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Film Attractiveness and Viewer Loyalty for the sustainability of the Movie Industry in Nigeria: The mediation of viewer Satisfaction

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Abstract

The study investigated film attractiveness and viewer loyalty for the sustainability of the Nigerian movie industry through the mediation of viewers' satisfaction. It aimed to find out the influence of film attractiveness on viewer loyalty using viewer satisfaction as a mediator. The design was a longitudinal survey of 200 participants selected by systematic random sampling. The path diagram analysis served as the method of data analysis. The findings indicate that star influence, audience awareness, movie production quality and movie thematic resonance have statistically significant positive influences on viewer satisfaction and viewer loyalty. In addition, viewer satisfaction mediates the relationship between film attractiveness

and viewer loyalty for movie industry sustainability. The study contributes to the theory of the mediating effect of satisfaction between attractiveness perception and loyalty.

Keywords: Film attractiveness; sustainable movie industry; viewers' satisfaction; Viewer loyalty; and movie production quality.

.1. Introduction

The standard 'westernized' concept of a hit movie depicts it as a feature created with a multi-million-dollar cost, high production value, well-known stars and performers, and the new visual effects and digital developments. This understanding appears controversial when extended to films from developing countries that do not have access to digital craft. A new philosophy expects privileged narrative over production ploys in an attempt to examine the two features presently created in Nigeria closely and carefully as well as classical cultural melodramas and theatre film that maintain melodramatic types while attempting to balance the technique of a high-budget movie. Its narrative spectacle or hyperactive dramatic plots reflecting the living circumstances and social syndromes faced by the Nigerian people (Ekueme & Idodo, 2025) can characterise the Nollywood breakout.

Some decades ago, homemade movies were alien to Nigerian society and the concept of interesting movies/films was associated with Indian, Japanese and American films. Consequently, Nigerians never had the privilege of seeing any interesting homemade movies whose cultural backgrounds are consistent with indigenous cultural flavour. This is because many Nigerian viewers of these foreign films could not relate to these movies of alien cultures from Hollywood and Bollywood, and the Asian variety of Japanese and Chinese films to African, especially Nigerian, culture. In addition to the above shortcomings, a significant proportion of potential movie viewers in Nigeria had constraints affording the video machines and colour television (TV) set as piracy was very much at an embryonic stage (ogunaide & Ibrinke, 2020). Furthermore, the cinema culture was not popular at the time because of the dangerous modes of communication coupled with the development crisis activities of touts and hoodlums prevalent in African societies at the time, Nigeria inclusive. These touts and hoodlums made the cinema vicinities their abode, thus sending negative signals to responsible adolescent potential movie viewers.

Given the above constraints to accessing cinema halls, the Nigerian Television Authority (NTA), which is a government-owned television station, became the only consolation to film viewers in Nigeria (Ekeanya-anwu, 2011). Nollywood was a cinematic sensation that started in Lagos, has had an unprecedented popularity in Nigeria and beyond. Since 2000, there have been several improvements from one international film festival to another and the gains in those

years have been constant. (Igwe, 2015; Okome, 2007) despite the continued stereotyping of Nollywood (Iteji et al., 2021), especially gender stereotyping (Alola & Alola, 2020). Nollywood, the Nigerian "film industry", is a new player in the global movie industry. Its recognition was initially limited to Nigerian and African audiences. However, it is increasingly taking to the global stage. It is a regular part on networks specializing in black and African viewers via satellites or cable. Since January 2008, Nollywood has been operating a separate device providing 24-hour Sky Digital Network movie services to viewers in the UK and Ireland. There are varieties of sites that also make it easy for Nollywood films to spread. Given these developments, its penetration into the global movie industry is promising.

The Nigerian movie industry is a potential gold mine that people are aware of but are not knowledgeable as to how to utilize its power and potential effectively and efficiently. If wisely and properly managed, it has the potential to contribute significantly to the economic growth of Nigeria in terms of Employment (Abimbola, 2022; Aondover, 2021). Nollywood makes more movies annually than just about any other national movie industry. In 2006, when UNESCO obtained the last detailed data, Bollywood released 1,091 big blockbuster movies. Nollywood unveiled 872 while Hollywood uploaded 485. If fewer, lower budget films are considered, we can expand Nollywood launches to 2,500 films each year. It directly or indirectly recruits upwards of a million individuals. It is the second largest generator of employment in the country after agriculture but compared to Bollywood and Hollywood, this is relatively small.

From all indications, the Nigerian movie industry's future looks bright. It launches nearly three original low-budget films on the market every day. Every film is then repeated to around 200,000 video cassettes and sold to stores, video clubs and finally to different households. This method produces jobs and profits for individuals occupied with the production, distribution and selling of films. To this end, a shift in the general perspective of film making from that of triviality to that of a major value adding enterprise will help to situate the film industry in proper perspective as well as facilitate its achievement of laudable goals in the economic sector. The attainment of such economic goals, especially that of employment creation and the attendant enhancement of national income are consistent with the Sustainable Development Goals (SDGs) of zero hunger and no poverty.

