

The Effect of Nollywood Videos on the Academic Performance of Students in Tertiary Institutions: A Case Study of Delta State College of Education, Mosogar

By

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Abstract: This study examines the effect of Nollywood videos on the academic performance of students in tertiary institutions: a case study of delta state college of education, Mosogar. Three (3) research questions were raised while two (2) hypotheses were formulated and tested at 0.05 level of significance. This study adopted random sampling technique to select the respondents. The population for this study is all students in four departments of the school, Delta State. The analysis of the result was carried out using descriptive statistics of simple frequency counts, percentage and inferential method were used and the research hypotheses were analyzed through Pearson's Product Moment Correlation Analysis. The results revealed that Nollywood films portrayed positively revealed that a slight majority of the population watch Nollywood movies either very frequently (24%) or frequently (48.6%). The data also underscores the popularity of Nollywood movies among the study's population which means they have great effect on academic performance. also the result of the hypotheses one shows that the null hypothesis that states that null hypothesis was reject that Watching of Nollywood movies significantly influences the academic performance of students of College of Education, Mosogar and the alternative hypothesis was accepted and hypotheses two revealed that The null hypothesis was reject that there is watching of Nollywood movies does not significantly influence the academic performance of students and the alternative hypothesis was accepted which means their significant influence between Nollywood and influence on academic performance of students The study concluded that, the first film to feature Nigerian actors in a speaking role; Nigerian film actors features in Palaver include Dawiya and Yilkuba. The film was shot amongst the Sura and Angas people of the present day Bauchi and Plateau States in Northern Nigeria, and narrates the rivalry between a British District Officer and a tin miner which leads to a war. Also in this era there were several theatre productions set in Nigeria.

Keywords: Nollywood Videos, Academic Performance, Delta State College of Education, Mosogar

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Literature is replete with discourses centered on the dysfunctions of the media. Among the key issues are the ways that the media impact negatively on the student's development. In recent times, movies have remained an instrument of entertainment, information and education

and it has overtaken more than half of other existing entertainment forms, which equally compete for the time and attention of the average citizen. During adolescence, young people experience a vast amount of changes in their physical, emotional, and social maturity. During this

stage, outside influences are particularly capable of affecting teenagers' thoughts and behavior. One influence that has proven to have a considerable effect on youths in the media. Adolescence is a time of transformation in many areas of an individual's life. It is also a time for individuals to make important decisions about their commitment to academics, family, and perhaps sexual behaviour. For many youths, adolescence marks the onset of the awareness of their sexuality and experimentation. Although, this is a normal transition, sexuality awareness during adolescence can serve as a risk factor for an array of problematic behaviours. Perhaps most obviously, it can have some immediate sociological consequences on their self-concept (Action Health Incorporated, 2010). Adolescents who constitute nearly a fourth of the population of sub-Saharan Africa are facing behavioural problems not found anywhere in the world (Kairichi, 2017). The mass media are usually fingered as major contributors to this outcome.

Films or movies, in particular, hold a very special place in the culture of a people. Movies, like books, are a culturally special medium and an important medium of cultural transmission (Oberiri 2017). Studies show that they contribute to socialization and the transmission of culture (Baran, 2009; Daramola, (2007) and Adegboyega, 2019). There is an undeniable relationship between the mass media, social ills, behavioural changes in the society. For instance, the media are attributed considerable power to shape opinion and belief, change habits, and actively moulding behaviour and imposing political system even against resistance (Nwodo, 2006).

In media research, the area of media influence appears to be the most contentious. There are perspectives that stress the influential but often negative role of the media, especially on youth behaviour. These perspectives usually summed up as the powerful media effects theories believe that the media are corrupting influences that undermine the social order and that young and average people are defenseless against their influence. These theories emerged in the second half of the 19th Century when mass circulation of newspapers and magazines, movies, talkies, and radio came to prominence. It was a time of urbanization and industrialization; which in conjunction with the media altered the society's patterns of life (Ohara, 2003). Also, Wogu (2008) argues that "audiences are more likely to emulate models of behavior seen on the media if they expect to receive gratification from emulating another person". O' Rork (2016) adds that "behaviour is influenced not only by personal or live models but by those presented in the mass media". According to Nwodo (2015) "studies on media influence by Uwakwe (2010); Oberiri, 2017 citing Okuma, (1999) and Rajeev, and Jobilal. (2015) (1993) suggest that the media have influence on the pattern of behaviour of its audience". In the social aspects of television, several studies have also found that educationally, the media have many

advantages. The Media Awareness Network, explains in its article, "The Good Things about Television", that media can be a very powerful and effective learning tool for children if used wisely. The article states that television can help young people discover where they fit into society, develop closer relationships with peers and family, and teach them to understand complex social aspects of communication. Cinema plays an important social inclusion role, reaching out to otherwise underserved elements of the local population: Zampetakis et al 2015; The British Film Institute and the UK Film Council Report, 2005). Allen, (2005) states that films can create interest, stimulate discussion and encourage inquiry when they are used effectively. They can create a significant impact on some peoples' political views, specifically and perhaps even generally in terms of political orientations (Torbert, (2004)). An exploratory analysis on the use of cinema in business pedagogy demonstrates that there is receptivity by students to learn business concepts with the use of movies as a tool (Giunta, 2007). Ryan and Xenos (2011) applied „Pleasure, Arousal and Dominance (PAD)" mood theory to examine the relationship between movie viewing and mood and found that two opposing moods can exist simultaneously.

Related to this is the perspective that stresses the limited effects of media on social behaviour. It argues that because people vary greatly in their psychological compositions and because they have different perceptions of things, media influence differs from person to person. In other words, people learn attitudes, values and beliefs in the context of experience and this results in differences in the way they understand, perceive and respond to media messages.

That the media influence the social behaviour of youths in particular, is not in contention. Culturally, this media influence could be in the area of language, behavioural response, pattern of eating and dressing, etc. Since it has been established that film is a mass medium, we contend in this study that the Nigerian home video or video film genre (Nollywood) could have a significant influence on the academic performance of students of tertiary institutions. This assumption is predicated on the fact that movies have gained wide follower-ship among students of tertiary institutions. This study examines the effect of Nollywood movies on, with a focus on Delta State College of Education, Mosogar.

1.2 STATEMENT OF THE PROBLEM

Movies could be said to have both negative and positive influences on the Nigerian child depending on the type of film, the time, and the level of control parents can

adopt. It is however clear that a child imitates what he sees hence he must be guided. Arnett, (2007)) stated that violence is one of the effects of movies. Young people who watch a lot of violent films are prone to violent acts. There is the belief that young people often accept the fictional representation in the media for their vivid and demonstrative relay of pictures.

The Home-video is popularly considered by many people as a school of value orientation as it has the ability to hold the attention of its audience better than any conventional school. There are the long-term and short-term effects of movies especially as it affects the behavioral patterns of the youth. The most dangerous, as noted by Dill. (2002)), is the fact that movies take students' time thereby depriving them of maximum concentration on their school work such as revision of notes, assignments and even reading. Most studies on the influence of movies' influence on youths in Nigeria have focused on the impact of dress pattern or sexual behaviour of students ((Oberiri, 2017, Novia 2011, Haynes 2010, Alamu 2010, etc). None of the studies has investigated home videos' influence on tertiary students' academic performances. This is thus the knowledge gap that the present study proposes to fill.

1.3 OBJECTIVES OF THE STUDY

The main purpose of this study is to investigate the influence of Nollywood movies on the academic performance of students in College of Education, Mosogar, Delta State. Specifically, the study shall:

- i. Examine the frequency of students' viewership of Nollywood movies;
- ii. Determine whether or not the students associate the Nollywood movies they watch with academic subjects; and
- iii. Investigate if there is a relationship between the viewership of Nollywood movies and the academic performance of students of College of Education, Mosogar.

