# An Assessment of the Influence of Broadcast Entertainment-Education Programmes on Audience Behavioural Change in Nigeria

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***Abstract:*** *The study focuses on the assessment of Broadcast Entertainment Education Programmes on audience behavioural change in Nigeria. It is predicated on the premise that behaviours displayed most times by adults and adolescents have received lots of condemnation for not conforming to moral and legal standards of the society. It has been established that the mass media, especially the Broadcast platform, have been discovered to be the most tenacious, pragmatic and efficacious channel in achieving attitudinal change and enhancing pro-social behaviour. The study adopts Kotler and Levy's social marketing theory as the most appropriate framework to observe why the Nigerian audience listen to and watch Broadcast Entertainment – Education Programmes. The study also examines the most appropriate programme type that is perceived to be the most influential in achieving behavioural changes such as dramas like telenovela, comedy and satire as well as other programme genres such as talk shows, cartoon, discussion programmes, live phone-in programmes and music. The study further captures some marked successes of Broadcast Entertainment-Education Programmes in Nigeria. It recommends among other things that Entertainment-Education Programmes be deliberately incorporated into all broadcast formats in order to fully maximise its full potential. The study concludes that the audience need to stay glued to Broadcast Entertainment-Education Programmes as a potent means of correcting anti-social behaviours like examination malpractice, cultism, kidnapping, and insurgency and achieving pro-social ones like sex education, family planning, and girl-child education.*
***Key Terms:*** *Broadcast Entertainment – Education Programmes, Behavioural change, Audience*

## I. INTRODUCTION

The mass media exist to fulfil three basic functions: to inform, to entertain and to educate the audience (Mughal, 2011, p.1). These three key functions are intricately linked together and work in synergy with a view to achieving the overall objectives of information gathering and dissemination tasks. The main objective of any broadcast programme under whatever genre is to influence the audience positively through the impartation of the right information, education or entertainment that would bring out the best in the 'audience members' in line with societal norms and values (Bittner, 1989). It is in a bid to achieve these tasks that broadcast media have developed a strategy for making their messages more effective and influential using a combination of education and entertainment known as "Entertainment-Education" or a fusion of information with entertainment referred to as "infotainment".

Singhal and Brown (1996, p.19) assert that broadcast entertainment media, whether radio or television, have a high potential to effect behavioural changes and 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 (Singhal & Rogers, 1999; Mughal, 2011; Schramm, 1964; Bankole, 1999; Brown & Singhal, 1999; Vaughan & Rogers, 2000; Abdulla, 2004).

Tufte (2005) in Ugande (2011, p.33) also notes that Broadcast Entertainment-Education Programmes (BEEP) have been used all over the world for decades in addressing health related issues, such as blood pressure awareness campaign, safe motherhood and infant mortality, vaccine promotion and immunisation campaigns, Family Planning and HIV/AIDS prevention among other themes. For example, in Latin America through *Simplemente Maria*, a TV soap opera which portrayed the struggle of a poor girl from grass to grace, many low income women were encouraged to enrol in evening school, purchase sewing machines and improve their living conditions. In England through *the Archers*, a Radio programme which promoted Agricultural Innovations, new crop planting techniques were learnt. Also new methods of pest control and animal disease prevention techniques were learnt, thereby boosting crop yield. Similarly, United States Agency for International Development (USAID) in collaboration with John Hopkins University Centre for Communication Programme (JHV/CCP) achieved great strides in the United States of America through *Andrea* (a time of love) in promoting safer sex, increased knowledge about fertility and reproductive health.

*Twende na Wakati* (Let's go with the Times) influenced viewers in Tanzania to adopt family planning methods, HIV/AIDS prevention and other health issues. *Tinka Tinka Sukh* (Happiness lies in small things) in 1996 transformed the negative Indian beliefs of payment of dowry by women in Luutsaan. Broadcast Entertainment-Education Programmes worked in South-Africa, Bangladesh, Afghanistan, Turkey, Guatemala, India, Japan, Kenya, Pakistan among others dealing holistically with themes which cut across all spheres of life endeavours; politically, socially, culturally, economically, morally, educationally and indeed the entirety of all human endeavours (Gebreel & Butt, 1997; Ahmed, 2008; Bandura, 1997; 2004; Adewusi, 2004).

Empirical evidence abound attesting to the influence of Broadcast Entertainment-Education Programmes on all ages, sexes and strata of human society on behavioural change (Schramm, 1967; McBride, 1981; Bandura, 2004; Bankole, 1999; Coleman & Meyer, 1990; Cabrera, 2008; Tufte, 2005; Rimon, 1990; Singhal & Rogers, 1999; Ugande, 2011; Yahaya, 2003).

