INFLUENCE OF NETFLIX ON CINEMA VIEWERSHIP AMONG THE STUDENTS OF YABA COLLEGE OF TECHNOLOGY, LAGOS-NIGERIA

Ibrahim B. FATOYINBO
Department of Mass Communication, Lagos State University of Science and Technology
ORCID ID: https://orcid.org/0009-0000-6131-7392. Email:
fatoyinbo.i@lasustech.edu.ng,

Muhammed J. YAHYA
Faculty of Communication and Media Studies, Lagos State University, Nigeria
ORCID ID: https://orcid.org/0000-0002-0942-5369,

Omolade A. ATOFOJOMO
Faculty of Communication and Media Studies, Lagos State University, Nigeria
ORCID ID: https://orcid.org/0000-0002-0951-7976

Funmilayo H. AKANNISHELLE
Faculty of Communication and Media Studies, Lagos State University
ORCID ID: https://orcid.org/0009-0009-4251-5081

ABSTRACT
The advent of digital streaming platforms, with Netflix being at the forefront, has altered the way university students consume audiovisual content. This study explored the impact of Netflix on cinema viewership patterns within this demographic, shedding light on the dynamics of a rapidly changing entertainment landscape. Through a comprehensive survey and data analysis, the paper investigated how the availability of Netflix has affected the choice and frequency of university students attending traditional cinemas. Findings revealed that the proliferation of Netflix has resulted in a notable shift in the cinematic preferences of university students, with an increased emphasis on convenience, affordability, and diverse content options offered by the platform. However, the impact of Netflix on cinema viewership varies among different groups of students, considering factors such as the genre of films, peer influence, and the overall cinema experience. Consequently, the researchers recommend that the film industry, academia, and policymakers should embrace the current changes based on the evolving dynamics of cinema and streaming viewership. The stakeholders should understand the intricate relationship between Netflix and traditional cinemas for adapting to the changing landscape of the entertainment industry and tailoring strategies to meet the preferences of young people in institutions of higher learning.

Keywords: Cinemas, Digital streaming, Entertainment, Media, Netflix, Video.

Introduction

The emergence of streaming services, particularly Netflix, has transformed the landscape of media consumption, particularly among university students. This demographic, known for being early adopters of technology and digital platforms, represents a significant shift in viewing habits from traditional cinema to on-demand streaming (Eze & Ebuka, 2024). The profound impact of Netflix on the behaviours and attitudes of university students towards cinema-going requires thorough investigation. The beginning of the Nigerian Film Industry dates back to the 1960s during the pre- and post-Nigerian independence era. The first generation of Nigerian filmmakers includes Ola Balogun, Chief Herbert Ogunde, Moses Olaiya, Chief Amata, Jab Adu, Baba Sala, Eddie Ugbomah, and Ade Love, amongst others (Ernest-Samuel & Uduma, 2019). The evolution of the Nigerian Film Industry can be traced to four eras. The first is the Colonial Era from the late 19th century to the early 1960s. In this era, colonial filmmakers produced films for Nigerian audiences and employed the use of mobile cinema for distributing and exhibiting their films. The second era is the Golden Era from the late 1960s to the scriptwriters, music composers, sound engineers, production designers, editors, art directors, gaffers, costume designers, and make-up artists, among others (Onuzulike, 2008).

Due to technology, binge-watching has become a behavioural phenomenon among viewers of internet streaming channels in recent years. Since the arrival of video-on-demand (VOD) streaming, most viewers have moved away from the traditional consumption of conventional broadcast television channels. Formally, what viewers preferred to watch was usually controlled by television stations according to their programme schedule (Schwediel & Moe, 2016). Also, Eboch (2015) notes that viewers in the late 20th century waited until series were available on video cassettes and DVDs to purchase and watch. As a result, video online streaming has been another form of viewing lately and attracted a lot of subscribers to choose that over the conventional way of broadcasting, whereby television shows are aired according to what the viewers want to see. Such video-on-demand streaming platforms are the likes of Hulu, Netflix, HBO Max, Fubo TV, Sling TV, Peacock, Prime Video, and Disney.

It is noted that the mode of viewing series, seasons, or episodes on TV has changed since they are available on online streaming channels like Netflix, which can be purchased and watched. Littleton (2014), as cited in Brako, & Oduro-Appiah (2022), adds that the emergence of online consumption media now presents viewers with the opportunity to switch between channels and decide their viewing schedule through digital video recorders or video-on-demand programming. Usually, people who binge-watch do so on several devices, such

as broadcast television, mobile phone, laptop, computers, and tablets, based on the availability of streaming services on the internet and broadcast television content (Merrill & Rubenking, 2019). For video online streaming, viewers have the benefit of watching the TV show of their choice. Thus, a result of binge-watching on online streaming channels, largely, the word "binge" is largely explained as consuming or taking something in excess (Anghelcev, Kazakova, & Nikolova, 2021).

