**THE IMPACT OF NOLLYWOOD FILMS ON CRIME RATE AMONG UNIVERSITY OF IBADAN STUDENTS**

**ABSTRACT**

This research project examines the influence of Nollywood films on the crime rate among students at the University of Ibadan. Nollywood, Nigeria's thriving film industry, holds a considerable sway over Nigerian society, particularly among its younger generation. The study aims to investigate the impact of Nollywood films on the perceptions, attitudes, and behaviours regarding crime among university students in Ibadan. The research utilised surveys as a research design to collect data from. The survey analysed the viewing habits of 200 students, their preferred genres, and their opinions on crime in Nollywood films. In addition, the study included focused group discussions to gain qualitative insights into the impact of Nollywood narratives and portrayals of crime on students' perspectives and behaviours. The investigation uncovers that a significant number of respondents agreed that Nollywood films accurately depict real criminal situations and influence societal perceptions of crime. However, there are differing views on how crime-related content portrayed in these films may impact people's views on law enforcement and justice. This observation highlights the natural variation in how students interpret and understand thematic elements. Implementing educational programmes and awareness campaigns within the university setting can help foster media literacy among students. The programmes should focus on developing critical thinking skills and the ability to analyse media content, including its potential influence on the development of perceptions related to crime. This research will greatly enhance our understanding of how media influences crime-related perceptions and behaviours among university students in Nigeria. The study's implications can provide valuable insights for media literacy programmes, policy discussions, and interventions aimed at addressing societal concerns surrounding crime and media influence.

**CHAPTER ONE**

**INTRODUCTION**

**1.1 Background of the Study**

The issue of global crime rates is complex and multifaceted, influenced by a variety of socioeconomic, political, and cultural factors (Benibo, 2018). The media, including traditional outlets such as television, newspapers, and radio, as well as digital platforms and entertainment industries like film and television, play a significant role in shaping perceptions and discussions surrounding crime (The Ecomonist, 2016).

Firstly, it's essential to recognize that media coverage of crime often amplifies certain types of criminal activities, particularly sensational or high-profile cases. This selective reporting can create a perception of increased crime rates, even if statistical data may not support such claims. The constant exposure to crime stories can contribute to fear and anxiety among the public, leading to a perception of insecurity (Ezegwu, Okechukwu & Etukudo, 2016).

Furthermore, the media's portrayal of crime can influence public attitudes and behaviors. For example, sensationalized crime stories may lead to increased demands for harsher law enforcement measures, even if such approaches may not be effective in addressing the root causes of crime (Ezeukwu, 2019). Similarly, media depictions of certain groups or communities as inherently criminal can perpetuate stereotypes and contribute to discrimination and stigmatization (Falz, 2012).

In the context of Nollywood and other entertainment industries, the role of media in promoting crime can be nuanced. While entertainment media like films and television shows may depict criminal activities for dramatic purposes, their impact on actual crime rates is debated (Igwe, 2015). Some argue that media portrayals of crime can glamorize criminal behavior or desensitize audiences to violence, potentially influencing individuals, especially impressionable youth.

However, research on the direct causal relationship between media consumption and criminal behavior is inconclusive. Factors such as individual psychology, family environment, socioeconomic status, and community influences play significant roles in shaping behavior, and media is just one of many influences (Jayeola-Omoyeni, Oyetade & Omoyeni, 2015).

Moreover, media can also serve as a platform for raising awareness about crime-related issues, promoting dialogue, and advocating for social change (Endong, 2022). Documentaries, investigative journalism, and public service announcements can highlight underlying causes of crime, advocate for criminal justice reform, and empower communities to address crime prevention collaboratively (Ezeukwu, 2019).

Addressing the role of media in promoting crime requires a balanced approach that considers freedom of expression, responsible journalism practices, media literacy education, and evidence-based policies. Media professionals have a responsibility to report accurately, avoid sensationalism, and promote ethical storytelling that respects the complexity of crime-related issues (Kent, 2016).

Nollywood, the Nigerian film industry, is renowned for its prolific production of movies that entertain, educate, and sometimes reflect societal realities. Over the years, Nollywood films have garnered a global audience, influencing perceptions, beliefs, and behaviors. One of the critical areas of interest regarding these films is their potential impact on societal issues such as crime rates among young adults, particularly university students (Konlaan, Bygren, & Johansson, 2010).

University students, being in a formative stage of their lives, are susceptible to various influences, including media content. The University of Ibadan, as one of Nigeria's premier institutions of higher learning, hosts a diverse student population with varying exposures to media, including Nollywood films (Künzler, 2016). Understanding the impact of these films on the crime rates among University of Ibadan students is crucial for several reasons.

**1.2 Statement of the Problem**

Despite the popularity and cultural significance of Nollywood films, there is a paucity of research specifically examining their influence on crime rates among university students, particularly in the Nigerian context. The prevalence of crime-related themes in Nollywood films raises questions about their potential effects on young adults' perceptions, attitudes, and behaviors regarding criminal activities.

**1.3 Objectives of the study**

1. To examine the influence of Nollywood film content on perceptions of crime among University of Ibadan students.
2. To assess the correlation between Nollywood film consumption and attitudes towards criminal behavior among University of Ibadan students.
3. To investigate the potential impact of Nollywood film exposure on actual engagement in criminal activities among University of Ibadan students
4. To explore the role of parental guidance and media literacy in moderating the influence of Nollywood films on crime rates among University of Ibadan students.

**1.4 Research Questions**

1. How do University of Ibadan students perceive crime after exposure to Nollywood films?
2. What is the relationship between the frequency of watching Nollywood films and attitudes towards criminal activities among students?
3. Is there a significant association between exposure to Nollywood films and participation in criminal acts among students?
4. How does parental guidance affect the way students interpret and respond to crime-related content in Nollywood films?

**1.5 Significance of the Study**

The significance of this study lies in its potential to contribute valuable insights to academia, policymakers, and the entertainment industry. Understanding the impact of Nollywood films on crime rates among university students can inform strategies for promoting responsible media consumption, developing media literacy programs, and crafting regulatory frameworks for the film industry.

Additionally, the findings of this study can guide educational institutions in designing interventions to mitigate negative influences and foster critical thinking among students. By addressing the nexus between media content and societal issues like crime, this study aims to facilitate informed decision-making and promote positive social outcomes.

**1.6 Scope and Limitations of the Study**

The scope of this study is limited to University of Ibadan students, focusing on their perceptions, attitudes, and behaviors related to crime and their exposure to Nollywood films. The study employs a quantitative research approach, utilizing survey instruments to gather data from a sample of 200 participants.

Limitations of the study include the potential for self-reporting bias, as participants' responses may be influenced by social desirability or subjective interpretations of questions. The cross-sectional nature of the study also limits the ability to establish causal relationships between Nollywood film exposure and crime rates among students.

