



Audrezara Journal of Communication and Social Research (AJCSR), Vol. 2(1), 504-512, 2026.



AUDREZARA JOURNAL OF COMMUNICATION AND SOCIAL RESEARCH (AJCSR)

Vol. 2, Issue 1, pp. 504-512, April, 2026.

DOI: <https://doi.org/10.5281/zenodo.20066056>

E-ISSN: 3121-9721

Perceived Credibility of YouTube Film Trailers and Its Influence on Viewing Intentions in Benin City

¹ Agada Daniel Ojomugbokenyode*, ² Khadijah Yakubu Ashiedzi, ³ Arowolo Solomon Alaba & ⁴ Joshua Jonathan

¹ Department of Mass Communication, Glorious Vision University, Ogwa, Edo State, Nigeria

² Department of Mass Communication, Federal University Lafia, Nasarawa State

³ Department of Mass Communication, Bingham University, Karu, Nasarawa State

⁴ Department of Journalism & Media Studies, Kaduna Polytechnic



ORCID:

¹ <https://orcid.org/0009-0001-5491-7186>

² <https://orcid.org/0009-0001-9425-7370>

³ <https://orcid.org/0009-0002-9774-0875>

⁴ <https://orcid.org/0009-0000-0198-6279>

***Corresponding Author:** talk2agadadaniel@gmail.com

History: Received: April 12, 2026; Revised: April 22, 2026; Accepted: April 25, 2026.

Abstract

This study examined the perceived credibility of YouTube film trailers and its influence on viewing intentions among residents of Benin City, Edo State, Nigeria. The increasing use of YouTube as a digital marketing platform has transformed how audiences access and evaluate film promotional content, making credibility an important factor in audience decision-making. The study was guided by the Technology Acceptance Model (TAM) and adopted a survey research design. A sample of 384 respondents was drawn from active YouTube users in Benin City using a structured questionnaire as the main instrument for data collection. Data were analysed using descriptive statistics, including frequencies, percentages, and mean scores, with a decision rule of 2.5. Findings revealed that YouTube film trailers are moderately perceived as credible, with respondents acknowledging both their usefulness and their tendency toward exaggeration. Results also showed that YouTube film trailers significantly influence viewing intentions by encouraging film interest, guiding selection, and reducing uncertainty. However, viewing decisions are not based solely on trailer credibility, as respondents also consider other information sources. The study concludes that perceived credibility plays a significant but not exclusive role in shaping audience viewing intentions. It recommends that film marketers ensure accuracy in trailer content and integrate YouTube strategies with other digital promotional tools to enhance trust and audience engagement.



Keywords: Audience perception, film marketing, perceived credibility, viewing intentions, Youtube film trailers

Introduction

In recent years, digital technology has grown rapidly and has significantly transformed the way people access and consume media content. One of the most important developments in this regard is the rise of social media platforms, particularly YouTube, which has become a major tool for digital marketing across various industries, including filmmaking. YouTube allows filmmakers and production companies to share film trailers, teasers, and promotional content with a global audience instantly. As a result, audiences no longer rely solely on traditional media such as television and radio to learn about new films. Instead, they depend more on online platforms where they can watch, interact with, and share film-related content. This shift highlights the increasing importance of digital platforms in shaping audience behaviour and decision-making processes (Gupta, 2021; Patel & Parab, 2019).

The film industry has embraced YouTube as a powerful marketing tool because it enables direct engagement with audiences. Film trailers uploaded on YouTube often include features such as likes, comments, shares, and views, which help to create awareness and generate interest before a film is released. These engagement metrics also serve as indicators of audience reactions and can influence other viewers' perceptions of the film. According to Ding et al., (2017), social media interactions such as likes and shares can significantly affect the commercial success of films by shaping audience expectations and interest. Similarly, Suvattanadilok (2021) notes that social media activities play a major role in influencing individuals' decisions to watch films in cinemas. This shows that YouTube is not just a platform for content distribution but also a space where audience perceptions are formed and reinforced.

In Nigeria, the use of social media in film marketing has grown steadily, especially in urban centres such as Benin City. Filmmakers increasingly rely on YouTube trailers to promote their films and reach wider audiences. Adeyeye and Nwaoboli (2024) observe that social media has become a key factor in the marketing of films in Benin City, as it helps to create awareness and attract viewers. In addition, the interactive nature of YouTube allows audiences to express their opinions, which can further influence how others perceive a film. This aligns with the broader trend of participatory communication, where audiences are not passive receivers but active contributors to media content and meaning (Nanda et al., 2018).