1.4 RESEARCH QUESTIONS

The following research questions are raised to guide the research:

- i. What is the frequency of student viewership of Nollywood movies?
- ii. Do the students associate the Nollywood movies they watch with academic subjects? and
- iii. Is there a relationship between the viewership of Nollywood movies and the academic performance of students of College of Education, Mosogar?

1.5 RESEARCH HYPOTHESIS

H₀: Watching of Nollywood movies significantly influences the academic performance of students of College of Education, Mosogar.

H_a: Watching of Nollywood movies does not significantly influence the academic performance of students of College of Education, Mosogar.

1.6 SIGNIFICANCE OF THE STUDY

The study is significant because it could help to enhance a general understanding of the impact of Nollywood movies on the academic performance of tertiary students in Nigeria. Such understanding could guide the provision of a framework for mitigating the negative influence of movies on students' academics.

Furthermore, the findings of the study could constitute a valuable addition to existing literature on the subject matter, from which future research could draw. Against this backdrop, the significance of the study to scholarship cannot be over-emphasized.

1.7 SCOPE OF THE STUDY

This study is limited in scope to the assessment of the influence of Nollywood movies on the academic performance of tertiary students in Nigeria with a focus on Delta State College of Education, Mosogar.

LITERATURE REVIEW

2.1 INTRODUCTION

We undertake a comprehensive review of relevant literature on the subject of the inquiry. The review begins with clarifications and detailed explanations of the key concepts in focus. By the same token, the chapter examines some empirical studies on the topic as well as situates the work within the framework of relevant mass communication theories

2.2 CONCEPTUAL FRAMEWORK

Nollywood

Nollywood is a sobriquet that originally referred to the Nigerian film industry. The origin of the term dates back to the early 2000s, traced to an article in The New York Times. Feb 16, 2002. Due to the history of evolving meanings and contexts, there is no clear or agreed-upon

definition for the term, and it has been subjected to several controversies.

The origin of the term "Nollywood" remains unclear; Jonathan Haynes traced the earliest usage of the word to

a 2002 article by Matt Steinglass in the New York Times, where it was used to describe Nigerian cinema. The term continues to be used in the media to refer to the Nigerian film industry, with its definition later assumed to be a portmanteau of the words "Nigeria" and "Hollywood", the American major film hub.

Definition of which films are considered Nollywood has always been a subject of debate. Alex Eyengho defined Nollywood as "the totality of activities taking place in the Nigerian film industry, be it in English, Yoruba, Hausa, Igbo, Itsekiri, Edo, Efik, Ijaw, Urhobo or any other of the over 300 Nigerian languages".

He further stated that "the historical trajectory of Nollywood started since the pre and post-independent Nigeria, with the theatrical (stage) and cinematic (celluloid) efforts of the likes of Chief Hubert Ogunde, Chief Amata, Baba Sala, Ade Love, Eddie Ugbomah and a few others".

Over the years the term Nollywood has also been used to refer to other affiliate film industries, such as the Ghanaian English-language cinema, whose films are usually co-produced with Nigeria and/or distributed by Nigerian companies. The term has also been used for Nigerian/African diaspora films considered to be affiliated with Nigeria or made specifically to capture the Nigerian audience. There is no clear definition of how "Nigerian" a film has to be in order to be referred to as Nollywood.

According to Kema Akeh (2014:21), "the Nigerian features films industry seems to have emerged not necessarily due to evolution of newer technologies, but from the need of the society to develop a film-making tradition that suits its socio-economic peculiarities." The Nigerian version of movie production started over fifty years ago with the likes of Latola films (1962) and Calpheny Nigeria LTD anchoring the escapade.

Historically, Latola films was the first and earliest film production company in Nigeria, it started movie production as early as the year 1962. Calpheny Nigeria LTD spearheaded the production of the first Nigerian film Kongi's Harvest, based on a play written by prof. Wole Soyinka. As early as 1980, most movies produced in Nigeria were either short plays or called from a book; the major problem was resources and adequate equipment. Despite all of that, the Nigerian film industry thrived.

The history of cinema in Nigeria dates back to as early as the history of film itself; notably in the late 19th century, with the use of peephole viewing of motion picture devices. These were soon replaced in the early 20th century with improved motion picture exhibition devices; the first set of films shown in Nigerian theatres were Western films, with the first film screened at Glover Memorial Hall in Lagos from 12 to 22 August 1903. The

earliest feature film made in Nigeria is the 1926's Palaver produced by Geoffrey Barkas; the film was also the first film ever to feature Nigerian actors in a speaking role. As at 1954, mobile cinema vans played to at least 3.5 million people in Nigeria, and films being produced by the Nigerian Film Unit were screened for free at the 44 available cinemas. The first film entirely copyrighted to the Nigerian Film Unit is Fincho (1957) by Sam Zebba; which is also the first Nigerian film to be shot in colour.

After Nigeria's independence in 1960, the cinema business rapidly expanded, with new cinema houses being established. As a result, Nigerian content in theatres increased in the late 1960s into the 1970s, especially productions from Western Nigeria, owing to former theatre practitioners such as Hubert Ogunde and Moses Olaiya transitioning into the big screen. In 1972, the Indigenization Decree was issued by Yakubu Gowon, which demands the transfer of ownership of about a total of 300 film theatres from their foreign owners to Nigerians, which resulted in more Nigerians playing active roles in the cinema and film. The oil boom of 1973 through 1978 also contributed immensely to the spontaneous boost of the cinema culture in Nigeria, as the increased purchasing power in Nigeria made a wide range of citizens to have disposable income to spend on cinema going and on home television sets. After several moderate performing films, Papa Ajasco (1984) by Wale Adenuga became the first blockbuster, grossing approximately ₦61,000 (approx. 2015 ₦21,552,673) in three days. A year later, Mosebolatan (1985) by Moses Olaiya also went ahead to gross ₦107,000 (approx. 2015 ₦44,180,499) in five days.

After the decline of the Golden era, Nigerian film industry experienced a second major boom in the 1990s, supposedly marked by the release of the direct-to-video film Living in Bondage (1992); the industry peaked in the mid-2000s to become the second largest film industry in the world in terms of the number of annual film productions, placing it ahead of the United States and behind only India. It started dominating screens across the African continent, and by extension the Caribbeans and the diaspora, with the movies significantly influencing cultures and the film actors becoming household names across the continent. The boom also led to backlash against Nigerian films in several countries, bordering on theories such as the "Nigerianization of Africa". Since mid-2000s, the Nigerian cinema have undergone some restructuring to promote quality and professionalism, with The Figurine (2009) widely regarded as marking the major turnaround of contemporary Nigerian cinema. There have since been some resurgence cinema establishments, and a steady return of the cinema culture in Nigeria. As of 2013, Nigerian cinema is rated as the third most valuable film industry in the world based on its worth and revenues generated.

The transition of Nigerian from an agrarian to oil economy greatly increased the number of wealthy and middle class people. A peak in the nation's economic

prosperity is responsible for individual's higher personal income which is the most potent predictor of arts production and consumption. Thus, a large proportion of the population became arts consumers and some of the new wealth was used by government to build arts infrastructural facilities. The general aura of prosperity has also contributed to the willingness of large numbers of Nigerians to become consumers of the visual and performing arts. (Awodiya 21)

The cinema of Nigeria, often referred to informally as Nollywood, consists of theatre productions produced in Nigeria; its history dates back to as early as the late 19th century and into the colonial era in the early 20th century. The history and development of the Nigerian motion picture industry is sometimes generally classified in four main eras: the Colonial era, Golden Age, Video film era and the emerging New Nigerian cinema.

Colonial filmmakers started producing theatre productions for local audiences within Nigeria since the 1920s, mostly employing the mobile cinema as a means of exhibition; the earliest feature film made in Nigeria is the 1926's *Palaver* produced by Geoffrey Barkas. The film was also the first film ever to feature Nigerian actors in a speaking role as of 1921, there were four other halls showing theatre productions twice a week in Lagos Mainland and one hall each in Ebute Metta and Oshodi. By this time, cinema had become popular in Lagos with crowds of young and old people usually waiting at the doors of theatre halls. Religion also aided in the expansion of cinema culture as the Christian missionaries used cinemas for religious propaganda.