**Statement of the Problem**

Singhal and Brown (1996, p.19) affirm that an adult in the United States of America spends 40 hours on the average watching or listening to Broadcast Entertainment-Education Programmes and spends $30 a week on same. Similarly, Nigerian audience spend a large percentage of their time daily on Broadcast Entertainment-Education Programmes on the broadcast media with the purpose of getting abreast with issues of behavioural disposition. In Nigeria alone, many broadcast stations have sprung up helping to educate and getting Nigerians informed especially on issues that pertain to cultural, socio-economic and psychological variables with programme content titles like *Cockcrow at Dawn*, *Behind the Clouds, Super Story, Hills and Valleys, Winds of Destiny, Sura de Tailor, The Masquerade, New Masquerade, After the Storm, The Village Headmaster, Tales by Moonlight, Sesame Square*, which is the Nigerian version of *Sesame Street*, *One Thing at a Time, Jenifa's Diary, The Burning Spear*, *Do Something, Story Story, New Man Street, Papa Ajasco and Company, Naija How Una See Am, Dem Say Dem Say, Make We Hear You, Gafili Gadoki, Jakan Magori, Power Shele, Your Health, Radio Link*. The list is endless and more are still being produced on a daily basis. These Broadcast Entertainment-Education Programmes are designed and transmitted to help inculcate social values and effect changes in human behavioural dispositions but even at that our society tends to experience behaviours that have failed to conform to moral, social, legal and psychological expectations in society.

**Research Questions**
The study seeks to answer the following research questions:
1. Why do Nigerian audience listen to and watch Broadcast Entertainment-Education Programmes?
2. What are the issues that are mostly packaged in Broadcast Entertainment-Education Programmes that have direct implications on behavioural expectations?
3. Which programme types are considered the most influential in achieving behavioural change among the Nigerian audience?

**Objectives of the Study**
The study is set out to achieve the following objectives:
1. To assess the rationale behind the Nigerian audience's listenership and viewership of Broadcast Entertainment-Education Programmes. To examine in detail the most predominant social issues Broadcast Entertainment-Education Programmes disseminate to the audience.
2. Lastly, to examine the types of Broadcast Entertainment-Education Programmes considered the most influential in achieving behavioural change among the Nigerian audience.

**Significance of the Study**

This study is significant in a number of ways; firstly, we hope that insights gained from this study, which as far as we know is relatively a new area which has been underutilised in Mass Communication, will help expose the Nigerian audience to the efficacy of Broadcast Entertainment-Education as a weapon of achieving social and behavioural change.

Secondly, the study will be useful to policy makers in Nigeria on social, economic, cultural, religious, human as well as political issues in planning campaigns for social and behavioural change in any sphere, especially at this time of our polity when security challenges, terrorism, violence and political crises are threatening the peace and unity of the country. As evident in other countries of the world where Broadcast Entertainment-Education programmes proved to be effective in the achievement of pro-social behaviour and correction of overt behaviour, policy or decision makers took deliberate steps to include this strategy in the daily lives of their citizenry through sponsorship of Broadcast Entertainment-Education programmes.

## II.     THEORETICAL FRAMEWORK

This study is anchored in Kotler and Levy's social marketing theory ( Kotler & Levy 1969, p. 11) which suggests that marketing could be viewed as an all-encompassing societal activity that could also be applied to non-commercial environments and activities. Such marketing is termed *social marketing.* Social marketing has clear elements of modernisation theory's practices of diffusion. Waisbord (2001, p. 6) indicates that this approach is rooted in the diffusion of innovations and behavioural change models: "Social marketing's focus on behaviour change, understanding of communication as persuasion ('transmission of information'), and top-down approach to instrument change suggest an affinity with modernisation and diffusion of innovation theories."

Social marketing programmes therefore can be described as generic marketing programmes carried out to change behaviours that are in the individual or society's interests. The marketing technologies implemented in social marketing are evident in the marketing mix, which is also referred to as the *4 P's* of marketing (McCarthy, 1960; Kotler, Roberto & Lee, 2002). The original marketing mix is explained in the following way:

**Product (or market entity):** This aspect entails what a consumer will gain from the marketing process. Customers' needs are considered in the design, information and branding of a product or service, as well as the way these needs could be addressed.

**Price:** This aspect of marketing considers the cost of the product, specifically the comparison of the cost to other similar options. Non-monetary sacrifices regarding the product are also anticipated.

**Place:** This aspect refers to the physical position of the product or service in terms of accessibility and distribution. It also refers to the channels or media that may be used in marketing. This translates into consideration of location of messages.

**Promotion:** This aspect considers promotional tools that may be implemented to stimulate interest in consumers' minds regarding the product. Promotion includes advertising, sales promotion, publicity and personal selling, as well as elements of direct and online marketing (Belch & Belch, 2001, p.14).

The hallmark of marketing is to achieve maximum customer satisfaction. It is on this premise that the social marketing concept was developed by McCarthy as a customer-centred approach in the sale of goods and services. However, unlike the traditional goal of marketing which is profit-oriented, social marketing concept operates on the basis of non- profit making. The emphasis on social marketing therefore is on the propagation of social development values primarily as charitable and non-profit making venture. According to, McCarthy (1982) in Nwosu (1993,p.10) "…social marketing is based on the new marketing concept's insistence that we must be customer-oriented and customer- driven in all that we do (e.g. decision, planning and execution) in order to give maximum satisfaction to his needs. Then it was the 4Ps of marketing which stands for product, price, place and promotion. However, the fifth P which stands for politics was added by Nwosu (1993, p. 11).