As a matter of fact, binge-watching demands a lot of time spent watching an episode due to the nature of watching multiple episodes of a series in succession (Peterson, 2016). Generally, as observed, students, especially at the tertiary level, are often influenced by the idea of watching several series and episodes of programmes in one sitting on Netflix (Rubenking, Merrill, & Messner, 2018). Also, this phenomenon has become more popular among young adults due to the influx of several types of video content available online and its accessibility globally (Susanno, Phedra, & Murwani, 2019).

Historically, cinema has served as a primary source of entertainment, engaging audiences with the magic of storytelling and the communal experience of film watching. However, the increasing convenience and affordability of platforms like Netflix have not only provided a vast array of entertainment options but have also shaped young adults' preferences and consumption patterns (Sahoo, 2024). In this evolving landscape, understanding the nuanced relationship between Netflix and traditional cinemas is essential for filmmakers, academics, and policymakers alike. The rise of streaming services like Netflix has revolutionized the way people consume entertainment content, leading to considerable discussions regarding its impact on traditional cinema attendance, particularly among university students (Eze & Ebuka, 2024). As this population is a significant demographic for the film industry, understanding their cinema-going habits is crucial for theater operators and film distributors.

However, studies that sought out the influence of Netflix on cinema viewership among university students are limited. Therefore, the problem that this study sought to address was to establish the influence of Netflix on cinema viewership among the students of Yaba College of Technology, Lagos-Nigeria. The researchers do not know of any other study that has investigated the subject matter, especially in the areas the current paper covers. The changes engendered by the communication technologies necessitated this kind of investigation at the moment.

As a result, the paper firstly probed to ascertain the extent to which students of Yaba College of Technology, Lagos-Nigeria visit the cinema before and after the introduction of Netflix. Secondly, the researchers sought to identify the attitude

that influences Yaba College of Technology students' decisions to choose either cinema or Netflix for entertainment. Thirdly, the paper investigated whether Yaba College of Technology students' cinema-going habits have been affected by the convenience and affordability of Netflix. Finally, the study was set to analyze the attitudes of Yaba College of Technology students towards cinema and Netflix, and their perceptions of the relative benefits and drawbacks of each form of entertainment.

LITERATURE REVIEW
Cinemas

Olubomehin (2012) states that before the use of television and home video in Nigeria, cinema was a major means of entertainment and recreation in the country. For instance, there was already a rise in cinema-going in Lagos state during the colonial era. Cinema-going was a means of information, education, and cultural development of the masses before Nigerian independence in 1960. At its climax, there were over forty cinema houses in Lagos state, and these cinema houses provided people with the opportunity to watch a variety of their favorite local and foreign films. Nwachukwu (2018) defines a multiplex cinema as a film theatre with more than three screens under the same roof. It is a huge film theatre facility consisting of several cinema halls where different films are screened for different audiences simultaneously and continually.

Nollywood films like The Figurine by Kunle Afolayan and Last Flight to Abuja by Obi Emelonye, amongst others, gave rise to cinemas being the primary film distribution and exhibition platform in Nigeria. In the country today, there are a total of 102 cinemas and 333 cinema screens, with the most concentrated in Lagos State, the Federal Capital Territory (FCT) Abuja, and Ibadan State (Dan-Awoh, 2025). The Silverbird Group launched its first chain of multiplex cinemas in 2004 with the Silverbird Galleria in Victoria Island, Lagos state. Soon after, the establishment opened other branches across other cities in the country. The advent of the first multiplex, Silverbird Cinemas, gave rise to other multiplexes in the country, which include Filmhouse Cinemas, Genesis Deluxe Cinemas, and Viva Cinemas, amongst others. Significantly, the advent of these new multiplex cinemas reignited cinema-going, making provision for outdoor recreation, refreshments, and relaxation around shopping malls and other fun areas, thereby reducing the hold of home video culture (Awa & Thomas-Odia, 2018).

Netflix

Fernandez (2021) reported that as of January 2021, Netflix recorded 203.7 million paying subscribers in the world, thus making it the leading streaming service and company in the video-on-demand industry. Netflix announced it had 203.7 million subscribers, taking four years to notch up its second hundred

million, while Amazon Prime Video, as well as sport, is estimated to have about 147 million regular global users (Sweney, 2021). It is imperative to state that the growing success of Netflix can be attributed to the novel COVID-19 pandemic in 2020, which led to the closing down of cinemas around the world to curb the spread of the pandemic. Netflix, which had built its position as the world's leading streaming media provider after shifting from being a mere streaming operator to a maker of original content, also experienced significant growth during this period (Chen, Li, Song, & Wu, 2024).

