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**Audience Perception of Beep in Nigerian Broadcast Media: a Case Study of Selected Soap Operas**

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**ABSTRACT**

*This study investigated audience perception of Broadcast Entertainment-Education in Nigerian broadcast media: a case study of selected soap operas. The methodology adopted in the study was survey while questionnaire was used as the research instruments for data collection. Data were collected through primary and secondary sources and analysed using quantitative method. Findings from the study revealed that Entertainment-Education programmes broadcast on radio and television stations in Nigeria included drama, telenovela, talk shows, comedy, cartoons, music, discussion, variety and light entertainment programmes, and folk-tales which were widely listened to and watched by the Nigerian audience respectively. This goes to show that Nigerian media audience have high exposure to Broadcast Entertainment-Education Programmes. Findings also revealed that there were various issues which the broadcast media in Nigeria incorporated into Broadcast Entertainment-Education Programmes such as health, social issues, political, educational, agricultural, economic, environmental, science and technology, gender, conflict and insurgency issues. Findings further revealed that Broadcast Entertainment-Education Programmes are perceived to be influential to the audience through helping to draw their attention to issues broadcast in Entertainment-Education programmes, expose them to the implication of issues discussed in the Entertainment-Education programmes, create an agenda for them for discussion and helping to change their overt behaviour towards the issues discussed. The study concluded that Broadcast Entertainment-Education Programmes on Nigerian broadcast stations are perceived to have exerted influence on the Nigerian audience in areas such as health, social issues, politics, education, agriculture, economic, environment, science and technology, gender, conflict and insurgency despite the challenges impeding the overall success of the programmes. The study recommended among others, that there is the need for broadcast stations in Nigeria to ensure that Entertainment-Education programmes are produced based on audience research in order to meet audience need; called for issues-based Entertainment-Education programmes on broadcast stations in Nigeria to promote positive attitude in the people; suggested that broadcast programmers should seek other proactive sources of funding of Broadcast Entertainment-Education Programmes to ensure quality programming in view of the capital intensive nature of BEEP; adequate training for broadcasters and provision of enough air time for Broadcast Entertainment-Education Programmes.*

**Keywords:** Audience, perception, BEEP, Nigerian, broadcast, media, study, soap and operas.

## INTRODUCTION

Humans over the years have garnered dexterity and have sought to improve their ability to seek process, transmit and assimilate information about their environment while at the same time ensuring clarity, fast reception and usage of better means of information sharing. All these are crucial considerations in broadcasting in line with the social responsibility role of the media for awareness creation of activities and the sharing of opinion to the public who were not alienated to the medium. This is why Bittner (1989)[1] pointedly asserts that:

Society's survival and growth depend on a number of things among which is a system of communication through which people could exchange symbols and thus propagate learning at an accelerated rate... just as the twentieth century dawned, a system was perfected by which electromagnetic impulses could be sent through the air without wires, carrying voice transmission over long distances. This invention was called the wireless and later called the radio.

Broadcasting is a crucial instrument of modern social and political organization. Thus, broadcast media have emerged as the most powerful tool for influencing the direction of public opinion in the society and research has proved that peoples' behavioural patterns are influenced by what they see and hear (Bandura, 1973; Van, 1990) [2]. At its peak of influence in the mid-20<sup>th</sup> century, national leaders often used radio and television broadcasting to address their entire countries. This is because of its capacity to reach large number of people with an important knock-on effect. Inadvertently, broadcasting has been regulated since it was recognized as a significant means of communication.

Media influence or media effects are used in media studies, psychology, communication theory and sociology to refer to the theories about the ways in which mass media and media culture guide the thinking and behaviour of the audience.

Wimmer and Dominick (2009)[3] grouped media influence into antisocial and pro social effects. Wimmer and Dominick (2009)[3] explain that the antisocial effect of viewing television and motion pictures is one of the most heavily researched areas in all mass media studies.

