

**FILM AS A TOOL FOR PROMOTING POLITICAL PARTICIPATION
IN NIGERIA: A CASE STUDY OF *IF I AM PRESIDENT, KING OF BOYS*
AND *YOUR EXCELLENCY***

BY

ADOGBEJI OGHENERUNO ANOINTED

ART1801647

UNIVERSITY OF BENIN

BENIN CITY, NIGERIA

JULY 2023

**FILM AS A TOOL FOR PROMOTING POLITICAL PARTICIPATION
IN NIGERIA: A CASE STUDY OF *IF I AM PRESIDENT, KING OF BOYS*
AND *YOUR EXCELLENCY***

BY

ADOGBEJI OGHENERUNO ANOINTED

ART1801647

DEPARTMENT OF MASS COMMUNICATION

FACULTY OF ARTS,

UNIVERSITY OF BENIN,

BENIN CITY, NIGERIA

JULY 2023

**FILM AS A TOOL FOR PROMOTING POILITICAL PARTICIPATION
IN NIGERIA: A CASE STUDY OF *IF I AM PRESIDENT, KING OF BOYS*
AND *YOUR EXCELLENCY***

BY

ADOGBEJI OGHENERUNO ANOINTED

ART1801647

**A PROJECT SUBMITTED TO THE DEPARTMENT OF MASS
COMMUNICATION, UNIVERSITY OF BENIN, BENIN CITY, NIGERIA IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD
OF BACHELOR OF ARTS DEGREE (B.A) IN MASS COMMUNICATION.**

JULY 2023

DECLARATION

This project work is based on research undertaken by me, Adogbeji Ogheneruno Anointed of the Department of Mass Communication, Faculty of Arts, University of Benin, under the supervision of Professor Ambrose Uchenunu.

All findings and analysis in this study are results of my personal research and where the views of others have been used, they are duly acknowledged and credited.

ADOGBEJI OGHENERUNO ANOINTED

ART1801647

CERTIFICATION

This is to certify that this project work titled “*Film as a Tool for Promoting Political Participation in Nigeria: A Case Study of If I am President, King of Boys and Your Excellency.*” was carried out by **Adogbeji Ogheneruno Anointed** with Matriculation number ART1801647 in partial fulfillment of the requirements for the award of Bachelor of Arts (B.A) Degree in Mass Communication in the University of Benin.

Professor Ambrose Uchenunu

(Project Supervisor)

Date

Dr. Daniel Ekhareafo

(Head of Department)

Date

DEDICATION

I dedicate this project to God Almighty who has been my driving force as well as the source of my strength, knowledge and inspiration.

ACKNOWLEDGEMENTS

First and foremost, my deepest gratitude goes to God Almighty for the grace and strength to finish this phase of my life.

I am deeply grateful to my supervisor, Professor Ambrose Uchenunu, who took out time to guide me during the course of this research work. For being there to correct warmly and offer relevant ideas and materials with which I got better results in this project work. May God bless and keep you and yours.

I also wish to appreciate the Head of Department, Mass Communication, University of Benin, Dr. Daniel Ekhareafo for his outstanding leadership style which has gone a long way in taking the department to greater heights. God bless you sir.

Special appreciation goes to my parents Mr and Mrs Adogbeji for their relentless efforts in ensuring that I get the best out of life. Thank you for all you do for me. To my siblings, Praise God, Worship God and Honour God Adogbeji, I'm immensely thankful for how supportive you three have been.

Profound recognition goes to Mr and Mrs Ofomata, Bryan Ofomata, Miss Nkechi Nomu, Pastor and Pastor (Mrs) Nomu, Reverend and Pastor (Mrs) E. Ashe, Anointed Ashe, Reverend and Pastor (Mrs) G. Ashe, Reverend Friday Obi, Barrister and Mrs Ezeugo, The Ozehs and Mr Mfon Ukobo. I am thankful for your support during this journey. God bless you all.

Finally, I acknowledge the authors of the books, journals, posts, websites as well as previous works of other researchers whose works I consulted during the course of this research. For all those who took out time to respond to the questionnaires I administered, Thank you and God bless.

TABLE OF CONTENTS

Title Page

Declaration

Certification

Dedication

Acknowledgments

Table of Contents

List of Tables

Abstract

CHAPTER ONE: INTRODUCTION

1.1 Background of the Study

1.2 Statement of the Problem

1.3 Objectives of the Study

1.4 Research Objectives

1.5 Significance of the Study

1.6 Scope of the Study

1.7 Limitations of the Study

1.8 Definitions of Terms

CHAPTER TWO: LITERATURE REVIEW

2.1 Origin and Development of Nollywood

2.2 The Concept of Political Participation

2.3 Empirical Review

2.4 Representation of Politics in Nigerian Films

2.5 Effects of Nollywood Films on its Local Audience

2.6 Nigerian Film Industry and the Nigerian Economy

2.7 Effects of Regulatory Bodies on Nollywood Movie Production

2.8 Theoretical Framework

2.8.1 Cultivation Theory

2.8.2 Framing Theory

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Introduction

3.2 Research Design

3.3 Population of the Study

3.4 Sample Size

3.4.1 Sampling Technique

3.5 Instrument of Data Collection

3.6 Administration of Research Instrument

3.7 Validity of the Research Instrument

3.7.1 Reliability of the Research instrument

3.8 Method of Data Analysis

3.9 Selected Filmography

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

4.1 Data Presentation and Analysis

4.2 Discussion of Findings

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

5.2 Conclusion

5.3 Recommendations

References

Appendix 1

Appendix 2

LIST OF TABLES

- Table 1:** Statistics of the Questionnaire Administered and Received
- Table 2:** Distribution of Respondents by Gender
- Table 3:** Distribution of Respondents by Age
- Table 4:** Distribution of Respondents by Relationship Status
- Table 5:** Distribution of Respondents by Occupation
- Table 6:** Distribution of Respondents by Religion
- Table 7:** If the Respondents Watch Nollywood Movies
- Table 8:** How Often the Respondents Watch Nollywood Movies
- Table 9:** The Extent to which the Actual State of Nigerian Politics is Portrayed in
the Films Adopted as Case Studies
- Table 10:** Impact of the Films on the Political Participation of the Viewers
- Table 11:** Creating More Political Films in Nigeria
- Table 12:** Implications on the Nigerian Film Industry
- Table 13:** Implications on Nigeria and Nigerians
- Table 14:** The Current State of Nigerian Politics
- Table 15:** Portrayal of Nigerian Politics in Nollywood Movies
- Table 16:** The Duty of the Nigerian Film Industry
- Table 17:** Film as an Indispensable Tool for Promoting Political Participation