During the span of the first few months of the closure of cinemas, Netflix acquired a whopping 16 million new subscribers, which nearly doubled the result of the last months of 2019 (BBC News, 2020). Another significant factor for the success of Netflix is its mobility, which allows users to stream content on its website or watch content on its software application on a range of supported platforms such as smartphones, personal computers, tablets, digital media players, smart televisions, and video game consoles, amongst others (McIntosh, 2022).

Theoretical framework

This investigation was contextualized within theoretical frameworks that are relevant to media consumption behaviours, audience engagement, and the evolving dynamics of entertainment industries. One relevant theory is the uses and gratifications (U&G) theory, which posits that individuals actively seek out media to satisfy specific needs and desires. The origins of U&G trace back to the 1940s, with early studies on radio listeners. However, it was further developed in the 1970s by Elihu Katz, Jay Blumler, and Michael Gurevitch. They aimed to understand why people use certain media instead of how media affects people. Later contributors like Herta Herzog and Wilbur Schramm added to the theory by studying media motivations and preferences in more detail. (Sanita & Sanita, 2025). In the context of university students, the availability of Netflix offers not only a diverse range of entertainment options but also the convenience of accessibility. This theory helps to explain why many young adults gravitate towards binge-watching series and films on streaming platforms; these behaviours fulfill their needs for relaxation, escapism, and social interaction, often superseding the traditional cinema experience.

Additionally, media dependency theory provides insight into the relationship between streaming services and cinema attendance. Media Dependency Theory (MDT) was first introduced by Ball-Rokeach and DeFleur (1976). The theory posits that the influence of media on individuals is directly proportional to the degree of dependency the audience has on the media to achieve their

informational, affective, or behavioral goals." (Sachu, Sankaranaraynan, & Kadeswaran, 2025). This theory suggests that the more individuals rely on a specific medium to meet their needs, the more they are affected by changes within that medium. As Netflix continues to proliferate with an extensive and varied library of content, university students may increasingly depend on streaming for their entertainment.

Consequently, this dependency may influence their motivations for attending cinemas, potentially leading to decreased attendance rates among this demographic. Binge-watching, a phenomenon closely associated with the Netflix experience, presents another critical perspective. As highlighted in various studies, the act of consuming multiple episodes or films in a single sitting can be both a pleasurable and problematic behaviour, impacting students' academic performance and social interactions. For example, Brako & Oduro-Appiah's (2022) findings indicated that most students gained some knowledge, and others had sleeping disorders from binge-watching on Netflix. Research has also shown that a significant portion of university students identify binge-watching as a hindrance to their studies, suggesting that this practice alters their time management and priorities. The outcome of Mathagu's (2024) study showed that binge-watching intensity can predict academic motivation and academic procrastination in college students. Participants with high binge-watching behaviours demonstrated higher procrastination tendencies.

Lastly, the feedback loop between streaming platforms and traditional cinema is indicative of the broader shifts within the media landscape. As Netflix continues to draw viewership away from cinemas, traditional film establishments may need to innovate their offerings to compete. This dynamic can be understood through the Innovation of Diffusion Theory, which describes how new ideas and technologies spread within cultures. The cinema industry must adapt to these changes to remain relevant, exploring collaborations with streaming services and developing unique viewing experiences to attract audiences. By integrating these theories, the research highlights the complexities of contemporary media consumption patterns and underscores the need for an adaptive approach to the evolving entertainment industry.

METHODOLOGY

This study adopted the survey research design. This method was basically chosen because opinions and attitudes of relevant people were obtained as data through a structured questionnaire. The research focused on regular students of Yaba College of Technology (YABATECH) of the 2022/2023 academic session. With a total enrollment of 30,671students (Yaba College of Technology

Institutional Records, 2024) across diverse academic units and faculties. The stratified sampling procedure divides YABATECH'S 30,671 students into 8 schools (strata) for proportional representation. A sample size of 200 is allocated across schools based on their population sizes, followed by simple random sampling (SRS) within each school.

Sample Size Formula and Workings

The sample size (n = 200) was determined using Slovin's formula for finite populations, which estimates the minimum sample needed for a given margin of error (e): $n = \frac{N}{1+Ne^2}$ Where:

- N=30,671 (total population)
- e=0.07 (7% margin of error, common for student surveys at 95% confidence)

Step-by-step calculation:

- $e^2 = 0.07^2 = 0.0049$
- $N \times e^2 = 30,671 \times 0.0049 = 150.2879$
- $N \times e^2 = 30,671 \times 0.0049 = 150.2879$
- $1 + Ne^2 = 1 + 150.2879 = 151.2879$
- $n = 30,671 / 151.2879 \approx 202.75$

Rounded down to 200 for practicality.