Nollywood, the Nigerian movie industry, is relatively young compared to Hollywood, and Bollywood. For ages, Nigerian viewers were addicted to Hollywood and Bollywood movies as their movies dominated the global movie scene. Those industries of old passed on their loyalty to their children. With the birth of Nollywood in 1992, it was largely believed that African

viewers, especially Nigerian viewers, will shift their loyalty from the foreign movie industry to the Nigerian movie industry. However, 28 years later, most Nigerian viewers still regard Nollywood as inferior to the foreign movie industries; while a lot of people regard this behaviour as unpatriotic, a school of thought has advanced near cogent reasons to justify the seeming unpatriotic attitude of present generation Nigerians. Topmost amongst these reasons are the viewer's satisfaction with story line, star power and production quality as well as predictability of the outcome of Nigerian films from the onset and loss of suspense in most cases, amongst others. Given the acclimatization and thirst of Nigerian viewers for Bollywood, Hollywood and Dhallywood movies, it is doubtful if a sizeable proportion of Nigerian viewers are still loyal to the Nigerian movie industry especially given the download statistics of Bollywood, Hollywood and Hollywood movies from traffic on this side of the world.

There is empirical evidence on the factors that influence viewers' satisfaction in the movie industry. Some of the studies explored the significance of the screenplay in movies (Jeesha & Premkumar, 2018; Richards, 2010), film attractiveness and viewers' satisfaction (Yang & Zhong, 2016), the viewpoint of users toward movie-related websites and e-satisfaction (Chun, 2015; Moon et al., 2010; Cho & Ha, 2005). Previous studies used a mixture of survey research design and literature review with a mixture of quantitative and qualitative methodologies. The results show that Mind purification, logic and inspiration (Yang & Zhong, 2016); frequency of access to movie publicity (Chun, 2015), quality of movie script (Richards, 2010), the history of viewing and rating by movie viewers as well as the collective opinions of movie communities (Moon et al., 2010) influence viewers' satisfaction in the movie industry. Thus, while publicity and screenplay appear to have received attention from previous studies, there are not many studies on star power. In addition, none of the previous studies examined viewer loyalty. Lastly, none of the previous studies examined viewer loyalty for the sustainability of the movie industry and the attendant employment creation and economic growth. However, if the movie justifies its existence by adding value to viewers and to the economy through employment creation, it must elicit the loyalty of viewers to guarantee sustainability. This study sought to fill these gaps as well as present a more comprehensive framework to explain the determinants of viewers' satisfaction in the movie industry. The intention, therefore, is to investigate the major factors that affect the loyalty of movie viewers in the Nigerian movie industry by identifying the major factors that affect viewer satisfaction and viewer loyalty and hence, the factors that have implication for the sustainability of the Nigerian movie industry.

The results of empirical literature indicate that studies of the factors influencing consumers'

viewing behaviour are inconclusive, revealing conspicuous gaps regarding the major factors influencing consumers' viewing behaviour. Consumers' viewing behaviour influences their buying behaviour and hence the sustainability of the movie industry. While film promotion, placement, and physical evidence have positive effects on customers' purchase intention (Ho et al., 2022), these factors cannot elicit viewers' repeat purchases and viewing. Something about the film from the consumers' perception is required to elicit viewers' loyalty and the attendant sustainability of the movie industry. Given the high cost of producing quality films, viewer loyalty is critical to its profitability and hence its sustainability.

For viewers to be committed and loyal to viewing a film or a film producer, the film must be attractive. Film attractiveness is critical to the commitment of resources to the viewing of the film or films associated with a given producer. The Nigerian movie industry has contributed significantly to the reduction in the level of unemployment (Habib et al., 2024; Adedina, 2024) as well as to the GDP. There is empirical evidence that after agriculture, the Nollywood, Nigeria's movie industry, is the highest contributor to job creation in the country (Edike et al., 2025; Habib et al., 2024). This underscores the need for policymakers and critical stakeholders to strategise on how to make the sector sustainable to ensure that the current gains are not jeopardised. However, despite the high cost of film production, only a significant number of films are not identified by consumers as film brands. Film-brand identification leads to engagement behaviours such as repetitive viewing, positive word-of-mouth and purchase intention of relevant merchandise/franchise by viewers (Kohli et al., 2020), but it is difficult to achieve. Such film brand identification is critical to viewer loyalty and hence to the sustainability of the movie industry in Nigeria.

Many previous empirical studies on film attractiveness and the Nollywood viewership failed to link film attractiveness to sustainability, either from the movie industry perspective or from the economic perspective generally. However, given the relevance of the movie industry to Nigeria's GDP, its sustainability should be of reasonable concern to policymakers and scholars alike. In light of the foregoing, this study sought to bridge these gaps

2. Literature Review

The review of extant studies focuses on the blueprints of the research problem but goes further than that by positioning this work within the larger field of research. It analyses how the different variables of this study connect with one another. It serves as the map of the direction of this study.

2.1 Conceptual Review

2.1.1. Customer Loyalty

For this study, a loyal customer patronises a brand and decides to sustain the patronage, hence pledging loyalty to the brand. The drivers of consumer loyalty often are context-specific. (Lewin et al., 2015). Zhao et al. (2026) found significant positive direct effects of social value and emotional value on movie consumption behavioural intention. The mediation of customer satisfaction enables the value dimensions to indirectly enhance movie consumption behavioural intention. Viewer satisfaction serves as a significant mediator in the relationships between social value and emotional value, and movie consumption behavioural intention. Huang et al. (2024) revealed that audience awareness and convenience significantly influence viewer satisfaction, which in turn influences loyalty. Furthermore, they found that interactivity was a more important attribute for viewer satisfaction and flow experience among highly involved viewers, while informativeness proved to be important for less involved viewers. Lastly, viewer satisfaction is pivotal in establishing loyalty for less involved viewers,

Samudro et al. (2024) revealed that matching users' expectations positively influences their views of the services and satisfaction, and viewer satisfaction level positively influences their intention to continue viewing the movie producer's movies. Esmeli et al. (2024) found that leveraging customer loyalty is critical to organisational competitiveness. Dekker & Tverdna (2025) argued that the extent to which a user prefers a viewing style predicts their viewing perceptions. Sae-tae et al. (2024) found that the user's satisfaction and addiction of users to viewing are key factors influencing the intention to be loyal.

