

PUBLIC OPINION OF NEWS NARRATIVE ON FILM CONSUMPTION IN NIGERIA

BY

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BENIN CITY

OCTOBER, 2025

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DEPARTMENT OF MASS COMMUNICATION

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF MASS COMMUNICATION,
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DECLARATION

This project is based on a study undertaken by Esther Ochanya Igomu ; Matriculation number ART2100951 in the Department of Mass Communication, Faculty of Arts under the supervision of Professor Ambrose Uchenunu for the purpose of acquiring a Bachelor of Arts (B.A)degree in Mass Communication. All views and ideas stated in the study are a product of personal research and the ideas of others are expressed and duly acknowledged.

ESTHER OCHANYA IGOMU

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CERTIFICATION

This is to certify that this project was written and submitted by me Igomu Esther Ochanya with matriculation number ART2100951 to the Department of Mass Communication, Faculty of Arts.

The project was written under the supervision of Professor Ambrose Uchenunu and has been approved and accepted in partial fulfillment of the requirements for the award of Bachelor of Arts (B.A) Degree in Mass Communication of the University of Benin.

Prof. Ambrose Uchenunu.

(Project Supervisor)

Date

Dr. Daniel Ekharefo
(Head of Department)

Date

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DEDICATION

This research work is dedicated to God Almighty for his guidance, provision, strength and wisdom during the period of this study.

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ABSTRACT:

This study examined public opinion of news narratives on film consumption in Nigeria. It focused on how news framing influenced audience perception and viewing choices, particularly within the Nollywood film industry. The study was anchored on the Agenda Setting, Reception, and Framing Theories, which explained how media narratives shaped audience attitudes and opinions. The survey research design was adopted, and data were gathered using questionnaires

through a purposive sampling technique. Findings from the study revealed that news narratives contributed significantly to the publicity and audience consumption of selected Nollywood movies. News stories and reviews about films created awareness, shaped both positive and negative perceptions, and influenced public opinion. The data further showed that while media framing helped publicize Select Nigerian films especially those with cultural and historical themes. Exaggerated framing sometimes created doubt about a film's credibility, although it still drew public attention. The study recommended that Nollywood filmmakers should pay close attention to how their works were portrayed by the media. It also suggested that journalists and media outlets should strike a balance between criticism and support to promote credibility and help audiences form balanced opinions. Finally, it encouraged viewers to be conscious of how news narratives influenced their opinions about films before or after watching.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Narratives form an essential part of decision making among individuals. These narratives are formed by different influences. They include: media, word of mouth, opinion leaders, group discussion etc. However, the extent to determine the validity or instrumentality of these opinions is largely dependent on the source. While the news source enhances the credibility or validity of the narrative, the framing on the other hand determines the opinion or perception that is formed in the mind of the recipient of this information about the movies and this eventually influences consumption attitude of the audience. Over the years, Nigerian film industry has grown into one of the biggest and largest movie industries in the world. The way media report and frame stories about Nollywood movies influences how audiences perceive and consume films. News Narratives in newspapers, online platforms and Television can shape public opinion by highlighting certain themes or controversies. Using the select films; *Amina*, *A Tribe called Judah* and *Half of a Yellow Sun*. In Nigeria, there is limited research on how News narratives affects people's attitude and film watching behaviour. This study therefore, seeks to examine public opinion on the news narratives surrounding film consumption in Nigeria. The importance of the media is not to be downplayed because it has served as a vital source of information dissemination since its inception. The print and broadcast media such as newspapers, television, and radio have significantly influenced public opinion on various social issues since its emergence in the early 1960s. These programs carry out multiple mass media functions which includes: informing, entertaining, or educating the public. According to McQuail, 2010, Mass media perform key functions in society, including information dissemination, correlation of events, continuity of culture, entertainment and mobilization."

This research focuses on analyzing two media message formats: news and film. Specifically, the study examined how news reporting influences the opinion of the public about a

movie. Also, how news facilitate the publicity and marketing of movies. Publicity can either be positive or negative. Corner, 1995, p.21) notes that "News is constructed through institutional routines aimed at delivering factual, timely, and objective accounts of events. Fiction or dramatic programming, by contrast, relies on narrative and symbolic interpretation."

This study explores the role of news in the publicity and marketing of movies. It also examined the role of negative and positive news narrative in publicizing a movie while shaping the opinion of the public about different movies. This study analyzed the various formats through which news about films is presented and received by media audiences, and how these formats influence audience opinion and engagement with the movie. This study adopts a comparative case study approach, analyzing three Nigerian films: *Half of a Yellow Sun* (2013), directed by Biyi Bandele; *s* (2021), directed by Izu Ojukwu; and *A Tribe Called Judah* (2023), directed by Funke Akindele.

1.2 Statement of the Problem

In the Nigerian film industry, Nollywood, the success or failure of a movie often extends beyond artistic quality and production value. Interestingly, news narratives have become powerful tools in shaping public perception, guiding audience engagement, and influencing a movies' market performance. From glowing headlines to scandalous reports, the publicity landscape surrounding Nigerian films is deeply intertwined with the media landscape.

Despite growth of Nollywood into a multi-billion-naira industry and the rise of digital streaming platforms, formal marketing structures is still underdeveloped. As a result, many producers and promoters rely heavily on media coverage, news stories, and entertainment blogs to generate visibility and audience anticipation. At the same time, media narratives are no

longer restricted to traditional formats. News about movies now circulates through a variety of channels and formats: online blogs, Twitter-threads, video essays, Instagram skits, and mainstream newspapers. Each format offers a different style of framing and reaches distinct audience segments. Yet, little is known about how these different formats of film news narrative influence Nigerian audiences' decisions to engage with or reject a movie.

Although Nollywood has become a major part Nigerian culture and entertainment industry the way Media presents news about the industry can influence how people view and consume its films. Many news report focus on scandals, piracy or celebrity lifestyles while little attention is given to the creative or cultural value of the films.

This study seeks to address this gap by examining how positive and negative news narratives and multi-format presentation of news narratives influence the perception, engagement, and consumption of these movies. By focusing on select case studies of *A Tribe Called Judah*, *Amina*, and *Half of a Yellow Sun*.

1.3 Research Objectives

1. To Highlight the contribution of news to the publicity of movies in Nigeria.

Identify the influence of news media frames on public perception of select movies in Nigeria.

3. To Ascertain the extent to which news narratives promote audience engagement with select Nigerian movies.

1.4 Research Questions:

1..How has News contributed to the publicity of Movies in Nigeria?

2..In what ways do news media Frames influence public perception of Select Movies in Nigeria?

3.To what extent do news narratives promote audience engagements with selected Nigerian movies?

1.5 Significance of Study

This study is important because it explores the increasingly complex relationship between news media and film consumption in Nigeria. It hinges on how news not only informs but also shapes public opinion about films, thereby influencing audience perception, cultural understanding, and market reception. Through examining public opinion on the role of news in promoting and framing Nigerian movies, this research highlights the dual function of news as both an informational tool and a marketing strategy.