ABSTRACT

The research is centered on the use of film as a tool for promoting political participation in Nigerians: a case study of *If I am President*, *King of Boys* and *Your Excellency*. It is aimed at proving as well as recommending film as a vital tool for influencing the political participation practice of its viewers. The study was validated by the cultivation theory and the framing theory because of how much influence the media (film in the case of this study) has on people's lives. The study was analyzed using the survey method while the respondents were drawn using the purposive sampling method. Data collation and analysis were done using frequency tables and simple percentages. The research, therefore, concluded that a large number of the respondents agree to film being an indispensable tool for promoting political participation in Nigeria. The study also recommends that government keys into this incentive by making funds available as well as providing welcoming policies that will aid the production of more political films.

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

It is now common knowledge that people are mostly influenced by what they see, especially on television. The television has a considerable influence on society and it goes a long way in shaping and reshaping peoples' values which, in the case of this study, is political.

One of the many mediums through which the television affects the society is the video film medium. Film was one of the most utilized devices wielded by colonial masters to make the European ideology appealing to Africans. Film, being a visual medium, sustains the interest of its audience by what they see and with the passage of time. The society has unconsciously looked up to these images and ideas communicated in films to help define the world we live in. We compare our lives and the lives of those around us to what we watch in films. The result of these comparisons is that we are motivated to strive for and, overtime, achieve the expectations we have set for ourselves using films as a standard measurement of our successes and failures.

Political Participation is taking part in the process of decision making and conducting the public policies (Dilek Dede, 2019). Political Participation also refers

to actions of citizens to take part in elections, campaigns, rallies, decision making processes, town hall meetings/public meetings using their digital devices (Sadrag and Helena, 2020).

Carole Jean Uhlaner (2015) sees political participation as voluntary activities undertaken by the mass public to influence public policy, either directly or by affecting the selection of persons who make policies.

The power of entertainment in Nigeria is overwhelming and has a stronghold on the decisions we take and things we practice as individuals and as a society at large. Films, when positively constructed, have a way of gearing us to make positive decisions and be more receptive to social change, economic change, religious change and the most important in the case of the political change. The question is, how reliable is this assertion when it comes to the very peculiar Nigerian Film Industry, Nollywood?

Farinde (2008) notes that the Nigerian Film Industry, Nollywood, is the third largest film industry in the world. The Nigerian Film Industry ranks third in the International film space after Hollywood (USA) and Bollywood (India). It is without a doubt that Nollywood's international placement is well deserved because, over the years, it has become an important medium of communication and it cuts across national and cultural borders and differences.

The incorporation of politics and political participation into Nollywood films such as *If I am President* (2018), *King of Boys* (2018, 2021) and *Your Excellency*

(2019) has no doubt influenced Nigerians to participate in political activities. Thus, this study attempt to examine the influence of film on the political participation of Nigerians.

1.2 STATEMENT OF THE PROBLEM

Films are an integral media for communication and influencing the values of its viewers. They do this while keeping their viewers entertained. As a result, society has unconsciously made the media, film inclusive, the yardstick by which they live their lives. When films portray positive values like political participation, the viewers in turn practice this, thereby promoting political participation in the society one viewer one viewer at a time.

This research work was conducted to determine how much of an influence film has in promoting political participation in Nigerians.

1.3 OBJECTIVES OF THE STUDY

The following are the objectives of this study:

- To ascertain the extent to which politics is being portrayed in Nollywood.
- To discover how much of an influence the portrayal of politics in Nollywood films has on its viewers.
- To determine the implications of infusing politics into films on the Nollywood Film Industry.

- To explain how using film to promote political participation can be advantageous to Nigeria as a whole.

1.4 RESEARCH QUESTIONS

The researcher asked the following questions:

- To what extent is politics being portrayed in Nollywood?
- What level of influence does portraying politics in Nollywood films have on its viewers?
- What implications does portraying politics in films have on the Nollywood Film Industry?
- Does the use of film to political participation in Nigeria render any benefit to the nation at large?

1.5 SIGNIFICANCE OF THE STUDY

This study contains relevant information that will stir up filmmakers in Nigeria to make films that have elements of political participation in them as a means of contributing their quota to influencing Nigerians to participate in the political activities of the country.

Additionally, this study exposes the influence the film industry commands in the minds of its viewers. According to Jim Morrison(1969), whoever controls the

media, controls the mind. This study seeks to prove this statement and consequently propel further research.

1.6 SCOPE OF THE STUDY

The scope of this study revolves mainly around the Nigerian Film Industry and how it can utilize films as a tool to promote political participation in Nigeria.

1.7 LIMITATIONS OF THE STUDY

The following problems were encountered by the researcher in the course of this research:

LACK OF FINANCIAL AND ELECTRONIC EQUIPMENTS: The research demanded a lot of financial resources for the research process which include information gathering, typing and printing the research work. Gadgets like laptop, Smart phone as well as power supply were in short supply for the researcher.

ATTITUDE OF RESPONDENTS: Data collection and collation were not a smooth sail for the researcher due to the initial lack of cooperation of the respondents.

1.8 DEFINITION OF TERMS

FILM: A story or event recorded by a camera as a set of moving images and is shown in a cinema or on television.

NOLLYWOOD: The popular term that is used to refer to the Nigerian Film Industry.

POLITICAL PARTIES: Political Participation is a term that refers to the actions of the citizens of a country as it affects the way the country is governed.

CHAPTER TWO

LITERATURE REVIEW

INTRODUCTION

This chapter contains information on the major focus of this research as well as citations from previous related works done by researchers. It gives extensive details on the concept of political participation as well as the origin of Nollywood.

2.1 ORIGIN AND DEVELOPMENT OF NOLLYWOOD

Uchenna (2008) states that the history of Nigeria's film can be separated into four eras: The Colonial Period: 1903-1960, The Independence Period: 1960-1972, The Indigenization Decree Period: 1972-1992, and The Nollywood Period: 1992-present.