This theory is relevant to our research stand point because as Nwosu (1993) clearly points out, any discussion on the application of social marketing in national development certainly requires clear understanding of each component of the 5Ps of marketing. It is necessary therefore to explore how each component fits into communication activities for national development. So the first "P" in marketing context stands for **product**. But in the context of mass communication and national development, the product becomes the national development project, idea or programme. According to Nwodu (2007, p.22) products here "could be attitudes, behaviours, practice or other cultural products development agents have packaged for adoption or rejection by the beneficiaries". By implication, product could be national campaign for attitude change like the ''Rebranding Nigeria Campaign''. It could also be physical infrastructure development like rural electrification project. The second ''P'' which stands for **price** refers to the sacrifice which development beneficiaries have to make to gain from the development programme. Similarly, the price component of social marketing concept represents such things as the time, energy, habit change, efforts and the few sacrifices to be spent or made by the members of the target population. This requires that communication planners for national development should of necessity articulate the prices to be paid by development beneficiaries and where possible quantify them in relation to what the target population would gain in the process.  Physical development for instance will eat into the arable agricultural lands of the beneficiaries and that becomes the price they have to pay in order to enjoy better social infrastructure.

The third "P" represents **place**. The emphasis here is on physical environment. In the context of national development, it refers to place of contact for sharing of innovative ideas or distribution of materials that can enhance the well-being of the beneficiaries with less friction. This for instance may refer to where to distribute fertilisers or mosquito nets to ensure it gets to the actual farmer or households in dire need of it. It may also refer to determining the actual place where nursing mothers can obtain necessary information regarding effective exclusive breastfeeding practice. The fourth "P" represents **promotion**. This is where communication plays a key role. The emphasis here is on the use of appropriate marketing mix to ensure wide spread information regarding the national development project, programme and or idea. Nwosu (1993, p.22) further

asserts that the elements of the promotional mix include "such practices as advertising, event marketing/management, direct mail, publicity etc (non-personal methods) and face-to-face, house-to-house, telephone and other (personal methods)". Buttressing this point, Nwodu (2007:23) adds: "Promotion here therefore means sustained dissemination of integrated Communication action or campaign for effective mobilisation of the development target for active participation in the intervention programme. The promotion here is akin to use of multi-media approach in mobilising target for participatory development". The final "P" which was added in marketing literature by Nwosu (1993, p. 11) refers to **politics**. It entails clear identification and utilisation of the political dimension of development. Again, politics here requires that development agents should explore the potential of the political actors and actions to ensure successful implementation of development plan/projects. Identifying with political actors and winning their support and sympathy as well as influence the generality of their followers and admirers to identify with, adopt and help propagate the message of the social development programme to others.

## III.    LITERATURE REVIEW
**The Entertainment-Education Strategy**

The Entertainment-Education strategy, which is a deliberate 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, has become the life wire through the broadcast media disseminate developmental messages, especially because such messages are packed in entertainment packages. Singhal and Brown (1996, p.20) posit that audience research in many countries show that people would actually prefer to consume more socially responsible wholesome entertainment if available. This marked popularity of Entertainment-Education is further enhanced because it is a means to counter two undesirable trends in communication, namely: entertainment-degradation programmes and boredom-education programmes. As Singhal and Rogers (1999, p.10) explain, entertainment-degradation programmes refer to programmes which degrade pro-social messages by playing on trivialities in order to increase their entertainment attractiveness or value for the purpose of achieving larger audience, e.g. depiction of explicit nudity, sex and graphic violence.

Boredom-education programmes, on the other hand, are the type of programmes which are considered dull, boring and didactic by the audience in spite of heavy financial investments and good intention. Programmes that promote agriculture, health talks, family planning and other educative issues often fall in this category (Singhal & Rogers, 1999, p.10). This is so because the pro-social educational content is so overtly emphasised to the point that the audience are annoyed or put-off. It is only when such messages are packed with entertainment icing that they become palatable.

The efficacy of the Entertainment-Education strategy has placed it at the front burner and communication experts have both taken note of this positive development and written copiously about it (Sabido, 1989; Singhal & Rogers, 1999; Kincaid, 2001; Waisbord, 2001; Ugande 2011; Piotrow & Yasser, 1993; Coleman & Meyer, 1990; Rogers, 2000; Parker et al, 1998).

Past researches on the Entertainment-Education communication strategy has yielded generally positive outcomes, reinforcing the idea that entertainment and education, including commercial and social interests, can be judiciously combined to bring about social change.

A survey of 500 such letters written found that "92% were influenced in a pro-social direction, 7% showed behavioural change as a result of the show. For example, there was an increase in the number of people signing up to give eye donations due to a story line where the grandmother had eye cancer" (Sabido 1989). Furthermore, "53% of respondents believed in copying positive role models identified in 'Hum Log'. 23% believed in copying negative role models. 70% believed that women should have equal opportunities. 71% said that family size should be limited. 64% thought women's welfare programmes should be encouraged....33% of the sample of 500 letters had their social attitudes influenced by the show" (Sabido 1989). *Hum Log* was, however, distinct from its Mexican forerunners because there was lack of formative research as well as lack of the development of inter institutional coordination among stakeholders such as the media, public health agencies and voluntary groups. Furthermore, the initial programmes were alleged to have used a "hard sell" approach in communicating the family planning messages, which was also inconsistent with the Sabido methodology (Sabido, 1989).