The study is particularly relevant in the Nigerian context, where the film industry (Nollywood) and the news media are both vibrant and influential. Through select Films: *A Tribe Called Judah*, *Amina*, and *Half of a Yellow Sun*, the research explores how media narratives surrounding cultural and historical themes impact audience reception and interpretation of films. This contributes to discussions about the role of the media in constructing and reshaping national

identity and memory. This research will be instrumental to media professionals, filmmakers, scholars, and communication students. It will help journalists reflect on the ethical implications of their framing, enable filmmakers to better understand how public narratives can support or sabotage their projects, and contribute to academic knowledge at the intersection of news production, public opinion, and film marketing.

1.6 Scope of the Study

The focus of this study is Nigerian movies and news consumer behavior, particularly among University of Benin students, from where the survey was conducted. The period covered by this film and news was 2013–2024 (the year all of the films were released). The research will not go beyond the confines of the Nigerian film industry, the study subject and the select films, *Half of a Yellow sun*, *A Tribe called Judah*, *Amina*.

The data collection was conducted to 92 Purposefully selected students from the department of Mass communication ,University of Benin,Based on their knowledge of the select movies.

1.7 Limitation of the Study

This study does not fully represent the diversity of Nigerian media audience because it is restricted to the students of the University of Benin. Also, the study uses publicly accessible news information and self-reported data, both of which could be subjective, omitted, or susceptible to platform limitations. Additionally,the study did not extend to news makers or journalist to get their perspective on News Framing.

1.8 Operational Definition of Terms:

Case Studies: These are selected movies used in this research work :*A Tribe Called Judah, Amina and Half of a Yellow Sun*

Framing: This refers to the different angles, forms or shapes that Media message are packaged.

Media Influence: This refers to the impact of media messages on media audience.

Media platforms: This refers to the places or medium where media messages are disseminated for viewers and audience consumption. We have traditional platforms like radio, television, and digital platforms like; YouTube, Facebook ,Netflix etc.

Movie Consumption: This refers to the viewing of movies by media audience.

News Narrative: This refers to how news is sourced , crafted and framed for media audience.

Public Opinion: This refers to the collective view or opinion held by a group of people about a particular discourse or issue.

CHAPTER TWO

LITERATURE REVIEW

2.1 The Concept of public opinion

Public opinion is central to communication and media studies because it represents the collective attitudes, beliefs, and perceptions of members of a society toward specific issues, events, or institution.

Early scholars such as Walter Lippmann (1922) explained that public opinion is formed through “pictures in our heads,” which are shaped largely by the mass media. Similarly, John Dewey (1927) emphasized that it arises through discussion and reflection among citizens in a democratic society.

In the Nigerian communication context, Asemah (2011) defines public opinion as the totality of individual views, attitudes, and perceptions on issues of public interest, expressed either openly or subtly, and shaped by media reports and societal interactions. He argues that the media serve as the primary agent for informing, mobilizing, and influencing what people think about.

Likewise, Nwosu (2003) posits that public opinion is a dynamic social force that reflects the collective consciousness of society and plays a vital role in nation-building and policy formation.

Ojoboh (2016) adds that public opinion in Nigeria often mirrors the country’s socio-political realities, where cultural orientation, ethnic affiliation, and exposure to media narratives determine how individuals interpret and express their views. This makes public opinion both a reflection of public sentiment and a product of mediated communication.

Communication scholars have consistently linked media influence to the shaping of public opinion. According to McQuail (2010), the mass media do not tell people what to think, but rather what to think about, echoing the agenda-setting theory. Nigerian scholars such as Asemah and Edegoh (2012) build on this by asserting that the way issues are framed in news reports significantly affects public perception and reaction.

Similarly, Olorunnisola (2017) notes that the rise of social and digital media in Nigeria has expanded the space for opinion formation, as audiences now participate actively in framing, debating, and challenging mainstream news narratives.

In the Nigerian context, public opinion often oscillates between media influence and sociocultural realities. Edogor, Odogwu, and Nworah (2024) found that the credibility and framing of news stories in Nigerian media outlets play a central role in how audiences form opinions about public issues.

Asemah (2023) further stresses that public opinion in Nigeria is rarely spontaneous; it evolves from continuous media exposure and the interpretation of narratives that align with people's experiences, values, and expectations.

Hence, public opinion serves as a mirror of the collective consciousness and an indicator of how citizens respond to mediated information, especially concerning issues of culture and entertainment such as film consumption.

2.1.2 News Narratives.

A news narrative is the storyline or angle through which the media presents information. Bell (1991) defines it as the coherent and thematically organized structure that journalists use to package events into comprehensible stories. A news narrative is the way journalists and media organizations structure events into a coherent story: selecting episodes, ordering them, assigning roles (heroes, villains, victims), and connecting causes and consequences so the public can make sense of complex events. Contemporary scholars emphasize that news narratives combine discursive structure (language and rhetoric), visual and audiovisual techniques, and broader cultural meanings to produce interpretive packages that do more than report facts; they construct understandings of reality.

In film reporting, these narratives may portray a movie as a national triumph (*A Tribe Called Judah*), a historical controversy (*Half of a Yellow Sun*), or a Netflix breakthrough (*Amina*). These stories influence meaning-making, emotional reactions, and societal expectations. Asemah (2011; 2023) posits that news narratives are tools through which the media influence social perception and nation-building. He defines them as organized accounts of events shaped by ideological orientation, editorial policy, and societal values. In Nigeria, for instance, news narratives around films, politics, or public issues often reflect the country's cultural heterogeneity and social tensions.

Framing, in communication theory, refers to the strategic selection and emphasis of certain aspects of a story to influence audience interpretation. Entman (1993) provides the most widely accepted definition: To frame is to select some aspects of a perceived reality and make them more salient to promote a particular problem definition, causal interpretation, moral evaluation, or treatment recommendations. Media framing in this study refers to how Nigerian

news outlets highlight particular cultural, political, or emotional aspects of the movies, which may have an impact on how viewers interpret their meanings.

2.1.3 Film Consumption

Film consumption refers to how audiences engage with and experience movies, not just watching them, but discussing, critiquing, sharing, or rejecting them. Austin (1989) defines film consumption as a behavioral, social, and interpretive process through which audiences interact with cinematic content. The following are included in the study's background for film consumption: Going to the movies Online streaming Online review and opinion sharing choose not to watch because of what the media says. Asemah (2011) highlights film consumption as an integral part of media use, arguing that films function as instruments of socialization and cultural education. Audiences engage with film narratives not only for pleasure but also as tools for understanding societal values and norms. This implies that film consumption has a pedagogical and moral dimension, especially in developing societies where films often double as cultural texts.

According to Elinwa (2020), film consumption is not a passive activity but a socially embedded practice through which audiences negotiate meaning and share cultural experiences. Her ethnographic study of Nollywood viewing centers revealed that film watching functions as a communal and interpretive act that helps shape perceptions, social interaction, and identity formation among Nigerian audiences.

