

## Identifying the Audiences of Nigerian Movies in Nairobi County, Kenya

Author

Shadrach Moki Mwanthi   
Email: [shadmoki@gmail.com](mailto:shadmoki@gmail.com)

University of Nairobi, Kenya.

### Cite this article in APA

Mwanthi, S. M. (2023). Identifying the audiences of Nigerian movies in Nairobi County Kenya. *Journal of humanities and social sciences*, 2(1), 113-119. <https://doi.org/10.51317/jhss.v2i1.351>



A publication of Editon  
Consortium Publishing (online)

### Article history

Received: 06.03.2023

Accepted: 03.04.2023

Published: 12.05.2023

[Scan this QR to read the paper online](#)



**Copyright:** ©2023 by the author(s). This article is an Open Access article distributed under the terms and conditions of the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License (CC BY-NC-SA 4.0).



### Abstract

The paper sought to identify the audiences of Nigerian movies in Nairobi County, Kenya. The study targeted Citizen and Kiss Televisions' production managers, focus groups and Nigerian Movie fans. The samples were selected randomly from households. This study adopted a qualitative research method. The research consulted documentary sources on Nigerian movies in Kenya. This included gathering information from the internet, Newspapers and research done by Synovate on Nigerian movie audiences. The data obtained was analysed using descriptive statistics such as mean, mode, percentages, and frequencies. From the above conclusions, it can be realised that Nigeria is very diverse and a big country and so many films. You can even classify Nigerian so-called films or videos in all sorts of categories or genres. You can have people who prefer horror, city, gospel or love stories. Within the social and cultural context, it is all valid because the audience is demanding these things and it is responding to them. Therefore, the people have a right to their particular tastes.

**Key terms:** Audience, Kenyan televisions, Nigerian movies.

## INTRODUCTION

There are many different reasons why people watch television. These reasons vary for every individual. When considering these reasons, uses and gratifications, which vary due to different audience characteristics, need to be considered. Today, Nollywood is aired on almost every television channel in Kenya. Many Kenyans have adopted Nigerian mannerisms in many facets of life. It is obvious that the influence of Nigerian movies on Kenyan audiences is too much, as witnessed by accents, style of dress, and behavioural idiosyncrasies, all of which are distinctly Nigerian (Mwanthi, 2012). All these are now being transmitted as images almost in every urban centre in Kenya. This explains why even the dress code of well-to-do men and women in the streets of Nairobi has lately resembled that of Nigerians. Nigerian films are sold all over Africa and are normally filmed in English since it is a good middle ground for the estimated 1,500 languages spoken across the continent (Evuleocha, 2008). However, that is not the only strategy for expanding the potential audience; one director notes that he must have "a known face in each market", a Kenyan actor to sell the movie in Kenya, a South African to boost appeal in South Africa, and so forth. Therefore, this study sought to identify the audience of Nigerian movies in Kenya/Nairobi.

## LITERATURE REVIEW

Motiki (2006) of *In Mwegi*, Botswana's only independent daily newspaper, says that many people love Nigerian video films and find them irresistible mostly because of their familiar storylines. He says that Nigerian movies are a household name in most African countries. "Although the whole cinematography of the movies is not of the best quality, a lot of people are in love with them" (p.1). He notes that the common incorrect use of adjectives, nouns, and verbs is all ignored and laughed at as, in most homes, people remain glued to their television sets when these movies are showing. Some say that the reason they love them is that they can easily relate to them.

For example, in Kenya, all movies aired on Citizen and Kiss Television and other television channels in Kenya can be found in various shops in Nairobi city and other

towns in the country. The movies are so much in demand that even the street hawkers at the bus ranks [bus stations] are cashing in. The names of the movies are not only appealing but catchy too, names like; the Corridors Uses and gratification theory examines the nature of audience involvement and gratification obtained from viewing television, with an emphasis on motives and medium, psychological and social traits that influence this use, and behaviour or attitude that develop as a result of the combined influence of motives and traits. The origins of uses and gratification can be traced back to Lasswell's (1948) model of who uses which media, how and with which effects.

## METHODOLOGY

This study adopted a qualitative research method. The study targeted Citizen and Kiss Televisions' production managers, focus groups and Nigerian Movie fans. These households were selected randomly. In addition, the research consulted documentary sources on Nigerian movies in Kenya. This included gathering information from the internet, Newspapers and research was done by Synovate on Nigerian movie audiences. The collected data were analysed using descriptive statistics such as mean, mode, percentages, and frequencies.