**Cause and effect of Entertainment-Education**
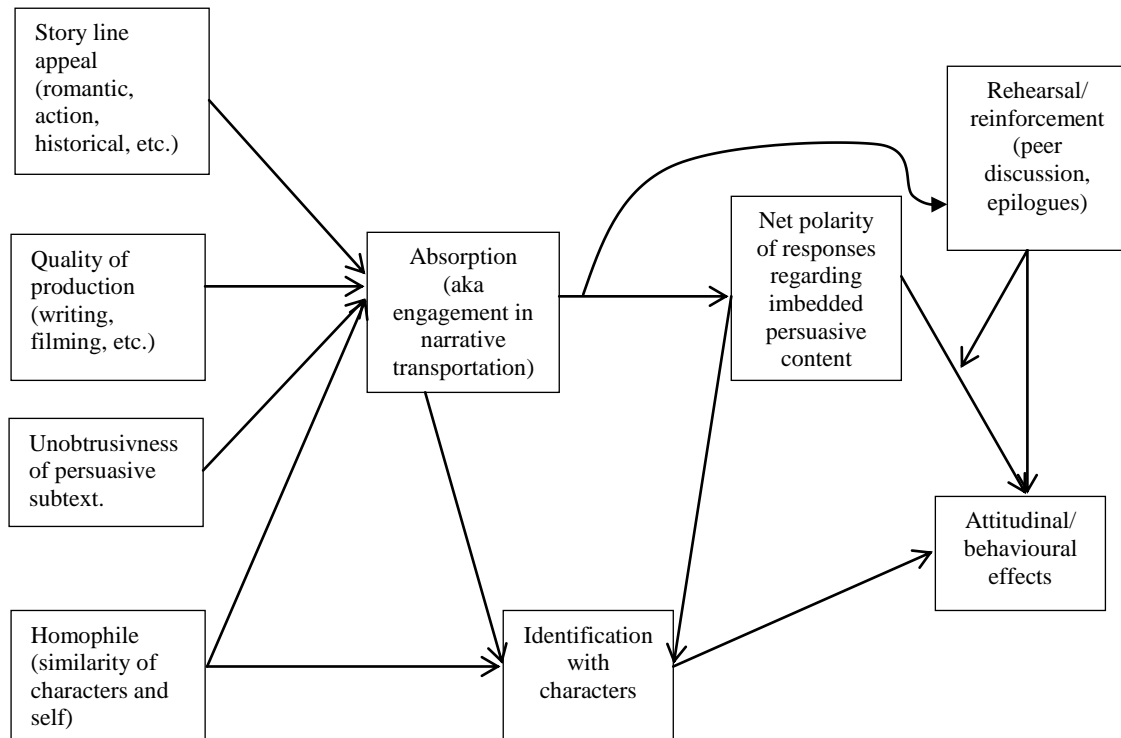


**Source:** Slater& Rouner (2002)

This illustration explains that the storylines of Broadcast Entertainment-Education programmes are often directed to various human persuasive appeals which is the main factor the broadcast audience considers in allowing himself/herself to be exposed to the programme in the first place.

Additionally, the quality of production of the Broadcast Entertainment-Education programmes in terms of the concept or idea, script, quality of filming regarding pictures and sound as well as, all that goes into the making of a good programme; help to keep the audience glued to their life changing messages.

Furthermore, 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(s) 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.

The use of this strategy was birthed in 1951 in England when the British Broadcasting Corporation (BBC) transmitted an agricultural programme, *The Archers,* promoting agricultural innovations among the British farmers. From this singular programme, new crop planting techniques were taught and learnt. New methods of pest control, boosting of crop yield and animal disease prevention techniques were all imbibed through the entertaining storyline contained in the *Archers* ( (Yahaya, 2009, p.45; FAO, 1987).

In various developing countries, Broadcast Entertainment-Education Programme formats such as soap operas, comedies and talk shows have been used to convey educational development messages. In Jamaica, since 1959, radio scriptwriter Elaine Perkins created several highly popular Radio soap operas addressing a variety of educational and development issues the world over.

Modern forms of Broadcast Entertainment-Education Programmes included television soaps, telenovelas, comedies, satires and online movies. Singhal and Rogers (1999, p.9) recorded one of the earliest success stories of Entertainment-Education in the Peruvian soap opera titled *simplemente Maria* which was broadcast throughout Latin America between 1969 and 1971. It was based on the rags-to-riches story of a character named Maria who fought for a better life by relocating from the rural area to the city. She struggled through, by taking the job as a domestic worker in order to pay her bills. This singular serial produced by Miguel Sabido, according to Singhal, revealed the power of the broadcast media in behaviour modelling, as the audience emulated the characters in the storyline. Sabido's work became a reference point for other producers the world over (Nariman, 1993; Singhal, Rogers & Brown, 1993; Singhal, Obregon & Rogers, 1994). Herein lies the influence of Broadcast Entertainment-Education. According to Singhal and Rogers, (1999, p.9):"This

motivated a great number of low status women audiences to imitate her by enrolling in adult literacy classes, becoming domestic workers and buying singer sewing machines… steps Maria had taken to become successful and happy."