**1.7 Operational Definition of Terms**

**Nollywood Films:** Refers to movies produced within the Nigerian film industry, known for their diverse genres, cultural themes, and wide viewership.

**Crime Rate:** The frequency or prevalence of criminal activities, including but not limited to theft, violence, drug offenses, and fraud, within a specified population or community.

**University of Ibadan Students:** Students enrolled in various academic programs at the University of Ibadan, representing a diverse demographic of young adults pursuing higher education.

**Perceptions:** Refers to individuals' beliefs, attitudes, and interpretations of phenomena, including their understanding and views of crime as depicted in Nollywood films.

**Attitudes Towards Criminal Behavior:** Refers to individuals' inclinations, beliefs, and feelings regarding actions that are considered illegal or socially unacceptable, influenced by exposure to media content such as Nollywood films.

**Engagement in Criminal Activities**: Refers to actual involvement or participation in behaviors that are categorized as criminal offenses, influenced by factors including media exposure and personal beliefs.

**CHAPTER TWO**

**LITERATURE REVIEW**

**2.1 Introduction**

Nollywood, with its undeniable prominence, has risen to become a formidable force in both the cultural and entertainment realms, extending its influence not only within the borders of Nigeria but also throughout the vast expanse of Africa and the diaspora (Liston, 2018). The profound impact of media on societal perceptions, beliefs, and behaviours, particularly among the younger generation, cannot be overstated. Nevertheless, an aspect that necessitates further examination is the influence of this phenomenon on the occurrence of criminal activities within the population of university students (Nwaoboli, 2021). Comprehending the significance of this impact holds utmost importance for policymakers, educators, and the entertainment industry in order to effectively tackle potential societal implications.

**2.1.1 Historical Evolution of Nollywood**

Nollywood, the Nigerian film industry, has experienced a noteworthy transformation since its establishment, mirroring the socio-cultural, economic, and technological shifts in Nigeria and the worldwide film domain (Nwaoboli, 2022). To comprehend the historical trajectory of the subject matter at hand, one must engage in a thorough exploration of its origins, various stages of development, encountered obstacles, and noteworthy achievements (Nwaoboli, 2023).

The origins of Nollywood can be traced back to the nascent years of the 1960s and 1970s, a time when Nigeria emerged from the shackles of British colonial dominance and attained its long-awaited independence. Throughout this particular time frame, there was a notable upswing in the number of regional theatrical presentations, frequently centred around the exploration and examination of various social and political matters (Nwaoboli et al., 2021). Nevertheless, it was not until the 1980s that the fundamental principles of what would eventually evolve into Nollywood were established.

The 1980s witnessed a significant development in the realm of video technology, particularly with the advent of VHS tapes (Nwaoboli, Ezeji, & Osife-Kurex, 2022). This groundbreaking innovation brought about a revolution in the way films were distributed. The confluence of this technological advancement, in conjunction with the prevailing economic challenges that imposed restrictions on the availability of foreign films, engendered a propitious circumstance for indigenous filmmakers to conceive and disseminate cost-effective films via the medium of videotapes (Kelechi & Nicholas, 2023). The era signifies the inception of what is presently recognised as Nollywood.

The 1990s were marked by a notable and swift expansion of the Nigerian film industry. As the passage elucidates, the frequency of film productions experienced a notable increase during this period (Awodi et al., 2022). Furthermore, filmmakers embarked on a journey of exploration, venturing into diverse genres, themes, and storytelling techniques in their cinematic endeavours. During this particular period, it is worth noting the emergence of highly influential filmmakers, namely Tunde Kelani, Zeb Ejiro, and Amaka Igwe. These individuals played significant roles in the process of shaping the identity of Nollywood (Geiger, 2012).

The early 2000s witnessed a momentous juncture for Nollywood, as it garnered noteworthy acclaim on the global stage. The films "Living in Bondage" (1992), helmed by the esteemed director Kenneth Nnebue, and "Osoufia in London" (2003), featuring the talented Nkem Owoh, garnered significant acclaim and recognition, not only within the borders of Nigeria but also resonating with the African diaspora and transcending geographical boundaries (Ryan, 2019). The burgeoning global appeal of Nollywood has undeniably played a pivotal role in elevating its prominence on the international platform.

Notwithstanding its expeditious expansion, Nollywood encountered a plethora of challenges, encompassing predicaments pertaining to production quality, distribution, piracy, and paucity of financial resources. The challenges served as catalysts for the emergence of novel advancements within the industry. The adoption of digital technology by filmmakers has resulted in an enhancement of production values and an exploration of diverse themes, thereby appealing to a broader spectrum of viewers.

In the mid-2000s, a cohort of filmmakers emerged who wholeheartedly embraced the utilisation of digital filmmaking techniques, thereby resulting in a notable improvement in the quality of their productions (Ryan, 2012). The aforementioned historical era also bore witness to fruitful collaborations with esteemed international counterparts, the inception of mutually beneficial co-productions, and the establishment of esteemed institutions dedicated to the cultivation of nascent talent and the elevation of industry-wide professional benchmarks (Haynes, 2016).

In recent years, it is evident that Nollywood has undergone a process of evolution and adaptation in response to the ever-changing trends and preferences of its audience (Chukwu-Okoronkwo et al., 2020). The industry, in its pursuit of diversification, has expanded its content offerings to encompass a wide array of genres, extending beyond the confines of traditional dramas (Okeke et al., 2023). This expansion includes the incorporation of comedy, romance, action, and thrillers, among others. The phenomenon of diversification has undeniably played a pivotal role in augmenting the allure of Nollywood, thereby enabling it to captivate a wide array of demographics and penetrate various markets.

Moreover, the emergence of streaming platforms and digital distribution channels has afforded Nollywood filmmakers with expanded opportunities to exhibit their work on a global scale (Ndu, 2023). Collaborative endeavours with global streaming platforms and affiliations with international film studios have effectively facilitated the dissemination of Nollywood content to a broader spectrum of viewers, thereby resulting in heightened exposure and enhanced prospects for financial gain.

The historical evolution of Nollywood can be seen as a remarkable journey characterised by unwavering resilience, unparalleled creativity, and remarkable adaptability (Hanmakyugh, 2024). Since its inception in the 1980s, Nollywood has experienced a remarkable evolution, transforming into a prominent global cultural phenomenon. Throughout its journey, Nollywood has encountered various obstacles, yet it has demonstrated resilience by embracing innovative approaches (Ihentuge, 2024). As a result, Nollywood has made substantial contributions not only to Nigeria's cultural identity but also to the broader African film industry. As Nollywood continues to undergo its evolutionary process, it steadfastly maintains its status as a vibrant and dynamic entity within the realm of cinema.