During the colonial era, the films shown were largely documentaries. The first exhibition of film in Nigeria was at the Glover Memorial Hall in Lagos in August, 1903. The motive for the introduction of cinema into Nigeria by the British was a more political than social. Opubor (1972) explained that documentaries exhibited included scenes of the coronation of the King Edward VIII at West Minister Abbey and scenes of a steamer moving through water. However, in 1940, a brief glimpse of the Alake of Abeokuta was shown during his visit to England.

In the Independence Era, the colonial unit was supplanted by the Nigeria Federal and States film unit which carried on the exhibition of mostly documentary

and newsreel films. Opubor (1972) records that the first feature film to be produced in Nigeria was "*Moral Disarmament*" in 1957.

After this came the Indigenization period where Nigerian filmmakers tried to make successful films, all which were in vain as the Nigerian film industry attempted to promote film in the national space where they had Lebanese and Indians as competition because they dominated the distribution and exhibition film sector in Nigeria.

The Nollywood era was, in fact, heralded by the success of the production of *Aje Ni Iya Mi/My Mother is a Witch* (1989), a Yoruba language movie and *Living in Bondage* (1993), an Ibo language movie.

The origin of the Yoruba movie production, *Aje Ni Iya Mi*, was traced to Muyideen Aromire. He was known for recording social events and as a result, he was invited to video tape the live performance. The tapes were put up for sale at the entrance of the venue of performance the day after, and they were a big hit, much to their surprise.

The genesis of the Ibo movie production titled *Living in Bondage* (1993) is traced to Ken Nnebue. The film tells the story of a man who signs an agreement with the devil to get rich and portrays the practices of witch doctors and the desperation of their clients. This film was a big hit and led to the rise of a genre called "juju".

It is important to note that the home video movie, *Aje Ni Iya Mi* (1989) was co-produced by Ken Nnebue, an Igbo and Sola Ogunshola, a Yoruba. Ogunshola was

in charge of the cast, as well as the story, while Nnebue was concerned with the technical and marketing aspects. Although Muyideen Aromire had made "*Ekun*" in the late 80s in VHS format, Nnebue's *Aje Ni Iya Mi* (1989) heralded home video production in Nigeria and this gave *Living in Bondage* (1993) the platform it needed to be a huge success overnight.

Overtime, Nollywood has become a force to reckon with in the international movie space as Farinde (2008) notes that Nollywood ranks third in the world after Hollywood and Bollywood. A large part of this growth is due to advancement in technology as well as the rise of talented film actor. Nollywood films have a special way of influencing its viewers both home and abroad in the areas of speech dressing, Nigeria slangs and even morals. This is owing to the fact that Nigerian films are relatable because they centre on themes such as love, infidelity, history, betrayal, family, romance, friendship and revenge. Nigerian films come in genres like romance, family, comedy, folklore, juju, drama and history and even action.

Nollywood films now have productions in many Nigerian languages that are translated into English Language. This way the culture and traditions of Nigerians are preserved and even passed on easily to the next generation.

The rise in the use of smart phones and the internet has also left a huge mark on the Nollywood industry. Platforms such as Ebony life Television owed by Mo Abudu and Iroko Television created by Jason Njoku offer new distribution channels for the more than 2,000 Nollywood films produced annually (Schnell, 2017).

Consequently, Nollywood has created more jobs for the people as well as a source of economic growth for the country at large. Schnell (2017) also states that technology companies such as Netflix, ShowMax and Prime Video pay filmmakers from 10,000 to 25,000 dollars for the right to stream their content for a period of time.

No one can, however, lay claims to the name “Nollywood”. There are no records to show how the name was conceptualized. Haynes, cited in Uchenna (2008), suggests that the term was invented by a foreigner and first appeared in a 2002 article by Matt Steinglass in The New York times.

2.2 THE CONCEPT OF POLITICAL PARTICIPATION

Generally speaking, all political systems belong to the people, but the democratic system is governed by the people (Nnamdi 2010). Political participation is an inevitable element in democracy. This is because in democracy, all decisions are taken either by the people or by representative that they have put into power by exercising their voting right. The success of democracy as a political system of government is dependent on the level of participation of its people in politics and politics related activities.

Olawale (1980) identifies that citizens of a country have access to enjoy political rights. The constitution provides the need for national integration and this in turn forbids discrimination of citizens on the grounds of religion, sex, status, place of origin linguistic association or tier.

The idea that political participation studies are related to studies on democracy does not necessarily translate to democracy being the only system of government that gives room for political participation. However, most governments, democratic or otherwise, want their citizens to participate in at least some political activities (Austin Rainey). The fact remains that the rate of political participation in a political system is heavily dependent on the political culture and political socialization of that system.

Nnamdi (2010) cited Nic, Vebra and Kim and defines political participation as citizen-initiated contacts and co-operative, activity as well and not just participation in voting and campaign activity Rush and Althoff also cited by Nnamdi (2010) see political participation as the involvement of an individual at various levels in the political system.

Consequent upon the foregoing an enabling environment must be provided to ensure active political participation of the citizens. The behavior of every individual has an effect of on the whole political process. This also includes the non-participation in political activities. It is therefore not surprising why Nnamdi (2010) says:

“Political participation includes all activities, from the activity of the highest official of government or of political party to the non-participation of the individual in politics”

It is important to note that political participation is voluntary and not everyone participates in politics equally. Some take active part, some participate passively

while others do not participate in the least bit. However for the rate of active political participation a country is dependent on factors economic factors, ecological factors and cultural factors.

2.3 EMPIRICAL REVIEW

Tope Akinyetun (2022) conducted a study on social media, political efficacy and political participation in Nigeria and the study concludes that social media use has a significant relationship with political participation in Nigeria and the study concludes that social media use has a significant relationship with political participation.

According to Agocuk and Keçeci (2017) who studied the role of cinema and voting attitude came to the conclusion that a film that is centered on fostering political participation can amass a great number of voters that may make the right choice. The study also established that film, through the representation of politics, can reflect the characteristics of the period as well as criticize existing political order and power relations. The study also exposes that criticizing politicians and the government through humor has a powerful effect, just as in your Excellency (2018). The study made reference to the Turkish political film *Hasip and Nasip* (1976) directed by Atif Yilmaz

Unlike these studies, this research work is set to assess the portrayal of Nigerian Politics in Nollywood film and also prove that increased portrayal of politics in Nigerian films will in turn yield increase in political participation of Nigerians.

This study stands to fill the gap in knowledge of how film can serve as a vital tool in promoting political participation in Nigeria, using survey research method.