Oliver, 1997). Rather, there are three common conceptualizations: loyalty as a mentality that often leads to a friendship with a company (Model 1); loyalty articulated mostly in terms of disclosed actions (i.e., trend of previous sales) (Model 2); and transactions moderated by human attributes, contexts, and/or purchasing conditions. (Model 3) (Uncles et al., 2003)

In the movie industry, the primary focus of movie directors and producers is to maintain their existing viewer base while working towards expanding that viewer base. With the steady rise and dynamic changes in the modern movie industries, moviemakers need to think up new ways to prevent viewers from switching their loyalty

2.1.2. Factors Influencing the loyalty and satisfaction of viewers in the movie industry

Elements that affect the phenomenon of viewer loyalty in the movie industry include, but are not limited to, movie quality in terms of actors, movie director and genre.

2.1.3 Movie Star Influence

There is further empirical evidence that indicates a monotone and positive relationship between a film star's frequency of movie appearances and consumer interest in the film star (Mathys et al., 2015). Zhou et al. (2022) found that star influence significantly improves attachment and loyalty. The relationship between star influence and loyalty is fully mediated by destination image and place attachment. Empirical generalisations on star influence indicate that movie stars influence box office revenues positively, and commercial star power generates more revenue than artistic. Lastly, movies with a commercially successful star generate more than others (Hofmann et al., 2016)

2.2.4 Viewers' Perception of Movie Production Quality and Film Attractiveness

Hart et al. (2016) identified film characteristics, viewing environment and situational environment as the factors that influence film attractiveness.

The production quality of a movie refers to the extent to which there is proper setup of factors such as lighting, sound, cinematography, camera quality, editing and sets in a movie. Movies with a high production quality tend to have viewers yearning for them because from personal experience and interaction with fellow movie enthusiasts, no one wants to watch a movie with bad sets; no one wants to watch a movie where you will have to strain your ears to hear what the actors are saying. This explains why this study adopted production quality as a variable; it is as important as any other variable.

The ability and likelihood of films to attract viewers and satisfy the expectations of the viewers is the attractiveness of the film (Yang & Zhong, 2016). Film attractiveness is critical to a viewer's repeat patronage and thus, his/her loyalty in the long-term. The way a viewer reacts to a film comprehensively reflects his/her feelings from a feedforward and feedback perspective, which connects to their feelings. The film's attractiveness can easily influence these. Zaidel (2023) regards communication as a crucial factor in film attractiveness. This communication can be associated with the actor, script, movie quality or the movie publicity. Yang and Zhong (2016) empirically measured the content of Chinese film attractiveness. The design was a survey of five dimensions of film attractiveness. The results of the analysis showed that satisfaction has a significant mediation on the relationship between attractiveness and intention, as well as that between film attractiveness and investment. Viewers' perception of film attractiveness influences satisfaction.

2.2.5 Audience Awareness

Movie publicity increases audience awareness. Chun (2015) investigated how Internet publicity of movies influences college students' movie-watching behaviour." They used the cross-sectional survey design. The results showed that reviews from acquaintances and the

frequency of contacting movie publicity have a great influence on college students' movie-watching behaviour. Cho and Ha (2005) investigated the factors that affect viewers' attitudes toward websites and customer satisfaction. The results showed that online users' attitudes towards movie-related websites significantly affect their satisfaction.

. Other empirical studies include promotion of Nollywood movies (Abimbola, 2022). Gender stereotypes in Nigerian films (Alola & 2020), the role of film in national development: Assessment of audience perception of Nollywood films in Benue state (Iteji et al., 2021) and. The loyalty of customer in entertainment venues: The reality TV genre (Lewin et al., 2015). The results indicate that social media is efficacious in movie advertisement (Abimbola, 2022), there is significant gender stereotyping in the Nigerian movie industry and it is working against the actualisation of the industry's objectives; the Nigerian movie industry is contributing to economic growth (Aondover, 2021) and Nollywood films are improving in quality (Iteji et al., 2021).

2.3 Theoretical Background

Traditionally, loyalty connotes consumers' exclusive loyalty to a single alternative, often due to satisfaction. The unprecedented competitiveness occasioned by increased product alternatives caused a reduction in the number of exclusively loyal viewers. Most consumers now exhibit divided loyalty by embracing more than one alternative as their favourite brands. Consumer behavioural loyalty consists of *dedicated loyalty*, used to describe consumers who purchase one product alternative exclusively, and *strengthening loyalty*, which describes consumers who switch among product alternatives, but mostly make repeat purchases of one or more product alternatives to a significant extent. Every market has segments consisting of dedicated loyal and segments consisting of potential switchers (strengthening loyal or otherwise) whose switching responses to product attribute and marketing mix variables are homogeneous (Yim & Kannan, 1999).