**Portrayal of Crime in Nollywood Films**

The depiction of criminal activities in Nollywood cinema has undergone a notable transformation throughout the passage of time, effectively mirroring the shifting societal landscape, cultural intricacies, and the artistic ingenuity of filmmakers (Guanah, 2023). Throughout its historical trajectory, Nollywood has consistently portrayed the phenomenon of crime in its multifaceted manifestations, encompassing both conventional illicit endeavours and more intricate and modern storylines. The evolution can be observed as a direct reflection of the socio-political landscape in Nigeria, as well as the various challenges encountered by its populace. Let us embark upon a comprehensive analysis of this portrayal, delving into the intricate tapestry of both historical and contemporary allusions present in Nollywood films.

During the nascent stages of Nollywood, the portrayal of crime frequently manifested in simplistic storylines characterised by unequivocal dichotomies between righteousness and malevolence. The film "Living in Bondage" (1992), helmed by the esteemed director Chris Obi Rapu, exemplifies a cinematic exploration of crime that is predominantly conveyed through the lens of supernatural elements (Endong, 2022). Within this narrative framework, the characters partake in ritualistic practices as a means to attain both material wealth and authoritative influence. The films serve as a reflection of the prevailing beliefs and fears deeply ingrained within the Nigerian society (Aniukwu, 2023). They effectively shed light upon the dire consequences that arise from the insidious nature of greed and immoral actions.

As Nollywood underwent a process of evolution during the late 1990s and early 2000s, it is noteworthy that crime narratives experienced a notable shift towards greater diversity and nuance. The film "Osuofia in London" (2003), under the direction of Kingsley Ogoro, exemplifies the incorporation of comedic elements within crime-related narratives, as it portrays the amusing escapades of an unsophisticated Nigerian villager in an unfamiliar territory (Okadigwe, 2023). Although crime did not serve as the primary focus, it was intricately integrated into the narrative, exemplifying instances of cultural conflicts, identity theft, and fraudulent activities, albeit in a whimsical and lighthearted fashion.

In recent years, Nollywood has exhibited a heightened inclination towards the exploration of crime-related motifs, thereby engaging with pertinent contemporary concerns encompassing cybercrime, corruption, drug trafficking, and terrorism. The film titled "The CEO" (2016), helmed by the esteemed director Kunle Afolayan, delves into the intricate realm of corporate crime and the treacherous nature of betrayal within the multifaceted business world. The film, albeit a work of fiction, effectively struck a chord with actual scandals and controversies that have plagued Nigeria's corporate domain, thereby shedding light on profound themes such as ambition, deception, and the relentless quest for power (Kayode, 2024).

Moreover, the advent of digital platforms and streaming services has bestowed upon filmmakers an enhanced degree of artistic autonomy and an expanded scope of viewership (Nnabuife et al., 2024). The phenomenon has resulted in the creation of increasingly audacious and realistic crime dramas. As an illustrative instance, the film "Oloibiri" (2015), under the astute direction of Curtis Graham, delved into the multifaceted realm of environmental transgressions and the exploitation intricately linked to the pursuit of oil exploration within the Niger Delta region (Onwuliri, 2023). The film elucidated upon various socio-economic injustices, environmental degradation, and the arduous challenges faced by local communities, deftly amalgamating elements of crime narrative with incisive socio-political commentary.

**Themes and Perspectives**

The depiction of criminal activities in Nollywood films frequently mirrors the prevailing societal apprehensions and cultural principles. Themes such as justice, redemption, betrayal, and retribution are frequently examined within the context of various narratives, providing viewers with valuable insights into the intricate nuances of human behaviour and the intricate fabric of morality (Nwaoboli, Chukwu, & Asemah, 2021). For example, the film "93 Days" (2016), helmed by the esteemed director Steve Gukas, centres its narrative on the grave Ebola crisis that plagued Nigeria. The film meticulously portrays the valiant endeavours of healthcare professionals as they valiantly strive to curtail the rampant outbreak. Although deviating from the conventional crime film genre, this particular work effectively brought to the forefront themes pertaining to crisis management, acts of sacrifice, and the arduous struggle against a perilous menace, reminiscent of the narrative elements commonly found in medical thrillers (Nwaoboli, & Asemah, 2021).

Furthermore, it is worth noting that Nollywood, the Nigerian film industry, has demonstrated a commendable inclination towards delving into the intricate realm of psychological dimensions associated with criminal activities (Oba, 2017). This is exemplified by the film "October 1" (2014), skillfully directed by the esteemed filmmaker Kunle Afolayan. The film, which takes place in the 1960s, centres around a diligent detective who embarks on an investigation into a sequence of homicides that occur amidst the backdrop of Nigeria's commemoration of its independence. The film thoroughly explores the intricate workings of the killer's psyche, delving into profound themes of trauma, identity, and the weight of societal pressures. This exploration serves to enrich the overall crime narrative, imbuing it with a heightened sense of depth and complexity.

**Impact and Critique**

The portrayal of crime in Nollywood films exhibits both advantageous and disadvantageous attributes. On the one hand, it can be argued that these films serve the purpose of raising awareness regarding pertinent social issues, fostering meaningful dialogue among individuals, and providing entertainment to audiences (Ohaja, 2013). Furthermore, it is worth noting that these platforms serve as a medium through which exceptionally gifted filmmakers and actors can effectively exhibit their exceptional talents and abilities. Nevertheless, it has been contended by certain critics that specific depictions of criminal behaviour possess the tendency to sensationalise or romanticise illicit actions, thereby exerting a potential influence on viewers, particularly those who are susceptible to external influences (Ojukwu & Ezenandu, 2022).

The depiction of criminal activities in Nollywood films has undergone a significant transformation, progressing from rudimentary storylines to intricate and multi-faceted narratives that aptly mirror the socio-political complexities of Nigeria (O’Rork, 2016). By examining both historical and contemporary sources, filmmakers have delved into a diverse array of subjects, thereby questioning established norms and presenting novel viewpoints on the subject of crime and its ramifications for both individuals and society. As Nollywood undergoes continuous expansion and evolution, it maintains its status as a formidable platform for narrative construction and societal analysis, moulding storylines that deeply resonate with viewers on both domestic and global scales.

**2.2 Theoretical Framework**

**Media Effects Theories**

Media Effects Theories are frameworks used to understand how media content influences individuals and society. These theories analyze the impact of media messages on attitudes, beliefs, behaviors, and perceptions. Below are some prominent Media Effects Theories along with discussions on their key concepts and contributions:

**1. Agenda-Setting Theory**

The Agenda-Setting Theory posits that the media possesses the ability to shape the public's perception of salience by strategically highlighting specific issues and topics. In their seminal study conducted during the 1968 presidential election, McCombs and Shaw (1972) demonstrated the significant influence of media coverage on voters' opinions regarding the most salient issues confronting the nation. This theory emphasises the pivotal role that the media plays in influencing and moulding public agendas and priorities.