Inspired by the audience effects of Sabido's Entertainment-Education telenovelas in Mexico, media producers in many countries (India, Kenya, Tanzania, China, St. Lucia, Madagascar and others) produced similar types of dramatic television serials (Singhal & Rogers, 1989; Brown, 1990; Brown & Cody, 1991; Singhal & Brown, 1995). Broadcast Entertainment-Education Programmes in Nigeria began from 'masquerade drama' to Nigerian video and film. Jays (2013, p.1) asserts that indigenous Nigerian theatre developed from masquerade performances, as evidenced in African theatre history. Masquerades, festivals and religious rituals are believed to be a very significant factor in African society. They formed basis for religious beliefs, morals and performances. Therefore early Nigerian theatre and indeed drama was not guided by the Aristotelian model as most others are. Rather they were guided by what African people were familiar with. According to Jays (2013, p.1), this is because "drama is a far more complex and universal phenomenon than Aristotle could ever have construed."

**Nigerian Broadcast Entertainment-Education Table**

| S/No | Programme | Year | Type | Channel | Country | Probable Effects |
|---|---|---|---|---|---|---|
| 1 | *The Masquerade* | 1970s | Drama | TV | Nigeria | ➢ Helped Nigerians to cushion the injuries of the Nigeria civil war through comedy. <br> ➢ Helped to bridge the sharp tribal lines orchestrated by the war and reunite Nigerians as one indivisible entity. <br> ➢ Served as weapon of unity for the country in the propagation of the Federal Government's post-war policy of 'No Victor No Vanquished' and the policy of Reconciliation, Reconstruction and Rehabilitation (3Rs) |
| 2 | *Cock crow at Dawn* | 1970s | Drama | TV | Nigeria | ➢ Brought about the reawakening of the audience to return to farming after the Nigerian civil war. <br> ➢ Supported the Federal Government's Agricultural Campaign titled 'Operation Feed the Nation' (OFN). <br> ➢ Helped Nigerians to shift emphasis from over dependence on oil. |
| 3 | *Golozo's Musicals* | 1970s | Music in Tiv | Radio | Nigeria | ➢ Exposed the importance of improved agriculture to the Tiv audience of Benue, Taraba and Nasarawa States. <br> ➢ Helped indigenous farmers to embrace the use of fertilizers. |
| 4 | *Wait for Me* | 1980s-90s | Musical jingles | Radio & TV | Nigeria | ➢ Exposed the dangers of pre-marital sex among the youth. <br> ➢ Encouraged the youth to remain focused on educational attainment. |

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|---|---|---|---|---|---|
| | | | | | ➤ Campaigned against Teenage Pregnancy and abortion.<br>➤ Encouraged chastity among young people. |
| **5** | *Back to the Land, Green Revolution* | 1980s | PSAs/Jingles | Radio & TV | Nigeria | ➤ Encouraged Nigerians to embraced agriculture.<br>➤ Promoted new agricultural innovations, pest control and promotion of mechanized and mixed farming. |
| **6** | *Reconciliation, Reconstruction, Rehabilitation (3Rs)* | 1970s | PSAs/Jingles | Radio & TV | Nigerian | ➤ Helped to rebuild damage relationships among the Nigerian tribes as a result of the civil war.<br>➤ Helped Nigerians to reunite after the war.<br>➤ Helped to rebuild the confidence of the Nigerian citizenry in their leaders. |
| **7** | *Immunization Campaigns* | 1980s-90s | PSAs/Jingles | Radio & TV | Nigeria | ➤ Helped Nigerians especially the Northern region to embrace immunization campaigns, disabusing their minds against stereotypes.<br>➤ Largely responsible for the success of immunization against polio, other childhood killer diseases, meningitis, yellow fever and so on. |
| **8** | *Let Them Live* | 1980s-90s | Magazine/jingles | Radio & TV | Nigeria | ➤ Supported the immunization campaigns of the period.<br>➤ Created awareness on reproductive health and other health related issues. |
| **9** | *War Against Indiscipline & Corruption (WAI-C)* | 1980s | PSAs/Jingles | Radio & TV | Nigeria | ➤ Succeeded in creating culture of discipline, cleanliness, time-consciousness, believe in Nigeria and Made-in-Nigeria products among Nigerians. Above all discouraged Nigerians from corrupt tendencies by the Buhari/ Idiagbon's regime. |
| **10** | *One Woman, four children family planning campaign* | 1980s | PSAs/Jingles | Radio & TV | Nigeria | ➤ Helped Ibrahim Badamasi Babangida's population control programme to be manageably accepted as a result of the heavy media campaign. |
| **11** | *Who the cap fit?* | 1997-98 | PSAs/Jingles | TV | Nigeria | ➤ Served as a political weapon for late Gen Sani Abacha 's bid to translate from military to civilian president |

**Source:** *Field Survey, 2015*

# IV.    METHODOLOGY

The study adopted the survey research method as research design with questionnaire as the instrument for data collection. The choice of survey for this study is informed by the fact that assessment studies are best achieved through quantitative research method, bearing in mind the marked advantages of survey research methodology. The study size was statistically determined using the formula provided by Yamane (1967) to randomly select the 368 respondents from six zones namely: North East, North West, North Central, South East, and South -South. The instrument used is a questionnaire which contained 35 items and was divided into three sections: Section A, Section B and Section C. Section A has five (5) items containing personal demography of the respondents. Section B was for the staff of the selected stations and contained 14 items, while Section C was for the Nigerian broadcast audience and comprised 15 items. Seven research assistants helped in collection of the data.