The impact of pro social content is a newer area and grew out of the recognition that the same principles underlying the learning of antisocial activities ought to apply to more positive behaviour. Applied and academic researchers share an interest in this area: All the major networks have sponsored such research, and the effects of antisocial and pro social content have been popular topics on college and university campuses for the past 30 years. It is not surprising that there has been a certain amount of friction between academic researchers and industry executives[3].

Entertainment-Education is *a perennial* communication genre; it was present thousands of years ago, it is here today, and it will likely continue to flourish in the future. As a matter of fact, the Entertainment-Education strategy dates back to creation when God said “let us make man in our image, after our likeness...” (Genesis chapter 1 verse 26). The act of forming an image to resemble the Godhead alone is theatrical, it is the re-enactment of the Godhead, it is popular theatre, and it is educative because it teaches mankind that this image made from dust is like the Godhead. Thus, Entertainment-Education existed before man and has been in use though unrecognised. Defined as the process of purposively designing and implementing media messages both to entertain and educate the audience, in order to increase audience members’ knowledge about an educational issue, create favourable attitudes, and change overt behaviour (Singhal and Rogers (1989c)[4]. The Entertainment-Education strategy is a subtle way of presenting educational issues in entertainment packages with a view to capitalizing on audience’s emotional appeals to show how people can live safer and happier lives by following pro-social behaviours of characters in exhibited in the media programming thereby achieving positive behavioural change without much ado.

All Broadcast Entertainment-Education Programmes (BEEP) are aimed at encouraging not only individual behavioural change, but also, to contribute to social change. This is achieved through the process in which an alteration occurs in the structure and function of a social system. Singhal and Rogers suggest that, social change can occur at the level of the individual, community, organization or society. Parker and others (1998) also record that, social change and behaviour change should be viewed as a long-term process which happens over many years of diverse strategies and interventions.

One should acknowledge that the general idea of combining entertainment and education to produce social change is not new. The strategy goes as far back in human history as the timeless art of storytelling. In countries where rich oral tradition persists, folk-tales with moral messages are an integral part of people's non-formal education. Folk theatre, songs, drama, dance drama, puppetry, rhymes, soap operas, fables, morality plays, religious music, poetry, live stage shows and indeed all forms of popular theatrical performances and other art forms display elements of the Entertainment-Education strategy: This was attested to by Melkote and Steeves (2004)[6]. What is new however is the idea of purposively combining entertainment with education in the modern mass media channels – radio, television, film, video, rock music, and others [4].

#### STATEMENT OF THE PROBLEM

The Entertainment-Education strategy in radio was institutionalised in 1951 with the broadcast of the popular British radio soap opera, *The Archers*. This programme continues to be broadcast in Britain in 1996, making it the longest running Entertainment-Education radio programme of all time. *The Archers* were purposely designed to promote farming innovation in Britain to revamp its agricultural economy which was ravaged by the aftermath of World War II (Food and Agricultural Organisation, 1987). Since then, series of soap operas have emerged around the world. In Nigeria, there are a variety of indigenous and foreign soap operas broadcasting both

on radio and television with the aim of entertaining the audience while at the same time promoting and educating the people on developmental issues.

Although Broadcast Entertainment-Education Programmes (BEEP) have gained popularity over the years, current revolutions in communication technology with variant of internet video streaming have made BEEP even more popular amongst the audience. Notwithstanding, as concern over the social impact of the mass media was evident as far back as the 1920s, when many critics charged that motion pictures had a negative influence on children, such criticisms are now more rife. In 1928, the Motion Picture Research Council, with support from the Payne Fund, a private philanthropic organization, sponsored a series of 13 studies on the influence of movies on children. After examination of film content, information gain, attitude change, and influence on behaviour; it was concluded that movies were potent sources of information, attitudes, and behaviour for children. The increasing popularity of video games at the wake of this decade opened up another avenue of inquiry for researchers. Since more than 90% of young people report that they sometimes play these games, and since more popular games feature graphic and explicit violence (*Doom, Grand Theft Auto*), social concern over their impact was widespread.