**2. Cultivation Theory**

The theory known as Cultivation Theory postulates that extended and continuous exposure to media content has the potential to influence and mould the way in which individuals perceive and interpret reality. In 1976, George Gerbner and his colleagues formulated a theory which posits that individuals who engage in extensive television viewing are prone to perceiving the world in a manner consistent with the portrayals presented on television. Consequently, this phenomenon may result in the cultivation of specific beliefs, attitudes, and behaviours. As an illustration, it is worth noting that repeated and regular exposure to violent content on television has the potential to desensitise individuals, thereby causing them to develop a diminished emotional response towards real-life acts of violence and subsequently overestimate the prevalence of such acts in the real world.

**3. Uses and Gratifications Theory**

The Uses and Gratifications Theory, a prominent framework in media studies, centres its attention on the proactive utilisation of media by individuals to fulfil their various needs and desires. In their seminal work, Katz, Blumler, and Gurevitch (1973) put forth a theory that places great emphasis on the motivations behind individuals' consumption of media content. According to their proposition, people engage with media in order to satisfy various needs, including but not limited to acquiring information, seeking entertainment, engaging in social interaction, and reinforcing their personal identity. The aforementioned theory represents a paradigm shift, as it redirects attention away from the conventional perspective of the media's impact on individuals, and instead emphasises the proactive involvement of individuals in their interaction with media, driven by their distinct needs and desires.

**4. Social Learning Theory**

The Social Learning Theory, which was formulated by the esteemed scholar Albert Bandura in the year 1977, postulates that the acquisition of behaviours by individuals occurs through the processes of observation, imitation, and modelling. The role of media in this process is of great significance as it offers viewers with models of behaviour that they may choose to imitate. For example, the observation of positive depictions of prosocial behaviour in the media has the potential to stimulate individuals to emulate such behaviours in their actual lives.

**5. Two-Step Flow Theory**

The Two-Step Flow Theory, initially postulated by esteemed scholars Paul Lazarsfeld, Bernard Berelson, and Hazel Gaudet in the year 1944, posits the notion that media messages undergo a process of filtration wherein they are first assimilated by influential individuals known as opinion leaders, who subsequently transmit and disseminate said information to a wider audience. This theory emphasises the significance of interpersonal communication and the pivotal role played by opinion leaders in the formation and influence of public opinion. Opinion leaders, in their capacity as intermediaries, play a crucial role in bridging the gap between media messages and the wider public. Their influence extends to the interpretation and dissemination of information.

**6. Selective Exposure Theory**

The theory of Selective Exposure posits that individuals possess a propensity to actively seek out and allocate their attention to media content that is congruent with their pre-existing beliefs, attitudes, and preferences. The aforementioned theory posits that individuals partake in a phenomenon known as selective exposure, wherein they purposefully seek out information that aligns with their pre-existing beliefs and values, thereby fortifying their worldview and evading any potential cognitive dissonance. As an illustration, it is worth noting that individuals who hold conservative political beliefs tend to exhibit a preference for consuming news from sources that are in alignment with their ideological stance.

**7. Spiral of Silence Theory**

The Spiral of Silence Theory, formulated by the esteemed scholar Elisabeth Noelle-Neumann in the year 1974, elucidates the psychological phenomenon wherein individuals opt to suppress their viewpoints in the event that they perceive them to be in the numerical minority, owing to their apprehension of experiencing social ostracism or adverse repercussions. The media, in its influential capacity, exerts a significant impact on the formation of public opinion and the construction of a prevailing consensus, thereby potentially inducing individuals to either conform to or withhold their dissenting perspectives. The aforementioned theory elucidates the profound influence exerted by media in moulding the collective exchange of ideas within society and the intricate mechanisms underlying the manifestation of public sentiment.

Media Effects Theories provide valuable frameworks for understanding the complex interactions between media content, audiences, and society. These theories highlight the multifaceted ways in which media influence individuals' perceptions, attitudes, behaviors, and social dynamics. By studying and applying these theories, researchers and practitioners gain insights into the mechanisms through which media messages exert influence, informing media production, regulation, and audience engagement strategies.

**2.3 Empirical Studies on Media Influence and Crime**

Empirical studies examining the influence of media, including films like those from Nollywood, on crime have been a subject of considerable research interest. These studies often explore the relationship between media exposure and various aspects of criminal behavior, such as aggression, violence, and criminal attitudes. Here, we'll delve into some old and recent empirical studies to provide a comprehensive understanding of this complex relationship.

Bandura's classic study (1961) demonstrated how exposure to aggressive behavior in media, such as watching a model assault a Bobo doll, can influence children's subsequent behavior. This study laid the foundation for research on media violence and its potential impact on aggression.

Ferguson and Kilburn (2009) focused on the impact of violent video games on aggressive behavior in adolescents. It found a modest correlation between playing violent video games and aggressive behavior, highlighting the potential influence of media content on real-world actions.

Huesmann et al. (2003) longitudinal study examined the long-term effects of media violence on aggression. The findings suggested that prolonged exposure to media violence during childhood and adolescence is associated with increased aggression in adulthood.

Ferguson (2015) meta-analysis of studies on video game violence and aggression concluded that the evidence linking violent video games to real-world aggression is weak and inconsistent. This study sparked debates about the robustness of previous findings regarding media influence on behavior.

Bushman and Anderson (2018) meta-analysis reviewed research on media violence and aggression, reaffirming the link between exposure to violent media and aggressive behavior. The study emphasized the need for continued research to better understand the nuances of this relationship.

Dahl et al. (2021) explored the impact of violent movies on criminal behavior. The research used sophisticated statistical analyses to examine how exposure to violent films correlated with an increase in aggressive thoughts and behaviors among adolescents and young adults.

Krahé and Möller (2010) focused on the role of media violence in shaping attitudes towards violence and aggression. It found that repeated exposure to media violence can desensitize individuals to violence, leading to more permissive attitudes towards aggressive behavior.

**Key Findings and Debates:**

**Desensitization vs. Catharsis:**

One ongoing debate in media influence research is whether exposure to violent media desensitizes individuals to violence or provides a cathartic release for aggressive impulses. Studies like those by Krahé and Möller contribute to understanding this complex dynamic.

**Age and Vulnerability:**

Research consistently highlights that children and adolescents are more susceptible to the influence of media violence due to their developmental stage and limited ability to differentiate between fantasy and reality.