To select a sample of 200 students from Yaba College of Technology's (YABATECH) population of 30,671, a purposive equal allocation sampling approach was implemented, dividing the sample equally across the eight schools, with each school contributing exactly 25 students, calculated as 200 divided by 8. Within each school, students were selected either through simple random sampling or purposively within departments (e.g., 4–5 students per department based on academic performance as a criterion). Ethical approvals were obtained, informed consent was secured, and the sample was verified to be a total of 200, with adjustments documented for any small schools to maintain the equal allocation structure.
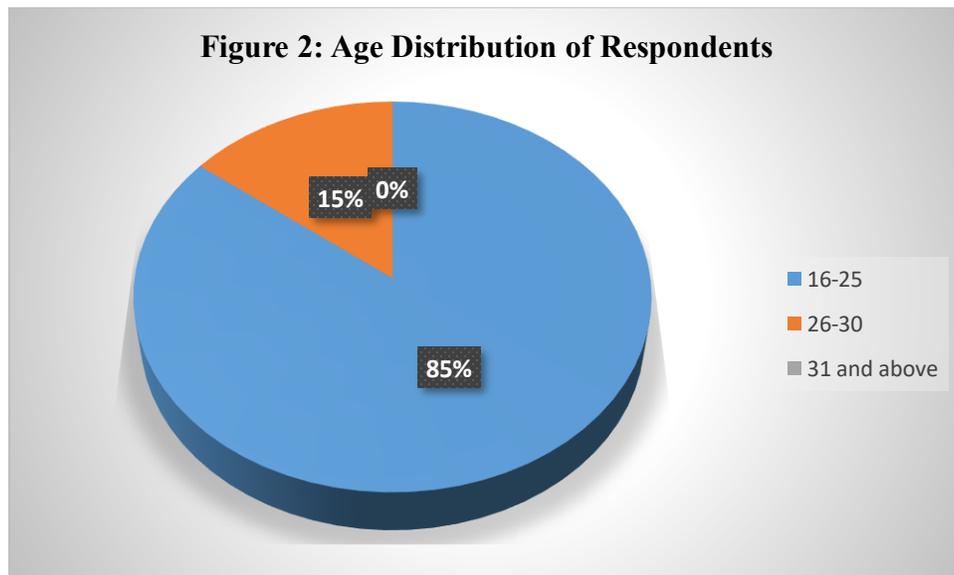
Data Presentation

The data generated for the study through the use of the questionnaire were analysed as follows:

Figure 1: Gender Distribution of Respondents
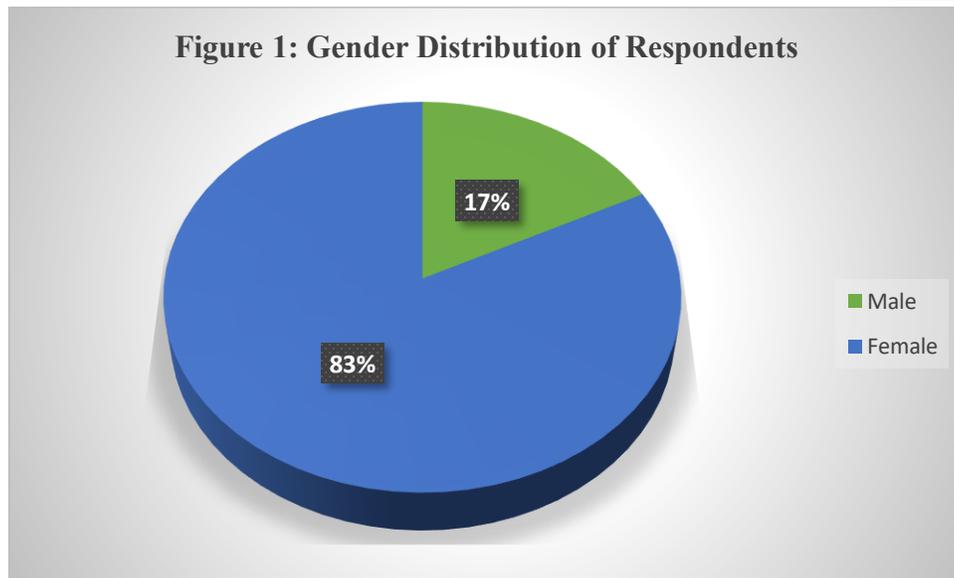
Source: Survey Data 2023

The data presented in Figure 1 above for gender distribution indicated 200 respondents, with 35 males (17.5%) and 165 females (82.5%).

Figure 2: Age Distribution of Respondents

Source: Survey Data 2023

The data presented in Figure 2 above for the age distribution of 200 respondents indicated that 171 (88.5%) of them were within the 16-25 age group, 29 (14.5%) in the 26-30 age group, and no respondents in the age brackets of 31and above age groups.

Figure 3: How often do you use Netflix to watch movies or TV shows?