This study employed the model of "Mediating Effect of Satisfaction between Attractiveness Perception and Loyalty" as its framework. This theory is an offshoot of the behavioural theory of consumer loyalty. This theory applies to the movie industry, as the satisfaction of movie viewers also plays a significant mediating role between firm attractiveness and viewer loyalty, thus increasing viewers' persuasion to view. The major thrust of this theory as applied to film attractiveness is that viewers' satisfaction with the attractiveness of firms stimulates viewers' loyalty. The choice of this theory was to ascertain the extent to which customer satisfaction mediates the relationship between movie attractiveness based on star power, movie script, and production quality as well as movie publicity) and viewer loyalty. Given the foregoing, the

following null hypotheses were tested:

2.4 Empirical Review

Frey et al. (2025) investigated the roles of race and ethnicity vs. awareness and attractiveness in film audiences. The results showed that audience awareness and perceived attractiveness of an actor contribute more to the attractiveness of the film than race and ethnicity when audiences make consumption choices, this is without prejudice to the racialised assumptions and issues of systemic racism that pervade certain audiences. Zaidel (2023) studied “the art of film: perspective on neural clues to repeated attraction to movie watching.” Shen & Hao (2024) examined the factors that influence consumer viewing behaviour in large-scale preview screenings in the Chinese film market. The results of the data analysis revealed that perceived behavioural control, social network, and consumption expectation are the major factors that influence viewers’ viewing intensity. Perceived behavioural control had the most significant influence, followed by social network and consumption expectation. They concluded that the trio have a favourable and significant influence on consumers’ intention to watch movies

Cui & Zhang’s (2025) study examined the influence of quality signals on consumers’ online viewing behaviour based on the signal authenticity and dual functions of price. The regression analysis of the cross-sectional data revealed disparities in signal transmission costs. especially, star influence and rating exhibit a positive effect on the viewership of online movies, whereas the number of raters has a detrimental impact.

Tontini et al. (2022) investigated the factors influencing the behavioural intention of movie theatre customers through a comparative analysis of linear and nonlinear viewpoints. The results of the least squares regression indicate that nonlinear analysis can bring superior decision information to movie theatre managers. Also, this study shows that the superior performance of aspects related to the client's feelings leads the consumer to a tendency to return and recommend the cinema (behavioural intention) and that successful recovery actions can compensate for failures.

Kaur (202) examined consumers’ responses to product placement in movies. The study employed an experimental design consisting of 600 participants. mined consumers’ perceptions and responses to product placements. The results demonstrated that execution factors (prominence and character product interaction [CPI]) and individual differences (brand familiarity, product involvement, and appreciation of media content) are the major factors that significantly influence consumers’ brand attitudes, ultimately, stimulate purchase intentions. Brand self-congruity was also found to positively impact purchase intentions.

Jiang et al.’s (2022) study examined the role of perceived value and consumer innovativeness

on consumers' intention to watch intellectual property films. Using structural equation modelling and hierarchical regression analysis of the data obtained from a cross-sectional survey of 428 participants, they found that perceived quality and perceived popularity of the intellectual property source and the perceived fit between the intellectual property source and films positively influence perceived value. In addition, perceived value mediates the relationship between consumer innovativeness and consumers' intention to watch intellectual property films.

Ho et al.'s (2022) study of the factors influencing watching and purchase intentions on live streaming platforms from a 7Ps marketing mix perspective used a cross-sectional survey design of 330 participants. The results reveal that promotion, placement, and physical evidence have positive effects on customers' purchase intention. Furthermore, watching intention has a positive effect on purchase intention as well as has a full mediation effect on the relationship between the 7Ps marketing mix and the purchase intention.

The results of empirical literature reveal that the major factors that influence consumers' viewing behaviour include audience awareness and perceived attractiveness (Frey et al., 2025), perceived behavioural control, social network, and consumption expectation (Shen & Han, 2024), and disparities in signal transmission costs. especially, star influence (Cui & Zhang, 2025). The others are execution factors (prominence and character product interaction [CPI]) and individual differences (brand familiarity, product involvement, and appreciation of media content) (Kaur, 2026), perceived quality and perceived popularity of the film (Jiang et al., 2022) and promotion, placement, and physical evidence have positive effects on customers' purchase intention as well as watching intention (Ho et al., 2022).

H_01 : Star influence has no significant association with viewer satisfaction in the Nigerian movie industry

H_02 : Audience awareness has no significant influence on viewer satisfaction in the Nigerian movie industry

H_03 : Viewers' perception of movie production quality has no significant influence on viewer satisfaction in the Nigerian movie industry

H_04 : Perceived attractiveness of a film has no significant influence on viewer satisfaction in the Nigerian movie industry

H_05 : The intensity of promotion off a film has no significant influence on viewer satisfaction in the Nigerian movie industry

H_06 : Viewer satisfaction has no significant influence on viewer loyalty in the Nigerian movie

industry

H_07 : Star influence has no significant association with viewer loyalty in the Nigerian movie industry

H_08 : Audience awareness has no significant influence on viewer loyalty in the Nigerian movie industry

H_09 : Viewers' perception of movie production quality has no significant influence on viewer satisfaction in the Nigerian movie industry

H_010 : Perceived attractiveness of a film has no significant influence on viewer satisfaction in the Nigerian movie industry

H_011 : The intensity of promotion of a film has no significant influence on viewer satisfaction in the Nigerian movie industry

H_012 : Viewer satisfaction does not mediate the relationship Movie publicity has no significant influence on viewer satisfaction in the Nigerian movie industry

3. Methodology

This study adopted the quantitative research methodology. The design was a longitudinal survey of 267 movie viewers and enthusiasts in five geopolitical zones of Nigeria- Lagos (South-west), Benin City (South-South), Abuja (North-Central), Asaba (South-South) and Enugu (South-East), Nigeria, with a focus on Nollywood viewers. The Cochran's formula was used to determine the sample size of 267 with a confidence interval of 95, a margin of error of 6% and a population proportion of 0.5. The study used the systematic sampling technique by first determining the sampling interval through the use of the sample size to divide the population size. Thereafter it used the simple random sampling technique to select the first respondent, while all the other elements of the sample were selected by adding the sampling interval. The study first administered the instrument consisting of the items of the independent variable's constructs. After one month, the instrument consisting of the items of the mediator and dependent variable was administered.