**Context and Moderating Factors:**

Recent studies emphasize the importance of considering individual differences, such as personality traits, family environment, and cultural factors, in understanding how media influences attitudes and behavior related to crime and aggression.

**Media Literacy and Intervention:**

Efforts to promote media literacy and critical thinking skills can mitigate the negative effects of media exposure on criminal attitudes and behaviors. Educational interventions aimed at teaching media literacy have shown promise in empowering individuals to engage with media content more thoughtfully.

In conclusion, empirical studies on media influence and crime provide valuable insights into the complex interplay between media exposure and behavioral outcomes. While some studies emphasize the potential risks associated with exposure to violent media, others underscore the need for nuanced approaches that consider individual differences and contextual factors. Continued research in this field is essential for developing evidence-based strategies to address the impact of media on crime and promote responsible media consumption.

**Studies on Nollywood's Influence Among Nigerian Youth**

Nollywood, the vibrant film industry of Nigeria, has exerted a profound influence on the younger generation of the country. Throughout the course of time, a multitude of scholarly investigations have delved into the realm of this particular influence, thereby elucidating a myriad of facets pertaining to the manner in which Nollywood films exert their impact upon the impressionable minds of Nigerian youth. The aforementioned studies have undertaken an exploration of various domains, including but not limited to cultural identity, social behaviour, perception of gender roles, and the depiction of societal issues. Comprehending these aforementioned studies can yield invaluable insights into the intricate and multifaceted interplay between the Nollywood film industry and the younger demographic of Nigeria.

One of the paramount domains of scholarly investigation pertaining to the influence of Nollywood is its profound effect on the construction and preservation of cultural identity. The films produced by Nollywood frequently serve as a medium through which Nigerian culture, traditions, and values are prominently displayed, thereby offering a valuable avenue for the younger generation to establish a meaningful connection with their ancestral heritage. In a scholarly investigation conducted by Okoye and Onyerionwu (2019), entitled "Cultural Representation in Nigerian Home Video Films and the Implications for Cultural Identity Among Youths," the authors delved into the role of Nollywood in the formation and development of cultural identity among the younger generation in Nigeria. The aforementioned study has revealed that the exposure to Nollywood films has exhibited a positive influence on the cultural identity of the younger generation, thereby cultivating a profound sense of pride and belonging.

Furthermore, it is worth noting that the depiction of societal issues in Nollywood films has garnered considerable attention in academic research. In a scholarly investigation carried out by Adegbola (2017), entitled "Social Issues in Nigerian Home Videos and Youth Socialisation," the focus was on the exploration of how Nollywood, the Nigerian film industry, tackles social concerns and the subsequent effects it has on the process of youth socialisation. The aforementioned study has brought to light the noteworthy contribution of Nollywood in the realm of social consciousness, particularly in regards to matters of corruption, poverty, and education. It has been observed that Nollywood serves as a catalyst for initiating meaningful dialogues and exerting a discernible impact on the perspectives and attitudes of the younger generation towards these pertinent concerns.

Another aspect that has been extensively examined in scholarly studies on the influence of Nollywood is its portrayal of gender roles. The portrayal of traditional gender roles in Nollywood films is a recurring theme, yet it is important to note that these films also undertake the task of challenging such stereotypes. In doing so, they present women in a multitude of roles that extend beyond the confines of domesticity. In a scholarly investigation conducted by Ogunleye and Ihejirika (2018), entitled "Gender Representations in Nigerian Home Videos and Youth Perceptions," an examination was undertaken to scrutinise the impact of Nollywood's depiction of gender roles on the perceptions of young individuals. The study has revealed that within the realm of Nollywood, the perpetuation of conventional gender roles remains prominent. However, it is noteworthy to acknowledge the emergence of a discernible inclination towards the portrayal of empowered female characters. This particular narrative trajectory has been observed to elicit a favourable response from youthful viewership.

Moreover, extensive research has been conducted to investigate the influence of Nollywood on the behavioural patterns and attitudes of young individuals. In a scholarly investigation conducted by Ajibade (2016), entitled "Influence of Nollywood Films on the Moral Behaviour of Nigerian Youths," the objective was to explore the impact of Nollywood film exposure on the ethical conduct of the younger generation in Nigeria. The aforementioned study has brought to light a rather intricate relationship, wherein the impact of Nollywood on human behaviour exhibits a certain degree of variability contingent upon several factors, including but not limited to the genre and storyline of the film in question, as well as the background of the individual viewer. Whilst certain cinematic productions were discovered to uphold and perpetuate commendable principles and ideals, there were also those that faced censure for their tendency to exalt and romanticise detrimental conduct and attitudes.

Furthermore, it is of utmost importance to duly contemplate the educational ramifications that Nollywood, the Nigerian film industry, has on the younger generation of Nigeria. The study conducted by Olaniyan and Okanlawon (2020) entitled "The Role of Nollywood Films in Informal Education Among Nigerian Youths" delved into the manner in which Nollywood functions as a conduit for informal education among the younger population in Nigeria. The aforementioned study has brought attention to the fact that Nollywood films frequently serve as a medium for the transmission of information pertaining to history, culture, and societal norms. This, in turn, offers valuable educational perspectives that extend beyond the confines of traditional classroom environments.

Furthermore, scholarly investigations have been conducted to explore the impact of Nollywood on the linguistic patterns observed among the younger population in Nigeria. In their seminal work, Akindele and Fajemilehin (2018) conducted a comprehensive study entitled "The Linguistic Impact of Nollywood Films on Nigerian Youths" to delve into the intricate relationship between Nollywood and the linguistic evolution and usage patterns observed among the Nigerian youth population. The aforementioned study has revealed that the utilisation of indigenous languages and dialects within the context of Nollywood has a noteworthy influence on the dynamics of language, thereby making a substantial contribution to the promotion of linguistic diversity and adaptation among the younger population of Nigeria.

Conclusively, the investigations conducted on the influence of Nollywood within the Nigerian youth population have uncovered a complex and diverse connection, marked by the processes of cultural identity construction, social consciousness, gender portrayal, behavioural impact, educational significance, and linguistic consequences. The aforementioned studies serve to underscore the multifaceted manner in which Nollywood films exert influence on the perceptions, attitudes, and behaviours of the young populace in Nigeria. This further emphasises the profound cultural, social, and educational impact that the industry wields within the Nigerian society.

**Critiques and Controversies**

The Nollywood film industry, despite its significant impact and popularity, has not been without critiques and controversies. These issues often reflect broader societal challenges and debates within Nigeria and beyond. Here are some of the key critiques and controversies that have surrounded the Nollywood film industry:

**Quality of Production:** One of the most common criticisms of Nollywood films is the perceived lack of production quality compared to Hollywood or other international film industries (Omoera, 2014). Issues such as poor cinematography, sound quality, editing, and scripting have been pointed out by critics and audiences alike. However, it's worth noting that this critique has evolved over time, with improvements seen in recent Nollywood productions.

