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## **Educational-Entertainment and Healthy Lifestyle amongst Nigerian Youths: A Study of Select Episodes of *Mtv Sugar***

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### **ABSTRACT**

The campaign for health education has been a major concern for government and non-governmental organizations. This has often times been carried out through the use of Theatrical performances-often referred to as Educational-Entertainment or Entertainment-Education. Among the campaign driven by Educational Entertainment, it has been observed that sex education for youths has often been neglected. The objective of this study is to determine how educational-entertainment can help to improve the healthy lifestyle among youths in Nigeria. To achieve this, the study uses simple percentages to analyze data collected for clarity of understanding and interpretation. To analyze the Episodes 3 and 4 of MTV Shuga Naija Season 1, 25 students were selected through random sampling to watch the episodes and were thereafter issued questionnaire that contained the questions raised for the research. The finding shows that 22 respondents agreed on the impact of the episodes viewed on their lives. Thus findings revealed that the edutainment programmes studied spurred the youths to adopt healthier lifestyles.

**Keywords:** Educational Entertainment; Sex; Education; Youth.

### **INTRODUCTION**

Over the centuries, theatre has always been an effective means of entertainment, enlightenment, mobilization, propaganda, education and machinery for instructing the society (Johnson, 2004). Theatre incorporates the efforts of different personalities, who function to depict the craft that theatre performs in our society. Basically, the primary functions of theatre as an art are to entertain,

teach and inform. Theatre entertains with the sole aim of passing information through its presentations and that is why theatre has necessitated the introduction of educational, industrial and community theatre programs (Etherton, 1982). Educational Entertainment which is also known as edutainment, entertainment-education, enter-educate is a communication strategy which “entails the insertion of educational or motivational information in existing theatrical genres into entertainment mode to create an expected impact on a specific social groups” (Okam, 2016, p. 27). Educational-Entertainment program was coined by Walt Disney (Wagner, 1998). Educational entertainment uses media mainly to communicate programs that are entertaining as well as educative. More often than not, it includes content intended to teach but has incidental entertainment value. It has been used by academic institutions, corporate bodies, government agencies, and other entities in various localities to disseminate information in classrooms, communities, and or through television, radio and other media to influence viewer’s opinions and behaviours. Educational entertainment theatre is a specialized form of education which has the privilege to use make-believe plays, films, dance etc, as significant learning mediums in the human lifespan (Kerry, 5). Educational entertainment is very much about initiating programs that are theatrically designed to address the needs of man as a societal entity with the major aim of effecting desirable changes in both the young and old. Those who participate in it, can act out situations, use imaginary scenarios, or use demonstrative fictions for the sole purpose of insight, education, enlightenment, change as well as entertainment (Imogie 2002).

Educational Entertainment, is a “ process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience members' knowledge about educational issues, create favourable attitude, shift social norms, and change overt behaviours” (Onuekwe, 2005, p. 7). Educational entertainment, or “Entertainment-Education, Behavioural change is the focus” (Okam 2016, p. 35). According to Onuekwe, Entertainment education is anchored on Albert Bandura's (1977) social learning principles ...premised on the idea that individuals learn behaviour by observing roles models, particularly in the mass media (p. 5). This is true since according to Walter Lippman (1922) “ the outside world and the pictures in our minds are products of the mass media....human behaviour is stimulated by the person's pseudo-environment , which is then acted upon in the real world”(Onuekwe, 2005, p. 5). Thus, there is no doubt that its efficacy in promoting transformation and effecting change in the society has come to lime light. The same way, theatre has reached a wide range of people and has spoken to them in the language they understand-the language of real life, thereby addressing contemporary issues.

However, the negation of health issues of the youth by educational theatre practitioners is not also in doubt. This concern informed this researchers' interest to investigate into the purposes, functions and potency of Educational Entertainment as a viable means of bringing social rehabilitation for the youth. In recent times, lifestyle as an important factor of health, especially of the youth, is of great interest and concern to parents, teachers, government, health agencies, religious institutions as well as the society at large.

Risky sexual behaviours are prevalent amongst the youth today and it is becoming more worrisome. It is against this backdrop that select episodes of MTV Shuga Naija were viewed and analyzed so as to understand and evaluate how educational entertainment can serve as a catalyst for behaviour change by helping the youths identify their characters and situations and find ways that will make positive changes in their lives especially as regards to sexual behaviours.