The earliest feature film made in Nigeria is the 1926's *Palaver* produced by Geoffrey Barkas. It was also the first film to feature Nigerian actors in a speaking role; Nigerian film actors featured in *Palaver* include Dawiya and Yilkuba. The film was shot amongst the Sura and Angas people of the present day Bauchi and Plateau States in Northern Nigeria, and narrates the rivalry between a British District Officer and a tin miner which leads to a war. Also in this era there were several theatre productions set in Nigeria, one of the most notable being the 1935's *Sanders of the River* by Zoltán Korda, featuring Nigerian actor Orlando Martins. Martins also featured in other notable theatre productions including *The Man from Morocco* (1945), *Men of Two Worlds* (1946) and so on, and this established Martins as one of the recognized Nigerian actors of his time.

As cinemas became a common feature of the social life in the then emerging city of Lagos, the late 1930s through 1940s marked the beginning of the establishment of big commercial cinema houses with branches in strategic parts of the country. One of the earliest cinema operators in Lagos was the "West African Pictures Company" owned by Mr. S. Khalil, a member of the Syrian community in Lagos. He established the Rex Cinema in Ebute Metta, Regal Cinema and Royal Cinema. Other popular cinema chains include: Capitol Cinema, Casino

Cinema, Kings Cinema, Central Cinema, Rialto Cinema, Corona Cinema, Odeon Cinema, Road House Cinema, Ikeja Arms Cinema and Glover Hall. In 1937, the colonial government set up a Board of Censorship to handle matters relating to the establishment and operations of cinema houses in the colony. Nigerian content in theatre productions made and shown in Nigerian cinemas during this period were however virtually non-existent as the production and distribution were controlled by foreigners. Motion picture entertainment was as a result complemented by the Yoruba travel theatre groups, which emerged in the 1930s through 1940s; One of the most prominent were the Agbegijo and Alarinjo theatre groups, which featured theatre actors such as Duro Ladipo, Ishola Ogunmola, Lere Paimo, Oyin Adejobi, amongst others.

In 1949 through 1950, the state of affairs changed a bit, with more Nigerian contents being exhibited in cinemas; with a purported drive to "Africanize" film production, the Nigerian Film Unit was established in order to decentralize colonial film production. The Colonial Film Unit, throughout the decade, exhibited health and educational theatre productions to local audiences through its mobile cinema vans. It also produced newsreels and short documentaries, depicting celebrations and colonial achievements to domestic and overseas audiences.

After Nigeria's independence in 1960, the cinema business rapidly expanded, with new cinema houses being established. However, there came a significant influx of American, Indian, Chinese and Japanese theatre productions; posters of theatre productions from these countries were all over theatre halls and actors from these industries became very popular in Nigeria. Towards the late 1960s and into the 1970s Nigerian productions in movie houses increased gradually, especially productions from Western Nigeria, owing to former theatre practitioners such as Hubert Ogunde, Ola Balogun, Moses Olaiya, Jab Adu, Isola Ogunmola, Ladi Ladebo, Sanya Dosumu and Sadiq Balewa amongst others, transitioning into the big screen. The first fully commercial Nigerian theatre productions, shot on celluloid, were also made by these filmmakers in the 1960s.

In 1972, concerned about the influx of foreign culture into Nigeria, the Indigenization Decree was issued by the then head of state Yakubu Gowon; which demands the transfer of ownership of about a total of 300 film theatres in the country from their foreign owners to Nigerians. Also, more Nigerians started playing active roles in cinema establishment as a result of this policy. This transfer also resulted in the emergence of Nigerian playwrights, screenwriters and film producers; popular literature and theatre works were adapted into motion picture. The oil boom of 1973 through 1978 contributed immensely to the spontaneous boost of the cinema culture in Nigeria. The presence of foreign investments led to the erection of several cinema complexes. In 1976, the 5000-capacity National Arts Theatre, Iganmu was

constructed in Lagos. The theatre was incorporated with two cinemas, each having a capacity of over 700 people. At this time cinema business had become a notable employer of many people and also served as an important social function, as Nigerians visited cinemas for relaxation and entertainment purposes. The increased purchasing power in Nigeria also made a wide range of citizens to have disposable income to spend on cinema going and on home television sets.

Television broadcasting in Nigeria began in the 1960s and received much government support in its early years. By the mid-1980s every state had its own broadcasting station. Law limited foreign content on television, so producers in Lagos began televising local popular theatre productions. Many of these were circulated on video as well, and a small-scale informal video movie trade developed. As of late 1980s, the cinema culture was beginning to face a major decline, and most Nigerian film producers had transitioned to television productions. The gradual decline of the Golden era of Nigerian cinema has been attributed to several factors, including the reduction in the value of Naira, lack of finance and marketing support, lack of standard film studios and production equipment, frequent Government structural adjustment programmes due to military dictatorships, as well as inexperience on the part of practitioners. The drastic decline in cinema culture resulted in some of the existing cinema houses being acquired by religious bodies and turned to churches; others were simply just closed down. In the early 1990s, only a few of the once vibrant cinema houses were still in operation, and all had collapsed before 1999.

The emergence of the video film market in Nigeria is traced back to the 1980s when television productions thrived. Jimi Odumosu's *Evil Encounter*, a 1980 horror film released directly on television, was the first production to be a pointer to how lucrative making film directly on video can be. The film was extensively promoted before being aired on the television, and as a result, had streets flooded in the following morning with video copies of the recorded broadcast. It was reported that the film became an instant hit at Alaba market, a commercial district which later became the hub of video distribution in this period and also eventually became the hub of piracy in Nigeria. Since *Evil Encounter*, it became common, especially in Southern Nigerian cities to see video copies of recorded television programmes traded on the streets. This method was adopted and built on by producers and distributors at Alaba Market to reinvent the film industry, since the Nigerian cinema culture was facing a major decline. The first film produced on video in Nigeria was 1988's *Soso Meji*, produced by Ade Ajiboye. The film was also screened at the few available theatres at the time. Subsequently, Alade Aromire produced *Ekun* (1989) on video, which was screened at the National Theatre, Iganmu. However, the boom experienced in this era is generally believed to have been kick started by Kenneth

Nnebue's *Living in Bondage* (1992). Nnebue had an excess number of imported video cassettes which he then used to shoot his first film on a Video camera. Although *Living in Bondage* is often touted in the media as the "first commercial video film", several historians have argued that the video film industry was already booming before *Living in Bondage*.

As at 2004, at least four to five theatre productions were produced every day in Nigeria. Nigeria movies now already dominate television screens across the African continent and by extension, the diaspora. The film actors also became household names across the continent, and the movies have significantly influenced cultures in many African nations; from way of dressing to speech and usage of Nigerian slangs. This was attributed to the fact that Nigerian theatre productions told "relatable" stories, which made foreign theatre productions to "gather dusts" on the shelves of video stores, even though they cost much less.

According to the manual of the Filmmakers Cooperative of Nigeria (33), every film in Nigeria had a potential audience of 15 million people in Nigeria and about 5 million outside Nigeria. In no time, the industry became the third largest producer of theatre productions in the world. However, this didn't translate to an overtly commercial film industry when compared to other major film hubs across the world; the worth of the industry was approximated at just about US\$250 million, since most of the theatre productions produced were cheaply made. The film industry regardless became a major employer in Nigeria. As at 2007, with a total number of 6,841 registered video parlours and an estimated of about 500,000 unregistered ones, the estimated revenue generated by sales and rentals of movies in Lagos State alone was estimated to be ₦804 million (US\$5 million) per week, which adds up to an estimated ₦33.5 billion (US\$209 million) revenue for Lagos State per annum. Approximately 700,000 discs were sold in Alaba market per day, with the total sales revenue generated by the film industry in Nigeria estimated at ₦522 billion (US\$3 billion) per annum, with broadcast content valued at ₦250 billion (US\$1.6 billion).