3.2 Measurement of Variables

The study has one dependent variable (viewer satisfaction), one mediating variable (Viewer satisfaction), and one independent variable (film attractiveness). The independent variable has five constructs. The dependent variable, mediating variable and all the constructs of the independent variable were measured using four five-point Likert-scale items.

3.3 Research Instrument

The first part of the questionnaire provides information about respondents' bio-data and the

concluding part of the questionnaire served to obtain answers about viewers' satisfaction in terms of star power, script and production quality. The study used the 5-point Likert scale as the question-response format of the core subject matter of the items in the questionnaire. The options ranged from a region of low agreement (Strongly Disagree), through a neutral zone (No view), to a region of high disagreement (Strongly Disagree). The decision to structure the questionnaire was made to elicit the quantitative data consistent with the adopted methodology.

3.3.1 Method of Data Collection

The study respondents on Instagram via direct outreach, including public fan accounts, concise direct messages and personalised messages. Thereafter, Google Form was used to distribute the questionnaires to the respondents.

3.3.2 Validity

First, a pilot study was conducted using 50 randomly selected participants. Next, exploratory factor analysis was performed. The KMO of 0.718 and Bartlett's test with a p-value ($p < 0.01$) indicate that sampling adequacy is achieved and factor analysis is appropriate (See Table 1)

KMO		0.718
Bartlett's Test for Sphericity	Approximate Chi-Square	6.995 E2
	Significance	0.000

The factor loadings from the factor analysis were used to test for validity using divergent and convergent techniques. The results of the divergent validity revealed that all the column correlation coefficients are less than the corresponding square roots of the AVEs in the leading diagonal. This indicates that the instrument is divergently valid, consistent with Inegbedion (2025) (See Table 2).

Table 2 Divergent Validity

	SI	AAW	MPQ	TR	PRO	VS	VL
SI	0.905						
AAW	0.740	0.854					
MPQ	0.417	0.687	0.824				
TR	0.215	0.213	0.397	0.909			
PRO	-0.044	0.080	0.102	0.096	0.907		
VS	0.631	0.755	0.690	0.348	0.081	0.901	
VL	0.123	0.229	0.141	-0.292	0.191	0.376	0.875

The study further tested for validity by computing the average variances extracted (AVEs). The AVEs were used to test for convergent validity. The results revealed that all the AVEs are

greater than 0.5, the benchmark consistent with Inegbedion (2025). The implication is that the instrument is valid from the convergent validity viewpoint, consistent with Inegbedion (2026 (See Table 3).

Table 3 *Validity (AVE) and Reliability (McDonald Omega)*

	<i>AVE</i>	
	Without MV	McDonald's Omega
1. SI	0.819	0.941
2. AAW	0.729	0.940
3. MPQ	0.679	0.940
4. TR	0.826	0.941
5. PRO	0.822	0.941
6. VS	0.812	0.941
7. VL	0.765	0.899
AVE	= Average variance extracted (Measure of validity)	

3.3.3 Test for Reliability

The study used McDonald's omega technique to test the reliability of the instrument. The results of the McDonald's Omega coefficient indicate that all the coefficients are at least 0.7. The implication is that the instrument is internally consistent and thus reliable (See Table 3)

3.3.4 Test for Common Method Bias

To rule out the possibility of common method bias, the study used variable separation, which is useful in mitigating common method bias (Kock et al. 2021; Jordan & Troth, 2020)) This was achieved by administering the instruments for dependent and independent variables at different times) and randomisation of questions consistent with Sturman et al. (2023) and Witteloostuijn & Eden (2010), which are largely preventive methods. In addition, statistical techniques, Harman's single-factor and collinearity diagnostic techniques, which Castillo et al. (2026) regard as useful, were used. The results of the Harman Single-factor showed that the highest contribution of any of the factors to the total variance is 27.92%, which is less than the 50% benchmark of Cheung et al. (2023). Thus, common method bias is not present (See Table 4).

Table 4 Tests for Common Method Variance Harman Single-Factor Test

Variable	Collinearity Diagnostics				Percentage contribution to % of Total Variance
	Tolerance limit	VIF	factor	Total Variance	
Constant					
SI	0.331	3.025	1	7.782	27.792%
AAW	0.211	4.729	2	5.454	19.430
MPQ	0.412	2.428	3	3.682	13.150
TR	0.637	1.589	4	2.579	9.211
PRO	0.186	1.053	5	1.908	6.815

VS	0.757	1.32
Source:	Authors' Computations	

Lastly, the study used a market variable to test for common method variance. The marker variable featured 3 items on tax audit. All the items were not significantly correlated with the variables of this study, thus indicating that common method bias is not an issue with the instrument (See Table 5)

Table 5 Correlation Matrix with the inclusion of a Marker variable

	SI	AAW	MPQ	TR	PRO	VS	VL	MV
SI	1.00							
AAW	0.740	1.00						
MPQ	0.417	0.687	1.00					
TR	0.215	0.213	0.397	1.00				
PRO	-0.044	0.080	0.102	0.096	1.00			
VS	0.631	0.755	0.690	0.348	0.081	1.00		
VL	0.123	0.229	0.141	-0.292	0.191	0.376	1.00	
MV	-0.009	0.027	-0.052	0.099	0.020	-0.074	0.041	1.00

3.4 Data Analysis

The data elicited were analysed using descriptive and inferential statistics. Mean and standard deviation served as the descriptive statistics, while the path diagram analysis of structural equation modelling (SEM) technique served as the inferential statistic. The study used the SEM estimation technique because of its usefulness in mediation analysis. The study used SPSS 12 statistical software in coding the data and used STATA 12 to analyse the data