# V.    RESULTS AND DISCUSSION OF FINDING
## Table 1: Demography of Respondents

| Audience Demography | Frequency | Percentage (%) |
|---|---|---|
| Sex | | |
| **Male** | 227 | 61.71 |
| **Female** | 141 | 38.29 |
| Total | **368** | **100** |
| Age Range | | |
| **18-20 years** | 38 | 10.39 |
| **21-32 years** | 100 | 27.09 |
| **33-42 years** | 157 | 42.57 |
| **43-52 years** | 50 | 13.65 |
| **53 and above** | 23 | 6.31 |
| Total | **368** | **100** |
| Marital Status | | |
| **Single** | 110 | 29.94 |
| **Married** | 240 | 65.17 |
| **Divorced/separated** | 18 | 4.89 |
| Total | **368** | **100** |
| Edu. Attainment | | |
| **Primary** | 29 | 7.94 |
| **Secondary** | 77 | 20.98 |
| **Tertiary** | 262 | 71.08 |
| Total | **368** | **100** |

*Source: Field Survey, 2015*

Table 1 presents the frequency distribution of the respondents according to the demographic characteristics of broadcast audience. Data available as seen in the Table reveal that concerning the respondents' sex differentiation, 61.71% representing (227 respondents) were males, while 38.29% representing (141 respondents) were females.

Respondents were within the age bracket of eighteen and above. Thus 10.39% representing (38 respondents) sampled were between the ages of 18-20 years, 27.09% (100 respondents) were between the ages of 21-32 years, 42.57% (157 respondents) were between the ages of 33-42 years, 13.65% (50 respondents) were between the ages of 43-52 years, while 6.31% representing (23 respondents) were 53 years and above.

On their marital status, 29.94% representing (110 respondents) were single, 65.17% (240 respondents) were married, while 4.89% (18 respondents) were divorced or separated.

Concerning their educational attainment, 7.74% (29 respondents) had primary education, 20.98% (77 respondents) had secondary education, while 71.08% representing (262 respondents) attained the level of tertiary education.

The implication of the above data is that respondents were sampled across gender. Although, the male gender was sampled more, this was a matter of availability and it does not have any adverse effect on the validity of the data since the study is not specifically concerned about any gender.

Similarly, broadcast audience of different age grades were sampled in the study but the category that was sampled more were those between the ages of 33-42 years. They represent the most active work force and they tend to have more experience in their various fields of endeavour. This also tends to add more value to the study because this group of respondents reacted to the questions according to their experience. Most of the respondents sampled were married. Also, respondents with tertiary level of education were sampled in the study

more than those belonging to primary and secondary levels of education. The variety of backgrounds is for the purpose of gathering rich data.

**Table 2: Formats of Broadcast Entertainment-Education Programmes Nigerian Broadcast Stations Perceived to be Influential for Behavioural Change**

| Formats | Frequency | Percentage (%) |
|---|---|---|
| Soap opera | 115 | 31.37 |
| Comedy | 47 | 12.75 |
| Discussion programmes | 14 | 3.92 |
| Talk shows | 40 | 10.78 |
| Live phone-in programmes | 18 | 4.90 |
| Cartoon | 11 | 2.94 |
| Music | 72 | 19.61 |
| Variety and light entertainment programmes | 29 | 7.84 |
| Folk tale programmes | 22 | 5.88 |
| Total | **368** | **100** |

**Source:** *Field Survey, 2015.*

The frequency distribution of the formats of Entertainment-Education programmes disseminated on broadcast stations in Nigeria. Data available as seen in the table reveal that 31.37% representing (115 respondents) said Entertainment-Education messages were disseminated through soap opera, 12.75% (47 respondents) said it was comedy, 3.92% (14 respondents) said it was discussion programmes, 10.78% (40 respondents) said it was talk shows, 4.90% (18 respondents) said it was live phone-in programmes, 2.94% (11 respondents) said it was cartoons, 19.61% (72 respondents) said it was music, 7.84% (29 respondents) said it was variety and light entertainment programmes, while 5.88% (22 respondents) said it was folk tale programmes.

This implies, therefore, that different broadcast Entertainment-Education programme formats are disseminated which include: drama such as soap operas, talk shows, comedy, cartoons, music, variety and light entertainment programmes, discussion programmes, live phone-in programmes and folk tale programmes. Of all the programme formats, drama format employs more of Entertainment-Education programmes strategy than other programme formats produced.