At the peak of the video era at around 2008, the industry had become the second largest producer of theatre productions, releasing approximately 200 video theatre productions monthly. However, at this point, the Nigerian film industry had practically degenerated into a "visionless" industry, with the invasion of several people who do not know a thing about filmmaking, and piracy was at its peak. Dealing with the menace of piracy, amongst other problems, became a hard nut to crack; as a result of this, most investors of the "Alaba cartel", who control almost 90 percent stakes in the video industry, began to channel their money into other business ventures instead. The decline of the Home video era has been attributed to several factors, such as the refusal of the Government to provide support and funding, the lack of a formal and

effective indigenous film distribution infrastructure and the increase in the cost of production in Nigeria.

This is an emerging phase in Nigerian cinema, in which there became a major shift in the method of film production, from the video format, back to the cinema method, which constituted the theatre productions produced in the Golden era. Few years into the 21st century, Nigeria began to experience the growth of cinemas, which was initially structured for the middle and upper class. The Silverbird Group is the first company to launch a series of modern Cinema houses across major cities in Nigeria, mostly situated in affluent areas and districts. It launched its cinema chains in 2004, starting with the Silverbird Galleria in Victoria Island, Lagos. The Silverbird Galleria is a large shopping mall, with an upscale cinema facility and various outlets where mercantile activities take place. This provides more reasons to visit the place beyond just watching theatre productions, but more of a social activity and a modified sort of entertainment beyond film watching. This trend has given another probable explanation as to the demise of the Nigerian cinema culture in the 1980s, which might have been as a result of the unfashionable appearance of most cinemas of the Golden era.

Silverbird cinemas upon establishment started screening Nigerian theatre productions with high production quality, as a result discouraging poor film production. The first New wave film to be shown at a cinema was the Yoruba-language film *Irapada* (2006) by Kunle Afolayan, which was screened at the Silverbird Galleria in Lagos. The Silverbird experiment became very successful, and as a result, the group launched few more cinema branches in Lagos and other cities in the country. Not long after the establishment of Silverbird cinemas, Genesis Deluxe Cinemas and Ozone Cinemas were also launched creating a competition in the cinema business. Much later, in the 2010s, Filmhouse Cinemas also came into the picture, leading to the availability of more cinemas in the country, especially outside the affluent neighbourhoods. Several grants have been launched by the Nigerian Government, in order to support quality content in Nigerian theatre productions. In 2006, "Project Nollywood" was launched by the Nigerian Government, in conjunction with Ecobank. The project provided ₦100 million (US\$781,000) to Nigerian filmmakers to produce high quality theatre productions and to fund a multimillion Naira distribution network across the country during this period. In 2010, the administration of President Goodluck Jonathan launched a ₦30 billion (US\$200 million) "Creative and Entertainment Industry" Intervention Fund, financed by Bank of Industry (BOI), in conjunction with Nigerian Export and Import (NEXIM) Bank. This grant, although dubbed as a spin-off of "Project Nollywood", was for the entire Nigerian Creative Arts and Entertainment sector. The vision of the grant for the film industry however is to help more Nigerian filmmakers in training, funding, and also help in creating necessary infrastructure for the industry. In 2013, a smaller new grant of ₦3 billion

(US\$20 million) was awarded once again solely for Nollywood, and specifically for the production of high quality theatre productions, and to sponsor filmmakers for formal training in film schools. Also in 2015, Bank of Industry launched another "NollyFund" program for the purpose of giving financial support in form of loans to film producers.

The popular 2009 thriller film *The Figurine* is generally considered the game changer, which heightened the media attention towards "New Nigerian Cinema" revolution. The film was a critical and commercial success in Nigeria, and it was also screened in international film festivals. The 2010 film *Ijé* by Chineze Anyaene, overtook *The Figurine* to become the highest grossing Nigerian film; a record it held for four years, until it was overtaken in 2014 by *Half of a Yellow Sun* (2013). By 2016, this record was held by *The Wedding Party*, a film by Kemi Adetiba.

By the end of 2013, the film industry reportedly hit a record breaking revenue of ₦1.72 trillion (US\$11 billion). As of 2014, the industry was worth ₦853.9 billion (US\$5.1 billion) making it the third most valuable film industry in the world, behind the United States and India. It contributed about 1.4% to Nigeria's economy; this was attributed to the increase in the number of quality theatre productions produced and more formal distribution methods.

Unlike the home video era, theatre productions in the new wave are generally of much improved quality, with considerably bigger budgets; averaging between ₦40 million (US\$250,000) and ₦120 million (\$750,000). These theatre productions' production periods take months and even span into years, a far cry from the theatre productions in video format which are usually shot in a matter of days or weeks. Other notable improvements in the New Nollywood include: more subtle performances from actors; different from the overt melodrama which constituted the video era, more practical, more logical and generally better stories. Themes explored in these theatre productions are often characterized by consciously cosmopolitan themes, as most of the filmmakers are relatively young. A proper copyright and distribution system still remains one of the major challenges in the New Nigerian Cinema.

2.3 REVIEW OF EMPIRICAL STUDIES

Several studies have probed the positive and negative impact of new media on students both in Nigeria and abroad. For example, a 2013 study by Istitiak Mahmood investigated the "Influence and Importance of Cinema on the Lifestyle of Educated Youth: A study on University Students of Bangladesh". The study was conducted through the use of survey design. Data was collected from the university students. To realize the wide objectives of the study, data about respective concepts was collected through incorporating relevant items

(variables) in the questionnaire and analyzed and interpreted using descriptive techniques. Purposive sampling was used to collect data from the field. Total sample size was 120. A questionnaire was developed and finalized through pre-test and used for data collection. Data was computerized, analyzed and interpreted by using software like SPSS, Excel and findings were presented through Microsoft word. Among other things, findings showed that movies' influence on students' academic development has both negative as well as positive sides.

Another study by Qi Zhang (2013) investigated "The Impact of Film and Film-based Activities on the Attitudes of English-speaking Students towards L2 Chinese". This research project used two film sessions with a group of students of Chinese in order to investigate the influence of Chinese film on students' attitudes towards the study of language from three perspectives: the importance of language study, motivation, and cultural awareness. Comparing pre- with post-event evaluations, the correlation tests show that the integration of film in the classroom can indeed increase motivation to learn Chinese and improve students' understanding of Chinese culture, but not their perceptions on the importance of language study. Gender was also considered as a factor, and interestingly, compared to their female counterparts, male participants consistently not only report lower motivation, but also demonstrate less cultural awareness after film sessions. The study shows that film may be used effectively in the Chinese language classroom to help learners understand Chinese culture and serve to contextualize the Chinese language, to which British students may have limited real world access or holiday exposure. The cultural elements conveyed by foreign language films and the audience's comprehension of these elements could be the starting point for establishing intercultural exchange.

In a related case, Haghverdi (2014) investigated "The Effect of Song and Movie on High School Students Language Achievement in Dehdasht". The purpose of this research was to examine the effect of song and movie on the language achievement of high school students. To conduct the study, 60 high school male and female students were randomly divided into two groups, experimental and control, at Saeed learning English institute in Dehdasht. The data were collected using two instruments: a pre/post achievement test and a questionnaire, which were both researcher-made. The data obtained from the administration of the test and the questionnaire were analyzed using independent samples t-tests and paired samples t-tests and the findings were compared to examine the effect of song and movie on student's learning. The result of this study showed that the implementation of song and movie used in the study had a significant effect on student's language achievement in their listening, reading, vocabulary and grammar.

In all of these no study has attempted to evaluate the impact of Nollywood movies on tertiary students' academic performances in Nigeria. This is where this study becomes significant.