- Very frequently — 64%
- Frequently — 26%
- Rarely — 8%
- Never — 2%
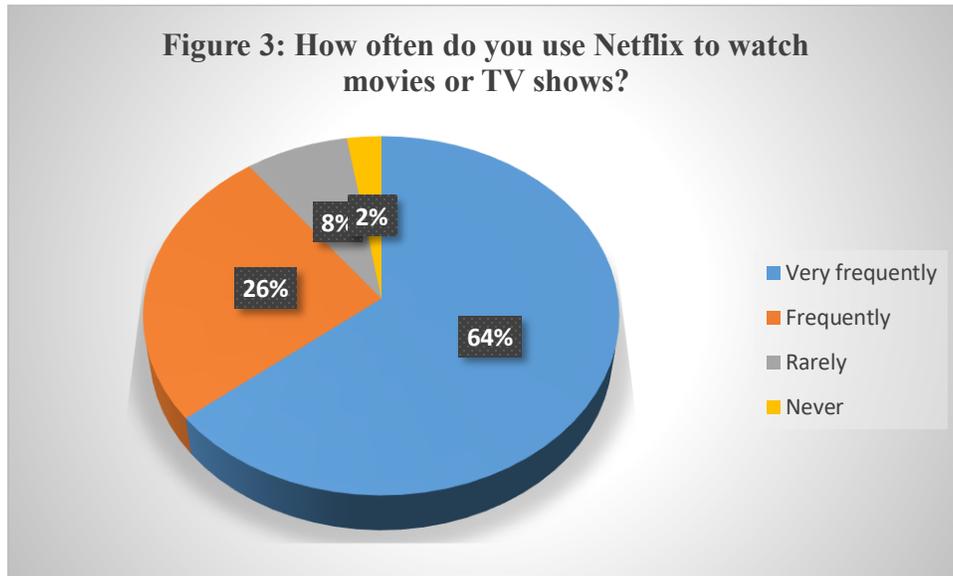
Source: Survey Data 2023

The data presented on figure 3 above for the frequency of Netflix usage among 200 respondents indicated that 125 of the number which is (62.5%) responded "Very frequently," whereas 50 respondents (25%) using it responded "Frequently," while 15 respondents (8%) responded "Rarely," and 10 respondents (5%) responded "Never" as their Netflix usage frequency.

How often do you opt to watch movies or TV shows on Netflix instead of going to the cinema?

Figure 4: How often do you opt to watch movies or TV shows on Netflix instead of going to the cinema?

- Always — 55%
- Often — 12%
- Sometimes — 10%
- Rarely — 15%
- Never — 8%
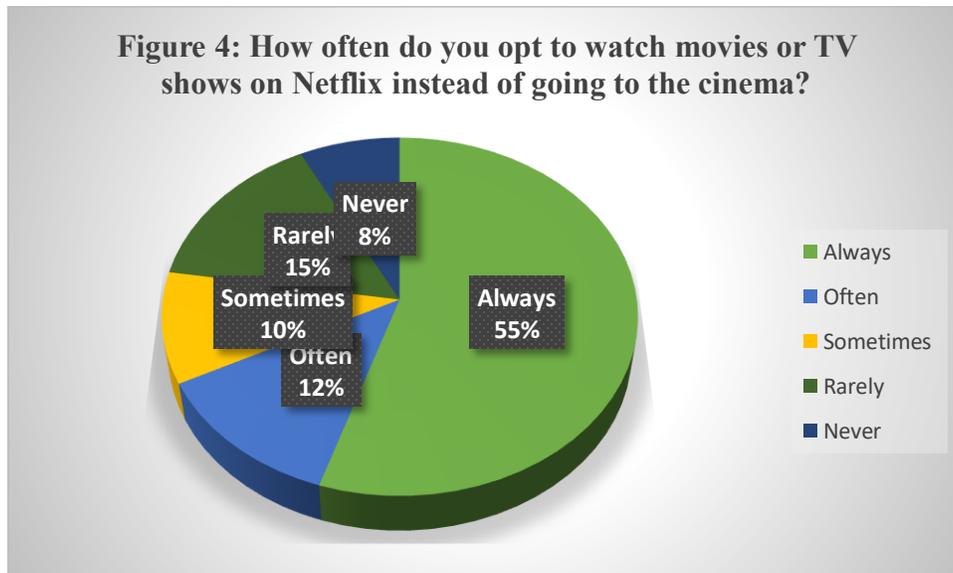
Source: Survey Data 2023

The data gathered and presented in Figure 4 above on the respondents' preferences for watching movies or TV shows on Netflix rather than going to the cinema. It shows that 55% "Always" choose Netflix, 12.5% "Often" do, 10% "Sometimes" do, 15% "Rarely" do, and 7.5% "Never" do, among a total of 200 respondents.

Table 1: What are the main reasons you prefer using Netflix over going to the cinema?