3.4.1 Model Specification

The research model is:

$$.VS = f(SI, AAW, MPQ, MTR \text{ and } PRO) \dots (i)$$

Specifically, (i) yields

$$.VS = \beta_0 + \beta_1 SI + \beta_2 AAW + \beta_3 MPQ + \beta_4 MTR + \beta_5 PRO + e \dots (ii)$$

The mediation model is given by:

$$.VL = \theta_0 + \theta_1 VS + \theta_2 SI + \theta_3 AAW + \theta_4 MPQ + \theta_5 MTR + \theta_6 PRO + e \dots (iii)$$

Where;

- VL = Viewer loyalty
- VS = Viewer satisfaction;
- SI = Star influence
- AAW = Audience awareness;
- MPQ = Movie production quality

MTR = Movie Thematic Resonance

PRO = Promotion

β_0 = portion of the changes in viewer satisfaction that is not explained by changes in SI, AAW, MPQ, MTR and PRO, the independent variables

I ($\beta_i = 1, 2 \dots 4$) represent the parts of the changes in viewer satisfaction that are explained by the changes in film attractiveness (SI, AAW, MPQ, MTR and PRO)

θ_0 = portion of the changes in viewer loyalty that is not explained by the changes in film attractiveness, with viewer satisfaction as the mediating variable

θ_i ($i = 1, 2 \dots 6$) represents part of the changes in viewer loyalty that are explained by the changes in film attractiveness (SI, AAW, MPQ, MTR and PRO) with viewer satisfaction as the mediating variable.

.e = stochastic error term

4. Results

4.1 Descriptive Statistics

The descriptive statistics indicate that the means of the respondents' perceptions are between 3.10 and 3.52. This shows that the majority of the respondents agreed with the items. The standard deviations are between 0.853 and 1.09, indicating that the dispersion of the data is relatively high. (See Table 6).

Table 6: Descriptive Statistics

	Mean	Standard Deviation
1. VL	3.35	1.09
2. VS	3.39	0.853
3. SI	3.10	0.926
4. AAW	3.52	1.083
5. MPQ	3.35	1.05
6. MTR	3.16	1.02
7. PRO	3.37	0.88

4.2 Test For goodness-of-Fit

Table 7 presents the results of the test for the goodness-of-fit. The results show that the calculated Chi-square for the model versus saturated is 0.000. This indicates that the model is the same as the saturated. However, the corresponding values for the baseline and saturated were 345.95 ($p < 0.01$), indicating that the baseline is significantly different from the saturated (Table 7). This is suggestive of a good fit. In addition, the value of the root mean square error approximation (RMSEA) is sufficiently close to zero, and the probability that the RMSEA is less than 0.05 is very high (See Table 7). Furthermore, the values of the Tucker-Lewis and Confirmatory fit indexes are sufficiently high as required for a good fit. Lastly, the coefficient

of determination is 0.747, which means that variations in film attractiveness explain 74.7% of the variation in viewer loyalty. All the goodness-of-fit indices are good, thus suggesting that the model fits the data well.

Table 7 Test for Goodness-of-Fit

Fit statistic	Value	Description
Likelihood ratio		
chi2_ms(0)	0.000	model vs. saturated
p > chi2	.	
chi2_bs(11)	305.700	baseline vs. saturated
p > chi2	0.000	
Population error		
RMSEA	0.002	Root mean squared error of approximation
90% CI, lower bound	0.001	
upper bound	0.008	
pclose	0.992	Probability RMSEA <= 0.05
Information criteria		
AIC	3054.158	Akaike's information criterion
BIC	3120.124	Bayesian information criterion
Baseline comparison		
CFI	0.998	Comparative fit index
TLI	0.998	Tucker-Lewis's index
Size of residuals		
SRMR	0.001	Standardised root mean squared residual
CD	0.747	Coefficient of determination

The direct effect of the SEM of film attractiveness and viewer satisfaction revealed that the indicators of film attractiveness (SI, AAW, MPQ, MTR and PRO) have positive relationships with movie satisfaction. Three of the relationships (SI, AAW and MTR) are significant, while 2 (MTR and PRO) are not. Thus, SI, AAW and MPQ have significant influences on viewer satisfaction (See Table 8).

Table 8 Direct Effects of Structural Equation Model of Film Attractiveness and Viewer Loyalty

	OIM					
	Coef.	Std. Err.	z	P> z	[95% Conf. Interval]	
Structural						
VS <-						
SI	.1327	.0415	3.20	0.001	.0515	.2140
AAW	.2836	.0607	4.67	0.000	.1646	.4026

MPQ	.2193	.0480	4.56	0.000	.1251	.3134
MTR	.0645	.0284	2.27	0.023	.0089	.1201
PRO	.0127	.0268	0.47	0.636	-.0399	.0654

VL <-						
VS	.8640	.1129	7.65	0.000	.6427	1.085
SI	-.1121	.0679	-1.65	0.098	-.2452	.0209
AAW	-.0682	.1021	-0.67	0.504	-.2684	.1319
MPQ	-.0488	.0806	-0.60	0.545	-.2068	.1092
MTR	-.3511	.0459	-7.66	0.000	-.4410	-.2612
PRO	.0647	.0429	1.51	0.132	-.0194	.1487

The estimated direct Effect of the SEM of the influence of movie attractiveness on viewer loyalty reveals that VS and PRO have positive relationships with VL, while SI, AAW, MPQ, and MTR have negative relationships with VL. However, only the positive relationship between VS and VL and the negative relationship between MTR and VL are statistically significant. The rest of the relationships are not significant (See Table 8).