**Table 3: Issues Packaged in Broadcast Entertainment-Education Programmes that Influence Behaviour**

| Issues | Frequency | Percentage (%) |
|---|---|---|
| Health issues | 22 | 5.88 |
| Social issues | 14 | 3.92 |
| Political issues | 10 | 2.7 |
| Educational issues | 17 | 4.6 |
| Agricultural issues | 13 | 3.5 |
| Economic issues | 11 | 3 |
| Environmental issues | 15 | 4.08 |
| Science and technology issues | 18 | 4.9 |
| Gender issues | 9 | 2.4 |
| Conflict and insurgency issues | 7 | 1.9 |
| All of the above | 232 | 63.04 |
| Total | **368** | **100** |

**Source:** *Field Survey, 2015.*

This table present the frequency distribution of respondents according to the various issues which the broadcast stations in Nigeria package in their Entertainment-Education programmes. Data available reveal that 5.88% (22 respondents) said it was health, while 3.92% (14 respondents) said it was social issues. Other options in the Table were 2.7% (10 respondents) for political issues, 4.6% (17 respondents) were for education, 3.5% (13 respondents) chose agriculture, 3% (11 respondents) went for economic issues, 4.08% (15 respondents) were for environmental issues, 4.9% (18 respondents) were for science and technology, 2.4% (9 respondents) chose gender issues,1.9% (7 respondents) went for conflict and insurgency, while 63.04% (232 respondents) were of the opinion that all of the above were issues broadcast media in Nigeria incorporate in their Entertainment-Education programmes. In other words, all the respondents agreed that Nigerian broadcast stations transmit all the issues aforementioned. Thus, Broadcast Entertainment-Education programmes embrace several issues in the society such as health, social issues, political, educational, agricultural, economic, environmental, science and technology, gender, conflict and insurgency issues among others.

**Table 4: Behavioural Issues that are mostly Incorporated in Broadcast Entertainment-Education Programmes in Nigeria**

| Specific Issues | Frequency | Percentage (%) |
|---|---|---|
| **HIV/AIDS/STDs** | 18 | 4.90 |
| **Cancer** | 3 | 0.81 |
| **Family reproductive health** | 25 | 6.86 |
| **Sex education** | 6 | 1.6 |
| **Drugs and substance abuse** | 4 | 1.09 |
| **Child abuse/trafficking** | 7 | 1.9 |
| **Prostitution** | 4 | 1.09 |
| **Wife/husband battery** | 6 | 1.6 |
| **Conflict and insurgency** | 7 | 1.9 |
| **Examination malpractice** | 6 | 1.6 |
| **Cultism** | 2 | 0.54 |
| **Girl-child education** | 8 | 2.17 |
| **Science and technology** | 11 | 2.99 |
| **Instructional television** | 9 | 2.44 |
| **Food security** | 2 | 0.54 |
| **Agricultural innovation** | 6 | 1.6 |
| **Climate change/global warming** | 5 | 1.36 |
| **Environmental pollution** | 4 | 1.09 |
| **Soil degradation** | 5 | 1.36 |
| **Infant mortality** | 5 | 1.36 |
| **All of the above** | 225 | 61.14 |
| Total | **368** | **100** |

This table presents the frequency distribution of respondents according to the various specific issues that the broadcast media in Nigeria incorporate in the broadcast Entertainment-Education programmes. Data available as seen in the table reveal that 4.90% (18 respondents) said it was HIV/AIDS/STDs, 6.86% (25 respondents) said it was family reproductive health, 0.81% (respondents) went for cancer, 1.6% (6 respondents) chose sex education, wife/husband and battery, examination malpractice and agricultural innovations respectively. Another set of 1.09% (4 respondents) were for drugs and sustenance abuse, prostitution and environmental pollution, 1.9% (7 respondents) said it was child abuse/trafficking while conflict and insurgency. 0.54% (2 respondents) chose cultism and food security. 2.17% (8 respondents) went for girl-child education, 2.99% (11 respondents) went for science and technology, 2.44% (9 respondents) were for instructional television, 1.36% (5 respondents) went for climate change/global warming, soil degradation and infant mortality, while 61.14% representing (225 respondents) respondents said it was all of the above.

This simply means that broadcast stations in Nigeria incorporate several and specific issues into their Entertainment-Education programmes which include: HIV/AIDS/STDs, cancer awareness, family planning, infant mortality, sex education, drug and substance abuse, child abuse/trafficking, prostitution, wife/husband battery, conflict and insurgency, examination malpractice, cultism, girl child education, science and technology, instructional television, food security, agricultural innovations, climate change/global warming, environmental pollution and soil degradation among other themes.

**Table 5: Reasons according to Producers for Transmitting Broadcast Entertainment-Education Programmes**

| Reasons | Frequency | Percentage (%) |
|---|---|---|
| **To draw attention on an issue** | 11 | 2.94 |
| **To expose the audience to the implication of the issues raised** | 7 | 1.96 |
| **To create an agenda for discussion** | 0 | 0.00 |
| **To achieve change of overt behaviour and adoption of pro-social behaviour** | 0 | 0.00 |
| **All of the above** | 340 | 95.10 |
| Total | **368** | **100** |

**Source:** *Field Survey, 2015.*

Table 5 presents the reasons why Nigeria's broadcast media engage in the transmission of Entertainment-Education programmes. Data available as seen in the table reveal that 2.94% representing (11 respondents) said Entertainment-Education programmes are produced to draw attention of the audience to specific issues, 1.96% (7 respondents) said the reason was to expose the audience to the implications of the issues raised, while 95.10% (340 respondents) were of the opinion that the reasons covered all of the above.

By implication, broadcast Entertainment-Education programmes are produced on broadcast stations in Nigeria in order to draw attention of the audience 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 pro-social behaviour respectively.