## FINDINGS AND DISCUSSION

### Audiences in Kenyan Television

The following are research findings on Nigerian movies. According to this research, Nollywood movies have wider viewership in all parts of Kenya and to all classes of people. Both men and women like Nigerian movies. Nigerian Movies have viewership by Kenyans of all divides ranging from gender, age, level of living standards and level of education (Waliaula, 2014). The following is Nigerian movie classification according to gender, age, levels of living standards and the urban and rural Topographies.

### Demographic Profile for Naija and Afrosinema Movies on Citizen and Kiss Television (Monday-Friday)

The figures below show the profile for Naija and afrosinema movies on Citizen and Kiss television, aired from Monday to Friday.

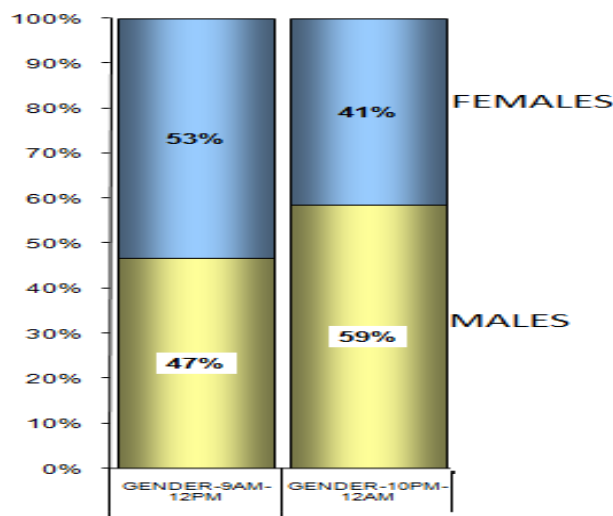


Fig. 1: Naija Movie Classification by Gender  
Source: Synovate

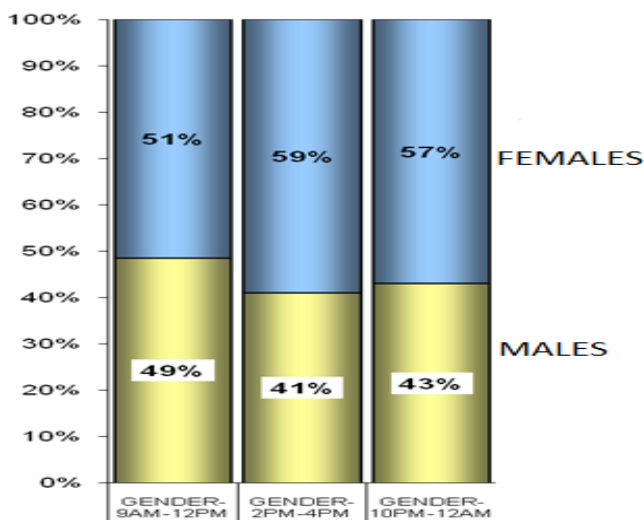


Figure 2: Afro-cinema Movie Classification by Gender  
Source: Synovate

Figure 1 illustrates Naija movie classification according to gender in Kiss Television. It indicates that Men consume more Nigerian movies than women consume in the evening, while women outdo men in the consumption of Nigerian movies in the morning. However, Men are the greatest fans of Nigerian movies on Kiss TV, with 53 per cent while women have 47 per cent.

Figure 2. Refers to Afrosinema movie classification according to gender in Citizen Television. It indicates

that women are leading fans of Nigerian movies with 51 per cent, 59 per cent and 57 per cent in the morning, afternoon, and night, respectively. Men follow closely with 49 per cent, 41 per cent and 43 per cent in the morning, afternoon and at night, respectively.

**Naija and Afrosinema Movie Classification by Age**

Figures 3 and 4 below illustrate the Naija and Afrosinema movie classifications by age.