The indirect effect of the SEM of the influence of movie attractiveness on viewer loyalty revealed that all the indicators (SI, AAW, MPQ, MTR and PRO) have positive relationships with VL. Four of the relationships (SI, AAW, MPQ and MTR) are significant while one (PRO) is not. Thus, SI, AAW, MPQ and MTR have significant influences on VL through the mediation of VS (See Table 9).

Table 9 Indirect Effects of Structural Equation Model of Film Attractiveness and Viewer Loyalty

		OIM				
	Coef.	Std. Err.	z	P> z	[95% Conf. Interval]	
Structural						
VS <-						
SI	0 (no path)					
AAW	0 (no path)					
MPQ	0 (no path)					
MTR	0 (no path)					
PRO	0 (no path)					
VL <-						
VS	0 (no path)					
SI	.1146	.0388	2.95	0.003	.0386	.1908
AAW	.2450	.0614	3.99	0.000	.1246	.3654
MPQ	.1894	.0483	3.92	0.000	.0947	.2842
MTR	.0557	.0256	2.18	0.029	.0056	.1058
PRO	.0109	.0232	0.47	0.636	-.0346	.0565

4.1 Discussion of Findings

The study tested the first five null hypotheses to determine the extent to which movie attractiveness influences viewer satisfaction in the Nigerian movie industry. The implication of the findings is that star influence, audience awareness, movie production quality, and movie thematic resonance significantly influence viewer satisfaction. To this end, filmmakers and movie production firms can enhance customer satisfaction by extending actors' influence beyond the screen. This can be achieved by engaging in authentic social media partnerships, contractual commitments, and connecting audiences directly to the talent through fan experiences. In addition, increasing audience awareness, movie production quality and movie thematic resonance also contribute to viewer satisfaction. The results provide support for Shen & Han (2024), Cui & Zhang (2025), Kaur (2026), Jiang et al. (2022) and Ho et al. (2022).

The study tested the sixth hypothesis to ascertain the influence of viewer satisfaction on viewer loyalty. The results indicate that viewer satisfaction significantly influences loyalty. This means that stakeholders can boost viewer loyalty and the sustainability of the movie industry by implementing strategies to enhance viewer satisfaction.

The study tested the 7th, 8th, 8th, 10th and 11th hypotheses to determine the extent to which film attractiveness influences viewer loyalty. The results indicate that star influence, audience awareness, movie production quality and movie thematic resonance have negative relationships with viewer loyalty, while promotion is positively related to viewer loyalty. However, only the negative relationship between movie thematic resonance and viewer loyalty is significant. This implies that increased movie thematic resonance reduces viewer loyalty and vice versa. This is contrary to theory.

The indirect effects of the structural equation model of film attractiveness and movie loyalty show that all the indicators of film attractiveness are positively associated with viewer loyalty. Four out of the five relationships (star influence, audience awareness, movie production quality, movie thematic resonance) are statistically significant. Thus, star influence, audience awareness, movie production quality, and movie thematic resonance significantly influence movie loyalty. However, promotion does not significantly influence viewer loyalty. The results are consistent with Kaur (2026), Cui & Zhang (2025), Uzir et al. (2025), Shen & Han (2024), Jiang et al. (2022) and Ho et al. (2022).

The study tested the last hypothesis to find out whether customer satisfaction mediates the relationship between film attractiveness and viewer loyalty. The direct relationship between

film attractiveness and viewer loyalty revealed that only movie thematic resonance had a significant influence on viewer loyalty. However, in the indirect relationship, star influence, audience awareness, movie production quality and movie thematic resonance have significant positive influences on viewer loyalty. Thus, customer satisfaction fully mediates the relationship between the indicators of film attractiveness (star influence, audience awareness, movie production quality and thematic resonance) and viewer loyalty. Consequently, customer satisfaction significantly mediates the association between film attractiveness and viewer loyalty. .

4.2 *Proposed Model of Predictors of Viewer Satisfaction in the Nigerian Movie Industry*

Because of the findings, the study suggests a model of the predictors of viewer satisfaction for the movie industry in Nigeria. The model shows that movie thematic resonance has direct and indirect significant influences on viewer loyalty. Furthermore, Star influence, movie production quality, and audience awareness significantly influence viewer loyalty through the mediation of viewer satisfaction. (See Figure 1).