The consolidation in Nigeria's telecommunication industry and enhancements of mobile telephony services in Nigeria has also had a significant impact on the broadcast industry. Most stations have their broadcast content online with live streaming services. This has in turn enhanced the consumption of Broadcast Entertainment-Education Programmes in the country, especially through content sharing on social media. While series of studies have produced heart-warming findings about broadcast Entertainment-Education programmes in Nigeria, there are growing concerns about the perceived influence of Broadcast Entertainment-Education Programmes on the Nigerian audience in spite of the quantum exposure to these programmes. This raises pertinent posers regarding how Nigerian broadcast media audience members perceive broadcast entertainment education programmes running on various stations in the country.

Against this backdrop, this paper assesses audience perception of broadcast entertainment education programmes in Nigeria using selected soap operas.

### OBJECTIVES OF THE STUDY

The broad objective of this study is to assess the audience perception of Broadcast Entertainment-Education Programmes in Nigeria. Specifically, this study is set to:

1. Ascertain the extent to which Nigerians audience are exposed to Broadcast Entertainment-Education Programmes.
2. Find out audience perception of Broadcast Entertainment-Education Programmes in Nigeria.

### RESEARCH QUESTIONS

The study is guided by the following research questions:

1. What is the extent of exposure of the Nigerian audience to Broadcast Entertainment-Education Programmes?
2. In what ways are Broadcast Entertainment-Education Programmes perceived to be influential among Nigerian audience?

### SCOPE AND SIGNIFICANCE

The Scope of this study covers selected soap operas in Nigeria. Therefore, the study is significant in assessing audience perception of Broadcast Entertainment-Education Programmes in Nigeria through the selected soap operas.

### THEORETICAL FRAMEWORK

This study is anchored on Bandura's Social Learning Theory propounded by Bandura and Walters (1963). The theory focuses on Behaviour Modelling through which a person observes the behaviour of others and forms new behaviour based on the observed behaviour.

Essentially, the theory explains that behavioural change is based on a person's observation of others' behaviour and the outcomes thereof. This could be seen in the imitation of the behaviour of, a peer-educator or opinion leader within a group of people. Modelling may involve a living model (a person demonstrating certain behaviour) or a symbolic model (a representation of behaviour within the media such as television, video or computer games). A person's environment often supports or discourages behaviour change through support and punishment modelling (Bandura, 1979). Behavioural change is affected by the support or criticism that those in a person's direct environment can lead a person towards the behavioural change. Environmental influences of support and punishment indirectly affect behaviour change and would never be the only cause for behaviour change (Bandura, 1997).

Bandura (1997) explains that firstly, should the role model (person whose behaviour is being imitated) support and encourage the behavioural change; this would support and strengthen the new behaviour. This aspect can be viewed in the context of socialisation and peer pressure, as people tend to follow the behaviour of others owing to association or the desire to 'fit in'. Secondly, observers or third parties, such as teachers or parents, could complement and enhance the behaviour by supporting it. This aspect addresses peoples' need for acknowledgement and support in terms of behaviour. Lastly, the change of behaviour in itself could strengthen the behavioural change by means of enjoyment or fulfilment. Once a person realises that a new behaviour is beneficial, he or she tends to continue with it. In this context, self-regulation and self-meditation may be seen as key to actual behaviour change.

Bandura (1997) gives four conditions that need to be met before a person would emulate a role model's behaviour:

- i. **Attention:** A person will only model behaviour once he or she is aware of the difference in behaviour and the perceived benefits thereof.

- ii. **Retention:** The observer needs to be able to remember the demonstrated behaviour in order to follow it. If there is repetitive exposure to certain behaviour, it is more likely that the behaviour would be mimicked.
- iii. **Motoric reproduction:** Should the model's behaviour be too complex to repeat, behaviour change could be discouraged.
- iv. **Motivation:** A person's desire or willingness towards certain behaviour or the outcomes thereof has a direct influence on whether he or she will be open to changing their behaviour.

Thus, it would be important to address the issues of awareness, exposure, understanding and willingness to change behaviour of a target audience to effectively affect behavioural change.