However, despite the growing use of YouTube in film marketing, there are concerns about the credibility of the content presented in film trailers. Credibility refers to the extent to which audiences perceive the information they receive as trustworthy, believable, and reliable. Film trailers are designed to attract viewers, but they may sometimes exaggerate or misrepresent the actual content of the film. As a result, audiences may question whether the trailer accurately reflects what they will see in the full movie. According to Abdulrashid et al. (2025), the characteristics of social media content, such as presentation style and message framing, can significantly influence audience perception and subsequent behaviour. This suggests that the way film trailers are presented on YouTube can affect how credible they appear to viewers.

Furthermore, audience perception plays a critical role in determining the effectiveness of digital marketing strategies. When audiences perceive YouTube film trailers as credible, they are more likely to develop positive attitudes towards the film and show interest in watching it. On the other hand, if the trailers are seen as misleading or untrustworthy, it may reduce viewers' willingness to watch the film.



Studies on media perception have shown that how audiences interpret and evaluate communication messages can shape their attitudes and behavioural intentions (Nwaoboli et al., 2024). Therefore, understanding audience perception of credibility is essential for evaluating the success of YouTube-based film marketing.

Despite the increasing importance of YouTube in film promotion, there is limited research focusing specifically on how audiences in Benin City perceive the credibility of YouTube film trailers and how this perception influences their viewing intentions. Existing studies have largely examined the general impact of social media on film marketing without paying close attention to credibility as a key factor. Moreover, while global studies highlight the role of digital marketing and advanced technologies in media promotion (Yang, 2024; Andriano, 2025), there is a need for more localised research that reflects the experiences and perceptions of Nigerian audiences.

Therefore, this study seeks to fill this gap by examining the perceived credibility of YouTube film trailers and its influence on viewing intentions among residents of Benin City. It aims to understand how audiences evaluate the trustworthiness of film trailers and how this affects their decision to watch films. Through doing so, the study contributes to a better understanding of digital marketing practices in the Nigerian film industry and provides insights into how filmmakers can improve their promotional strategies.

Theoretical Framework

Technology Acceptance Model (TAM)

The theoretical framework for this study is the Technology Acceptance Model (TAM), which was developed by Fred Davis in 1989. The model explains how individuals accept and use new technologies based on their perceptions and attitudes. TAM is built on two key constructs: perceived usefulness and perceived ease of use. These factors determine how users evaluate a technology and whether they are willing to adopt it. In simple terms, the model suggests that people are more likely to use a technology if they believe it is beneficial and easy to use.

Perceived usefulness refers to the degree to which an individual believes that using a particular system will enhance their performance or help them achieve a desired outcome. In the context of this study, it relates to how audiences perceive YouTube film trailers as helpful in providing information about films and guiding their viewing decisions. Perceived ease of use, on the other hand, refers to how simple and convenient the technology is to use. YouTube, as a platform, is generally considered easy to access and navigate, which encourages users to engage with film trailers and other promotional content.

TAM also explains that users' attitudes towards a technology influence their behavioural intentions. When audiences find YouTube trailers useful and easy to access, they are more likely to develop positive attitudes towards them. These attitudes can then shape their perception of the credibility of the content and influence their intention to watch the film. Conversely, if users perceive the content as misleading or difficult to evaluate, their trust may decrease, leading to lower viewing intentions.

In relation to this study, TAM helps to explain how audience perception of credibility is formed through their interaction with YouTube as a digital marketing platform. The model suggests that when audiences perceive YouTube trailers as reliable, informative, and easy to engage with, they are more likely to trust the content and develop an interest in the film. This aligns with the idea that digital media platforms play



a significant role in shaping audience attitudes and behaviours in the film industry (Gupta, 2021; Nanda, Pattnaik & Lu, 2018).

Therefore, TAM provides a suitable framework for understanding the relationship between perceived credibility, audience perception, and viewing intentions. It helps to explain why some viewers are influenced by YouTube film trailers while others remain sceptical. Through applying this theory, the study is able to examine how technological factors and user perceptions combine to influence film consumption behaviour in Benin City.

Method

This study adopted a survey research design. The survey method was chosen because it allows the researcher to collect standardised data from a relatively large group of respondents and examine their perceptions, attitudes, and behavioural intentions in a systematic and measurable way. The study focused on residents of Benin City, Edo State, who are active users of YouTube and regularly encounter film trailers as part of digital marketing content. The population included students, civil servants, business owners, and other internet-active residents who are exposed to YouTube film promotions and are therefore capable of forming opinions about the credibility of such trailers and how they influence their intention to watch films. A sample size of 384 respondents was selected using Cochran sampling determination method for large populations, and stratified random sampling was employed to ensure fair representation across key demographic variables such as age, gender, education, and occupation.