### **REFLECTIONS ON THE MULTI-FUNCTIONALITY OF THE EDUCATIONAL ENTERTAINMENT**

Educational Entertainment also referred to as Edutainment, is a form of entertainment designed to educate as well as inform. Educational entertainment is an effective way of learning using Theatre- a tool that can stand to help the people to generate information, analyse and initiate conversation on how to make a change, be it social change or any other (Okam, 2018). Equally, modern digital media like Television, Computers, Radios, Film, etc (Nwoko, 1981) are salient tools through which Educational entertainment is packaged and taken to the people. Educational entertainment includes content that is primarily educational but has incidental entertainment value. Educational entertainment disseminates information through a channel of communication like television in forms of soap-operas and edutainment films, to influence viewer's opinions and behaviours (Onuekwe, 2005). Television and radio drama series (soap-operas) are the best known contemporary forms of edutainment, and widely used. They appeal to their viewer's minds and emotions. The storylines of these edutainment productions are usually inspired by people's daily lives, with characters who offer opportunities for emotional identification and role modelling (Batta, 2008).

Edutainment has been used in a number of areas including health-related issues such as family planning, HIV/AIDS, vaccines promotions, smoking, excess alcohol intake among others. It has also been applied for the change of bad behavioral patterns. Its efficacy in the area of individual development, societal development, conflict resolution, nation building, peace keeping cannot be left out. Educational entertainment programmes incorporate the best elements of entertainment to attract viewers with quality shows. These programmes introduce a new world to the people who watch them; it educates and entertains them thereby helping them to live a happy safe and value filled life (Singhal *et al.*, 2003). Because of the entertainment value, the message of the media is easily understood. People become emotionally and intellectually engaged in the lives of the main characters, and their acts, values, beliefs and choices help as standards to be emulated, ultimately viewers learn ways in which problems can be solved and are inspired to learn new things (Feldman 2011).

There are three categories of educational entertainment: those with primarily educational intentions, those with a high degree of both education and entertainment and entertainment shows with incidental or occasional educational value (Ebo, 2003). It is important to note that when television first started, for many years, it was observed that programmes focused primarily on providing entertainment or information. This entertaining nature of

programmes ensured their popularity and it cut across all lines and attracted large numbers of viewers who tuned in regularly to watch (Gardner, 1991). As events progressed, precisely in 1969, a Peruvian television channel started airing a soap-opera known as *Tenevola*. This recorded an unbelievable success in the Latin American world (Freeman, 2007). The soap-opera was about the life of a rural woman (*Simplemente Maria*-simply Mary) who moved to the city where she became a maid; this humble maid gradually transformed her life as she took up sewing and attended adult literacy classes. Eventually she created her own fashion empire. This rag to riches story made a great impact to the viewers who became deeply affected by the choices of the protagonist; this encouraged people to sign up for adult literacy classes and learnt sewing. Even the sale of singer sewing machines (the brand that the lead character used) went up. It was reported that maids testified to being treated better by their employers afterwards (Freeman, 2007). By the time the soap-opera ended in 1971, issues such as those faced by migrant women to the acceptability of inter-ethnic romance was discussed. This was a surprising outcome which showed that viewers were not just entertained, they were equally socially educated (Freeman, 2007). Thus the concept of entertainment education.

### **FORMS OF EDUCATIONAL ENTERTAINMENT**

Theatre - a medium of artistic expression where social happenings are mirrored in dynamic living form (Akinwale 2010), especially in its popular form, which is characterised by social relations...expression of the life of people which is owned by the people and used by them mostly for common good (Okam, 2016:24) is the oldest form of entertainment education despite the fact that the actions go beyond the natural world (Okam, 2016). Lynn Darymple still uses it to communicate health programs in South Africa. (Durden & Keyan 2012). The next is Radio, one of the earliest forms of edutainment. It serves as an effective medium for educational entertainment.

Radio soap-opera is a radio programme which is designed mainly for the purposes of education, intervention, enlightenment, mobilization and the creation of awareness through the use of dramatic elements. Like radio dramas; radio soap operas were produced to draw audiences and keep them listening. They usually run for 15 minutes and place their focus on a cast of central characters that reoccur in the series. Radio soap-operas, unlike serial dramas do not resolve storylines in each episode, the storylines are drawn through several episodes while introducing other plots and sub plots (Batta, 2008). An important element associated with radio soap-opera is the open-ended serial nature of the narrative, with stories spanning several episodes. Each episode ends with a promise that the storyline will be continued in a subsequent episode. The storylines of radio soap-operas run concurrently, intersecting and leading into further developments. When one storyline ends, there are several other story threads at varying stages of development. The best known contemporary forms of edutainment. It is a Television serial drama that originated in America in the 1930s.

Television Soap-operas have been developed and successfully formulated for use in countries such as Mexico, Britain, Peru, India, China, Kenya, Nigeria, South Africa etc. In Mexico, for example, television soap-operas were

programmed and structured to bring about social change in relation to reproductive and other social issues. Miguel Sabido, a Mexican producer, wrote and produced six soap-operas (telenovelas) for the Mexican audiences. The core issues addressed by these educational entertainment programmes (soap-operas) were family planning, child abuse, national citizenship, female equality, drug abuse and AIDS prevention (Johnson, 2004). Other forms of edutainment programmes include; Educational games, educational toys, and others.