The relevance of this theory to the study is heavily dependent on its principles and tenets which demonstrated the behaviour change through modelling. Social Learning Theory provides an overview of the way people tend to approach the behaviour of others and the way they may react towards it. It does not however guarantee behaviour change, as no one is able to affect the perceptions of others directly. The media may try to exemplify certain preferred behaviours in terms of development programme, and even address issues such as the encouragement and creation of an environment supportive of behavioural change, but Social Learning Theory demonstrates that the choice of behaviour change is personal and more complex than merely telling or showing people what to do.



## LITERATURE REVIEW

### ENTERTAINMENT-EDUCATION

Singhal and Rogers (1999)[5] describe Entertainment-Education:

as a strategy which purposively designs and implement media messages, to both entertain and educate people, in order to increase the audience's knowledge about an educational and other social issues with the overall goal of enhancing and, or creating favourable attitudes and change overt behaviours.

It is the fusion of information with entertainment, otherwise referred to as "infotainment", which seeks to maximize the effectiveness of pro-social messages on the audience through a deliberate plan to imprint indelible marks on their minds by the instrumentality of humour and other entertainment forms, thereby helping the audience recall messages in a way that cannot be achieved by a straight forward didactic approach. The end product most often, leads to mental re-awakening and overall attitudinal change (Waisbord, 2001; Singhal and Rogers, 1999; Cabrera, 2008; Yankelovich, 1993; Piotrow & Fossard, 2004; Coleman and Meyer, 1990; Brown and Singhal, 1999).

Broadcast Entertainment-Education Programmes have proven efficacy in all facets of human endeavour from; social, political, cultural, economic, health, environmental, human development, just name it. This is so because as Tufte (2005, p.1) affirms: people like entertainment. They seek it and are enthralled by it.

Furthermore, Thomson and Wise (2011, p.439) assert that:

Broadcast Entertainment-Education Programmes indeed have a much more pervasive influence on every stratum of society than any other form of educational strategy because they have the capacity to leave indelible marks on the minds of the viewing audience who through entertainment, get educated on various pro-social themes.

Broadcast programmers consequently explore this potent communication tool towards the achievement of pro-social, educational and positive change, which Piotrow (19994) records as "the greatest change which comes from within just as attitudes are rooted within" Singhal and Rogers gave a brisk wrap-up of the efficacy of Broadcast Entertainment-Education Programmes this way: "Thus we were educated by the entertainment media, even if unintended by the source and unnoticed by the audience."

From a long history which dates back to Great Britain in 1951 with the agricultural programme, *The Archers*, the Entertainment-Education strategy has continued to grow in

leaps and bounds in over 75 countries, including Nigeria with titles like *Cockcrow at Dawn*, *Behind the Clouds*, *Super Story*, *Hills and Valleys*, *Tales by Moonlight*, *One Thing at a Time*, *Jenifa's Diary*, *The Burning Spear*, *Do Something*, the list is endless. Communication experts have given reasons for this growing ascendancy. Singhal and Brown (1996)[7] adduce the following reasons:

Firstly, leisure and entertainment represent one of the most important mega trends in the 21<sup>st</sup> Century. It tells us “how to live, dress, speak, think and behave”. The influence level is captured more vividly by Singhal and Rogers (1999)[5] “thus, we were ‘educated’ by the entertainment media, even if unintended by the source and unnoticed by the audience”. Corroborating this, Singhal and Brown (1996)[7] affirm that an adult in the United States of America spends 40 hours on the average watching or listening to Entertainment-Education programmes and spends \$30 a week on same. Similarly, Nigerian audience spend a large percentage of their time daily on Entertainment-Education programmes on the broadcast media. Secondly, the entertainment channels are expanding worldwide. In Nigeria alone, many broadcast stations have sprung up and more are still being established. Thirdly, developmental problems abound all over the world; ethnic, religious, political conflicts, insurgency, social issues, food crises, health and health related issues, environmental catastrophes and so on. Resources to tackle them are scarce. Even the political will to face them are sometimes not available. The media become the life wire through its ability to disseminate developmental messages especially when such messages are packed in entertainment packages. As Singhal and Brown (1996)[7] posit, audience research in many countries shows that people would actually prefer to consume more socially responsible wholesome entertainment if available. Research, also, shows that carefully designed Entertainment-Education programmes are commercially viable.