2.4 THEORETICAL FRAMEWORK

The study is anchored on the Cultivation theory and the Social Learning theory of the media and education. *Cultivation theory* examines the long-term effects of television. "The primary proposition of cultivation theory states that the more time people spend 'living' in the television world, the more likely they are to believe social reality aligns with reality portrayed on television (Riddle, 14). The images and ideological messages transmitted through popular television media heavily influence perceptions of the real world. Cultivation theory is positivistic, meaning it assumes the existence of objective reality and value-neutral research (West and Turner, 19). A study conducted by Jennings Bryant and Dorina Miron in 2004, which surveyed almost 2,000 articles published in three top mass-communication journals since 1956, found that Cultivation Theory was the third-most frequently utilized theory, showing that it continues to be one of the most popular theories in mass-communication research (Bryant, 54).

Cultivation theory suggests that exposure to media, over time, subtly "cultivates" viewers' perceptions of reality. Gerbner and Gross assert: "Television is a medium of the socialization of most people into standardized roles and behaviors. Its function is in a word, enculturation" (Gerbner, et al., 2002).

Though most researchers tend to focus on television as it is the most common form of media consumption in the world, Cultivation Theory has been shown to encompass many different forms of media and media technologies, such as newspapers, film, photographs, computers, cell phones, etc. This can apply anytime social observation occurs in any form outside a natural environment (Arendt, 149).

Initial research on the theory establishes that concern regarding the effects of television on audiences stem from the unprecedented centrality of television in American culture. Gerbner posited that television as a mass medium of communication had formed into a common symbolic environment that bound diverse communities together, socializing people into standardized roles and behaviors (Griffin, 2012). He thus compared the power of television to that of religion, stating television was to modern society what religion once was in earlier times. Thus, Gerbner's research by implication, focused on the larger meaning of heavy media/media technologies consumption/use instead of the meaning behind specific messages (Potter, 1017). In applying the theory to this study we argue that the more individuals, particularly students, engage in viewership of

Nollywood movies, the more their attitudes (including academics) is likely to be influenced by the movie content.

Social Learning Theory is a general theory of human behaviour, but Bandura (1977) and people concerned with mass communication (e.g television news) have used it specifically to explain media effects. Bandura warned that children and adults acquire attitudes, emotional responses, and new styles of conduct through filmed and televised modelling.

Social Learning Theory in media pertains to how learning can be facilitated by mere observation of what's being presented through media. Albert Bandura cautioned that TV might create a violent reality that was worth fearing. Bandura's warning struck a responsive chord in parents and educators who feared that escalating violence on TV would transform children into bullies.

Bandura regards anxiety over televised violence as legitimate. He explains that social learning or "observational learning" involves how behaviours and attitudes can be modeled merely by observing the behaviours and attitudes of others. Bandura performed an experiment called the Bobo Doll Experiment involving having children observe adults displaying aggressive behaviour toward a doll named Bobo. The adults punched, kicked, and verbally insulted the doll, all in the children's presence. The result of the experiment showed a marked increase in aggressive behaviour from the children toward Bobo the doll. These results tend to support the Social Learning Theory.

Social Learning Theory in media and the Bobo experiment correspond to each other insignificant ways. For example, acknowledging mass media's influence on human behaviour in societies valuing freewill in novel ways, and where accountability for a person's action ultimately ends with the individual themselves, presents a vicious paradox. For example, mass media contents showing violent behaviour towards a specific ethnic group or widely distributing stereotypes pertaining to gender characteristics (e.g. girls are emotional and boys are logical) may be learned and imitated on the individual level. If negative outcomes result and become widespread, the line between mass media's accountability and individual accountability may not be apparent thus creating a cycle where mass media plays the "individuals can make their own decisions" game while individuals comprising society collectively learns via media to internalize negative attitude towards minorities.

An important factor of Bandura's social learning theory is the emphasis on reciprocal determinism. This notion states that an individual's behaviour is influenced by the environment and characteristics of the person. In other words, a person's behaviour, environment, and personal qualities all reciprocally influence each other. Bandura proposed that the modeling process involves several steps:

1. Attention – in order for an individual to learn something, they must pay attention to the features of the modeled behaviour.

2. Retention – humans need to be able to remember details of the behaviour in order to learn and later reproduce the behaviour.

3. Reproduction – in reproducing a behavior, an individual must organize his or her responses in accordance with the model behavior. This ability can improve with practice.

4. Motivation – there must be an incentive or motivation driving the individual's reproduction of the behaviour. Even if all of the above factors are present, the person will not engage in the behaviour without motivation.

In applying the theory to the present study, we argue that, apart from film content and frequency of broadcast, the student's psychological make-up, vis a vis their socio-cultural and environmental influences contribute a great deal to the extent to which the home video contents are understood. Again, if home videos are properly handled on, its impact on students' academic performance can be more positive than negative.

RESEARCH METHODOLOGY

3.1 RESEARCH DESIGN

Denzin, and Lincoln, (2005) describe research design as the plan of the research, which defines what the research is to study, why it is to be studied, when is to be studied and how is to be studied. The study adopted the survey method of research, which entailed the use of the questionnaire instrument to collect data from the population of the study. Survey is a data collection technique that involves asking the questions of a number of people who are either representative or all the members of group one wishes to study (Osemwota, Okhakhu and Tonwe 2014). Generally, the same method of questioning is repeated each time. Survey is usually associated with sampling.

The rationale for using the survey method is that it helps the researcher to describe, explain and predict the phenomena being studied. Generally, the techniques used for questioning respondents include face to face interview, interview by telephone or two-way radio, mailed questionnaire or self-administered questionnaire (Osemwota, Okhakhu and Tonwe 2014). The major advantages of survey include its ability to be administered to a large number of persons, focus on a wide range of topics as well as its flexible method of answering research questions.

3.2 POPULATION OF THE STUDY

The population studied included all students of the College of Education, Mosogar, Delta State. The population was chosen because of its proximity to the researcher's residence. The College's convocation

brochure for the 2018/2019 academic session puts the number of this population at 15270 students. The population was also chosen because its members are in a good position to supply the data needed for analysis.

3.3 SAMPLE SIZE

A sample size of 400 respondents was selected for this study. The sample size was drawn 100 each from four (4) various departments of English, Religion, Physics and Biology, at College of Education Mosogar. The Taro Yamane (1960:240) statistical formula was used in determining the sample size as follows;

$$n = \frac{N}{1 + N(e)^2}$$

$$1 + N(e)^2$$

Where N = Population

e = Level of significance

l = A constant value.

3.4 SAMPLING TECHNIQUE

The study adopted three sampling techniques. The purposive sampling technique was used for the selection of the College of Education, Mosogar, Delta State. This was purely for the logistic convenience of the researcher. Next, the stratified sampling technique which entailed the division of the population into the departments. This was to ensure that the various strata of the population were covered. Finally, the simple random sampling technique was used to choose the final 400 respondents from the various strata. This ensured that every member of each stratum had equal chance of being selected.

3.5 INSTRUMENT OF DATA COLLECTION

The survey adopted the use of the questionnaire as instrument for the collection of its primary data for analysis. Ohaja (2003:89) states that "the questionnaire is veritable and very useful instrument for collecting data from a large number of subjects". The questionnaire for this study contained fifteen (15) questions. All the questions were close-ended and this was done to facilitate easy computation and analysis. Secondary data were derived from a review of relevant literature on the subject matter of the study.

3.6 VALIDITY OF THE INSTRUMENT

The questionnaire was structured by the researcher under the guidance of the research supervisor, to cover the range of meanings and address the basic concerns of the study as expressed in the introductory chapter. To this end, the study achieved content validity.

3.7 RELIABILITY OF THE INSTRUMENT

Furthermore, a pilot study was conducted on a smaller fraction of the study's population using the same instrument and in the end, the result of the study yielded the same anticipated outcome. To this end, the instrument achieved reliability.