**Table 6: Overall Perception of the Broadcast Media Audience on Entertainment-Education Programmes**

| Overall Perception | Frequency | Percentage (%) |
|---|---|---|
| **Highly influential** | 306 | 78.66 |
| **Moderately influential** | 25 | 6.43 |
| **Not influential** | 0 | 0.00 |
| **Difficult to say** | 58 | 14.91 |
| Total | **389** | **100** |

**Source:** *Field Survey, 2015*

Table 6 presents the frequency distribution of respondents based on their perception of the broadcast Entertainment-Education programmes. Data available as evident in the table reveal that 78.66% representing (306 respondents) perceived that broadcast Entertainment-Education programmes are highly influential in their overall estimation while 6.43% (25 respondents) found it difficult to categorise. This point leads to the fact that broadcast Entertainment-Education programmes are perceived as highly influential among broadcast media audience in Nigeria.

**Table 7: Extent to which Nigerian Audience understand and apply Messages obtained from Broadcast Entertainment-Education Programmes**

| Message Application | Frequency | Percentage (%) |
|---|---|---|
| **To a large extent** | 259 | 66.58 |
| **To a little extent** | 78 | 20.05 |
| **Difficult to say** | 52 | 13.37 |
| Total | **389** | **100** |

**Source:** *Field Survey, 2015*

Table 7 presents the frequency distribution according to the extent to which the broadcast media audience understood and applied the messages obtained from broadcast Entertainment-Education programmes in Nigeria. Data available as seen in the table reveal that 66.58% representing (259 respondents) said they largely understand broadcast Entertainment-Education programmes, 20.05% representing (78 respondents) said it was to a little extent, while 13.37% representing (52 respondents) found it difficult to offer a comment. This shows that the level to which Nigerian audience understood and applied messages packaged in the broadcast Entertainment-Education programmes is perceived to be high; thus, their understanding of the message is to a large extent. The data also reveal the synergy of purpose between broadcast programmers and their audience to the point that the pro-social messages incorporated in the programmes are both understood and imbibed as intended. This upholds our alternative hypothesis which states that there is significant relationship between exposure to broadcast Entertainment-Education programmes and perceived benefits of broadcast Entertainment-Education programmes among Nigerian audience.

## VI. CONCLUSION

By way of conclusion, we may say that one of the most potent strategies the broadcast media employ in achieving positive behavioural change among its audience the world over is Entertainment-Education through programmes that are deliberately packaged with pro-social messages and spiced up with entertainment. In Nigeria, the broadcast media utilise Entertainment-Education strategy to transmit different kinds of 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 degrees of issues ranging from health, social, political, educational, agricultural, economic, environmental, science and technology, gender, conflict and insurgency issues among others. In so doing, Entertainment-Education programmes address specific issues such as AIDS/STDs, cancer awareness, family planning, infant mortality, sex education, drug and substance abuse, child abuse/trafficking, prostitution, wife/husband battery, conflict and insurgency, examination malpractice, cultism, girl-child education, science and technology, food security, agricultural innovations, climate change/global warming, environmental pollution and soil degradation in Nigeria thereby upholding the stand point of Ugande (2011, p 29) that Broadcast Entertainment-Education Programmes can and have been used all over the world in addressing social, health and other related issues. BEEPs are also efficacious in dealing with conflict resolution and socio-political lacuna in a multi-ethnic and pluralistic society like Nigeria.

## VII.    RECOMMENDATIONS

From the foregoing, it is important to make the following recommendations:

i.    Firstly, Broadcast Entertainment-Education Programmes should incorporate cultural, humanistic and literary traditions in research, design and production.  For instance, NTA's *Tales by Moonlight* is a good example of teaching the African cultural values and morals through television. In future, more of such integrations should be incorporated into broadcast programming in order to ensure that the goals of broadcast Entertainment-Education programmes are realised, which is the achievement of positive influence. Extensive pre-production research is a key factor in achieving this. The research will also help to identify audience characteristics in terms of sex, marital status, income level, and age group or category. This will go a long way in helping the achievement of effective packaging of the Entertainment-Education programmes that will be acceptable to the target audience.

ii.    Secondly, this study has shown that most Broadcast Entertainment-Education programmes on the Nigerian broadcast stations are allotted little air time. We therefore recommend that broadcast stations in Nigeria should allocate more air time for Entertainment-Education programmes since these programmes are perceived to have significant level of influence on the audience. By so doing, the pro social messages in the programmes  would be given enough time to sink into the audience' s sub conscious mind  leading to change arising from constant exposure.

iii.    Producers of broadcast Entertainment-Education programmes should look into the integration of traditional and modern media channels to form a synergy in disseminating Entertainment-Education messages. Since human beings like to relate with what they know, storytelling for instance, folklore and other theatrical performances should be incorporated into broadcast channels in a bid to achieve total effectiveness and maximum efficiency.

iv.    This research has established that there is a robust convergence of understanding between the broadcast programmers and their audience in the sense that the Entertainment-Education messages as well as the goals they are set out to achieve are most often received by the audience as intended, thereby achieving synergy of purpose between the sender and the receiver. We therefore recommend that Broadcast Entertainment-Education should be given full attention as the strategy for change in all facets of human endeavour both for this millennium and beyond. Broadcast programmers, broadcast owners and policy makers should note this in all their programming content for marked efficiency.

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