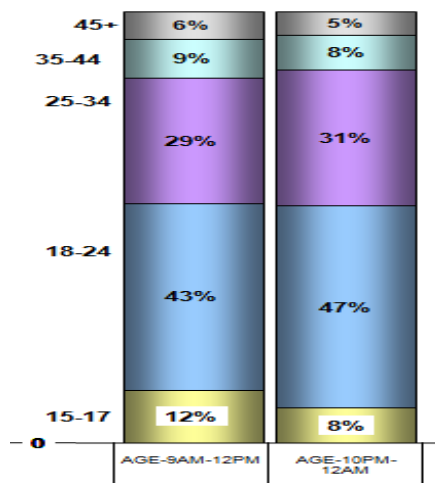


Figure 3: Naija Movies Classification by Age  
Source: Synovate

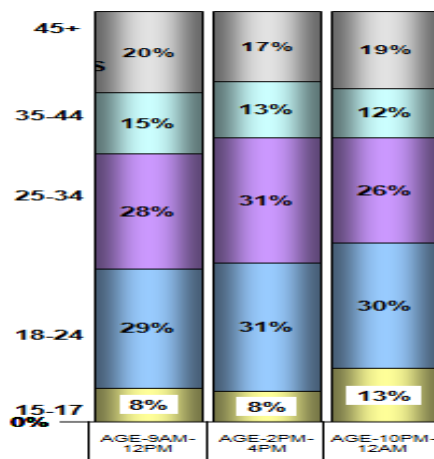


Figure 4: Afrosinema Movie Classification by Age  
Source: Synovate

Figure 3 classifies Naija movie consumption according to age. The study shows that teenagers do not like Naija movies. The same case applies to the elderly (45+ years); however, the middle age (18-24 years) and (25-34 years) lead in Naija movie viewership, with the 18-24 age group leading. This study also indicates that motivation towards watching Naija movies decreases with the increase of age after 35 years of age. The percentage of older people (35-44) who consume Naija movies is 8.5 per cent, while those who are 45+ are only 5.5 per cent.

Figure 4 displays the percentage of the Afrosinema movie classification according to age. The figure indicates that the majority of those who like Nigerian

movies are aged; between ages 18-24 years and ages 25-34 years. On the other hand, those within the age group of 15-17 years are not likely to watch Nigerian movies. The same case applies to the age group 35-44. However, at the age of 45+, Nigerian movie viewing shifts upwards slightly to 20 per cent, 17 per cent, and 19 per cent in the morning, afternoon and night, respectively.

**Naija and Afrosinema Movie Distribution by Level of Living Standards**

Figure 5 and 6 shows the Naija and Afrosinema movie distribution by the level of living standards, respectively.

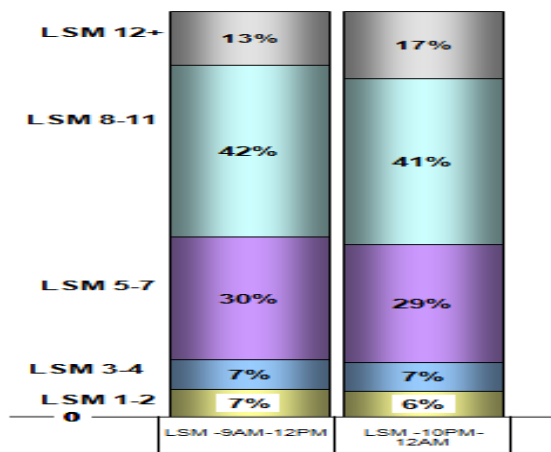


Figure 5: Naija Movie Classification by Level of Living Standard  
 Key: 1-3: Low end, 4-6: Not badly off. 8-11, Middle Class, 12+: Market class  
 Source: Synovate

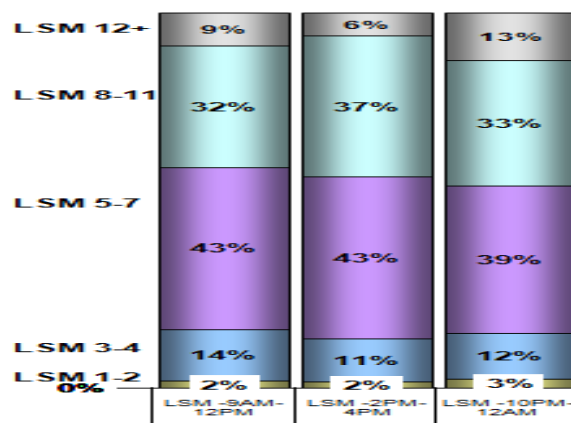


Figure 6: Afrosinema Movie Classification by Level of Living Standard  
 Key: 1-3: Low end, 4-6: Not badly off. 8-11, Middle Class, 12+: Market class  
 Source: Synovate

Figure 5 presents the classification of Naija movie according to levels of living standards. The figure indicates that low-income earners consume fewer Naija movies. Levels 1-4 consume fewer Naija movies, while the average income earners (5-11) consume more Naija movies. However, above-average income earners consume fewer Naija movies. The viewership percentage is almost the same in the morning and evening.