Data were collected using a structured questionnaire designed in line with the research objectives. The instrument contained mainly closed-ended and Likert-scale questions to measure respondents' perceptions of the credibility of YouTube film trailers and the extent to which such perceptions influence their viewing intentions. The questionnaire was administered both physically and online to ensure wider reach and improve response rate among YouTube users in Benin City. Out of the total questionnaire distributed, only properly completed copies were used for analysis after data screening. The validity of the instrument was ensured through expert review by communication and media studies scholars and the researcher's supervisor, while reliability was established through a pilot test conducted in a similar population outside the study area using the test-retest method which showed result of 0.79. The collected data were analysed using descriptive statistical tools such as frequency counts, percentages, and mean scores, with a decision rule of 2.5 on a 4-point Likert scale used to determine acceptance or rejection of items in line with the study objectives.



Findings

Table 1: Level of Perceived Credibility of YouTube Film Trailers among Respondents in Benin City

Perceived credibility of YouTube film trailers	SA (4)	A (3)	D (2)	SD (1)	Total	Mean	Decision
YouTube film trailers are a credible source of film information	150	120	45	24	339	3.2	Accepted
Information in YouTube film trailers is trustworthy	130	115	60	34	339	3.0	Accepted
YouTube film trailers accurately represent film content	100	110	85	44	339	2.9	Accepted
YouTube trailers are often exaggerated or misleading	90	95	90	64	339	2.6	Accepted
Overall, YouTube trailers are fully reliable without bias	80	90	100	69	339	2.4	Rejected

Table 1 shows that respondents generally perceive YouTube film trailers as credible and informative sources. There is agreement that trailers are trustworthy and reasonably accurate in representing film content. However, respondents also acknowledge that trailers can sometimes be exaggerated or misleading. The rejection of full reliability indicates that audiences remain cautious and critical. Overall, credibility is moderate rather than absolute.

Table 2: Influence of YouTube Film Trailers on Viewing Intentions in Benin City

Influence of YouTube trailers on viewing intention	SA (4)	A (3)	D (2)	SD (1)	Total	Mean	Decision
YouTube film trailers encourage me to watch films	170	110	35	24	339	3.3	Accepted
I decide to watch films after seeing trailers	145	120	50	24	339	3.1	Accepted
YouTube trailers help me compare films before watching	120	115	65	39	339	3.0	Accepted
I rely solely on YouTube trailers when choosing films	80	95	90	74	339	2.4	Rejected
YouTube trailers reduce uncertainty about film choice	155	115	45	24	339	3.3	Accepted

Table 2 indicates that YouTube film trailers have a strong influence on viewers' decision-making. Respondents agree that trailers encourage them to watch films, guide their choices, and reduce



uncertainty. Trailers also help viewers compare different films before making decisions. However, respondents do not rely solely on trailers, suggesting that other factors are also important. Overall, trailers are influential but not the only determinant of viewing intention.

Table 3: Influence of Perceived Credibility on Viewing Intentions

Relationship variables	SA (4)	A (3)	D (2)	SD (1)	Total	Mean	Decision
I watch films because I trust YouTube trailers	160	115	40	24	339	3.2	Accepted
Higher credibility increases likelihood of watching films	150	120	45	24	339	3.2	Accepted
I ignore trailers I consider unreliable	120	110	75	34	339	2.9	Accepted
Credible trailers strongly influence my film choice	165	110	40	24	339	3.3	Accepted
Viewing intention depends only on trailer credibility	90	95	90	64	339	2.4	Rejected

Table 3 shows that perceived credibility plays a significant role in shaping viewing intentions. Respondents are more likely to watch films when they trust the trailers and tend to ignore those they consider unreliable. Credibility clearly influences film choice and decision-making. However, it is not the only factor affecting viewing intentions. This suggests that credibility works alongside other influences such as personal preferences and external opinions.