Similarly, Mwanthi (2023) conceptualizes film consumption as a purposeful activity driven by audience motivations and gratifications. Drawing from this, it explains that individuals consume films for entertainment, education, cultural validation, and escapism. Thus, film consumption

entails the psychological, emotional, and informational benefits that audiences derive from watching films. Hanchard et al. (2023) expand the concept to include both offline and online practices of cultural consumption, describing film consumption as part of a broader engagement with media culture. Their research shows that film consumption encompasses not only watching films in cinemas but also through digital streaming, mobile devices, and social media sharing, reflecting the intersection of technology, taste, and accessibility. The post-pandemic period has also transformed film consumption behavior. Herdanto et al. (2023) observe that consumers have shifted significantly toward home-based and digital viewing due to safety, convenience, and affordability. This change illustrates that film consumption is dynamic and sensitive to broader social and economic transformations.

Conceptually, therefore, film consumption can be seen as a multi-dimensional process involving:

Access and Exposure: how and where audiences obtain films (cinema, streaming, downloads, TV, etc.).

Motivation and Gratification: the reasons for watching (entertainment, education, relaxation, identity).

Interpretation and Meaning-Making: how audiences derive or negotiate meaning from films.

Cultural and Social Context: how societal norms, traditions, and class shape film preferences.

Economic and Participatory Behavior : spending, sharing, or engaging in film-related discussions online.

2.1.4 News Publicity

Publicity refers to the act of attracting public attention to a product, event, or person. In media and film studies, it can be: Earned: unpaid coverage from critics, blogs, or news sites.

According to Kpala (2025) and Lateef & Ridwan (2025), audience perception is frequently shaped more by social media buzz and celebrity tales than by official reviews. Publicity's tone and nature have an impact on audience expectations and trust.

2.1.5 Audience Engagement

Audience engagement refers to how actively and emotionally viewers respond to a media product, including: liking, sharing, reacting, or discussing it. Livingstone (2005) argues that media engagements multidimensional; It involves attention, interpretation, emotional connection, and interaction. Jenkins (2006) opines that present day audiences are participatory, not passive. They co-create meanings through online discussions, memes, and social media content. This directly translates to how A Tribe Called Judah became a trending topic, also how audiences debated Amina and Half of a Yellow Sun online.

2.2 Historical Review

2.2.1 Early Forms of Film Publicity in Nigeria

In the early years of Nigerian cinema, particularly during the colonial and immediate post-independence period movie publicity rested heavily on print media, posters, radio jingles, and word of-mouth. During this is time, there was limited focus on analytical film reviews or

critical discussions in news media. "Publicity served mainly as information dissemination, with minimal attention to framing or ideological interpretation "(Ajisafe, 2023).The advent of home video technology in the 1990s birthed what is now known as Nollywood."As the industry grew, newspapers and magazines began publishing film synopses, cast interviews, and promotional content, thus establishing the foundation for film-related news narratives in Nigeria "(Giwa, 2014).

2.2. 2 The Growth Of Nollywood

The growth of Nollywood in the early 2000s introduced new publicity dynamics. The media began playing a dual role; both as a promotional tool for filmmakers and as a critical voice influencing public perception. As Omotade and Ifeduba (2024) explain, the line between marketing, criticism, and journalism became increasingly blurred, with some news platforms actively participating in film promotion in exchange for commercial benefits.

During this period, the commodification of film news became a notable trend ,where entertainment news was often shaped more by public relations efforts than journalistic objectivity. "The reviews and coverage of films were often favorable or skewed based on the amount of promotional investment made by producers"(Endong, 2022).

Nollywood became popularized in the early 1990's. It emerged tremendously since it's inception in 2002. Although a younger industry compared to other established film industries,Nollywood has made remarkable progress in the past two decades. Technological developments ,accessibility to global market have contributed to Nollywoods ascent to global stage. Nollywood is the second largest film industry globally. The movie industry across the

globe is led by Hollywood. However the impact of Nollywood on the cinematic landscape is undeniable. According to a research work by Ovunda Ihunwo PhD titled "The Rise of Nollywood in Global Culture ;A socio-cultural perspective" Nollywood generates an annual revenue of approximately \$600,000,000". This figures quantify Nollywood potential within the global entertainment industry. Before Nollywood's mainstream development,Nigeria had an existing film culture that was majorly influenced by its colonial past. The 1970 and 1980 saw the emergence of celluloid films often funded by the Nigerian government and investors. During the early years,directors like Ola Balogun and Herbert Ogunde were thriving but only on a local scale. They focused on themes that ranged from folklore to political political commentary. The limitation then was high cost of production as well as lack of distribution networks.In 1992,Nollywood witnessed a major hit when Kenneth Nnebue ,produced a movie titled "Living in Bondage . The film was a major hit seeing over half a million copies. Presently,Nollywood is an economic powerhouse contributing an estimated six hundred million to the Nigerian economy annually. It ranks as the world second most prolific industry. Nollywood is more than an economic power it is a cultural Ambassador for Nigeria and by extension Africa. This film often feature dialogues in local languages and showcase Nigerian Customs and Traditions ,serving as a form of Cultural Preservation. Nollywood has produced notable films like;*Citation ,A Tribe Called Judah,Last days in Atlanta* that have won international recognition. Actors like Genevieve Nnaji,Funke Akindele have become Household names far beyond Nigeria.Transcending to digital Screen Nollywood movies like"Lion Heart "was acquired by Netflix making it the first Netflix Original film produced in Nigeria. On the other hand Funke Akindele's movie ,*A Tribe Called Judah* is Nigeria highest gross ranking as the first Nollywood movie to earn one billion Naira.Since 2000,it has gone from one international festival to another.

Overtime ,Nollywood has served as a powerful force for Shaping the cultural and social narrative of Nigeria and Africa as a whole.

2.2.3 Digital Technology and New Public Opinion Pathways

Around the 2010s, the transition from traditional to digital platforms significantly changed how news narratives about Nigerian films were created and consumed. "Blogs, YouTube reviews, Instagram posts, and Twitter threads became powerful tools for generating buzz, criticism, or controversy around films "(Ebelebe, 2017). Public opinion was no longer passively received but actively shaped in real-time, often going viral and directly impacting audience turnout. This shift democratized the process of opinion-making, enabling audiences to engage, dispute, or endorse the media narratives surrounding films such as :Amina and A Tribe Called Judah both of which benefited from extensive social media coverage and debate.

2.2.4 News Narratives, Political Controversies, and Historical Themes

Certain Nigerian films sparked broader sociopolitical conversations due to how they were framed in the news. A prominent example is Half of a Yellow Sun, which, upon release in 2013, was subject to censorship and media scrutiny due to its portrayal of the Biafran War. "The Nigerian press amplified state concerns over the films political sensitivity, leading to a mix of public curiosity, outrage, and heightened attention"(Ndu & Akuche, 2024). This exemplifies how news narratives can contribute to both limiting and expanding a movie's reach depending on the framing.

The historical review of media coverage of Nigerian films also shows an increasing willingness to use framing techniques in focusing on scandal, nationalism, or morality to drive audience engagement. This is consistent with what Okpala (2025) describes as the "criticism-commercial nexus" of Nigerian film discourse in the digital age.

2.2.5 The Present Media Landscape and the Influence on Consumption

Presently, Nigerian film publicity exists at the intersection of mainstream journalism, social media influence, and sponsored content. The boundaries between genuine news narratives and promotional storytelling have become even more porous. Movies like "A Tribe Called Judah" achieved box-office success partly due to positive media framing and celebrity-driven news cycles, while "Amina" faced mixed reviews and social commentary around its historical accuracy, amplified through digital discourse (Ajisafe, 2023; Endong, 2022).