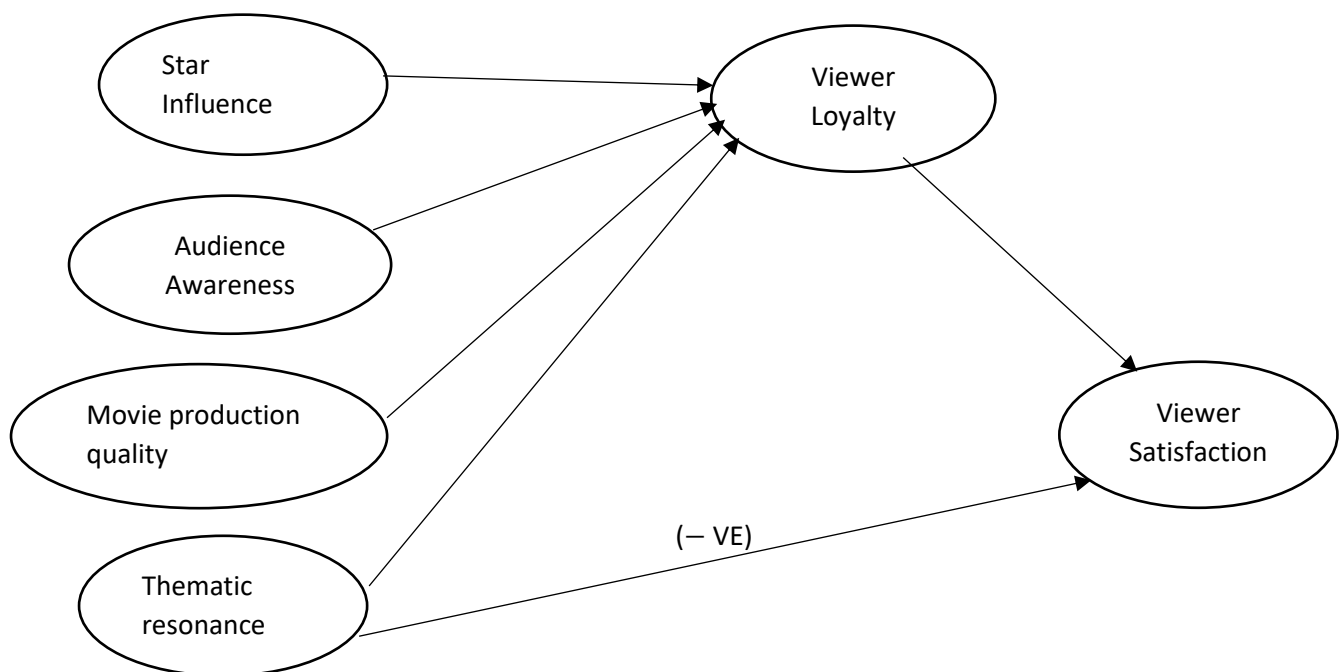


Figure 1 *Proposed Model of Predictors of Viewer Satisfaction in Nigeria*

4.3 Theoretical Contribution

The study makes a significant contribution to theory. The results of the mediated relationships show that viewer satisfaction partially mediates the relationship between movie thematic resonance and viewer loyalty but fully mediates the relationship between the other indicators (star influence, audience awareness, movie production quality, thematic resonance) and viewer loyalty, thus indicating that movie viewers must be satisfied with a movie producer/industry's firm and the movie industry to elicit their loyalty to the movie producer/industry and thus enhance the sustainability of the movie industry. By extending the frontiers of the application of the theory of Mediating Effect, this study confirms the robustness/reliability and generalisability of the theory and thus, contributes to the theory of "mediating effect of satisfaction between attractiveness perception and loyalty," which is an offshoot of the behavioural theory of consumer loyalty.

4.4 Practical Implications

The results of the study indicate that star power has a direct, significant influence on VL. While movie production quality and movie publicity have significant predictive influences on VL through the mediation of viewer satisfaction. To this end, Movie producers and other stakeholders can enhance the box office revenue of the movie industry by building the storyline around the star actors and increasing their frequency of appearance as well as optimising the movie production quality. Furthermore, increasing audience awareness and enhancing movie thematic resonance can contribute to film attractiveness and thus stimulate viewer satisfaction and loyalty.

4.5 Policy Implications

Policy formulation should be done in a manner that will not constrain the determinant of film attractiveness. Specifically, basic infrastructure should be put in place and updated regularly to ensure that communications are not hindered. Inadequate communication will constrain audience awareness and star influence. Ineffective infrastructural facilities can also constrain thematic resonance. Policymakers should also provide internal security to allow the free movement of citizens, which is critical to the success of the movie industry.

5 Conclusion

Given the problem definition and research inferences arising from the hypotheses, this study concludes that the factors of film attractiveness that influence viewers' satisfaction in the Nigerian movie industry are star influence, audience awareness, movie production quality and movie thematic resonance. In addition, viewer satisfaction mediates the relationship between movie attractiveness and viewer loyalty by partially mediating the relationship between

thematic resonance and viewer loyalty, while fully mediating the relationship between other indicators of film attractiveness (star influence, audience awareness, and movie quality) and viewer loyalty.

The study contributes significantly to knowledge in the humanities in particular and the management sciences in general. There are empirical studies on viewer satisfaction and viewer loyalty in the Nigerian movie industry. However, while publicity and screenplay appear to have dominated the focus of previous studies, there is not much of star influence and thematic resonance, even though there are conceptual references to star power in the literature. This study bridged this gap as well as presented a more comprehensive framework to explain the determinants of viewers' satisfaction in the movie industry. Thus, this study departs significantly from previous studies. However, the most important contribution is the determination of how film attractiveness can stimulate viewer loyalty to enhance the value of the movie industry and thus the sustainability of the movie industry

There are some limitations associated with the study, which suggest the need for further studies. A major constraint of this study relates to representativeness arising from randomness. Since the study cannot guarantee a completely random sample, it is a limitation to the generalisability and thus, to the findings.

Ethical Approval: The study obtained ethical approval from the Research Ethics Board of Bowen University, Iwo. Nigeria in line with Helenski's Declaration, 2024. However, there was no Approval Number as the institution's Ethical Committee is undergoing the process of licensing.

Financial Disclosure/Conflict of Interest: The authors have no conflict of interest to disclose.

Informed Consent: The Ethics Review Committee at Bowen University approved our study (No approval: number as the institution's Ethics Committee is undergoing the process of licensing). Respondents gave written consent for review and signature before starting to complete their questionnaires in line with Helenski's Declaration, 2024 on informed consent.

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Data Availability: The study used primary data, and the dataset is available upon reasonable request.

Use of AI: The authors did not use AI in preparing the manuscript.

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