Variable	FREQUENCY	PERCENTAGE (%)
Convenience	100	50
Cost-effectiveness	40	40
Variety of content	--	--
Ability to binge-watch	--	10
Comfort of home	--	--
Avoiding crowds	--	--
Total	200	100

Source: Survey Data 2023

The data in Table 1 indicate that among the respondents who prefer using Netflix over going to the cinema, 50% cited "Convenience," 40% mentioned "Cost-effectiveness," and 10% noted the "Ability to binge-watch" as their main reasons, totaling 200 respondents. No specific percentages are provided for "Variety of content," "Comfort of home," or "Avoiding crowds."

Table 2: What are the main reasons you prefer going to the cinema over using Netflix?

Variable	FREQUENCY	PERCENTAGE (%)
Big screen experience	100	50
Social outing with friends/family	80	40
Social outing with friends/family	--	--
Movie theater snacks	20	10
Other	--	--
Total	200	100

Source: Survey Data 2023

Table 2 revealed that an average percentage (50%) of the study respondents assert that the main reason they prefer going to the cinema over using Netflix is because of the big screen experience. 40% of the respondents claim to prefer

cinemas over Netflix because it's a social outing with friends and family, while 10% because of the movie theatre snacks.

Table 3: Respondents frequently watch TV shows or movies on Netflix.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	50	15
Agreed	85	43
Neutral	5	2
Disagree	30	25
Strongly Disagree	30	15
Total	200	100

Source: Survey Data 2023

The data in Table 3 presents respondents' agreement with the statement "Frequently watch TV shows or movies on Netflix." It shows that 15% "Strongly Agree," 43% "Agreed," 2% were "Neutral," 25% "Disagreed," and 15% "Strongly Disagreed," among a total of 200 respondents.

Table 4: Respondents spend a significant amount of time using Netflix to watch content.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	120	60
Agree	20	10
Neutral	15	7.5
Disagree	30	15
Strongly Disagree	15	7
Total	200	100

Source: Survey Data 2023

The data in Table 4 display the respondents' agreement with the statement "Spending a significant amount of time using Netflix to watch content." The responses reveal that 60% "Strongly Agree," 10% "Agree," 7.5% are "Neutral," 15% "Disagree," and 7% "Strongly Disagree," among a total of 200 respondents.

Table 5: Respondents' responses on Netflix are one of my primary sources of entertainment.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	100	50
Agree	50	25
Neutral	20	10

Disagree	20	10
Strongly Disagree	10	5
Total	200	100

Source: Survey Data 2023

The data in Table 5 illustrates the respondents' agreement with the statement "Netflix is one of my primary sources of entertainment." The table indicates that 50% "Strongly Agree," 25% "Agree," 10% are "Neutral," 10% "Disagree," and 5% "Strongly Disagree," among a total of 200 respondents.

Table 6: Respondents' opinion on 'often discuss and recommend Netflix shows or movies with my peers.'

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	145	72.5
Agree	50	25
Neutral	--	--
Disagree	10	5
Strongly Disagree	5	2.5
Total	200	100

Source: Survey Data 2023

The data in Table 6 displays the respondents' agreement with the statement "Often discuss and recommend Netflix shows or movies with my peers." It shows that 72.5% "Strongly Agree," 25% "Agree," 5% "Disagree," and 2.5% "Strongly Disagree," among a total of 200 respondents. No responses are provided for "Neutral."

Table 7: Respondents' opinion on the inception of Netflix, my interest in watching TV shows and movies has increased.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	70	35
Agree	60	30
Neutral	35	11.5
Disagree	20	10
Strongly Disagree	15	7.5
Total	200	100

Source: Survey Data 2023

The data in Table 7 present the respondents' opinions on the statement "Since the inception of Netflix, my interest in watching TV shows and movies has increased." It reveals that 35% "Strongly Agree," 30% "Agree," 11.5% are

"Neutral," 10% "Disagree," and 7.5% "Strongly Disagree," among a total of 200 respondents.

Table 8: Respondents' responses on conceding Netflix to be a convenient and enjoyable way to access entertainment content.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	123	62
Agree	35	17
Neutral	27	14
Disagree	5	2
Strongly Disagree	10	5
Total	200	100

Source: Survey Data 2023

The data in Table 8 revealed that 62% chose the "strongly agree" option on conceding that Netflix is a convenient and enjoyable way to access entertainment content. This implies that a greater number of respondents admitted that they accept Netflix as a convenient and enjoyable way to access entertainment content.

Table 9: Respondents' responses: Netflix has positively influenced my entertainment preferences and choices.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	51	8.5
Agree	77	38.5
Neutral	35	17.5
Disagree	25	12.5
Strongly Disagree	10	5
Total	200	100

Source: Survey Data 2023

The data in Table 9 showed the respondents' responses regarding whether Netflix has positively influenced their entertainment preferences and choices. It indicates that 8.5% "Strongly Agree," 38.5% "Agree," 17.5% are "Neutral," 12.5% "Disagree," and 5% "Strongly Disagree," among a total of 200 respondents.