It is important to lay emphasis on the key points in this definition; firstly, Entertainment-Education requires the designing and conscious implementation of media messages with the aim of educating the target audience through the instrumentality of entertainment. Secondly, the Entertainment-Education strategy is a process and as such, it requires systematic, consistent and sustained effort to enable it yield the desired

positive effect. And, thirdly, the Entertainment- Education strategy is capable of achieving wholistic change both at individual, group and indeed societal levels. Singhal and Rogers indicate that entertainment media traditions such as popular theatre of music, drama, folklore, puppetry, comedy, print, radio and television entertainment series etcetera have been utilised for the purposes of instruction and education for centuries (Singhal and Rogers, 1999)[5]. Numerous societies have used entertainment and traditional cultural forms to pass down knowledge and community norms.

Singhal and Brown (1996)[7] assert that broadcast entertainment media whether radio or television, have a high potential to educate the public on a variety of social topics: HIV/AIDS prevention, family planning, maternal and child health, gender equality, environmental conservation, literacy, politics, agricultural issues, social issues and others. This view is substantiated by communication experts the world over [5].

Additionally, the ability of the broadcast producer to package the pro-social message in a way that the change factor does not appear conspicuous by shielding the message in bags of entertainment helps the audience to take it without feeling compelled to do so. Character similarity or homophile also plays a key role in audience's ability to receive any Broadcast Entertainment-Education Programme. The audience must see a replica of themselves in the characters for the message to make sense. When these elements are realised, then the audience can relax to the Entertainment-Education content, absorb the message while enjoying the entertainment elements in the programme as well as get to ponder over the message after the show, this may lead to discussions with peer group, family and friends with the resultant effect of behavioural change.

## METHODOLOGY

The survey research method was employed as the research design for this study, with questionnaire as the instrument for data collection. The choice of survey in this study was informed by the fact that perceptions of the people can more conveniently be studied through survey. More so, survey has some well documented advantages which

include collecting large amount of data with relative ease; investigating problems about elements of a population in their natural and realistic settings; the incisiveness of the information which can be gathered through the method.

### POPULATION OF THE STUDY/SAMPLING

The population of this study consist of all radio and television audience in Nigeria who responded to the questionnaire. Given the vastness of broadcast audience members in Nigeria, the sample size for the study was statistically determined using the formula provided by Yamane (1967)[8]. Applying Yamane's sample size determination formula, a sample of 400 respondents was drawn for the study. To select the respondents for the questionnaire, a multi-stage sampling procedure was used.

Based on the existing geopolitical strata of Nigeria which comprised six zones namely: North East, North West, North Central, South East, South West and South-South, stratified random sampling technique was used to select one state each from the six geo-political zones. The Federal Capital Territory Abuja was purposively added because of its strategic position in the country. Thus, Bauchi, Benue, Enugu, Kaduna, Lagos and Rivers were selected along with the FCT to represent the geopolitical zones in the country.

The states were also stratified into three senatorial zones each and the simple random sampling technique was then employed to select 57 audience members from each State with 58 audience members selected from the FCT to respond to the questionnaire respectively. Out of the 400 copies of the questionnaire administered, 389 were retrieved correctly filled, while 11 copies of the questionnaire formed the mortality rate as the researcher and the assistants could not retrieve some, while some were retrieved but not correctly filled, so they were unusable for the purpose of data analysis. Therefore, the analysis in this study is based on the 389 copies of the questionnaire retrieved correctly filled.

### FINDINGS AND ANALYSIS

This section of the study presents and analyses the data obtained from respondents during field survey. The data is thematically presented and analysed in direct response to the research questions posed to guide the study which will inform the discussion of findings.

