storyline	Popular actors and actresses	cultural relevance
4	Have you ever being influence by a Nollywood movies to change any aspect of your lifestyle?	Yes	No	Not Sure
5	How has it influence your lifestyle?	Positive	Neutral	Negative
6	Do you think Nollywood movies shapes your perspection of relationship and social interaction ?	Agree	Neutral	Disagree
7	Have you ever adopted any fashion style or trend in Nollywood movies?	YES	NO	Not Sure
8	Do you think Nollywood movies accurately portray negatively behaviors [e.g] violence, drug abuse] in the society?	Accurate	Somewhat accurate	Not accurate
9	Have you ever observed or experienced any change in your behavior after seeing a Nollywood movie that portrays a negative behavior?	YES	NO	Not Sure
10	How has it influences you?	POSTIVE	Neutral	Negative
11	How do you perceive the societal impact of Nollywood movies?	Positive	Neutral	Negative
12	Do you think Nollywood accurately represent Nigerian culture?	Yes	Partly	No
13	How do you view the influence of Nollywood movies on cultural preservation and promotion?	Very influential	Slightly influential	Not influential
14	How often do you discuss Nollywood movies with your peers?	Frequently	Rarely	Never
15	How often do you consider the messages and themes portrayed in Nollywood movies while making decision in your own life?	Always	Sometimes	Never
16	Would you be interested in participating in focus group discussion to further explore your experiences and opinions about Nollywod movies influences on youth lifestyles?	Yes	No	Maybe

Thank you for your participation! Your insights are valuable to our study.

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Appendix II

4.1.1 Demographic Information of the Respondents

Variable	Category	Number of Respondents	Percentage (%)
Gender	Male	30	30
	Female	70	70
Age Group	Under 18	15	15
	18–20	40	40
	21–23	20	20
	24 and above	25	25
Year of Study	ND1	50	50
	ND2	35	35
	HND1	5	5
	HND2	10	10
Total		100	100

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Bio-data

A. Personal Data:

Name:	Chibuikem Favour MORDI
Date of Birth:	11th September 1998
Marital Status:	Single
Gender:	Male
E- Mail:	mordifavour43@gmail.com
Telephone:	08106509891, 09150889029
State of Origin:	Delta State
Place of Origin :	Ubulu- Uno
Nationality:	Nigeria
Language Spoken:	English and Igbo
Home Address:	41 Purposeful Avenue, Lambe, Ogun state .

B. Educational Background (with Dates and Qualifications)

1. Primary Education

A. Doland International school, Akute, Ogun State, Nigeria 2004-2009 First School leaving certificate.

2. Secondary Education

A. Igbobi College, Fadeyi Yaba, Lagos, Nigeria (2010- 2016) WASSCE Certificate

3. Higher Educational Institution

A. University of Benin, Nigeria (2017-2018) Joint Universities Preliminary Examinations Board (JUPEB).

B. Lead City University, Ibadan, Oyo State, Nigeria (2018-2021) Bachelor of Arts (BA) Performing Arts and Film Studies.

C. Nigeria Institute of Journalism, Ogba, Lagos, Nigeria (2022-2023) Post Graduate

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Diploma (P.G.D.) Mass Communication - Public Relations and Advertising

D. Lead City University, Ibadan, Oyo State, Nigeria (2023-2025) Master of Arts (MA) in Performing Arts and Film Studies.

C. Working Experience Dates

A. Video Recorder, Actor and Scriptwriter, TS Film Production Ojodu Berger, Lagos State, 2018-2020.

B. English Teacher, Cornerstone International School Ikoro, Ekiti State, 2021 - 2022.

C. Production and Advertising Intern, Lead City Radio Ibadan, Oyo State, August - December 2023.

D. Awards and Certification

Theatre Student Award 2021 Best Playwright

Institute of Personality Development - IPD-CRM

Certificate of Technical Theatre and Media

E. Membership of Learned Societies

A. Member, LCU Faculty of Arts International Conference

F. **Workshop Attended**

1. November 2019- Theatre and Media Workshop "Lead and Leap " Art 2.0 at Lead city University, Ibadan Nigeria.

2. March 2020- Professionalism In the Workplace at the Liprorich Consulting Limited Oyo State.

3. December 2022- Workshop on Digital Waves : navigating the future of Entertainment Marketing at Live-spot 360

4. February 2023- Leadership and Team Building at the Golf-view Suites and Conference centre Works Road Ikeja GRA.

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G. Publication

Research: Thesis

1. Nollywood Movie Influence on the lifestyle of Students in Nigeria Institute of Journalism, Ogba, Lagos(2025).

H. Conferences attended with Papers Presented

1. Chibuikem Favour MORDI. "Exploring the impact of Technology on the Evolution of Performing arts in Nigeria.at International Conference Lead city University Ibadan. (2024)

Unpublished:

A. Chibuikem Favour MORDI, Costume as a Tools for Characterization in Seun Olaiya's (Alubarika) (Undergraduate) Lead City University, Ibadan, Oyo State, Nigeria (2021)

B. Chibuikem Favour MORDI Costume Usage In Character Development Of Nollywood Films. Post Graduate Diploma (PGD) Nigeria Institute of Journalism, Ogba Lagos Nigeria (2023).

I. Names and Addresses of References

i. **`Dr. Jimmy Akon, PHD**

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ii. **`Dr. Toyin Ogunsina PHD**

Supervisor,

Lead City University, Ibadan.

Oyo, Nigeria.

Phone: 08035508947

Email: toyinogunsina@lcu.edu.ng

iii. **Sir N.D.C MORDI**

C.E.O of Ndubuis Mordi and Associates

ESTATE SURVEYORS AND VALUERS LAGOS NIGERIA

Phone: 080330112 45, 08022426824.

Email: ndcmordi2003@gmail.com

J. Date & Signature

_____

Chibuikem Favour, Mordi

Phone: 0816509891

E- mail: mordifavour43@gmail.com

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The University Compliance Certification

This is to certify that this Thesis by Chibuikem Favour MORDI with Matriculation number LCU/PG/005712 in the department of Performing Arts and Film Studies, Faculty of Arts and Education, Lead City University, Ibadan is in full compliance with the approved University format and style.

_____ _____

Signature Date

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