Figure 6 indicates that those people with low living standards (1-2, 3-4) do not consume Nigerian movies as the people who are average earners (5-7, 8-11). Those likely to watch Nigerian movies are average or high-

income earners. Above-average income earners (12+) are not likely to consume Nigerian movies. Slum dwellers may not consume as much Nigerian content as middle-income earners. The number of those people who watch Nigerian movies among low-income earners is almost negligible. Generally, low-income earners and above-average-income earners consume less Nigerian movies.

**Naija and Afrosinema Movie Distribution by Urban and Rural Topographies.**

Figures 7 and 8 below depict Naija and Afrosinema movie distribution by urban and rural topographies.

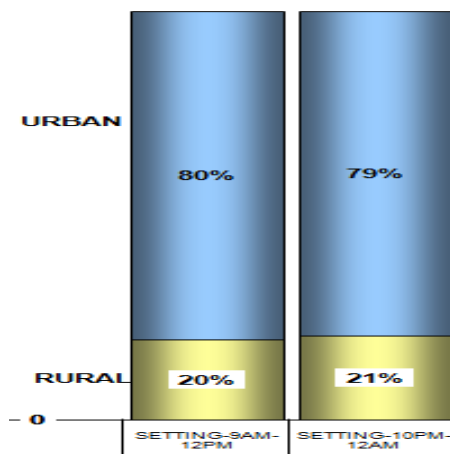


Figure 7: Naija Movie Classification by Urban and Rural Topographies  
Source: Synovate

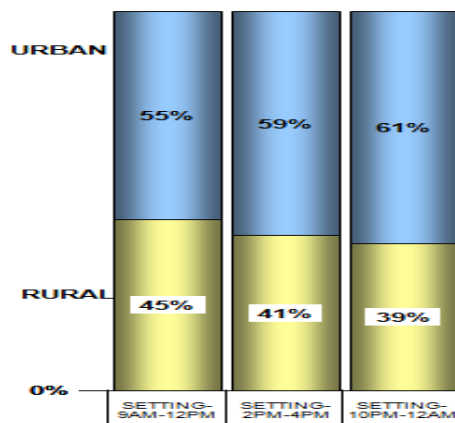


Figure 8: Afro-Sinema Classification by Urban and Rural Topographies  
Source: Synovate

Figure 7 above classifies Naija movie according to urban and rural topographies. The above figure indicates that Naija movies have almost the same number of audiences both in urban and rural areas. However, in Kiss Television, urban areas are ahead of rural areas by only 1 per cent in the morning and evening hours.

Figure 8 shows the Afrosinema movie classification according to rural and urban Nigerian movie viewership. The figure indicates that the number of those people who watch Nigerian movies in urban areas outdo the number of people who watch Nigerian movies in rural areas. Urban dwellers lead in Nigerian movie watching by 58 per cent, while rural viewers consume Nigerian Movies by 42 per cent.

**CONCLUSION AND RECOMMENDATIONS**

**Conclusion:** It can be realised that Nigeria is a very diverse country with so many films. You can even classify Nigerian so-called films or videos in all sorts of categories or genres. Some people may prefer horror, city, gospel or love stories. Within the social and cultural context, it is all valid because the audience is demanding these things and is responding to them, and therefore, the people have a right to their particular tastes. Thus, whether good or bad, the important thing is that there is demand for everything, and that is why the filmmakers in Nigeria are responding to the needs of that particular audience.

**Recommendations:** Nigerian movies should serve as an example to the rest of Africa that we need as artists and filmmakers to recognise the needs of our people

and to prioritise their interests in the development process. By all means, the Nigerian industry is not perfect, but it is part of development, so this study recommends that in future, the audience themselves should have some consumer association to be in a position to demand better quality and standard movies.

## REFERENCES

- Evuleocha, S. U. (2008). Nollywood and the home video revolution: Implications for marketing video film in Africa. *International Journal of Emerging Markets*, 3(4), 407–417.
- Lasswell, H. D. (1948). The structure and function of communication in society. In L. Bryson (Ed.), *The communication of ideas* (pp. 37–51). Harper & Row.
- Motiki, O. (2006, June 21). Botswana: Nigerian movies prove popular. *AllAfrica*. <http://allafrica.com/stories/200606210094.html>
- Mwanthi, S. M. (2012). *Nollywood movies on Kenyan television: An exploratory study of Kenyan Nigerian movie audiences and their motivations* (Doctoral dissertation, University of Nairobi).
- Waliaula, S. (2014). Active audiences of Nollywood video-films: An experience with a Bukusu audience community in Chwele market of Western Kenya. *Journal of African Cinemas*, 6(1), 71–83.