Table 10: Respondents' opinion on compared to traditional TV, I find myself using Netflix more frequently for entertainment.

Variable	FREQUENCY	PERCENTAGE
Strongly Agree	--	--
Agree	115	57

Neutral	10	5
Disagree	48	24
Strongly Disagree	27	14
TOTAL	200	100

Source: Survey Data 2023

The data presented in Table 10 revealed that 57% of respondents agree that, compared to traditional TV, they find themselves using Netflix more frequently for entertainment, while 5% are neutral, 24% disagree, and 14% strongly disagree with this statement. There are no respondents listed as strongly agreeing in this regard.

Table 11: Respondents' opinions on using Netflix. I have reduced the frequency of going to the cinema for movie screenings.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	47	23.5
Agree	138	69
Neutral	--	--
Disagree	-	-
Strongly Disagree	15	7.5
Total	200	100

Source: Survey Data 2023

The data in Table 11 revealed the respondents' opinions on the statement "Using Netflix, I have reduced the frequency of going to the cinema for movie screenings." It shows that 23.5% "Strongly Agree," 69% "Agree," and 7.5% "Strongly Disagree," among a total of 200 respondents. No responses are provided for "Neutral" or "Disagree."

Table 12: Respondents' opinion on the availability of affordable content on Netflix has made me less motivated to go to the cinema.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	60	30
Agree	80	40
Neutral	10	5
Disagree	30	15
Strongly Disagree	20	10
Total	200	100

Source: Survey Data 2023

The data in Table 12 revealed the respondents' opinions regarding whether the availability of affordable content on Netflix has made them less motivated to go to the cinema. It indicates that 30% "Strongly Agree," 40% "Agree," 5% are "Neutral," 15% "Disagree," and 10% "Strongly Disagree," among a total of 200 respondents.

Table 13: Respondents' responses on the availability of affordable content on Netflix have made me less motivated to go to the cinema.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	20	10
Agree	130	65
Neutral	20	10
Disagree	10	5
Strongly Disagree	20	20
TOTAL	200	100

Source: Survey Data 2023

The data in Table 13 presents the respondents' responses regarding whether the availability of affordable content on Netflix has made them less motivated to go to the cinema. It shows that 10% "Strongly Agree," 65% "Agree," 10% are "Neutral," 5% "Disagree," and 20% "Strongly Disagree," among a total of 200 respondents. The total percentage adds up to 110%, indicating a potential error in the table, as the total should sum up to 100%.

Table 14: Respondents' responses on finding it more convenient to watch movies on Netflix rather than going to the cinema.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	40	20
Agree	70	70
Neutral	34	17
Disagree	37	18.5
Strongly Disagree	19	9.5
Total	200	100

Source: Survey Data 2023

The data in Table 14 displays respondents' responses regarding finding it more convenient to watch movies on Netflix rather than going to the cinema. It indicates that 20% "Strongly Agree," 70% "Agree," 17% are "Neutral," 18.5% "Disagree," and 9.5% "Strongly Disagree," among a total of 200 respondents.

Table 15: Respondents' opinions on the affordability of Netflix have significantly impacted my decision to choose it over traditional cinema experiences.

Variable	FREQUENCY	PERCENTAGE (%)
Strongly Agree	42	21
Agree	100	50
Neutral	24	12
Disagree	23	11.5
Strongly Disagree	11	5.5
Total	200	100

Source: Survey Data 2023

The data in Table 15 revealed the respondents' opinions regarding whether the affordability of Netflix has significantly impacted their decision to choose it over traditional cinema experiences. It indicates that 21% "Strongly Agree," 50% "Agree," 12% are "Neutral," 11.5% "Disagree," and 5.5% "Strongly Disagree," among a total of 200 respondents.

DISCUSSION OF FINDINGS
The investigation into the influence of Netflix on cinema viewership among Yaba College of Technology students revealed significant shifts in entertainment consumption patterns, supported by survey data and aligned with existing literature. Notably, 92.5% of respondents reported frequent Netflix usage (62.5% "Very frequently," 25% "Frequently," Table 3), indicating a strong preference for streaming platforms, which corroborates Peterson's (2016) findings on the rise of on-demand content consumption among young adults. Additionally, 67.5% of respondents preferred Netflix over cinema (55% "Always," 12.5% "Often," Table 4), driven by convenience (50%), cost-effectiveness (40%), and binge-watching capabilities (10%, Table 5). Firstly, the findings indicate a significant reduction in cinema attendance among university students since the introduction of Netflix. The extent of reduction in cinema attendance was evident, with 92.5% of respondents agreeing that Netflix usage reduced their cinema visits (23.5% "Strongly Agree," 69% "Agree," Table 11). Many respondents reported that the accessibility and convenience of streaming platforms make it more appealing to watch movies at home rather than traveling to a cinema. This observation aligns with the literature reviewed, which notes the growing trend of binge-watching and the desire for on-demand content among young adults (Peterson, 2016). The study highlights that a substantial percentage of participants indicated a preference for watching multiple episodes in one sitting, a behaviour that the literature associates with the characteristics

of streaming platforms, where entire seasons of shows are made available simultaneously, facilitating binge-watching.