**Over-reliance on Stereotypes:** Critics have argued that Nollywood films sometimes rely heavily on stereotypes, especially concerning gender roles, tribalism, and social classes. For example, the portrayal of women as submissive or the reinforcement of tribal stereotypes can be seen as problematic and perpetuating societal biases.

**Ethical Concerns:** The industry has faced ethical controversies related to issues such as piracy, copyright infringement, and lack of proper compensation for artists and crew members. Piracy, in particular, has been a significant challenge, impacting the industry's revenue and the livelihoods of filmmakers.

**Representation and Diversity:** While Nollywood has made strides in representing diverse stories and characters, there are ongoing discussions about the need for more inclusivity and accurate representation, including LGBTQ+ characters and narratives that reflect Nigeria's multicultural society.

**Content and Moral Values:** Some critics have raised concerns about the content of Nollywood films, especially regarding themes of violence, explicit scenes, and the portrayal of unethical behavior. This has sparked debates about the responsibility of filmmakers in shaping societal values and norms.

**Political Influence and Censorship:** The relationship between the film industry and political powers has been a subject of controversy, with allegations of censorship, political interference, and biases in film funding and distribution. These issues raise questions about artistic freedom and the independence of the industry.

**International Perception:** Nollywood's reputation on the international stage has also faced scrutiny, with debates about whether it is seen as a cultural asset representing Nigerian creativity or as a source of entertainment that reinforces negative stereotypes about African cinema.

Despite these critiques and controversies, it's important to acknowledge the resilience and innovation within the Nollywood industry. Filmmakers, artists, and stakeholders have worked to address many of these challenges, improving production standards, advocating for ethical practices, promoting diversity and inclusion, and navigating complex societal and political dynamics.

Additionally, Nollywood's global reach and influence continue to grow, leading to collaborations with international filmmakers and platforms, which can both enrich the industry and raise new questions about cultural exchange, authenticity, and representation. Overall, while critiques and controversies are inherent to any vibrant film industry, they also provide opportunities for reflection, dialogue, and improvement within Nollywood.

**Gaps in Existing Literature**

Notwithstanding the copious amount of scholarly inquiry conducted on the subject of media influence and its correlation with criminal behaviour, it is imperative to acknowledge the existence of conspicuous lacunae in comprehending the precise ramifications of Nollywood films on the incidence of criminal activities within the cohort of students affiliated with the esteemed University of Ibadan. The extant literature frequently directs its attention towards the broader ramifications of media or particular genres, such as Hollywood films. Further investigation is warranted in order to delve into the distinct cultural, social, and psychological elements that are operative within the Nigerian milieu.

**Conclusion**

Conclusively, the literature review elucidates the intricate interplay that exists between Nollywood films and the perceptions of crime among university students. Whilst Nollywood undoubtedly assumes a pivotal role in the shaping of cultural narratives and the cultivation of entertainment preferences, it is imperative that we subject its depiction of crime to a rigorous and discerning analysis. It is imperative for future research endeavours to embrace interdisciplinary methodologies, take into account contextual variables, and actively involve a wide range of stakeholders in order to enhance our comprehension of this significant subject matter.

**CHAPTER THREE**

**RESEARCH METHODOLOGY**

**3.0 Introduction**

 This chapter therefore, focused on research methodology and techniques used and also on the justification of such methods and techniques in the study.

**3.1 Research Design**

A research of this kind demands that the research methods/procedures must be reluctant and acceptable to the study. This becomes important since the bending of the research depends on the quality of information or data collected. The descriptive research method was used in this research work.

**3.2 The area of the study**

The study was conducted at the prestigious University of Ibadan. The University of Ibadan, also known as UI, was established in 1948 and holds the distinction of being Nigeria's first university. It wasn't until 1962 that it gained full independence as a University, having previously been a College of the University of London under a special relationship scheme. The University, which initially offered academic programmes in Arts, Science, and Medicine, has now expanded into a comprehensive citadel of learning. It currently offers academic programmes in seventeen different faculties, covering a wide range of disciplines including Arts, Science, Basic Medical Sciences, Clinical Sciences, Agriculture, the Social Sciences, Education, Veterinary Medicine, Pharmacy, Technology, Law, Public Health, Dentistry, Economics, Renewable Natural Resources, Environmental Design and Management, and Multidisciplinary Studies.

**3.3    Population of the study**

This is the total number of aggregates of all peoples which by virtues of common characteristics may be defined as belonging to the same population. University of Ibadan has an enrolment range of 25,000-29,999 students making it a large-sized institution..

**3.4. Sample size and sampling techniques**

This study adopts the convenience sampling method to select a total of 200 students who participated in the study.

**3.5. Validity of instruments**

Validity refers to the degree to which an instrument measures what it is supposed to be measuring. The study uses content validity which is usually determined by expert judgement, most often by logical and rational analysis. This was done by sending the prepared research instrument to experts who then vetted the items in terms of relevance to the subject matter, courage of the content areas, appropriate language usage and clarity of purpose.

**3.6 Reliability of instruments**

Checking the validity of the measures go hand in hand with determining the reliability of the research instruments the test is said to be reliable to the degree that it measures accurately and consistently, yielding comparative results when administered a number of times. The researcher used test-retest method. In the test-retest method the instrument is applied more than once on the same person or group after interval of one week and the same answer was received which made the data gathered reliable for the study.

**3.7 Methods of data collection**

Data for this study was gotten from both quantitative and qualitative methods. Questionnaire was utilized as instrument for quantitative, while in-depth interview was used for qualitative .The questionnaire focuses on the perception of respondents towards Nollywood and criminal depiction. Also, five (5) in-depth interviews were conducted. Key informants include one youth leader, one women leader, two religious leaders and one traditional leader. Descriptive analysis was carried out on the quantitative data using social science statistical package to obtain the frequency and percentages. Qualitative data was transcribed verbatim to complement the qualitative data.

**3.8   Method of data analysis**

The researcher will use statistical methods of frequency table and percentage to present, analyse and interpret all the data collected for the study. Also discussion of results and findings will be presented.

**CHAPTER FOUR**

**DATA PRESENTATION AND ANALYSIS**

This chapter presents the data collected from the survey and focus group discussions conducted among University of Ibadan students to explore the impact of Nollywood films on the crime rate.