2.4 REPRESENTATION OF POLITICS IN NIGERIAN FILMS

Most times, audiences respond better to film stories as a result of visual projection of the story which are made to be something the viewers can relate with. Based on this premise, communication is better when done with the use of film. Nigerian filmmakers have come to realize this and can make use of film to generate an idea for change. Over the years, Nigerian filmmakers have taken to the use of visual media to express and communicate ideas and values through the production of various genres of films. Films such as *Mr. And Mrs.*, *Half of a Yellow Sun*, *King of Boys*, *Your Excellency*, *If I am President*, *Day of Destiny* and *Dry* which have been sprinkled with themes of politics have helped sensitize Nigerians to an extent on the need for political participation to give birth to the New Nigeria that is dreamed of.

The use of short films to drive political change cannot be overemphasized. More short films should be produced and shown in schools, cinema, offices and even churches to foster an increased rate of political participation.

However, politics is not given as much attention as it needs to be given in the Nigerian film industry. Most Nigerian films always revolve around the themes of love, money, witchcraft, revenge and pay little attention to politics.

This study seeks to prove how films can be used as an avenue to promote political participation and good government in Nigeria if more political films are produced.

2.5 EFFECTS OF NOLLYWOOD FILMS ON ITS LOCAL AUDIENCE

Nigerian films have proven to have almost a commanding influence on its audience. Dul Johnson (2000) explains that “film is the most effective medium for the promotion, propagation, and even preservation of culture.”

Nollywood films come in different genres and consequently, the viewing audience get to choose the message they receive and retain from their choice based on their needs and beliefs. Kema (2008) is of the opinion that:

"The film industry in Nigeria is an important medium of communication which cuts across national and cultural boundaries, a tool for national, economic, social, cultural and political development and a powerful medium for the communication of national ethics as well as national mobilization."

This assertion implies that Nigerian films go a long way in influencing the behaviors and action of its viewers in different aspects of their lives. Viewers tend to replicate the way of life of actors and actresses, which include their modes of dressing, their mannerisms, their beliefs and opinions, their religions and in the case of this study, their political ideologies and even candidates. Hence, not only the Nigerian films have an influence on the viewing audience, the actors and actresses do too.

According to the film makers Association of Nigeria, every Nigerian film has a potential audience of 15 million people in Nigeria and about 5 million outside Nigeria. This validates the assertion that Nigerian films have the potential to reach and influence the actors and behaviors of a large number of Nigerians.

Against this premise, the influence of Nollywood films on its viewing audience should not be underestimated.

2.6 NIGERIAN FILM INDUSTRY AND THE NIGERIAN ECONOMY

Nollywood has no doubt been a source of job creation for individuals and revenue generation for the country at large. Olanufemi (2016) notes that Nollywood is one of the prioritized sectors identified in the Economic Recovery and Growth Plan of the Federal Government of Nigeria.

Nollywood added two million jobs to the Nigerian economy in twenty years. This is clear proof that it is one of the most recognized contributors to Nigerian economic development (Sahara Reporters, 2014). Gobo (2020) quoted the President of the Association of Movie Producers in Nigeria (AMP) in 2014, Zik Zulu, who stated that:

"The upsurge in employment in the billion-dollar industry has had a substance impact on the nation's economy and its growth. Today, you have an industry that is worth over two billion dollars, employing over two million Nigerian Youths, helping in a way to check the restive situation in the counting." (Sahara Reporters, 2014)

In addition, due to the upsurge of alternative movie distribution technologies such as those offered by Apple store, Netflix, Showmax and Prime video, Nollywood has been able to up its game in revenue generation for the Nigerian economy. Odion (2018), reports that the Nollywood film “*Wedding Party*” premiered at the Toronto International Film Festival in Canada became the first Nollywood film to come close to grossing half a billion naira (1.6 million dollars) in box office sales within two months of its release, shattering previous records. Many Nollywood films have been produced and recognized and patronized internationally and even feature international stars such as Vivica A. Fox.

The 2014 report from the united States International Trade Commission (USITC), reported that Nollywood generates, on average, 600 million dollars a year for the Nigerian economy (Oh, 2014) .

In recent times, Nigeria has been in search of an economy that is not dependent on oil and Nollywood comes the closest to being a viable alternative owing to the record-breaking successes and recognition Nigerian films have acquired despite the lack of financial support from government. The Nigeria film industry is a vital part of the Arts, Entertainment and Recreation sector which amassed 2.3% (239 billion naira) to Nigeria’s GDP in 2016 (PwC, 2017).

2.7 EFFECTS OF REGULATORY BODIES ON NOLLYWOOD MOVIE PRODUCTION

In any setting, regulatory bodies law and bodies have to be put in place to avoid lawlessness and disorderliness. Nollywood is not an exemption. Regulatory bodies like the National Film and Video Censors Board (NFVCB), The Nigerian Broadcasting Commission (NBC) and The Nigerian Film Corporation and even the government all chaperone the activities of the Nigerian Film Industry.

The National Film and Video Censors Board (NFVCB) was set up by Act No 65 of 1993 to regulate films and the video industry in Nigeria. Its function is to regulate the film industry especially content wise. According to Farinde (2008), its objectives are to contribute to the positive transformation of the Nigeria Society through censorship while balancing the need to preserve freedom of expression. This censorship and classification of films, imported or locally produced, places restrictions on films that might be harmful to children and youths viewing them.

However, Kema (2008) notes that the board does not have the capacity to keep up with their duties thereby allowing film of all kinds to be shown on the television which might be improper for children and youths. Kema (2008) further stated that the board is short staffed, short funded and inadequately equipped to carry out the duties assigned to them by law.

The NFVCB must step up their game and ensure that only films that have positive morals to offer their viewing audience are shown on the television.

The National Broadcasting Commission (NBC) was set up by Act No 38 and Act No 55 to regulate and control the broadcast industry in Nigeria. The NBC is

empowered by law to monitor broadcasting stations in order to sanction harmful emission, interference and illegal broadcasting. These sanctions could include fining the stations, revocation of licenses of defaulting stations.

It is the duty of the NBC to ensure that broadcast materials on both public and private stations are void of harmful contents film is one of the broadcast materials the NBC was set up to monitor. The NBC should put up strict penalties for defaulting stations and enforce them publicly so that films that are shown in the media will instill positive values such as political participation in its viewing audience. The government should also help promote heightened protection of the contents of Nigerian films.