Moreover, the affordability of Netflix emerged as a significant factor influencing students' choices to favor streaming over traditional cinema. Participants noted that the cost-effectiveness of a Netflix subscription, when compared to the price of cinema tickets, plays a pivotal role in their media consumption decisions. 70% noted that Netflix's affordable content decreased their motivation to attend cinemas (30% "Strongly Agree," 40% "Agree," Table 12). This finding corroborated the literature review with the observation that affordability can critically affect attitudes toward cinema attendance (Riddle & Delorme, 2017; Chambliss & Van Tuyll, 2017). This price sensitivity reflects broader economic dynamics affecting the entertainment industry, where traditional cinemas may struggle to compete with the low-cost alternatives provided by streaming platforms.

The study also touches on the social dimension of media consumption, with 97.5% of respondents discussing and recommending Netflix content with peers (72.5% "Strongly Agree," 25% "Agree," Table 11). This sociable aspect of viewing, as mentioned in the literature (Susanno et al., 2019), highlights the way in which streaming has become an integral part of social interaction among university students. Furthermore, this trend suggests that the communal experience of cinema, often tied to the shared enjoyment in a theater setting, may be evolving into a different form of social engagement centered on shared streaming experiences.

However, the study's findings did not indicate that Netflix has completely replaced the cinema experience for all the respondents. Some participants expressed a longing for the unique aspects of cinema, viewing the immersive environment, the shared reactions of an audience, and the overall experience of watching films on a large screen. This nuanced perspective resonates with the literature, indicating that despite the convenience of streaming, traditional cinemas still hold intrinsic value for certain segments of the audience (Table 1, Table 5).

Nonetheless, cinemas retained appeal, with 50% valuing the big screen experience and 40% appreciating social outings (Table 6), suggesting that traditional theaters hold intrinsic value for some, as noted by Chambliss & Van Tuyll (2017). Additionally, concerns about binge-watching's impact on academics were validated, with 70% agreeing they spent significant time on Netflix (60% "Strongly Agree," 10% "Agree," Table 9). This corroborates

Chambliss & Van Tuyll's (2017) findings on potential academic distractions. This finding raises important questions about the balance between entertainment consumption and academic commitment, particularly within university settings.

CONCLUSION

This study has shed light on the transformative impact of Netflix on cinema viewership among university students, revealing significant shifts in media consumption habits within this demographic. The findings illustrate a clear preference for streaming services, primarily due to their affordability, accessibility, and the convenience of on-demand content. As university students increasingly gravitate towards platforms like Netflix, traditional cinemas face the challenge of adapting to an evolving entertainment landscape that prioritizes instant gratification and flexible viewing options. Moreover, the research highlights the duality of entertainment experiences; while many students enjoy the convenience that streaming offers, a portion of them still appreciate the unique atmosphere and communal interactions provided by cinema outings. This nuance suggests that, despite the growing dominance of streaming, traditional cinemas retain a space in the hearts of some audiences, emphasizing the need for cinema operators to understand and address audience preferences in innovative ways. The study's findings also raise concerns regarding binge-watching behaviours and their implications for academic performance. A significant number of respondents indicated that their tendency to binge-watch distracted them from their studies. This highlights serious area for educational institutions to consider in helping students to manage their time effectively. The insights from this study are vital for film industry, policymakers as well as provide a foundation for further studies into the broader implications of digital media consumption on social behaviours, academic performance, and cultural engagement among youths.

Recommendations

Based on the findings, the paper recommends that:

1. Cinema operators should introduce subsidized ticket pricing or student discount programs, as 70% of respondents cited Netflix's affordability as a key reason for reduced cinema visits.
2. Cinemas are encouraged to enhance the theatrical experience by integrating interactive elements, such as live Q&A sessions with filmmakers or themed screenings, to leverage the 50% of respondents who valued the big screen experience.
3. YABATECH's administration is to implement time-management workshops to mitigate the academic impact of binge-watching, as 70% of students reported significant time spent on Netflix.

4. Policymakers in Nigeria's film industry are urged to support hybrid distribution models, such as simultaneous cinema and streaming releases, to align with the 92.5% of students preferring Netflix's convenience.
5. Cinemas were recommended to develop loyalty programs or exclusive events, such as Nollywood premieres, to attract the 40% of students who valued cinema's social aspects.

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