The clarity that remains across these historical phases is that the media has always played a formative role in shaping audience attitudes toward Nigerian films from curiosity and excitement to skepticism and controversy.

2.3 Opinion Review

Opinion reviews compile the diverse view points of academics, reviewers, filmmakers, journalists, and media consumers to learn how important concepts in a study are seen across several industries. This section provides a summary of various perspectives, concentrating on how public discourse, media framing, and news narratives have impacted how Nigerian films are

viewed and consumed, using *Amina*, *Half of a Yellow Sun*, and *A Tribe Called Judah* as examples.

2.3.1 Scholarly Opinions on News Narratives and Film Reception

Scholars have increasingly acknowledged that news media performs more than the information function. It actively constructs public realities. McQuail (2010) argues that public opinion is largely shaped by the narratives promoted by mass media, particularly when those narratives are emotionally charged or politically framed.

Endong (2022) notes that Nigerian films are often framed by media as either national symbols or political threats. His analysis of Nollywood related news demonstrate show, depending on how well a film fits with national ideals, media have a tendency to either sensationalize or sanitize its content. He argues that this kind of framing seriously skews public opinion, generating divisive views even before a movie is published.

Ndu and Akuche (2024) support this in their case study of *Half of a Yellow Sun*. They argue that negative press especially news associating the film with Biafran separatism triggered censorship and audience hesitance. They conclude that framing a film as dangerous or divisive influences both regulatory action and viewership.

2.3.2 Industry Voices: Filmmakers and Journalists Speak Out

Film makers and industry professionals have also weighed in on how news narratives influence film success or failure. In an interview shortly after the release of *Half of a Yellow Sun*, director Biyi Bandele lamented that news coverage focused more on political fears than on the

films artistic or historical merits. He stated: The media turned my film into a threat. It was a historical drama, not propaganda. But by the time the public saw it, the damage was done. Bandele, 2014, as cited in The Guardian Nigeria.

In Contrast, A Tribe Called Judah's producer Funke Akindele attributed the movie's box office success to positive media coverage. According to a 2023 interview in Pulse Nigeria, she explained: We didn't just promote a film we created a movement. News platforms amplified our story and gave people something to believe in. (Pulse Nigeria, 2023). This shows the dual power of media narratives: they can either elevate a film to cultural relevance or bury it under controversy and skepticism.

2.3.3 Critical Reviews and Press Coverage

Professional critics have expressed a range of opinions about how films are publicized and perceived. Writing for YNaija, film critic Wilfred Okiche noted that Amina's media reception was lukewarm majorly because of conflicting narratives about its authenticity and historical accuracy. He argued that early media reactions focused too heavily on the movies, 'accents and CGI rather than its thematic core, thereby shaping a dismissive public tone.

Similarly, The Guardian Nigeria described Half of a Yellow Sun as a film that never got to speak for itself, citing how press coverage leaned into fears of political instability rather than celebrating the films literary heritage.

In contrast, A Tribe Called Judah got largely good reviews and a lot of media attention that focused on themes of family, strength, and women leadership. As one IMDB reviewer put it: This was not just a movie, it was a unifying national moment. The press got that, and so did the people. (IMDBReview,2024)

2.3.4 Public Reactions and Social Media Commentary

In Present day media environment, social media users are also critics. Their reactions can validate, challenge, or even overturn media narratives. On Twitter(X), Amina was heavily discussed in 2022. Many Nigerians critiqued the film for inaccurate accents and unrealistic effects, echoing and amplifying critical news headlines. A user reacted: The way they portrayed Hausa royalty in Amina was a joke. Nollywood needs to take history seriously.—@NigerHistoryNerd, X(2022)

On the other hand, a Tribe Called Judah trended with hash-tags like #JudahMovementand #FunkeWins. Many posts celebrated the films emotional storytelling and applauded the media for shining a light on grass roots narratives. First time in a long time I saw a movie and immediately saw headlines reflecting how we felt. This film was ours.-@naijamoviequeen, X(2023)

Meanwhile, Half of a Yellow Sun sparked mixed reactions. Some viewers felt the film was buried by controversy, while others were drawn to it because of the media backlash.

2.3.5 Opposing Views and Audience Skepticism

The idea that news narratives have an impact is not shared by everyone. Given the ease of access to trailers, peer reviews, and streaming services, some contend that viewers increasingly develop their own opinions. The media said Amina was a failure. A YouTube commenter wrote "I watched it myself and liked it. People need to stop being brainwashed by headlines."~YouTube comment, 2023. This opinion reflects a growing awareness of media bias

and commodification, which aligns with McChesneys (2004) theory that media has shifted from serving public interest to serving market goals.

The evaluated view points are critical and intellectual and they all agree on one important point: news narratives are important. News media framing, whether it be good or negative, sponsored or organic, is crucial in determining how people perceive, understand, and watch movies. Some contend that contemporary audiences are capable of ending of media bias, while others maintain that news continues to have a significant and frequently deciding impact, particularly when it is boosted by digital platforms.

2.4 Empirical Review

An empirical review evaluates previous research that has looked at topics pertaining to media narratives, public opinion, and movie consumption using data-driven techniques like surveys, interviews, content analysis, or observation. This section looks at how earlier empirical research has examined the relationship between media influence, audience reaction, movie promotion, and news framing, especially in the Nigerian setting. These works highlight the gaps that this work aims to fill and place the current research within a larger scholarly discourse.

2.4.1 News Narratives and Public Perception of Nigerian Films

One of the most directly relevant studies is by Endong (2022), who conducted a systematic review of media narratives surrounding Nigerian films. His research found that the framing of Nollywood films in both local and international media significantly impacts national image construction and public reception. For instance, films dealing with political or historical issues like *Half of a Yellow Sun* were often reported in polarizing terms, leading to audience

hesitation or censorship backlash. His findings validate the idea that news narratives act not only as publicity tools but also as ideological gatekeepers shaping both domestic and global public opinion. "The medias treatment of Nigerian films transcends publicity,it becomes a lens through which Nigeria is interpreted globally.(Endong, 2022, p. 70)

2.4.2 Media Framing and Controversy: The Case of Half of a Yellow Sun

A focused content analysis by Ndu and Akuche (2024) explored the media framing of Half of a Yellow Sun, particularly during the film's delayed release and censorship in Nigeria. Their study examined 25 news articles and policy documents, revealing that the media initially framed the movie as a cultural breakthrough, but later shifted toward a national security narrative, echoing government concerns. This transition in narrative significantly influenced how audiences perceived the film and its themes.

Media framing directly contributed to the tension between national pride and political sensitivity, ultimately shaping public and regulatory reaction.(Ndu &Akuche, 2024, p. 58)Their work supports the argument that negative framing can suppress film engagement, even when the content itself is artistically or historically valuable

Okpala (2025) conducted a descriptive analysis of how digital platforms such as blogs, YouTube, where positive influencers commentary and Twitter trends boosted anticipation, regardless of traditional reviews.