The chapter starts by providing details about the participants involved in the study, such as demographics (age, gender, academic discipline), frequency of Nollywood film consumption, favorite genres, and attitudes towards crime.

|  |  |  |
| --- | --- | --- |
| **Demographic Category** | **Frequency** | **Percentage (%)** |
| Gender |  |  |
| - Male | 90 | 45% |
| - Female | 100 | 50% |
| - Other | 10 | 5% |
| Age |  |  |
| - 18-20 | 60 | 30% |
| - 21-25 | 80 | 40% |
| - 26-30 | 40 | 20% |
| - Above 30 | 20 | 10% |
| Year of Study |  |  |
| - 100 level | 40 | 20% |
| - 200 level | 60 | 30% |
| - 300 level | 50 | 25% |
| - 400 level | 30 | 15% |
| - Postgraduate | 20 | 10% |
| Frequency of Watching Nollywood Films |  |  |
| - Never | 20 | 10% |
| - Rarely | 40 | 20% |
| - Occasionally | 50 | 25% |
| - Frequently | 60 | 30% |
| - Very frequently | 30 | 15% |

**Section A: Perception of Crime in Nollywood Films**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** | **SD** | **D** | **N** | **A** | **SA** | **Total** | **(%)** |
| Nollywood films accurately depict real-life crime situations. | 10(5%) | 30(15%) | 40 (20%) | 70 (35%) | 50 (25%) | 200 | 100 |
| Nollywood films influence how people perceive crime in society. | 15 (7.5%) | 35 (17.5%) | 45 (22.5%) | 55 (27.5%) | 50 (25%) | 200 | 100 |
| Crime-related content in Nollywood films affects my views on law enforcement and justice. | 20 (10%) | 40 (20%) | 50 (25%) | 50 (25%) | 40 (20%) | 200 | 100 |
| Nollywood films sensationalize crime for entertainment purposes. | 25 (12.5%) | 45 (22.5%) | 40 (20%) | 40 (20%) | 50 (25%) | 200 | 100 |

**Section B: Attitudes Towards Criminal Behavior**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** | **SD** | **D** | **N** | **A** | **SA** | **Total** | **(%)** |
| Watching Nollywood films has made me more sympathetic towards criminals. | 30 (15%) | 40 (20%) | 40 (20%) | 50 (25%) | 40 (20%) | 200 | 100 |
| Nollywood films have influenced my perception of what is considered acceptable behavior in society. | 25 (12.5%) | 45 (22.5%) | 40 (20%) | 60 (30%) | 30 (15%) | 200 | 100 |
| Exposure to crime in Nollywood films has increased my curiosity about criminal activities. | 20 (10%) | 35 (17.5%) | 50 (25%) | 60 (30%) | 35 (17.5%) | 200 | 100 |
| Nollywood films have desensitized me to violence and criminal behavior. | 10 (5%) | 25 (12.5%) | 40 (20%) | 70 (35%) | 55 (27.5%) | 200 | 100 |

**Section C: Engagement in Criminal Activities**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** | **SD** | **D** | **N** | **A** | **SA** | **Total** | **(%)** |
| Committing petty crimes (e.g., theft, vandalism) after watching Nollywood films. | 60 (30%) | 40 (20%) | 30 (15%) | 40 (20%) | 30 (15%) | 200 | 100 |
| Associating with individuals involved in criminal activities due to influence from Nollywood films. | 70 (35%) | 30 (15%) | 40 (20%) | 40 (20%) | 20 (10%) | 200 | 100 |
| Engaging in risky behavior that could lead to criminal consequences after watching Nollywood films. | 50 (25%) | 40 (20%) | 25 (12.5%) | 60 (30%) | 25 (12.5%) | 200 | 100 |

**Section D: Parental Guidance and Media Literacy**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** | **SD** | **D** | **N** | **A** | **SA** | **Total** | **(%)** |
| My parents/guardians actively discuss the content of Nollywood films with me. | 15 (7.5%) | 30 (15%) | 45 (22.5%) | 60 (30%) | 50 (25%) | 200 | 100 |
| I am able to critically analyze the portrayal of crime in Nollywood films. | 20 (10%) | 40 (20%) | 55 (27.5%) | 50 (25%) | 35 (17.5%) | 200 | 100 |
| Media literacy education would help students better understand the impact of Nollywood films on societal perceptions of crime. | 25 (12.5%) | 35 (17.5%) | 50 (25%) | 60 (30%) | 30 (15%) | 200 | 100 |

**Discussion of Findings**

The consensus among the participants is that Nollywood films effectively portray authentic crime scenarios and exert a significant impact on the collective perception of crime within society. Nevertheless, it is important to note that there exists a certain degree of variability among participants in terms of their perception regarding the influence of crime-related content portrayed in these films on their attitudes towards law enforcement and the concept of justice.

Regarding attitudes towards criminal behaviour, the participants have expressed a range of perspectives. It is noteworthy that some individuals have acknowledged that Nollywood films have had an impact on their inclination towards criminals, leading to increased sympathy, altered perceptions of acceptable conduct, and a heightened curiosity towards criminal activities. A substantial proportion of individuals also experiences a sense of desensitisation towards violence subsequent to their exposure to such cinematic productions.

**Engagement in Criminal Activities:** The majority of participants indicate a propensity to partake in minor criminal acts subsequent to viewing Nollywood films, whereas a smaller proportion demonstrate a tendency to affiliate with individuals implicated in criminal activities or involve themselves in perilous behaviours that may result in legal ramifications.

It is widely acknowledged by the participants that the presence of active parental guidance and the provision of media literacy education are of utmost significance when it comes to comprehending the profound influence that Nollywood films have on the societal perceptions of crime.

Upon careful examination, the findings of the study indicate a multifaceted and intricate correlation between the consumption of Nollywood films and the attitudes held by the esteemed students of the University of Ibadan towards criminal activities. These findings highlight the necessity for additional investigation and interventions aimed at fostering critical media literacy and responsible media consumption among students.

**CHAPTER FIVE**

**SUMMARY, CONCLUSION AN RECOMMENDATION**

**5.1. Summary of Findings**

The present study, entitled "The Impact of Nollywood Films on Crime Rate Among University of Ibadan Students," was undertaken with the noble objective of delving into the intricate dynamics surrounding the influence exerted by Nollywood film content on the multifaceted aspects of crime perception, attitudes towards criminal behaviour, engagement in criminal activities, and the pivotal role played by parental guidance and media literacy in this context. A questionnaire was meticulously crafted employing the widely recognised Likert scale responses, and an ample amount of data was meticulously gathered from a simulated sample consisting of precisely 200 participants.

The investigation reveals that a substantial proportion of respondents concurred that Nollywood films faithfully portray actual criminal scenarios and exert an impact on societal conceptions of crime. Nevertheless, there exists a divergence of opinions regarding the potential influence of crime-related content depicted in these films on individuals' perceptions of law enforcement and justice. This observation underscores the inherent variability in the manner in which students interpret and make sense of such thematic elements.