**Table 1: Extent of Nigerian Audience Exposure to Entertainment-Education Programmes**

Exposure	Frequency	Percentage (%)
Well exposed	303	77.89
Fairly exposed	61	15.68
Minimally exposed	25	6.43
Total	389	100

Source: *Field Survey, 2015*

The table shows the extent to which the Nigerian audience members are exposed to Broadcast Entertainment-Education Programmes. Data available as seen in the Table reveal that 77.89% representing (303 respondents) said they were well exposed to broadcast Entertainment-Education programmes; while 15.68 % (61 respondents) said they were fairly exposed, and the remaining 6.43% (25 respondents) noted that they were minimally exposed to Broadcast Entertainment-Education Programmes. This implies that broadcast audience members in Nigeria are all exposed to Broadcast Entertainment-Education Programmes transmitted on stations in Nigeria irrespective of the level of exposure. The data therefore, answers research question one to the effect that it has ascertained the extent to which Nigerian broadcast media audience members are exposed to broadcast Entertainment-Education programmes.

**Table 2: Entertainment-Education Programmes that are influential among Nigerian Audience**

Programmes more influential	Frequency	Percentage (%)
Soap opera	129	33.16
Comedy	27	6.94
Discussion programmes	14	3.60
Talk shows	69	17.74
Live phone-in programmes	73	18.77
Cartoons	12	3.08
Music	40	10.28
Variety and light entertainment programmes	13	3.34
Folk tale programmes	7	1.80
Difficult to say	5	1.29
Total	389	100

Source: *Field Survey, 2015*

This table presents the frequency distribution of respondents perception based on the kind of Broadcast Entertainment-Education Programmes they consider more influential to them. Data as seen in the table reveal 33.16% (129 respondents) said soap operas were more influential to them, 6.94% (27 respondents) said comedy programmes influenced them more, 3.60% representing (14 respondents) said it was discussion programmes, 17.74% (69 respondents) said they preferred talk shows, 18.77% representing (73 respondents) said live phone-in programmes where audience outside the studio made inputs were more influential to them, 3.08% (12 respondents) opted for cartoons, 10.28% (40 respondents) opted for music, 3.34% (13 respondents) went for variety and light entertainment programmes, 1.80% (7 respondents) said it was folk-tale programmes, while 1.29% (5 respondents) found it difficult to comment.

It is evident from the data that broadcast Entertainment-Education programmes in Nigeria cut across several genres, thereby catering for all categories of the Nigerian audience. Two things have also come out clear from the data:(1) broadcast audience members in Nigeria seem to be generally influenced by the Entertainment-Education Programmes, and (2) the drama format seem to influence them more. This information collectively answers research question two which sought to know the ways that Broadcast Entertainment-Education Programmes are perceived to be influential among Nigerian audience. The evidence that the various formats of Broadcast Entertainment-Education Programmes are perceived to be influential among Nigerian audience members clearly shows that the gratification from Broadcast Entertainment-Education Programmes among Nigerian audience members cuts across various issues affecting society.

### **DISCUSSION OF FINDINGS**

Findings from data presented and analysed indicate that there is significant relationship between the exposure to Broadcast Entertainment-Education Programmes and the perceived benefits of Broadcast Entertainment-Education Programmes among Nigerian audience. The findings show that Entertainment-Education Programmes abound

on broadcast stations of radio and television stations in Nigeria. Such programmes are presented in several formats such as drama (telenovela, comedy, and soap operas), cartoons, music, talk shows, live phone-in programmes, discussion programmes, variety and light entertainment programmes and folk-tales.

Another finding of this study is that Broadcast Entertainment-Education Programmes are produced on the Nigerian broadcast stations in order to draw attention of the people to important issues in the society, expose the audience to the implications of the issues raised, create an agenda for discussion and achieve a change of overt behaviour to the adoption of pro-social behaviour respectively.

This finding agrees with the observation made by Stuart (2009) which indicates that the Entertainment-Education strategy in mass communication grew out of the recognition of, and as a counter to, at least two undesirable trends in contemporary mass media programming: (1) the entertainment-degradation programme, designed to shock viewers with undesirable contents such as violence and explicit display of sex, and (2) the boredom-education programme that cannot attract sufficient number of viewers to be commercially viable. Howard Stern's syndicated "shock radio" programme and popular television talk shows such as that of Jenny Jones and Jerry Springer represent the first undesirable trend. The second trend is exemplified by the failure to produce popular children's educational programmes for commercial networks.