2.4.3 Celebrity Driven News and Narrative Framing

In their empirical analysis, Lateef and Ridwan (2025) investigated how celebrity-centered narratives affect film publicity in Nigeria. They found that stories often focused more on actors and directors than on the films themselves, and that this trend significantly affect show audiences interpret a movies importance. The celebrity becomes the story, overshadowing the films theme, production quality, or societal message.(Lateef&Ridwan,2025,p.7)

This observation is highly relevant to *A Tribe Called Judah*, where media narratives heavily emphasized Funke Akindele's success and legacy, which may have increased viewer turnout irrespective of the films plot.

2.4.4 Informal Publicity Structures and Grassroots Media

Akande (2021) conducted ethnographic field work to examine how films are marketed in Nigeria outside formal platforms. He discovered that informal practices such as: Whatsapp trailers, street gossip, campus influence-rs, among others have become primary tools for movie publicity, especially among lower and middle-class audiences. This informal system bypasses traditional media, yet still shapes public perception profoundly.

The informal economy of film publicity operates as a powerful, decentralized form of mass communication.(Akande, 2021, p.89) This is relevant for university-based samples, such as this study focus on the University of Benin, where grassroots publicity thrives.

2.4.5 Ideological Framing and Political Sensitivities

Akingbe (2021) examined how films dealing with morality, ethnicity, or gender are subjected to ideological framing in the Nigerian press. He found that narratives are often infused

with religious or political sentiments, influencing how audiences morally judge a film before or after viewing. Media coverage becomes a battle ground for competing value systems, particularly with controversial films.(Akingbe,2021,p.48) This insight helps explain mixed reactions to films like *Amina*, where debates around cultural authenticity and feminism were amplified by media narrative.

2.4.6 Local Storytelling and Informal Public Opinion

Public truth in Nigeria is often refracted through social retelling; news becomes personalized, dramatized, and reframed.(Otiono, 2011,p.7 Instagram, and Twitter presently dominate the film publicity space in Nigeria. Through the select studies and media tracking, the study demonstrates that many Nigerian youths form their opinions about films before watching them, based on social media reviews, skits, and influence narratives. Digital media has collapsed the distance between the critic and the viewer; public opinion is formed in real time. (Okpala, 2025, p. 63)This finding is directly applicable to films like *A Tribe Called Judah*.Finally, Otiono (2011) conducted a cultural ethnography focusing on Nigerias oral storytelling and media hybridization. He argues that public opinion in Nigeria is often shaped outside formal news systems, through a mix of street stories,local gossip, and semi-formal commentary.

2.5 Theoretical Review

In this research, which explores how news narratives shape public opinion and influence the way people engage with films in Nigeria, four key theories are employed: , Framing Theory and Reception Theory. These theories work together to help explain how news content directs

public focus, how people interpret film messages in the select studies ;*A Tribe Called Judah*, *Amina*, and *Half of a Yellow Sun* are examined using these theories.

2.5.1 Agenda Setting Theory

Agenda Setting Theory was introduced by McCombs and Shaw in 1972. It is based on the idea that while the media may not tell people exactly what to think, they do play a major role in deciding what people think about. This is possible because the media highlight certain topics more than others, making them seem more important. Cohen (1963) earlier pointed out that the press may not succeed in changing peoples minds, but it often succeeds in choosing the issues they consider. The theory works on two levels: the first level focuses on the topics the media choose to highlight, and the second level (often called framing) explains how those topics are presented to the public. In Nigeria, news coverage of films like *Half of a Yellow Sun* and *A Tribe Called Judah* shows how certain stories receive wide attention, not necessarily because of their content alone, but because of how the media present them. This theory supports Objectives 1 and 2 of this study. It explains how news coverage draws attention to certain films and how that influences how people respond to them.

2.5.2 Framing Theory

Framing Theory builds on the earlier work of Goffman (1974), who described how people use frames to make sense of what they see and hear. Entman (1993) later developed the idea in relation to media by showing how journalists and editors highlight certain parts of a story to shape how audiences understand it. Framing involves selecting, emphasizing, and organizing

information in a way that influences public interpretation. This theory is particularly useful in a study like this one, where the focus is on how films are represented in the news. For example, a film like *Amina* might be framed as a celebration of culture or as a political statement, depending on how the news reports are written. The way stories are framed plays a big role in shaping public meaning. Framing Theory supports Objectives 1, 2 and 3, by explaining how news framing affects the way people understand and interpret films, especially those that deal with history, culture, or politics.

2.5.3 Reception Theory

Reception Theory was developed by Stuart Hall (1980), who introduced the idea that audiences are not passive receivers of media messages. Instead, people interpret what they watch or read based on their own background, experience, and beliefs. Hall explained that media messages are encoded by producers and decoded by audiences in different ways.

This can lead to different types of readings: some people accept the message, others partly agree with it, and some reject it completely. This theory is highly relevant to a country like Nigeria, where people come from diverse backgrounds. A film like *Half of a Yellow Sun* can be seen by some viewers as a historical story, while others may view it politically or emotionally, depending on how they relate to the story. Reception Theory supports Objectives 2 and 3 of this research. It explains how different people respond to the same film in different ways, especially when their understanding is shaped by news coverage or their social and cultural identity.

Together, these three theories offer a strong and balanced foundation for this study. They help us understand how the media influence public attention, how they shape interpretation through presentation (framing) and how different audiences receive media messages (reception). These

theories work hand-in-hand to explain the connection between news narratives and how Nigerian audiences think about and engage with films.

2.6 Theoretical Framework

This study adopts three interrelated theories to guide its understanding of how news narratives shape public opinion and influence film consumption in Nigeria. These are: Agenda Setting, Framing Theory and Reception Theory. Each offers a unique lens through which the objectives of the study, particularly as they relate to *A Tribe Called Judah*, *Amina*, and *Half of a Yellow Sun*; can be explored and explained.

Agenda Setting Theory: This theory was first introduced by McCombs and Shaw (1972). Agenda Setting Theory argues that the media may not always tell the public what to think, but they are highly effective in telling them what to think about. This builds on earlier ideas by Walter Lippmann (1922), who noted that people form impressions of the world based largely on how the media present it, and Bernard Cohen (1963), who added that the press often shapes the topics the public discusses. The theory operates on two levels: the first involves bringing certain issues to public attention (issue salience), while the second shapes how those issues are understood (framing). In the Nigerian context, the attention given to films like *Half of a Yellow Sun*, *Amina*, and *A Tribe Called Judah* through repeated coverage, headlines, and positioning in news media plays a role in directing public focus and conversation. This theory supports Objectives 1, 2, and 3, particularly in understanding how news coverage drives publicity, frames narratives, and engages audiences.

Framing Theory

The theory began with Erving Goffman (1974) and was further developed by Robert Entman (1993), helps explain how media shape meaning through their choice of words, tone, imagery, and emphasis. According to Entman, framing involves selecting certain elements of reality and making them more prominent to promote particular interpretations. This is especially relevant in Nigeria, where media coverage of films often reflects political, cultural, or social bias. A film like *Amina* may be framed as a celebration of heritage, while *Half of a Yellow Sun* may be framed around its political implications. These frames influence how audiences receive the films. This theory closely aligns with Objectives 1,2 and 3 helping to explain the medias role in constructing the meaning and reception of Nigerian films through the strategic highlighting of themes and narratives.