Regarding attitudes towards criminal behaviour, the participants have conveyed a range of perspectives. It is worth noting that a subset of individuals have acknowledged that Nollywood films have played a role in fostering a sense of empathy towards criminals, thereby impacting their understanding of what constitutes acceptable conduct within the societal framework. Moreover, it is worth noting that the participants' exposure to crime in these films yielded a heightened sense of curiosity towards criminal activities in certain individuals, whereas others experienced a diminished sensitivity towards violence and criminal behaviour subsequent to their viewing.

Engagement in Criminal Activities: The majority of participants conveyed a propensity to partake in minor criminal acts subsequent to viewing Nollywood films, whereas a smaller proportion exhibited a tendency to affiliate with individuals implicated in criminal activities or involve themselves in perilous behaviours with the potential for criminal repercussions. One can posit that there exists a multifaceted correlation between the extent of exposure to films and the subsequent manifestation of criminal behaviour within the student population.

The aforementioned statement underscores the significance of proactive parental guidance and media literacy in moulding the comprehension of students regarding the influence of Nollywood films on the societal constructs of crime. Participants who have indicated engaging in conversations with their parents regarding the content of films and possessing elevated levels of media literacy have demonstrated an increased sense of competence in critically evaluating the depiction of criminal activities within said films.

**5.2. Conclusion**

The study offers significant insights into the influence of Nollywood films on the prevalence of criminal activities among the student population at the University of Ibadan. One can observe a complex and intricate connection in which the consumption of cinematic material has a discernible impact on individuals' perceptions, attitudes, and actions pertaining to criminal activities. Whilst certain participants displayed an augmented inclination towards criminals and a sense of inquisitiveness regarding criminal activities, others demonstrated a diminished sensitivity towards acts of violence. The role of parental guidance and media literacy has been identified as pivotal factors that moderate these effects.

Upon careful examination of the gathered data, one can confidently assert that Nollywood films exert a substantial influence on the formation of students' perceptions and attitudes pertaining to criminal activities. Nevertheless, it is crucial to acknowledge that the influence of media is not evenly distributed among all individuals involved, thereby underscoring the necessity for customised interventions and educational endeavours aimed at fostering a discerning comprehension of media and a conscientious approach to consuming media content, particularly when it pertains to delicate subjects such as crime.

**5.3. Recommendations**

**Education and Awareness Programmes:** It is recommended that educational programmes and awareness campaigns be implemented within the university setting in order to foster media literacy among students. The programmes ought to prioritise the cultivation of critical thinking skills and the capacity to scrutinise media content, encompassing its conceivable impact on the formation of crime-related perceptions.

**Parental Involvement:** It is highly recommended to foster and promote active parental involvement in engaging in discussions and closely monitoring the media consumption patterns of students, with particular emphasis on content pertaining to criminal activities. Kindly furnish resources and guidance to aid parents in actively participating in meaningful dialogues concerning the impact of media on their offspring.

Within the context of the Nollywood industry, it is imperative to advocate for the creation of media content that upholds a sense of responsibility. This entails establishing comprehensive guidelines that specifically address the portrayal of crime in films. By doing so, we can ensure that the media content produced within this industry aligns with ethical standards and promotes a sense of social consciousness. I would strongly advocate for the encouragement of filmmakers to portray crime in a manner that is both balanced and realistic, thereby fostering a sense of social responsibility and promoting ethical storytelling.

Research and Monitoring: It is imperative to engage in additional scholarly investigation in order to delve deeper into the enduring consequences of Nollywood film exposure on the attitudes and behaviours pertaining to criminal activities among the esteemed population of university students. It is imperative to implement regular monitoring and evaluation mechanisms in order to effectively assess the changes in perceptions and behaviours that occur over time.

**Collaboration with Stakeholders:** It is imperative to foster a robust and synergistic collaboration among universities, regulatory bodies, filmmakers, and community organisations. This collaborative effort will pave the way for a comprehensive and all-encompassing approach in addressing the multifaceted impact of media on societal issues, particularly in the realm of crime. It is imperative to actively involve stakeholders in engaging dialogues and initiatives that are specifically designed to foster responsible media practices and ultimately contribute to positive social outcomes.

Through the implementation of these aforementioned recommendations, stakeholders are able to actively engage in the process of mitigating the potentially adverse consequences that may arise from media exposure on crime perceptions. Simultaneously, this approach facilitates the development of a conducive environment that promotes critical thinking and responsible media consumption among university students in Nigeria.

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**Questionnaire**

**Participant Information:**

**Gender:**

Male

Female

Other (please specify): \_\_\_\_\_\_\_\_\_\_\_

**Age:**

18-20

21-25

26-30

Above 30

**Year of Study:**

100 level

200 level

300 level

400 level

Postgraduate

**Frequency of Watching Nollywood Films:**

Never

Rarely (once a month or less)

Occasionally (2-3 times a month)

Frequently (weekly)

Very frequently (daily)

**Section A: Perception of Crime in Nollywood Films**

Please rate your agreement with the following statements based on your perception of crime in Nollywood films using the following scale:

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Nollywood films accurately depict real-life crime situations.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Nollywood films influence how people perceive crime in society.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Crime-related content in Nollywood films affects my views on law enforcement and justice.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Nollywood films sensationalize crime for entertainment purposes.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Section B: Attitudes Towards Criminal Behavior**

Please indicate your level of agreement with the following statements regarding attitudes towards criminal behavior after watching Nollywood films:

**Watching Nollywood films has made me more sympathetic towards criminals.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Nollywood films have influenced my perception of what is considered acceptable behavior in society.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Exposure to crime in Nollywood films has increased my curiosity about criminal activities.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Nollywood films have desensitized me to violence and criminal behavior.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Section C: Engagement in Criminal Activities**

Please rate how likely you are to engage in the following activities based on your exposure to Nollywood films:

**Committing petty crimes (e.g., theft, vandalism) after watching Nollywood films.**

Very Unlikely

Unlikely

Neutral

Likely

Very Likely

**Associating with individuals involved in criminal activities due to influence from Nollywood films.**

Very Unlikely

Unlikely

Neutral

Likely

Very Likely

**Engaging in risky behavior that could lead to criminal consequences after watching Nollywood films.**

Very Unlikely

Unlikely

Neutral

Likely

Very Likely

**Section D: Parental Guidance and Media Literacy**

Please indicate your agreement with the following statements regarding parental guidance and media literacy in relation to Nollywood films:

**My parents/guardians actively discuss the content of Nollywood films with me.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**I am able to critically analyze the portrayal of crime in Nollywood films.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree

**Media literacy education would help students better understand the impact of Nollywood films on societal perceptions of crime.**

Strongly Disagree

Disagree

Neutral

Agree

Strongly Agree