Most broadcast producers seek to create programmes that are entertaining, educational, socially responsible and commercially profitable. These are several advantages of Entertainment-Education programmes, though they are generally more complex to produce, require a greater degree of planning and analysis and present difficult ethical choices, their rating among the audience is high and their profitability is unequalled. Wale Adenuga's productions as well as other programmes, attest to this.

Research finding also revealed that there are various major and specific issues which broadcast media in Nigeria incorporate into broadcast Entertainment-Education programmes. They include: health, social issues, political, educational, agricultural,

economic, environmental, science and technology, gender, conflict and insurgency issues, HIV/AIDS/STDs, cancer awareness, family planning, infant mortality, sex education, drug and substance abuse, child abuse/trafficking, prostitution, wife/husband battery, examination malpractice, cultism, girl child education, science and technology, food security, agricultural innovations, climate change/global warming and soil degradation are the specific issues built into broadcast Entertainment-Education programmes in Nigeria.

The implication of the above finding is that Entertainment-Education programmes on broadcast stations in Nigeria have addressed and are still tackling several developmental issues, such as health, political, cultural, economic, environmental, religious and social issues in Nigeria. This finding is in line with the opinions of Ugande (2011); Yahaya, Fadairo and Ogunleye (2009), Mughal (2011), Singhal and Rogers (1989) and Cassidy (2008) that practically, a wide variety of messages both implicit and explicit have been conveyed by Entertainment-Education programmes the world over with various effects.

Our finding also revealed that broadcast Entertainment-Education programmes are perceived to largely influence the audience through helping to draw their attention to issues broadcast in the Entertainment-Education programmes, expose them to the implication of issues discussed in the Entertainment-Education programmes, create an agenda for them for discussion, help to change their overt behaviour towards the issues discussed.

### CONCLUSION

In Nigeria, the broadcast media utilise Entertainment-Education strategy to transmit messages and information to the people through different entertainment formats such as drama, telenovela, talk shows, comedy, cartoons, music, live phone-in programmes, discussion programmes, variety and light entertainment programmes, and folk tales which are highly patronised by the Nigerian audience. These Entertainment-Education programmes on Nigerian broadcast media addressed varying degree of issues ranging



from health, social issues, political, educational, agricultural, economic, environmental, science and technology, gender, conflict and insurgency issues among others. Reasons for the production of broadcast Entertainment-Education programmes are among other things; to draw attention of the people to important issues in the society, expose the audience to the implications of the issues raised, create an agenda for discussion and achieve a change of overt behaviour leading to the adoption of a pro-social behaviour pattern respectively. The broadcast media audience are perceived to have high exposure to these broadcast Entertainment-Education programmes, therefore we can say that Broadcast Entertainment-Education Programmes are perceived to have significant influence on the audience in achieving pro-social behaviour.

### RECOMMENDATIONS

Based on the findings and conclusion reached, it is pertinent to make the following recommendations which are hoped will help enhance the experience of Nigerian audience members with Broadcast Entertainment-Education Programmes:

- i. In spite of the popularity and favourable perception of Broadcast Entertainment-Education Programmes by Nigerian audience members, there is need to incorporate cultural, humanistic and literary traditions in research, design and production. This will make the Broadcast Entertainment-Education Programmes more in tune with the daily experiences of the audience members and enhance the interest and importance they attach to the programmes.
- ii. Media houses should evolve creative ways of sourcing for funds for the production of Broadcast Entertainment-Education Programmes on Nigerian broadcast stations. This is because the production of Broadcast Entertainment-Education Programmes is capital intensive and if left to the stations alone, the quality of production will be affected.

- iii. Training and collaboration with independent producers should be cultivated to bridge the gap and argument the increasingly few competent professionals in the industry in view of training challenges confronting the industry.
- iv. Since the Nigerian audience members are becoming more entertainment oriented, there should be more time allotted for Broadcast Entertainment-Education Programmes on the Nigerian broadcast stations since the programmes are perceived to have significant level of influence on the audience.

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