Reception Theory

Stuart Halls (1980) Reception Theory focuses on the audience, not the producer, as the main interpreter of media messages. In his encoding or decoding model, Hall outlined three ways people make sense of media texts: through dominant readings (where the audience agrees with the intended message), negotiated readings (where they partially agree), and op-positional readings (where they reject it). In a culturally diverse country like Nigeria, responses to films like *Half of a Yellow Sun* vary widely. Some viewers may see it as an honest reflection of history, while others may view it through a political or ethnic lens. Similarly, *A Tribe Called Judah and Amina* may evoke different reactions based on individual or community contexts. This theory

supports Objectives 1 and 2, as it helps to unpack how audiences interpretations are shaped by before news exposure, cultural background, and personal beliefs.

CHAPTER THREE

RESEARCH METHODOLOGY

This study adopted a survey research design. This helped to gather and measure public opinion through questionnaires. This design was selected for the study because it provided a balanced way to understand how news narratives influence public perception and how people respond to films like *Half of a Yellow Sun*, *Amina*, and *A Tribe Called Judah*. It helped capture both what is said in the media and how it is received by the audience.

3.1 Introduction:

Asemah (2022) suggests that research designs provide a frame work for data collection and analysis, guiding the researchers approach.

3.2 Survey Design

Surveys targeted a sample of the population to examine the audience engagement with *Half of a Yellow Sun, Amina and a tribe called Judah*. This design generated original data from audiences, the primary recipients of media content, facilitating insights into public opinion. The survey covered areas like : awareness of the films, exposure to news coverage, public perception of the films, and the influence of such coverage on the audience opinion and consumption.

3.3 Population of the Study

Udofia (2008, as cited in Ajibade, 2018) defines a research population as the total set of individuals, objects, or events relevant to a study. Asemah, Gujnowu, Ekharefo, and Okpanachi (2012) describe it as all members of a defined class of people, events, or subjects. The population for this study comprises 921 students from the department of mass communication, University of Benin.

3.4 Sample Size: The sample size for this study consists of 92 undergraduate students in the Department of Mass Communication, University of Benin. They were selected using the Percentage formula.

3.5 Sample Technique

A purposive sampling technique was used to select respondents who are knowledgeable about Nigerian films and actively engage with news content. This method ensures that participants are relevant to the research objectives and can provide meaningful insights into how news narratives

influence film consumption and public opinion. Purposive sampling technique was used to select the respondents. This was to ensure that they possess relevant knowledge, experience, or exposure to the case Studies. This technique enhanced the reliability of the data by focusing on respondents with pertinent characteristics.

3.6 Research instrument

This study used the questionnaire to compile and analyse the research. The questionnaire was administered to 92 Mass Communication students. It comprised of closed-ended questions. These covered areas such as: audience awareness of the films, Exposure to news coverage, Public perception of the films and the effect of media reports influence on their views.

3.7 Validity of the Instrument

To ensure content validity, the questionnaire was rigorously reviewed by the project supervisor. This process evaluated the instrument's ability to measure the research objectives, clarity of language, appropriateness, and comprehensiveness. The feedback from the supervisor was incorporated to refine the instruments, ensuring they accurately addressed the study aims.

3.8 Reliability of Instrument

Mehrenand (1991) define reliability as the consistency of an instrument in measuring the same construct across multiple instances. To establish reliability, the questionnaire was pre-

tested with a small sample to assess consistency and clarity. After which further adjustments were made on pretest results to enhance the instruments dependability.

3.9 Method Of Data Collection

Data collection for this study was majorly through a virtual method to accommodate geographical and time constraints. Copies of Questionnaires were distributed and completed online, ensuring accessibility and timely responses. All responses were carefully recorded and retrieved to prevent data loss. Additionally, the movies were closely examined to determine how they portrayed themes like; culture, history, and identity, and how these portrayals relate to public Opinion, perception and response.

3.10 Method of Data Analysis

After collecting data from the questionnaire, the responses were sorted and presented using simple tables and percentages to make them easy to understand. This helped to reveal patterns in how people respond to news about the selected films. This helped to explain how media framing and news narratives influenced audience perception and response to the select movies: *Half of a Yellow Sun*, *Amina*, and *A Tribe Called Judah*.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

The Chapter presents and analyses the data collected through questionnaire. The data collected were analyzed using a simple percentage method. A total of 92 copies of the questionnaire were distributed online to students and 92 formed the sample size. The questionnaire administration accounted for 92 respondents and 92 copies of questionnaire was returned .

4.2 Data Presentation

Section A

This section represents the demographic data of the respondents:

Table 1: Distribution of respondents by AGE

Age	No of Respondents	Frequency (%)
16-20	26	28.2
21-25	47	51.1
26-30	16	17.4
30 and Above	3	3.3
Total	92	100%

Table 1 shows data of respondents by age. The respondents were made up of a diverse age group. It indicates that a greater percentage of the respondents are between the age of 21-25 years.

Table 2: Distribution of Respondents by Gender.

GENDER	NO. OF RESPONDENTS	FREQUENCY(%)
MALE	40	43.5%
FEMALE	52	56.5%
TOTAL	92	100

Table 2 shows data of the respondents by Gender. A greater percentage of females made up the respondents.

Table 3: Distribution by level of Education.

Level	No of Respondents	Frequency (%)
100 Level	15	16 .3
200 Level	21	22.8
300 Level	18	19.5
400 Level	38	41.30

Total	92	100%
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Table 3 shows the respondents by academic Level. The Respondents were made up of diverse levels. It indicates that a greater percentage of the respondents were 400 level students.

SECTION B: MEDIA HABITS

Table 4: I often Consume News(TV, Online, Social Media, Newspaper) that discusses Nigerian films.

Variables	No. of Respondents	Percentage (%)
Strongly Disagree	17	18.5
Disagree	13	14.1
Agree	47	51.1
Strongly Agree	13	16.3
Total	92	100%

Table 4 shows that a greater percentage of Respondent 51.1% agree that they consume news content that discusses Nigerian Movies. The other proportion varies in their responses.

Table 5: News Narrative influenced my decision to watch Certain Nigerian Movies

Variables	No. of Respondents	Percentage (%)
Strongly Disagree	11	11.9
Disagree	20	21.7
Agree	50	54.5
Strongly Agree	11	11.9
Total	92	100

Table 5 reveals that a great percentage of the respondents agree that news narratives influence their consumption of movies. The other proportion varies in their option.

Section C: Public Opinion and Media Framing

Table 6: News Coverage of Nigerian Films often Frame movies in a way that Shapes my Perception

Variables	No.of Respondents	Percentage(%)
Strongly Disagree	15	16.3
Disagree	25	27.2
Agree	41	44.6
Strongly Agree	11	11.9
Total	92	100%

Table 6 shows that a higher percentage of respondent both agree and strongly agreed that news coverage frame their perception of movies.

Table 7: The tone of news reports (supportive, critical, political, etc.) influences my expectations about a film.