If all the aforementioned bodies work together, Nigerian films will definitely portray more positive morals and values which of its viewing audience and positively affect the society at large.

2.8 THEORETICAL FRAMEWORK

Asemah (2017), referencing Mc.Quail (1987) states that theories are set of ideas of varied status and origins which may interpret or explain some phenomena. The foundational theories for this work include the cultivation theory and the framing theory

2.8.1 CULTIVATION THEORY

The cultivation theory or cultivation analysis was proposed by Professor George Gerbner (a Hungarian-born American) and Larry Gross in 1976 but the

research work began in the 60s. The theory argues that television plays a very crucial role in how people view their world. West and Tumer (2010), see the theory as positivist, meaning it assumes the existence of objective reality and value-neutral research

The fundamental assumption of this theory is that heavy television viewers overtime start to see reality through the lens of what they watch on television. The theory also states that television has become the main source of storytelling in today's society. Hence, most people get most of their information in a mediated fashion rather than through direct experience.

According to cultivation theory, media usage contributes to the formation of distorted perceptions of the world. This implies that after watching television for some time, people begin to shape their reality and make their decisions based on the world that is shown in the media.

Since this research centers on film as a tool for promoting political participation in Nigeria, the cultivation theory contends that for instance, viewers of political films are more likely to adopt the values and lifestyle they see portrayed in these films.

2.8.2 FRAMING THEORY

This theory was propounded by Goffman in 1974. He defined framing as a Schemata of Interpretation that enables individuals to locate, perceive and label

occurrences or life experience. The concept of this theory is related to agenda setting theory.

The basis of this theory is that the media focuses attention on certain events and values and places them within a field of meaning. Thus, the people (viewers) will interpreters what is going on around then through their primary framework

For instance a film could focus attention on the state of politics of Nigeria just like in the movie, *If I am President* and intensify the value of political participation. The viewing audience will make their decision and choice based on the meaning the film gives the value of political participation.

In essence, the framing theory suggest that how something is presented to the audience (the frame) influences the choices people make based on what the information is portrayed to mean and how they process that information.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

Research methodology is a process which entails investigating the phenomenon of human experience through methods of inquiries which are expected from which certain knowledge and information derived to aid a research process.

This chapter presents the research method adopted by the researcher for this study. This chapter contains the research design, the population of the study, the sample size, the sampling technique used by the researcher, the instrument of data collection, administration of the research instrument, the validity and reliability of the research instrument and the method of data analysis.

This chapter also provides synopsis on the films being used as the case study by the researcher; *If I am President*, *King of Boys* and *Your Excellency*.

3.2 RESEARCH DESIGN

The researcher adopted the survey method as the researcher design. A survey is an empirical study that uses questionnaire or interview to discover descriptive characteristics of a phenomenon (Asemah, 2017). Surveys are used across communication studies and usually take a sample out of a large population in order to understand in assertion or observe the behavioral characteristics of the population of the study.

The rationale for using the survey method was based on the characteristic that they can be used to investigate problems in a realistic setting. It also enable the researcher to get as much information as needed as there is no limitation in the area of coverage.

Through the use of the questionnaire, the survey method enables the researcher to gather information on the use of film as a tool for promoting political participation in Nigeria.

3.3 POPULATION OF THE STUDY

A population refers to member of a group of individuals, events or subject. A population may be animal, television viewers, students or any other quantifiable measure.

The population of this study are the viewing audience of Nigeria films, who in this process, are exposed to the value of political participation which is the focus of this study.

3.4 SAMPLE SIZE

A sample is a unit of the population of interest in a research work. A sample size will enable the researcher to gain information about the population of interest without having the study of entire population owing to its largeness.

The sample for this study are the students of the University of Benin who are currently seventy-seven thousand and one (77,001) in number. To determine the

sample size, the Taro Yamane Formula was adopted by the researcher. The calculation is presented below.

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

Where;

n= sample size required

N= Number Population size (77,001)

e= Level of significance (.05)

$$n = 77,001 (1 + 77,001 (.05)^2)$$

$$n = 77,001 (1 + 77,001 (0.0025))$$

$$n = 77,001 / 194$$

$$n = 39.69$$

approximately 397 respondents

3.4.1 SAMPLING TECHNIQUE

The researcher made use of the purposive sampling technique which is a non-probability method of sampling

This method of sampling involves the researcher using his or her discretion to choose respondents that are most useful to the purpose of the research.

3.5 INSTRUMENT OF DATA COLLECTION

To achieve the purpose of the research the use of a questionnaire as a tool for data collection was adopted by the researcher. The questionnaire contains close ended

questions and a 5-point option scale of Strongly Disagree (SD), Disagree (D), Neutral (N), Agree (A) and Strongly Agree (SA).

The questionnaire includes two sections, which are the demographic and psycho-graphic sections. The demographic section focuses on gathering information on the respondents biographical data while the psycho-graphic section centers on the research questions in a bid to find out the opinions of the respondents.

3.6 ADMINISTRATION OF RESEARCH INSTRUMENT

The structured questionnaire will be administered personally by the researcher to the respondents both physically and online. The data collated will be added to those procured from secondary sources which include, textbooks, previous research works relating to the study and the internet.

3.7 VALIDITY OF THE RESEARCH INSTRUMENT

The questionnaire will be subjected to ratification by the project supervisor for approval and appropriateness. This will ensure the realization of the research objective and consequentially assure its validity.

3.7.1 RELIABILITY OF THE RESEARCH INSTRUMENT

The reliability of the research instrument will be proved using the test retest method. The questionnaire, being the research instrument will be administered at intervals to the respondents.

3.8 METHOD OF DATA ANALYSIS

Information realized from the administered questionnaire will be subjected to analysis, presentation and interpretation using statistics such as frequency and simple percentage in table format. Explanations will be given underneath a table, where necessary, for simplicity and where necessary.

3.9 SELECTED FILMOGRAPHY

- **Title: *If I am President* (2018)**

Producer: Bright Wonder Obasi

Director: Bright wonder Obasi

Synopsis

If I am President is a 2018 Nigerian political drama. The film revolves around 37-year old Zinachi Ohams (Ayoola Ayolola) and is set in the present-day Political space in Nigeria. Zinachi is the presidential candidate of the Nigerian Rebirth Party, a new party made up of young idealists armed with brilliant ideas to push through numerous political attacks and emerge as the winner in the general elections.

The film brings to light the “hidden” tactics of Nigerian Politics and ends up showing its viewers that a new Nigeria is possible if only Political Participation embraced by all.