3.8 METHOD OF DATA COLLECTION

Data collection was characterized by fieldwork whereby the researcher with the help of a research assistant personally administered to and retrieved the copies of the questionnaire from the respondents in the school premises.

3.9 METHOD OF DATA ANALYSIS

The responses of respondents were collated and analyzed using simple percentage. The data were presented on tables with rows and columns.

DATA PRESENTATION AND ANALYSIS

4.1 QUESTIONNAIRE DISTRIBUTION

A total number of four hundred (400) copies of questionnaire were administered by the researcher to the respondents. Only three hundred and fifty (350) copies of questionnaire were adequately completed and returned to the researcher.

The following analysis is thus based on the 350 returned questionnaire copies.

4.2 DATA PRESENTATION AND INTERPRETATION

Demographic Variables

Table 1: Gender distribution

Variables	Frequency	Percentage
Female	202	57.7
Male	148	42.3
Total	350	100

Source: Field survey, 2020

Data in the above table indicate that 202 respondents representing 57.7% of all respondents were female, while 148 respondents or 42.3% of all the

respondents were male. It shows, therefore, that there was a preponderance of female respondents among the population of the study.

Table 2: Showing age distribution in years

Variable	Frequency	Percentage
16-25	212	60.6
26-40	108	30.8
41 years and above	30	8.6
Total	350	100

Source: Field survey, 2020.

Data in the above table indicate that 212 respondents (60.6%) were between 16-25 years old, 108 respondents (30.8%) were between 26-40 years old, while 30 respondents representing 8.6% were 41 years or

above. This shows that there was a majority of the respondents who are between 16-26 years of age among the population.

Table 3: Showing religion of respondents

Variable	Frequency	Percentage
Christianity	320	91.4
Islam	29	8.3
Others	1	0.3
Total	350	100

Source: Field survey, 2020

Data in the above table indicate that a decisive number of 320 respondents representing (91.4%) were of the Christian faith; while 29 other respondents (8.3%) were of the Islamic religious faith. The remaining 1

respondent (0.3%) indicated that they belonged to other faiths. It shows a preponderance of Christians among the study's population.

Table 4: Showing academic level of respondents.

Variables	Frequency	Percentage
100	113	32.3
200	115	32.8
300	122	34.9
Total	350	100

Source: Field survey, 2020

The above signify that 113 of the respondents (32.3%) were in either 100 level, 115 other respondents representing 32.8% were in either 200 level while the

remaining 122 respondents representing 34.9% were in 300 level. It shows a preponderance of students between 300 levels among the respondents

Table 5: Marital Status of Respondents

Marital Status	Frequency of Respondents	Percentage of Respondents
Single	292	83.4
Married	58	16.6
Divorced	0	0
Separated	0	0
Total	350	100%

Source: Field Survey, 2020.

Data in the table above indicate that a total number of 292 respondents representing 83.4% of all respondents were single while 58 respondents representing 16.6% were married. None of the respondents was divorced or

separated. It therefore signifies a preponderance of single students among the study's population, being undergraduates.

Psychographic Variables

Table 6: Showing respondents who watch Nollywood movies

Question	Variables	Frequency	Percentage
Do you watch Nollywood movies	Yes	350	100
	No	0	0
Total		350	100

Source: Field survey, 2020

Data in the above table indicate that all 350 respondents (100%) watched Nollywood movies. There was no respondent who did not watch Nollywood movies

among the population of the study. This implies that Nollywood movies are very popular among the population of the study

Table 7: Showing frequency of respondents' viewership of Nollywood movies.

Question	Variables	Frequency	Percentage
How often do you watch Nollywood movies?	Very Often	84	24
	Often	170	48.6
	Not Often	96	27.4
	Never	0	0
Total		350	100

Source: Field survey, 2020

Data in the above table indicate that 84 respondents (24%) watched Nollywood movies very often, 170 respondents (48.6%) watched Nollywood movies often, while 96 respondents (27.4%) seldom

Nollywood movies. It therefore implies that a decisive majority of the population watch Nollywood movies regularly.

Table 8: Opinions on whether or not viewership of Nollywood movies impinges on the time spent on academic work.

Question	Variables	Frequency	Percentage
Does the frequency of your viewership of Nollywood movies impinge on the time spent on your academic work?	Yes	24	6.8
	No	170	48.6
	Undecided	156	44.6
Total		350	100

Source: Field survey, 2020

Data in the above table indicate that 24 respondents (6.8%) indicated that viewership of Nollywood movies impinged on the time they spent on academics, 170 respondents (48.6%) indicated that viewership of Nollywood movies impinged on the time they spent on academics while 156 respondents (44.6%)

indicated that viewership of Nollywood movies impinged on the time they spent on academics. It therefore implies that viewership of Nollywood movies impinged on the time they spent on academics by a scant percentage of the population of the study.

Table 9: Respondents most favorite genre of Nollywood movies

Question	Variables	Frequency	Percentage
What is your most favorite genre of Nollywood movies?	Educational/Instructional	8	2.3
	Epic	106	30.3
	Comedy	86	24.6
	Romance	101	28.9
	Thriller	46	13.1
	Others	3	0.8
Total		350	100

Source: Field survey, 2020

Data in the above table shows that 8 respondents having means (2.3%) indicated educational/instructional movies as their favorite Nollywood genre, 106 (30.3%) respondents indicated epic movies as their favorite Nollywood genre, 86 respondents (24.6%) indicated comedy as their favorite Nollywood genre, 101 respondents (28.9%) indicated romance as their favorite

Nollywood genre, 46 other respondents (13.1%) indicated thriller as their favorite Nollywood genre while 3 respondents (0.8%) indicated other movie genres as their favorite Nollywood genre. It therefore implies that only a scant minority of the population have a preference for educational Nollywood movies

Table 10: Opinions on whether or not Nollywood movies treat any specific subject(s) that are related to student's academics

Question	Variables	Frequency	Percentage
Do the Nollywood movies you watch treat any specific subject(s) that are related to your academics?	Yes	14	4
	No	170	48.6
	Undecided	166	47.4
Total		350	100

Source: Field survey, 2020

Data in the above table indicate that 14 respondents (4%) indicated that Nollywood movies treat any specific subject(s) that are related to their academics, 170 respondents (48.6%) indicated that Nollywood movies did not treat any specific subject(s) that are related to their

academics while 166 respondents (47.4%) were undecided on the issue. It therefore signifies that students' viewership of Nollywood movies is not essentially motivated by academics

Table 11: Extent to which Nollywood movies address academic subjects that are relevant to student's studies.

Question	Variables	Frequency	Percentage
To what extent do Nollywood movies address academic subjects that are relevant to your studies?	Large extent	6	1.7
	Moderate extent	60	17.1
	Low extent	106	30.3
	Undecided	178	50.9
Total		350	100

Source: Field survey, 2020

Data in the above table show that 6 respondents (1.7%) indicated that Nollywood movies address academic subjects that are relevant to their studies to a large extent, 60 respondents (17.1%) indicated that Nollywood movies address academic subjects that are relevant to their studies to a moderate extent, 106

respondents (30.3%) indicated that Nollywood movies address academic subjects that are relevant to their studies, to a low extent while a dominant 178 respondents (50.9%) were undecided on the issue. It therefore implies that a decisive majority of the population are unsure of the extent to which Nollywood films address academic issues.