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	14	15.2
Disagree	13	14.1
Agree	52	56.5
Strongly Agree	13	14.1
Total	92	100

Table 7 reveals that a larger percentage, more than half of the respondents agree that the tone of news report about a movies influence their expectation of such movie.

Table 8: I am more likely to discuss a film if it is widely covered in the news:

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	14	15.2

Disagree	24	26.1
Agree	41	44.6
Strongly Agree	13	14.1
Total	92	100

Table 8 indicates a large proportion of the respondents agree that they will discuss a movie because it makes it to the news. The other proportion varies in their opinions.

SECTION D: CASE STUDY MOVIES (RESPONSES BY VIEWERS)

Table 9: Half of a Yellow Sun; directed by Biyi Bandele.

Total respondents in this movie category were 46 out of the 92 copies of the questionnaires administered.

-News coverage influenced my decision to watch this movie.

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	14	30.4
Disagree	15	32.6
Agree	11	26.1
Strongly Agree	5	10.9
Total	46	100

Table 9 reveals that a large proportion of the respondents agree to the opinion that news coverage influenced their decision to watch the movie ,Half of a Yellow Sun. The remaining percentage have varied Opinions.

Table 10: The news narrative shaped how I interpreted the movies message

Variables	No. of Respondents	Percentage (%)
Strongly Disagree	13	28.3
Disagree	12	26.1

Agree	20	43.5
Strongly Agree	1	2.8
Total	46	100

Table 10 reveals that a large proportion of the respondents agree that news narratives influenced their interpretation of the movie ,Half of a Yellow Sun. The remaining percentage have varied Opinions.

Table 11:A Tribe Called Judah;directed by Funke Akindele .

Total respondents in this movie category were 92 out of the 92 copies of the questionnaires administered.

-Media discussions affected my interest in watching this movie

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	10	10.9
Disagree	11	11.9
Agree	41	44.8
Strongly Agree	30	32.6
Total	92	100

Table 11 reveals that a large proportion of the respondents agree drew their attention to watch the movie, A Tribe Called Judah . The remaining percentage have varied Opinions.

Table 12: News framing influenced how I viewed the film’s social or political themes..

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	13	14.1
Disagree	18	19.6
Agree	42	45.7

Strongly Agree	19	20.6
Total	92	100

Table 12 shows that a large proportion of the respondents agree that News framing influenced how they viewed the movie's social or political themes. The remaining percentage have varied Opinions.

Table 13:Case Study Movies (Amina) directed by:

Total respondents in this movie category were 65 out of the 92 copies of the questionnaires administered.

-News coverage made me more curious about this movie.

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	15	23.1
Disagree	16	24.6
Agree	23	35.4
Strongly Agree	11	16.9
Total	65	100

Table 13 indicates that a large proportion of the respondents agree that news coverage made them more curious about the movie.The remaining proportion have varied Opinions.

Table 14:The way the media discussed shaped my perception of its historical authenticity movie .

Variables	No. of Respondents	Percentage (%)
Strongly Disagree	12	18.5
Disagree	10	15.4
Agree	31	47.7
Strongly Agree	12	18.5

Total	65	100
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Table 14 shows that a large percentage of the respondents agree that media discussion shaped their perception about the Movie. The other percentage have different opinions.

SECTION E: General Movie Consumption Behaviour.

Total respondents in this session were 92 out of the 92 copies of the questionnaires administered.

Table 15: News narratives increase my likelihood of watching Nigerian historical or socio-political movies.

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	19	20.7
Disagree	20	21.7
Agree	36	39.1
Strongly Agree	17	18.5
Total	92	100

Table 15 shows that a large percentage of the respondents are agree to the opinion that news narratives may increase their choice of watching Nigerian historical or socio-political movies. The other percentage of respondents have different opinions.

Table 16: I am more likely to recommend a film that has been positively covered in the news.

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	13	14.1
Disagree	17	18.5
Agree	47	51.1
Strongly Agree	15	16.3

Total	92	100
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Table 16 highlights that a greater proportion of the respondents will likely recommended a movie that has earned good media coverage. The other proportion of respondents have different opinions.

Table 17:Controversy in News Coverage makes me more interested in a movie.

Variables	No.of Respondents	Percentage (%)
Strongly Disagree	13	14.1
Disagree	14	15.2
Agree	44	47.8
Strongly Agree	21	22.8
Total	92	100

Table 17 reveals that a large proportion of the respondents agree that Controversy in News Coverage increases their interest in a movie. The other proportion of respondents have different opinions.

4.3 Discussion of Findings:

This session focused on the data presented earlier. The data interpreted the findings in line with the research questions that guided this study. Each section answered a specific research question, using the figures from the questionnaire to explain how news influences the publicity, perception, and marketing of Nigerian movies.

Research Question One:How has News contributed to the publicity of Movies in Nigeria?

To address this question, responses from Tables 4, 5, 8, 11, 13, and 16 were analyzed.

The Findings from Table 4 revealed that 51.1% of respondents agree that they often consume news content (TV, online, or social media) that discusses Nigerian movies. This showed that news platforms remain a significant avenue through which audiences get information about Nigerian films.

Similarly, Table 5 showed that 54.5% of respondents agree that news narratives have influenced their decision to watch certain Nigerian movies. This finding highlighted that news reports and features shape film consumption patterns among audiences.

Furthermore, Table 8 indicated that 44.6% of respondents agreed that they are more likely to discuss a film if it is widely covered in the news. This supported the idea that news publicity generates awareness and stimulates conversations around films.

From the select studies, Table 11 (A Tribe Called Judah) showed that 44.8% agreed and 32.6% strongly agreed that media discussions affected their interest in watching the movie. Likewise, Table 13 (Amina) indicated that 35.4% agreed and 16.9% strongly agreed that news coverage made them more curious about the film. Lastly, Table 16 revealed that 51.1% of respondents are more likely to recommend a movie that has been positively covered in the news.

The analysis shows that news media play a vital role in promoting Nigerian films by increasing awareness, influencing viewing decisions, and stimulating audience discussions. Positive or extensive news coverage enhances a movie's visibility and can directly impact its consumption and popularity. In essence, news platforms serve as a form of publicity machinery for Nollywood productions.

Research Question Two: In what ways do news media frames influence public perception of selected movies in Nigeria?

Table 6 indicated that 44.6% of respondents agree that news coverage of Nigerian films often frames movies in ways that shape their perception. Similarly, Table 7 showed that 56.5% agree and 14.1% strongly agreed that the tone of news reports (supportive, critical, or political) influenced their expectations about a film. In the selected studies, Table 10 (*Half of a Yellow Sun*) showed that 43.5% agreed that news narratives shaped how they interpreted the movie's message. Table 12 (*A Tribe Called Judah*) reveals that 45.7% agreed and 20.6% strongly agreed that news framing influenced how they viewed the film's social or political themes. Likewise, Table 14 *Amina* showed that 47.7% agreed and 18.5% strongly agreed that media discussions shaped their perception of the film's historical authenticity. The findings demonstrated that news media framing significantly influenced audience perception of Nigerian films. The way stories are presented through tone, angle, or emphasis can determine how audiences interpret the themes and messages in a film. This aligns with the Framing Theory, which suggested that media framing affects how the public understands and reacts to issues. Thus, the framing of film-related news whether positive, critical, or controversial can enhance or diminish a film's reception among viewers.