- **Title: *King of Boys* (2018, 2021)**

Producer: Kemi Adetiba

Director: Kemi Adetiba

Synopsis

King of Boys, also a 2018 Nigerian political drama tells the story of Alhaja Eniola Salami (Sola Sobowale). She is a businesswomen, philanthropist, and an aspiring politician with a promising political future as she has the interest of the people at heart.

She is drawn into a power tussle which threatens everything and everyone around her. To come out victorious, she has to put on ruthlessness as she has no one to trust or look up to.

- **Title: *Your Excellency* (2019)**

Producer: EbonyLife Films

Director: Funke Akindele

Synopsis

The 2019 Nigerian Political drama makes use of comedy to come out with this beautiful satirical piece. The film has Akin Lewis (Olalekan Ajadi) and Funke Akindele (Kemi Ajadi) as the lead characters.

Chief Olalekan Ajadi, a thriving businessman and an obsessed Donald Trump fan is a failed Presidential candidate. Just at the verge of another

political disaster for him, he is picked up by a majority party and becomes a tough yet credible contender.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSIONS

Introduction

This chapter contains the analysis of the results garnered from the collation of the responses from the administered questionnaires. In addition to this, this chapter discusses the findings gathered in the course of this research in a tabular form which contains the frequency and percentage of each response after which each table is explained.

4.1 Data Presentation and Analysis

SECTION A: DEMOGRAPHIC DATA

Table 1: Statistics of the Questionnaire Administered and Received

Variables	Number of Respondents	Percentage
Number of Questionnaires Administered	397	100%
Number of Questionnaires not Received	0	0
Total	397	100%

In the table above, it has been indicated that 397 copies of questionnaire were distributed and equally retrieved by the researcher. This accuracy is due to the researcher's use of social media to distribute soft copies of the questionnaires. The

data analysis for this research is based on information gotten from the 397 questionnaires retrieved by the researcher.

Table 2: Distribution of Respondents by Gender

Variables	Number of Respondents	Percentage
Male	194	49%
Female	203	51%
Total	397	100%

This table shows that 49% of the respondents were females while 51% of the respondents were males. Thus, the female respondents dominated the population.

Table 3: Distribution of Respondents by Age

Variables	Number of Respondents	Percentage
16-25	317	80%
26-35	60	15%
36 & Above	20	5%
Total	397	100%

Table 3 reveals the age variations of the respondents. 80% of the respondents were in the age range of 16-25, 15% of the respondents were within the ages of 26-35 and 5% of the respondents were 36 and above. We can say the greatest number of respondents were within the range of 16-25 years of age.

Table 4: Distribution of Respondents by Relationship Status

Variables	Number of Respondents	Percentage
Single	320	81%
Married	76	19%
Divorced	0	0%
Widowed	1	0.3%
Total	397	100%

This table shows that the study involved all categories of respondents. However, the people who belong to the single category were the most active respondents in the research process.

Table 5: Distribution of Respondents by Occupation

Variables	Number of Respondents	Percentage
Students	280	71%
Employed	112	27%
Self-Employed	3	1%
Unemployed	2	1%
Total	397	100%

Table 5 above depicts that the respondents of the questionnaire administered were mostly students. A good number of the respondents are employed. This shows that this questionnaire was administered to people from the various grades of life.

Table 6: Distribution of Respondents by Religion

Variables	Number of Respondents	Percentage
Christian	385	97%
Muslim	12	3%
Other	0	0%
Total	397	100%

This table depicts the domination of Christians in responding to the questionnaires administered by the researcher.

SECTION B: PSYCHOGRAPHIC DATA

Table 7: If the Respondents Watch Nollywood Movies

Question	Response	Frequency	Percentage
Do you watch Nollywood Movies?	Yes	372	94%
	No	25	6%
	Total	397	100%

The above table depicts that 94% of the respondents watch Nollywood movies while 6% do not. Therefore, majority of the respondents watch Nollywood movies.

Table 8: How Often the Respondents Watch Nollywood Movies

Question	Response	Frequency	Percentage
If yes, how often	Very Often	182	46%

do you watch Nollywood movies?			
	Often	200	50%
	Rarely	15	4%
	Total	397	100%

In table 8 above, it is seen that 4% of the respondents rarely watch Nollywood movies, 50% watch it often while 46% watch it very often. This analysis shows that majority of the respondents watch Nollywood movies often.

Table 9: The Extent to which the Actual State of Nigerian Politics is Portrayed in the Films Adopted as Case Studies

Question	Response	Frequency	Percentage
Is the actual state of Nigerian politics adequately portrayed in the films adopted as the case studies?	Strongly Disagree	26	7%
	Disagree	30	8%
	Neutral	53	13%
	Agree	88	22%
	Strongly Agree	200	50%
	Total	397	100%

50% of the respondents strongly agree that the actual state of Nigerian politics is adequately shown in the films; If I am President, Kings of Boys and Your Excellency.

Table 10: Impact of the Films on the Political Participation of the Viewers

Question	Response	Frequency	Percentage
Did watching one or all of these films make you eager to exercise your political rights?	Strongly Disagree	20	5%
	Disagree	72	18%
	Neutral	98	25%
	Agree	163	41%
	Strongly Agree	44	11%
	Total		379

With a total of 41%, most respondents agree that the films adopted as case studies influenced them to participate in political activities.

Table 11: Creating More Political Films in Nigeria

Question	Response	Frequency	Percentage
Will creating more films like these	Strongly Disagree	26	6%

influence more Nigerians to participate in Political Activities?			
	Disagree	10	3%
	Neutral	50	13%
	Agree	245	62%
	Strongly Agree	66	16%
	Total	397	100%

62% of the respondents, as shown in table 11 above, agree that creating more political films like the ones adopted as the case study for this research will fuel greater political participation in Nigeria.

Table 12: Implications on the Nigerian Film Industry

Question	Response	Frequency	Percentage
What implication(s) do you think this will have on the Nigerian film industry?	Originality of the movie plot	85	21%
	Increase in viewership	14	4%

	International collaboration	36	9%
	All of the above	262	66%
	Total	397	100%

Majority of the respondents agree that the Nigerian film industry will benefit from all the options stated in the table above.