Table 12: Aspect of academic concerns do the movies address

Question	Variables	Frequency	Percentage
What aspect of your academic concerns do the movies address?	Vocabulary development	14	4
	Specific subject areas	6	1.7
	Reading	6	1.7
	Listening	1	0.3
	Others	80	22.8
	Undecided	243	69.4
Total		350	100

Source: Field survey, 2020

Data in the above table show that 4 respondents (4%) indicated vocabulary development as aspect of academic concerns Nollywood movies address, 6 respondents (1.7%) indicated specific subject areas as aspect of academic concerns Nollywood movies address, 6 respondents (1.7%) indicated reading as aspect of academic concerns Nollywood movies address, 1

respondent (0.3%) indicated listening as aspect of academic concerns Nollywood movies address, 80 other respondents (22.8%) indicated other unlisted areas as aspects of academic concerns Nollywood movies address, while a decisive number of 243 respondents (69.4%) were undecided on the issue

Table 13: Opinions on whether or not student's academic knowledge is enhanced by the viewership of Nollywood movies

Question	Variables	Frequency	Percentage
Is your academic knowledge enhanced by the viewership of Nollywood movies?	Yes	9	2.6
	No	170	48.6
	Undecided	171	48.8
Total		350	100

Source: Field survey, 2020

Data in the above table indicate that 9 respondents (2.6%) indicated that Nollywood movies enhance their academic knowledge, 170 respondents (48.6%) indicated that indicated that Nollywood movies do not enhance their

academic knowledge while 171 respondents (48.8%) were undecided on the issue. It therefore signifies that Nollywood movies enhance the academic knowledge of only few students

Table 14: Opinions on whether or not viewership of Nollywood movies detracts from student's academic knowledge.

Question	Variables	Frequency	Percentage
Does viewership of Nollywood movies detract from your academic knowledge?	Yes	49	14
	No	120	34.3
	Undecided	181	51.7
Total		350	100

Source: Field survey, 2020

Data in the above table indicate that 49 respondents (14%) indicated that viewership of Nollywood movies detract from their academic knowledge, 120 respondents (34.3%) indicated otherwise while 181 respondents (51.7%) were undecided on the issue.

Table 15: Opinions on whether or not Nollywood is a significant contributor to higher academic performance of students

Question	Variables	Frequency	Percentage
Do you consider Nollywood as a significant contributor to higher academic performance of students?	Yes	36	10.3
	No	122	34.8
	Undecided	192	54.9
Total		350	100

Source: Field survey, 2020

Data in the above table indicate that 36 respondents (10.3%) opined that Nollywood is a significant contributor to academic performance of students, 122 respondents (34.8%) indicated otherwise while 181 respondents (54.9%) were undecided on the issue.

4.3 Test of Hypothesis

Hypotheses One: Watching of Nollywood movies significantly influences the academic performance of students of College of Education, Mosogar.

Table 16: Pearson's Product Moment Correlation Analysis on Watching of Nollywood movies significantly influences the academic performance of students of College of Education, Mosogar

	Source	N	R ²	df	Mean Square	F	Sign.
Nollywood Movies and Academic Performance	Between Groups	5	0.472	3	3.201	2.731	3.207
	Within Group	115	1.146	2	3.263		
	Total	120	1.618	5	6.464		

Source: Field Survey, December 2022

In order to provide answer to research hypotheses 1, responses on Watching of Nollywood movies significantly influences the academic performance of students of College of Education, Mosogar. The coefficient of determination associated with the correlation coefficient of 0.472 was 2.731 frequencies. This coefficient of determination indicates the mean of 3.201 for between groups and 3.263 for within group of the hypotheses. The null hypothesis was reject that Watching of Nollywood

movies significantly influences the academic performance of students of College of Education, Mosogar and the alternative hypothesis was accepted.

Research hypothesis Two: Watching of Nollywood movies does not significantly influence the academic performance of students of College of Education, Mosogar.

Table 17: Pearson's Product Moment Correlation Analysis on Watching of Nollywood movies does not significantly influence the academic performance of students of College of Education, Mosogar

	Source	N	R ²	Df	Mean	F	Sign.
Watching of Nollywood does not significantly influence academic performance	Between Groups	19	0.401	3	3.531	0.236	1.371
	Within Group	101	1.612		3.213		
	Total	120	2.013	3	6.744		

Source: Field Survey, December 2022

Data on table 17 presented the correlation coefficient on watching of Nollywood movies does not significantly influence the academic performance of students of College of Education, Mosogar. The coefficient of determination associated with the correlation coefficient of 0.401 was 0.236 frequency. This coefficient of determination indicates the mean of 3.531 for between groups and 3.213 for within group of the hypotheses. The null hypothesis was reject that there is watching of Nollywood movies does not significantly influence the academic performance of students and the alternative hypothesis was accepted which means their significant influence between Nollywood and influence on academic performance of students.

4.4 Answer to Research Questions

Research question one restated: What is the frequency of student viewership of Nollywood movies?

The above question is answered by the data in table 6 which indicate that only 24% of the respondents watched Nollywood movies very frequently, whereas 48.6% of the respondents watched Nollywood movies frequently, while 27.4% of respondents seldom Nollywood movies. It therefore shows that a slight majority of the population watch Nollywood movies either very frequently (24%) or frequently (48.6%). The data also underscores the popularity of Nollywood movies among the study's population.

Research question 2 restated: Do the students associate the Nollywood movies they watch with academic subjects?

The above question is sufficiently addressed by the data in tables 9, 10, 11 and 12. Data in table 9 show that only 2.3% of respondents indicated educational/instructional movies as their favorite Nollywood genre, while in table 10, only 4% respondents indicated that Nollywood movies treat any specific subject(s) that are related to their academics. Similarly, in table 11, 18.8% of all respondents indicated that Nollywood movies address academic subjects that are relevant to their studies either to a large or moderate extent, while 30.3% indicated that Nollywood movies

address academic subjects that are relevant to their studies to a low extent. Finally, in table 12, only 30.6% of respondents indicated that the movies impacted on any aspect of their academic development. It therefore implies that only a scant minority of the population relate the Nollywood movies they watch to their academic subjects.

Research question 3 restated: Is there a relationship between the viewership of Nollywood movies and the academic performance of students of College of Education, Mosogar?

Answer to the above question is amply provided by the data in tables 13, 14 and 15. In table 13, only 2.6% of respondents indicated that Nollywood movies enhance their academic knowledge. Similarly, in table 14, only 14% indicated that viewership of Nollywood movies detract from their academic knowledge while in table 15, only 10.3% of all respondents opined that Nollywood is a significant contributor to academic performance of students. This signifies in essence that there is very insignificant relationship between the viewership of Nollywood movies and the academic performance of students of College of Education, Mosogar.

4.5 DISCUSSION OF FINDINGS

Research question one revealed that a slight majority of the population watch Nollywood movies either very frequently (24%) or frequently (48.6%). The data also underscores the popularity of Nollywood movies among the study's population. This is in line with Kema Akeh (2014:21), "the Nigerian features films industry seems to have emerged not necessarily due to evolution of newer technologies, but from the need of the society to develop a film making tradition that suits its socio-economic peculiarities." The Nigerian version of movie production started over fifty years ago with the likes of Latola films (1962) and Calpheny Nigeria LTD anchoring the escapade. Historically, Latola films was the first and earliest film production company in Nigeria, it started movie production as early as the year 1962. Calpheny Nigeria LTD spearheaded the production of the first Nigerian film Kongi's Harvest, based on a play written by prof. Wole Soyinka. As early as 1980, most movies

produced in Nigeria were either short plays or called from a book; the major problem was resources and adequate equipment. Despite all of that, the Nigerian film industry thrived.

Research question two revealed that table 12, only 30.6% of respondents indicated that the movies impacted on any aspect of their academic development. It therefore implies that only a scant minority of the population relate the Nollywood movies they watch to their academic subjects. According to Bondage (1992). Nnebue had an excess number of imported video cassettes which he then used to shoot his first film on a Video camera. Although Living in Bondage is often touted in the media as the "first commercial video film", several historians have argued that the video film industry was already booming before Living in Bondage.

As at 2004, at least four to five theatre productions were produced every day in Nigeria. Nigeria movies now already dominate television screens across the African continent and by extension, the diaspora. The film actors also became household names across the continent, and the movies have significantly influenced cultures in many African nations; from way of dressing to speech and usage of Nigerian slangs. This was attributed to the fact that Nigerian theatre productions told "relatable" stories, which made foreign theatre productions to "gather dusts" on the shelves of video stores, even though they cost much less.