Discussion

The findings of this study reveal that the perceived credibility of YouTube film trailers in Benin City is generally moderate, as respondents largely regard them as useful sources of film information, although not entirely reliable. While many respondents agreed that YouTube trailers are credible and trustworthy, there is still noticeable scepticism regarding their accuracy and tendency toward exaggeration. This aligns with the nature of digital promotional content, where entertainment value and persuasion often take precedence over full accuracy. In line with Nwaoboli (2023), digital broadcasting platforms such as YouTube operate within a highly competitive attention economy where content is often designed to attract engagement rather than provide complete information. Similarly, Ekhareafo and Nwaoboli (2022) note that social media environments are prone to selective framing, which can shape audience interpretation in ways that are not always fully objective. From a broader communication perspective, this reflects the evolving nature of media credibility in the digital age, where audiences actively interpret and evaluate content rather than passively accept it.

On the influence of YouTube film trailers on viewing intentions, the findings show that trailers significantly shape audience decisions regarding film consumption in Benin City. Respondents indicated that trailers encourage them to watch films, help them compare options, and reduce uncertainty before viewing. However, they also rejected the idea that they rely solely on trailers for decision-making, suggesting that other factors such as peer influence, reviews, and personal preference also play important roles. This supports Djamaly (2023), who found that social media significantly influences Generation Z's



decision-making process in film consumption, but not in isolation from other influences. It also aligns with Nam et al. (2021), who argue that social media content and promotional strategies work alongside word-of-mouth and branding to influence audience behaviour in film marketing. Furthermore, Shao et al. (2016) emphasise that micro-film and short-form promotional content on digital platforms significantly enhance audience engagement, reinforcing the idea that trailers function as persuasive marketing tools within a broader communication ecosystem.

The relationship between perceived credibility and viewing intention further shows that credibility plays a key role in shaping audience behaviour. Respondents indicated that the more credible they perceive YouTube film trailers to be, the more likely they are to watch the films being promoted. However, viewing intention is not based solely on credibility, suggesting that audience decision-making is multi-dimensional. This supports the argument that digital media users are increasingly selective and interpretive in how they engage with content (Nwaoboli, 2023). It also reflects findings by Nam et al. (2021), who highlight that audience engagement with film marketing content is influenced by a combination of trust, exposure, and promotional framing. In addition, the findings resonate with Shao et al. (2016), who note that credibility and emotional appeal in digital promotional content work together to influence behavioural responses in media consumption.

Consequently, the study shows that YouTube film trailers function as both informational and persuasive tools in shaping film consumption behaviour in Benin City. While credibility enhances their effectiveness, it does not operate in isolation, as audiences still rely on multiple sources of information before making viewing decisions. This reflects the broader transformation of film marketing in the digital era, where social media platforms and online video content play central roles in audience engagement (Djamaly, 2023; Nam et al., 2021). It also supports Nwaoboli et al. (2021), who emphasise that audience perception of film content is influenced by both media framing and personal interpretation. Therefore, YouTube trailers should be understood as part of an interconnected digital marketing system rather than standalone determinants of audience behaviour.

The findings of this study can be explained using the Technology Acceptance Model, which posits that users' acceptance of a technology is largely influenced by perceived usefulness and perceived ease of use. In this context, YouTube film trailers are widely accepted because respondents find them useful in guiding film choices, reducing uncertainty, and supporting decision-making, which reflects a strong perception of usefulness. The moderate level of credibility observed also suggests that users do not blindly accept trailer content but evaluate it critically before relying on it. Additionally, the fact that respondents do not depend solely on trailers indicates that while the platform is easy to access and use, it is only one of several tools influencing viewing behavior. The positive relationship between credibility and viewing intention further supports TAM, as higher perceived value leads to stronger behavioral intention.

Conclusion and Recommendations

This study examined the perceived credibility of YouTube film trailers and their influence on viewing intentions in Benin City. Based on the findings, it is evident that YouTube film trailers are generally perceived as moderately credible, though not entirely free from doubt regarding accuracy and exaggeration. The study also shows that these trailers significantly influence audience viewing intentions by encouraging film consumption, guiding choices, and reducing uncertainty. However, credibility and trailer exposure do not operate in isolation, as viewers still depend on other sources of information before making final decisions. It is therefore recommended that:



1. Film marketers and producers should ensure that YouTube film trailers are designed with a balance between attractiveness and accuracy in order to enhance audience trust and long-term credibility.
2. Film distributors and content creators should integrate YouTube trailer marketing with other digital strategies such as influencer reviews, social media engagement, and audience feedback mechanisms to strengthen viewing intention and reduce misinformation.

Limitations and Implications

This study is limited in a few ways. First, it focused only on respondents in Benin City, which may limit the generalisation of findings to other regions with different media consumption patterns. Second, the study relied on self-reported questionnaire data, which may be influenced by subjective bias and personal interpretation of credibility. Third, the cross-sectional nature of the study means that it captures audience perceptions at a single point in time without accounting for changes in digital media habits over time.