Table 13: Implications on Nigeria and Nigerians

Question	Response	Frequency	Percentage
What implication(s) do you think this will have on Nigeria and Nigerians?	Increase in numbers of voters	46	12%
	More youths contesting for political positions	73	18%
	Positive impact on Nigerian politics	50	13%
	All of the above	228	57%
	Total	397	100%

The table above seeks to know the respondents idea of what impact creating more political films would have on Nigeria and Nigerians and the largest number of respondents agreed that all the options identified above would be the result.

Table 14: The Current State of Nigerian Politics

Question	Response	Frequency	Percentage
Can the state of Nigerian politics today still be changed positively?	Strongly Disagree	25	6%
	Disagree	18	4%
	Neutral	62	16%
	Agree	226	57%
	Strongly Agree	66	17%
	Total		397

From this table, 57% of the respondents agree that the state of Nigerian politics can still be changed positively.

Table 15: Portrayal of Nigerian Politics in Nollywood Movies

Question	Response	Frequency	Percentage
Can the portrayal of Nigerian politics in Nollywood films	Strongly Disagree	18	5%

affect how Nigerian politics is seen?			
	Disagree	20	5%
	Neutral	12	3%
	Agree	272	69%
	Strongly Agree	75	18%
	Total	397	100%

Table 15 above shows that 69% agree that the portrayal of Nigerian politics in Nollywood films can affect how Nigerian politics is seen, while 18% strongly agree to this.

Table 16: The Duty of the Nigerian Film Industry

Question	Response	Frequency	Percentage
Does the Nigerian film industry have a duty to propagate a positive idea of politics to Nigerians?	Strongly Disagree	20	5%
	Disagree	36	9%
	Neutral	36	9%
	Agree	220	56%

	Strongly Agree	85	21%
	Total	397	100%

From the total 100%, the highest percentage of the respondents agree with this assertion. This means that a large number of the respondents are of the opinion that the Nigerian film industry has a duty to promote a positive image of politics in Nigeria.

Table 17: Film as an Indispensable Tool for Promoting Political Participation

Question	Response	Frequency	Percentage
Do you see film as an indispensable tool for promoting political participation in Nigeria?	Strongly Disagree	20	5%
	Disagree	28	8%
	Neutral	37	9%
	Agree	200	50%
	Strongly Agree	112	28%
	Total	397	100%

From the total of 100%, a higher population of the respondents view film as an indispensable tool for promoting political participation as seen in the table above.

4.2 DISCUSSION OF FINDINGS

Research Question 1: To what extent is politics being portrayed in Nollywood movies?

The data presented in table 9 answers this research question. In trying to see the extent to which viewers think politics is portrayed in Nollywood films, the largest number of respondents strongly agree that the actual state of politics in Nigeria is addressed in Nigerian movies.

In table 8, which precedes table 9, it is presented in the table that 50% of the respondents watch Nollywood movies. This shows that the results in table 9 are compatible with that of table 8.

In the movie, *King of Boys*, we actually see the tussle for power in Nigeria actively portrayed in the movie. Also, the trend of turning political candidates into memes is adequately represented in the movie, *Your Excellency*.

Research Question 2: What level of influence does the portrayal of politics in Nollywood films have on its viewers?

In table 10, majority of the respondents attribute their motivation to participate in political activities to political films such as the ones adopted as case studies for this research work. 41% agree to this, 25% are neutral on their stance, while 11% strongly agree with this notion.

Therefore, portraying politics in Nigerian films go a long way in influencing an even larger number of people to participate in the political activities of the nation. This suggests that the portrayal of politics in Nollywood films have a large influence on its viewers.

Research Question 3: What implications does portraying politics in films have on the Nollywood film industry?

From the statistics in table 12, 21% of the respondents agreed that the implication of infusing more politics-related content in Nigerian films will increase the originality of the movie plot most likely because the viewers will easily relate to what they watch. 4% agreed that this will result in an increase in the viewership of Nollywood movies instead while 9% claimed that it will bring in international collaborations for the industry. However, 66% agree that the Nigerian film industry will enjoy each of these benefits.

Research Question 4: Does the use of film to promote political participation in Nigeria render any benefit to the nation at large?

The main aim of this research work is to prove that film is an important and even indispensable tool in promoting political participation in Nigeria. The data contained in table 17 shows that a larger part of the respondents agree that film plays a vital role in promoting political participation as 50% agree and 28% strongly agree.

To answer this research question, the data in table 13 will be analyzed. While 12% of the respondents agree that the use of film to promote political participation in Nigeria will yield an increase in the number of voters during elections, 18% claim that more youths will contest for political positions if this is done and 13% are of the opinion that it will result in a generally positive impact on Nigerian politics. In addition to these statistics, 57% of the respondents claim that the nation will reap each and everyone of these benefits.

From these findings, we deduce that there are a lot of benefits attached to using films as a means of promoting political participation in Nigeria.

CHAPTER FIVE

INTRODUCTION

This chapter summarizes the details of this study as well as the results obtained from the data collated. The main purpose of this study is to prove film to be an effective tool for promoting political participation in Nigeria. A few political films were adopted as the case studies for this research work.

The survey method of data collection was adopted as the research instrument. The respondents comprised of the viewing audience of Nigerian films. All copies of the questionnaire were administered, filled and returned. Data analysis and collation were done using simple percentage and frequency tables.

5.1 SUMMARY

The data collated from the administered questionnaires revealed the following:

1. A large number of people watch Nollywood films to a great extent.
2. The actual state of Nigerian politics is portrayed in Nigerian films.
3. Political films highly influence the level of political participation of the viewing audience.
4. Film is an essential tool for promoting political participation in citizens.

5.2 CONCLUSION

In conclusion of this study, it is apparent that films have an extensive wallop on the general behaviour of its viewers, including their political involvement. Thus, providing more political films will have a ripple effect on the political involvement of its audience.

The study reveals that despite all misconceptions of Nollywood, the level of acceptance is high, even among the youths which were the dominant respondents to the questionnaires administered by the researcher. The study also exposes that the Nollywood film industry, the nation and even the viewers stand to gain a lot if more films are created to positively influence the political behaviour of the citizens, voters and candidates alike.

In the course of this study, a large number of the respondents also indicated that Nigerian politics is still redeemable.

5.3 RECOMMENDATIONS

The researcher has made the following recommendations, established on the findings of this study:

1. The government should make welcoming policies that will aid filmmakers to produce more political films.
2. The National Film and Video Censors Board (NFVCB) should ensure that only films that propagate positive morals are put put for the viewing audience.
3. Filmmakers should make use of their crucial position to make positive impacts on their viewing audience.
4. The government should provide funds as a form of investing in the promotion of positive values such as political participation, which is our primary focus in this study.