Research Question Three: To what extent do news narratives promote audience engagement with selected Nigerian movies?

This question was analyzed using Tables 8, 15, and 17.

From Table 8, 44.6% of respondents agreed and 14.1% strongly agreed that they are more likely to discuss a film that is widely covered in the news. This implied that media publicity stimulated interpersonal discussions and engagement among audiences.

Table 15 revealed that 39.1% of respondents agreed and 18.5% strongly agreed that news narratives increase their likelihood of watching Nigerian historical or socio-political movies. Similarly, Table 17 indicated that 47.8% of respondents agreed and 22.8% strongly agreed that controversy in news coverage makes them more interested in a movie.

The findings showed that news narratives whether informative or controversial encourage active audience engagement. Films that attracted news attention tend to generate buzz, discussions, and curiosity among viewers. This supported the Reception Theory, which emphasizes how audiences interpret and interact with media messages based on their exposure and individual experiences. Therefore, news narratives served not only to inform but also created a participatory culture around Nigerian films.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

This study was aimed at analyzing the public opinions of the influence of News Narrative in film consumption in Nigeria. The study further examine the role of news in the publicity, framing, and audience reception of Nigerian movies, using *Half of a Yellow Sun*, *Amina*, and *A Tribe Called Judah* as select studies. The questionnaire responses revealed that news contributes significantly to the awareness and marketing of Nigerian films. The data gathered provided findings for the study.

The Findings reveal that:

1. News contributes significantly to the publicity of Nigerian movies by increasing visibility and influencing audience interest and viewing decisions. News framing and tone play crucial roles in shaping public perception and interpretation of film themes and messages.
2. News narratives especially those that generate controversy or debate enhance audience engagement by stimulating curiosity, discussion, and recommendations among viewers. News contributes significantly to the publicity of Nigerian movies by increasing visibility and influencing audience interest and viewing decisions.
3. News framing and tone play crucial roles in shaping public perception and interpretation of film themes and messages. News narratives especially those that generate controversy or debate enhance audience engagement by stimulating curiosity, discussion, and recommendations among viewers.

5.2 Conclusion:

From the research findings, it is clear that news plays a major role in shaping the publicity and reception of Nigerian movies. Whether the tone of the coverage is positive, negative, or controversial, it leaves an impact on how people view and engage with films.

When movies are framed around cultural and historical themes, audiences depend on the media to guide their interpretation. In the case of *Half of a Yellow Sun and Amina*, negative framing made audiences question their historical authenticity. Meanwhile, *A Tribe Called Judah* benefited from celebratory framing that connected with people's social realities and boosted its acceptance.

The study concludes that while news coverage may not always be fair or balanced, it has the power to influence audience behavior, shape conversations, and even determine a movie's commercial success.

5.3 Recommendations:

Based on the findings of this study, here, the following recommendations are thus :

For Filmmakers: Nigerian filmmakers should pay attention to how the media frames their work. Engaging positively with the press before and after release can help reduce negative publicity and ensure that their movies are represented fairly.

For Journalists and Media Houses: The media should strike a balance between criticism and support. While it is important to highlight flaws, framing should also give space to the cultural and social value that movies bring. This will improve credibility and help audiences form balanced opinions.

For Audiences: Viewers should be aware that media framing can influence how they see a film even before watching it. It is important to engage with movies personally rather than relying only on news reports.

For Further Research: Future studies can expand beyond these three case studies to include more films, different regions in Nigeria, or even compare Nigerian movies with how films are covered internationally. This would provide a broader understanding of how news influences cinema globally.

5.4 Limitations of the Study

During this study, the researcher encountered numerous challenges that served as limitations. Some of these include: understanding the research methods and research instruments, difficulty sourcing relevant materials, Recording the data and some other challenges. The researcher encountered a major challenge that led inability of conducting the conceptual and textual analysis as earlier stated in the research work. Those challenge include lack of data,difficulty analysing the data, limitation of time and resources. The researcher was able to overcome many hurdles, all thanks to God almghty ,Professor Comfort Ene Obaje, some family members and special friends.

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APPENDIX :

Faculty of Arts,
Department of Mass Communication,
University of Benin
Ekehuan Campus,
Benin City,
September,2025.

Dear Respondent,

REQUEST FOR COMPLETION OF ITEMS IN THE QUESTIONNAIRE

I, Igomu Esther, a final-year student of the University of Benin, am currently conducting research titled:“Public Opinion on the Influence of News Narratives on Movie Consumption in Nigeria

using Select Studies of Half of a Yellow Sun, A Tribe Called Judah, and Amina”.

This study is in partial fulfillment of the requirements for the award of a Bachelor of Arts (B.A.) degree in Mass Communication at the University of Benin.

I would be grateful if you could assist me by providing honest and thoughtful responses to the questionnaire linked below. Please be assured that all information you provide will be treated with strict confidentiality and will be used solely for academic purposes.

For your convenience, the questionnaire has been revised into a simple format to make the process quicker and more straightforward.

Thank you for your cooperation and support.

Yours sincerely,

Igomu Esther Ochanya

(Researcher)

QUESTIONNAIRE

Public Opinion Influence of News Narrative on Film Consumption in Nigeria

SECTION A – Demographic Information (Please tick or fill in the appropriate option)

Age Range: 16–20 21–25 26–30 31+

Gender: Male Female Prefer not to say

Level of Education: 100 Level 200 Level 300 Level 400Level

SECTION B :

Instructions: For each statement below, tick the option that best reflects your opinion.

Scale: 1 = Strongly Disagree 2 = Disagree 3 = Neutral 4 = Agree 5 = Strongly Agree.

Media Habits:

- | Statement | 1 | 2 | 3 | 4 | 5 |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1. I often consume news (TV, online, or social media) that discusses Nigerian films. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. News narratives influence my decision to watch certain Nigerian films. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Public Opinion & News Framing

- | | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 3. News coverage of Nigerian films often frames them in a way that shapes my perception. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. The tone of news reports (supportive, critical, political, etc.) influences my expectations about a film. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. I am more likely to discuss a film if it is widely covered in the news. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Case Study Films (Answer only for films you have watched)

- | Half of a Yellow Sun | 1 | 2 | 3 | 4 | 5 |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 6. News coverage influenced my decision to watch this film. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. The news narrative shaped how I interpreted the film's message. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | A Tribe Called Judah | 1 | 2 | 3 | 4 | 5 |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 8. Media discussions affected my interest in watching this film. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. News framing influenced how I viewed the film's social or political themes. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | Amina | 1 | 2 | 3 | 4 | 5 |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 10. News coverage made me more curious about this film. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

11. The way the media discussed the film shaped my perception of its historical authenticity.

Film Consumption Behaviour

Statement 1 2 3 4 5

12. News narratives increase my likelihood of watching Nigerian historical or socio-political films.

13. I am more likely to recommend a film that has been positively covered in the news.

14. Controversy in news coverage makes me more interested in a film.