Similarly, table 14 revealed that, only 14% indicated that viewership of Nollywood movies detract from their academic knowledge while in table 15, only 10.3% of all respondents opined that Nollywood is a significant contributor to academic performance of students. This signifies in essence that there is very insignificant relationship between the viewership of Nollywood movies and the academic performance of students of College of Education, Mosogar. This is in line with Yellow Sun (2013) By the end of 2013, the film industry reportedly hit a record breaking revenue of ₦1.72 trillion (US\$11 billion). As of 2014, the industry was worth ₦853.9 billion (US\$5.1 billion) making it the third most valuable film industry in the world, behind the United States and India. It contributed about 1.4% to Nigeria's economy; this was attributed to the increase in the number of quality theatre productions produced and more formal distribution methods.

Unlike the home video era, theatre productions in the new wave are generally of much improved quality, with considerably bigger budgets; averaging between ₦40 million (US\$250,000) and ₦120 million (\$750,000). These theatre productions' production periods take months and even span into years, a far cry from the theatre productions in video format which are usually shot in a matter of days or weeks. Other notable improvements in the New Nollywood include: subtler performances from actors; different from the overt melodrama which constituted the video era, more practical, more logical and

generally better stories. Themes explored in these theatre productions are often characterized by consciously cosmopolitan themes, as most of the filmmakers are relatively young. A proper copyright and distribution system still remains one of the major challenges in the New Nigerian Cinema.

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

Chapter one is concern with the introduction, which consist of the (overview, of the study), historical background, statement of problem, objectives of the study, research hypotheses, significance of the study, scope and limitation of the study, definition of terms and historical background of the study. Chapter two highlights the theoretical framework on which the study is based, thus the review of related literature. Chapter three deals on the research design and methodology adopted in the study. Chapter four concentrate on the data collection and analysis and presentation of finding. Chapter five gives summary, conclusion, and recommendations made of the study.

The background of the studies contain that movies has remained an instrument of entertainment, information and education and it has overtaken more than half of other existing entertainment forms, which equally compete for time and attention of the average citizen. During adolescence, young people experience a vast amount of changes in their physical, emotional, and social maturity. During this stage, outside influences are particularly capable of affecting teenagers' thought and behavior. One influence that has proven to have a considerable effect on youths is the media. Adolescence is a time of transformation in many areas of an individual's life. It is also a time for individuals to make important decisions about their commitment to academics, family, and perhaps sexual behaviour. For many youths, adolescence marks the onset of the awareness of their sexuality and experimentation.

The main purpose of this study is to investigate the influence of Nollywood movies on the academic performance of students in College of Education, Mosogar, Delta State and three specific objective includes to examine the frequency of students' viewership of Nollywood movies; determine whether or not the students associate the Nollywood movies they watch with academic subjects; and Investigate if there is a relationship between the viewership of Nollywood movies and the academic performance of students of College of Education, Mosogar which three research questions was carried out to guide the research which includes what is the frequency of student viewership of Nollywood movies, Do the students associate the Nollywood movies they

watch with academic subjects? and Is there a relationship between the viewership of Nollywood movies and the academic performance of students of College of Education, Mosogar and two research hypothesis was tested. The result of study revealed that Hollywood movies influence the academic performance of students which teaches moral and help to build the performance.

5.2 Conclusion

In conclusion, It was also the first film to feature Nigerian actors in a speaking role; Nigerian film actors features in Palaver include Dawiya and Yilkuba. The film was shot amongst the Sura and Angas people of the present day Bauchi and Plateau States in Northern Nigeria, and narrates the rivalry between a British District Officer and a tin miner which leads to a war. Also in this era there were several theatre productions set in Nigeria, one of the most notable being the 1935's Sanders of the River by Zoltán Korda, featuring Nigerian actor Orlando Martins. Martins also featured in other notable theatre productions including *The Man from Morocco* (1945), *Men of Two Worlds* (1946) and so on, and this established Martins as one of the recognized Nigerian actors of his time.

As cinemas became a common feature of the social life in the then emerging city of Lagos, the late 1930s through 1940s marked the beginning of the establishment of big commercial cinema houses with branches in strategic parts of the country. One of the earliest cinema operators in Lagos was the "West African Pictures Company" owned by Mr. S. Khalil, a member of the Syrian community in Lagos. He established the Rex Cinema in Ebute Metta, Regal Cinema and Royal Cinema. Other popular cinema chains include: Capitol Cinema, Casino Cinema, Kings Cinema, Central Cinema, Rialto Cinema, Corona Cinema, Odeon Cinema, Road House Cinema, Ikeja Arms Cinema and Glover Hall. In 1937, the colonial government set up a Board of Censorship to handle matters relating to the establishment and operations of cinema houses in the colony. Nigerian content in theatre productions made and shown in Nigerian cinemas during this period were however virtually non-existent as the production and distribution were controlled by foreigners. Motion picture entertainment was as a result complemented by the Yoruba travel theatre groups, which emerged in the 1930s through 1940s; One of the most prominent were the Agbegijo and Alarinjo theatre groups, which featured theatre actors such as Duro Ladipo, Ishola Ogunmola, Lere Paimo, Oyin Adejobi, amongst others.

5.3 Recommendations

Based on the findings of this study, the following

recommendations were made:

- Nollywood movies are powerful tools which can be used as avenues for change and social redress, Nollywood movies producers should therefore use movies as means of social reengineering in building up the society and positively influence academic performance.
- Nollywood movies produced should be made to reflect mainly the positive cultural ethos of a society and creates peace in the academic sectors.
- Film producers should use movies to inculcate and portray good morals and not neglect sanity in pursuit of commercial gains

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APPENDIX

Department of,
University of Benin,
Benin City, Nigeria.
September, 2020.

Dear Respondent,

REQUEST TO COMPLETE QUESTIONNAIRE

We are researchers. We are presently conducting a study on the topic: “the influence of Nollywood movies on the academic performance of students in College of Education, Mosogar, Delta State”. We have selected you as one of our respondents for the survey.

We therefore urge you to assist us by completing the questions overleaf. Please, be assured that any information you give in this regard shall be treated with utmost confidentiality and used strictly for the stated academic purpose only.

Thanking you for your anticipated cooperation.

Yours Sincerely,

Aninye NP and Ekevere O.F,

Instruction: *Please tick (v) the option you consider most appropriate.*

Demographic Variables

Sex: Male () Female ()

Age: 16 – 25 () 26 – 40 () 41 and above ()

Religion: Christianity () Islam () ATR () Others ()

Academic level: 100 () 200 () 300 ()

Marital status: Married () Single ()

Psychographic Variable

1) Do you watch Nollywood movies? Yes [] No []

2) How often do you watch Nollywood movies? Very often [] Often [] Not often [] Never []

3) Does the frequency of your viewership of Nollywood movies impinge on the time spent on your academic work? Yes [] No [] Undecided []

4) What is your favorite genre of Nollywood movies? Educational/instructional [] Epic [] Comedy [] Romance [] Thriller []

5) Do the Nollywood movies you watch treat any subject(s) that are related to your academics? Yes [] No [] Undecided []

6) To what extent do Nollywood movies address academic subjects that are relevant to your studies? To a large extent [] To a moderate extent [] To a low extent [] Not at all [] Undecided []

7) What aspect of your academic concerns do the movies address? Vocabulary development [] Specific subject matters [] Reading [] Listening [] Others [specify...]

8) Is your academic knowledge enhanced by the viewership of Nollywood movies? Yes [] No [] Undecided []

9) Does viewership of Nollywood movies detract from your academic knowledge? Yes [] No [] Undecided []

10) Do you consider Nollywood as a significant contributor to higher academic performance of students? Yes [] No [] Undecided []