Despite these limitations, the study has important implications for film marketing and digital communication practice. It shows that YouTube trailers are powerful tools for influencing viewing behaviour, but their effectiveness depends heavily on perceived credibility. This means that film marketers must carefully manage how trailers are constructed and disseminated in order to maintain audience trust. The findings also suggest that digital film marketing should be multi-platform in nature, combining YouTube with other social media channels to maximise reach and engagement.

Acknowledgements: The authors sincerely appreciate all respondents who participated in this study for their time and valuable contributions. We also acknowledge the support of colleagues and academic staff from the various institutions represented, whose insights and encouragement contributed to the successful completion of this research.

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Conflict of Interest: The authors declare that there is no conflict of interest regarding the publication of this paper.

How to Cite: Ojomugbokenyode, A.D., Ashiedzi, KY., Alaba, A.S. & Jonathan, J.(2026). Perceived credibility of YouTube film trailers and its influence on viewing intentions in Benin City. *Audrezara Journal of Communication and Social Research*, 2 (1), 504-503. <https://doi.org/10.5281/zenodo.20066056>

References

- Abdulrashid, I., Ahmad, I. S., Musa, A., &Khalafalla, M. (2025). Impact of social media posts' characteristics on movie performance prior to release: An explainable machine learning approach. *Electronic Commerce Research*, 25(6), 4533–4557.
- Adeyeye, J. O., & Nwaoboli, E. P. (2024). Impact of social media on the marketing of films in Benin City, Edo State, Nigeria. *International Journal of Sub-Saharan African Research*, 1(1), 98–110.



Audrezara Journal of Communication and Social Research (AJCSR), Vol. 2(1), 504-512, 2026.

- Andriano, S. (2025). The role of social media in marketing communication for SantetSegoroPitu film. *Communicare: Journal of Communication Studies*, 12(1), 11–26.
- Chekwube, E. M., Nkwam-Uwaoma, A. O., & Nwaoboli, E. P. (2023). Mother tongue interference in the pronunciation of English words among broadcasters. *GVU Journal of Communication Studies*, 7, 76–88.
- Djamaly, M. F. (2023). The role of social media in Generation Z decision-making process to watch films in cinemas. *Jurnal Ekonomi*, 12(02), 1201–1207.
- Ding, C., Cheng, H. K., Duan, Y., & Jin, Y. (2017). The power of the “like” button: The impact of social media on box office. *Decision Support Systems*, 94, 77–84.
- Gupta, S. (2021). Impact of social media on the film industry. *Samvakti Journal of Research in Information Technology*, 2(2), 117–124.
- Nam, S. H., Kim, H., Chang, B. H., & Chan-Olmsted, S. M. (2021). Marketing theatrical films for the mobile platform: The roles of web content/social media, brand extension, WOM, and windowing strategies. *International Journal of Mobile Communications*, 19(4), 413–438.
- Nanda, M., Pattnaik, C., & Lu, Q. (2018). Innovation in social media strategy for movie success: A study of the Bollywood movie industry. *Management Decision*, 56(1), 233–251.
- Nwaoboli, E. P. (2023). Cannons of broadcasting in the digital era: A review of extant literature. *International Journal of Arts, Humanities and Management Studies*, 9(3), 19–30.
- Nwaoboli, E. P., Uchenunu, A. O., & Asemah, E. S. (2024). Perception of the rhetorical strategies of select party flag bearers on social media during the 2023 Nigerian presidential election campaigns. *GVU Journal of Research and Development*, 1(2), 1–14.
- Nwaoboli, E., Arijeniwa, A., Oviasuyi, U., & Tiekuro, U. (2021). Perception of the portrayal of witchcraft in Nollywood movies among Benin residents. *SAU Journal of Management and Social Sciences*, 6(1), 18–25.
- Patel, P. R., & Parab, S. R. (2019). A study on impact of social media on film industry. *Emerging Trends in International Business and Commerce*, 303.
- Shao, J., Li, X., Morrison, A. M., & Wu, B. (2016). Social media micro-film marketing by Chinese destinations: The case of Shaoxing. *Tourism Management*, 54, 439–451.
- Suvattanadilok, M. (2021). Social media activities impact on the decision of watching films in cinema. *Cogent Business & Management*, 8(1), 1920558.
- Yang, P. (2024). The application of deep learning in film communication and media marketing. *Revista Ibérica de Sistemas e Tecnologias de Informação*, E67, 383–393.