REFERENCES

- Dede, D. (2019) 'A Theoretical Insight into the Multi-Level Governance', *Advances in Electronic Government, Digital Divide, and Regional Development*, pp. 1–22.
doi:10.4018/978-1-5225-5547-6.ch001.
- Asemah, E.S, (2011) *Selected Mass Media Themes*. Jos: University Press
- Asemah,E.S, Gujbawu, M., Ekhareafor. D.O. and Okpanachi, R.U. (2017), *Research Methods and Procedures in Mass Communication*. Jos: Matkol Press
- Doe, A., & Tobler, J. (Eds.). (1998). *In their own words: The Doors* (p. 85). Omnibus Press.
- Farinde, K. Q. (2008). *Nollywood Portrayal of the Nigerian Society: Issues in Question*. *International Journal of Communication*, 9
- Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (1986). *Living with Television: The Dynamics of the Cultivation Process*. In J. Bryant & D. Zillmann (Eds.), *Perspectives on Media Effects*, 17-40 Hillsdale, NJ: Lawrence Erlbaum Associates
- Gobo, P (2020). *Nollywood, Religion and Development in Nigeria*. *East African Journal of Interdisciplinary Studies*, 2(1), 49-62. Retrieved from <https://da.org/10.372841/eajis.2.1.177>.
- Kema, A. (2008). *The Movie Industry in Nigeria*. Kojac Publishers.
- Nnamdi, H. S. (2010). *Nigerian Government and Administration*. Trust Publications.
- Odion, F. O. (2018). *The Paradox of Nollywood. The Structural Intricacies and Cultural Significance of the World's Fastest Growing Film Industry*. Flinders University.

- Oh, E. (2014, October). *Nigeria's Film Industry: Nollywood looks to Expand Globally*. United States International Trade Commission (USITC). Retrieved from https://www.usitc.gov/publications/332/erick_oh_nigerias_film_industry.pdf
- Olawale, I. B. (1980). *Topics on Government*. Ioja Publications.
- Omanufeme, S. (2016). *Runway Success: Nigeria's Film Industry is taking off*. *Finance and Development*, 53(2), 31-32.
- Onuzulike, U. (2007). *The Birth of Nollywood: The Nigerian movie industry*. *Black Camera*, 22(1), page 25.
- PwC. (2017, July). *Spotlight: The Nigerian Film Industry*. Retrieved from <https://www.pwc.com/ng/en/assets/pdf/spotlight-the-nigerian-film-industry.pdf>
- Sadrag, A. M., & Helena, M. (2020). *Social Media Integration in Educational Administration as Information and Smart Systems: Digital literacy for economic, social and political engagement in Namibia*.
- Sahara Reporters. (2014, June 24). *Nollywood Adds Two Million Jobs to Nigerian Economy in 20 Years*. Retrieved from <http://saharareporters.com/2014/06/24/nollywood-adds-two-million-jobs-nigerian-economy-20-years>
- Schnell, B. (2017). *Stop Comparing Nollywood to Hollywood; reorienting western understanding of Nigerian cinema*. University of Oregon.
- Uhlane, C. J. (2015). *International Encyclopedia of the Social and Behavioural Sciences* (2nd ed.).
- Yamane, T. (1967). *Statistics: An Introductory Analysis* (2nd ed.). Harper and Row.

APPENDIX 1

Department of Mass Communication,

University of Benin,

Benin City,

Edo State.

July 2023.

Dear Respondent,

REQUEST FOR FILLING RESEARCH QUESTIONNAIRE

I am **ADOGBEJI OGHENERUNO ANOINTED**, a final year student of **MASS COMMUNICATION** in the **UNIVERSITY OF BENIN**. I am carrying out a research on the topic: **'FILM AS A TOOL FOR PROMOTING POLITICAL PARTICIPATION IN NIGERIA: A CASE STUDY OF IF I AM PRESIDENT, KING OF BOYS AND YOUR EXCELLENCY'**.

The attached questionnaire has been drawn up as a means of information gathering to aid the research process. I covet your cooperation to get the questionnaires filled with utmost honesty. All information provided will be treated with confidentiality as it is solely for academic purpose.

Thank you in anticipation of your cooperation.

Yours Faithfully,

ADOGBEJI OGHENERUNO ANOINTED.

APPENDIX 2: QUESTIONNAIRE

1. Gender: Male () Female ()
2. Age distribution: 16 – 25 (), 26 -35 (), 36 and above ()
3. Relationship status: Single (), Married (), Divorced (), Widowed ()
4. Occupation: Student (), Employed (), Self-employed (), Unemployed ()
5. Religion: Christian (), Muslim (), Other ()
6. Do you watch Nigerian movies? Yes (), No ()
7. How often do you watch Nigerian Movies? Often (), Very Often (), Rarely ()
8. The actual state of Nigerian politics is adequately portrayed in the films adopted as case study Strongly Disagree (), Disagree (), Neutral (), Agree (), Strongly Agree ()
9. Watching one or all of these films made me eager to exercise my political rights. Strongly Disagree (), Disagree (), Neutral (), Agree (), Strongly Agree ()

10. Creating more films like these will influence more Nigerians to participate in political activities. Strongly Disagree (), Disagree (), Neutral (), Agree (), Strongly Agree ()

11. What implication(s) do you think this will have on the Nigerian Film Industry? Originality of the movie plot (), Increased Viewership (), International Collaboration (), All of the above ()

12. What implication do you think this will have on Nigerians? Increase in number of voters (), More youths contesting for political positions (), Positive impact on Nigerian politics (), All of the above ().

13. The state of Nigerian politics today can still be changed positively. Strongly Disagree (), Disagree (), Neutral (), Agree (), Strongly Agree ().

14. The portrayal of Nigerian politics in Nollywood films can affect how Nigerian Politics is seen. Strongly Disagree (), Disagree (), Neutral (), Agree (), Strongly Agree ()

15. The Nigerian Film Industry has a duty to propagate a positive idea of politics to Nigerians. Strongly Disagree (), Disagree (), Neutral (), Agree (), Strongly Agree ()

16. Film is an indispensable tool for promoting political participation in Nigeria. Strongly Disagree (), Disagree (), Neutral (), Agree (), Strongly Agree ().