### **CONTRIBUTIONS/ IMPACT OF EDUCATIONAL ENTERTAINMENT**

Theatre and the performing arts generally, have always been regarded as entertainment. All other potentials are submerged under this superficial understanding. This generalization is aided by the perception of arts as they were transmitted through Western electronic media and encouraged by formalist structures in Africa (Abah, 2005). According to Abah, Theatre can actually do more than entertainment; it can go beyond fiction to intervene in reality because it is based on reality. He however asserts that this can be possible when theatre becomes authentically “popular”. The popularity is not predicated upon wide appeal but founded on its negation of conventional theatre, adopting instead, alternative dimensions: destroying the gulf between the spectators and the stage, actively involving the audience and following the rhythm of the people’s daily lives (Abah, 2005).

Educational entertainment as a branch of Developmental and Pedagogical Theatre (DAPT) (Okam & O'niel, 2020) has greatly impacted on developing countries by helping them to identify the reality of their social problems and seeking possible solutions in their personal and social advancement. According to Okam, (2019), Theatre for Development is essentially aimed at reinstating the function of the Theatre as a creative tool for self-expression and articulation and as an empowering process through which people could develop a critical awareness of their environment...and act upon their reality” (p. 89). Many research studies have analyzed the reasons for the impact and influences these forms of educational entertainment programmes have on people; they include; Audience identification – one of the essential purposes of creating an educational entertainment (soap-opera), is to create a high degree of audience identification with the soap-opera which will serve as a model for personal and social development. It is through this identification process that the individual’s thoughts, feelings and actions are being shaped by those of other persons (actors in the soap-opera) who serve as role models. In other words, behaviours of characters (actors in a soap-opera) can influence and stir up behavioural change in the life of the person who watches the soap. Reinforcement of personal and social values is another impact of educational entertainment. Majority of the soap-operas that are programmed for the purpose of education and entertainment have been specifically designed to reinforce and promote values and beliefs that help in the improvement of health, education, social relationship, family relationship and communal relationship and the overall quality of life of people. Research studies have shown that educational entertainment television programmes have served as effective means of changing audience values and beliefs. For instance, Indian soap-operas were used to change beliefs and behaviours of the viewers as

regards the issue of gender equality; women had the freedom to choose a career and life partner and also had right to education (Gbilekaa, 1997). Another example is the case of Mexico, where educational entertainment soap-opera was used to change audience belief regarding health education, literacy, family planning and family relationships. A soap-opera entitled *Ven Conmingo* promoted adult literacy, as it was reported that close to one million illiterate adults registered for adult education classes in a single day as a result of watching an episode in which an older man broke down in tears when he could finally read his granddaughter's letters (Singal *et al.*, 2003).

Educational Entertainment has contributed to the development of health/health sectors, theatre has served as a means of mobilizing the masses, especially in the rural areas through dramatic mediums, theatre has created new cultural and productive environment which enacts self-discipline, encourages the people to take active decisions which effect their general welfare, especially as it concerns health. Hence, we can say that all the DAP Theatre also contributes to health sectors because it is an agent for enlightening the rural populace on existing and emerging health issues and other issues. Some of the health programmes that awareness has been created for include; HIV/AIDS, Safe motherhood which includes such programmes as ante-natal programmes, exclusive breastfeeding, child spacing, immunization, issues of complications in pregnancy.

### **EDUCATIONAL ENTERTAINMENT PROGRAMMES AS A TOOL OF SOCIALIZATION**

Socialization, in a very broad sense, involves the learning of laws, norms, values, customs, beliefs, attitudes and world view of the family, community institutions and the larger society. These values, attitudes and norms are usually imparted by the family, peer groups, institutions', authorities and the larger society. This is done through verbal or nonverbal communication- a message which reaches the recipient. The recipient hears, sees and observes; and through the process of internalization, interprets the incoming message or signal or stimulus. Once an interpretation is made, and an understanding of what is imparted to him/her is reached, it becomes part of the memory, conscious, and subconscious of the recipient who must then decide if he will accept or reject the norm, idea, belief, attitude, etc (John, 2018). There are a number of agents of socialization and they include the family, the media, the theatre, academic institutions, and religious institutions amongst others. Dramatization is one of the most powerful agents of socialization in the world today; it is involved in the early socialization of children and the long term socialization of adults. (Batta, 2008).

Edutainment programmes which are the main focus of this discourse, play a vital role in the socialization process of individuals who consume them. Edutainment programmes teach norms and values by way of symbolic reward and punishment for different kinds of behaviours as represented by characters in the programs. Since programmes expose children to topics and behaviours that adults spend years trying to hide from children, edutainment programmes are therefore mainly designed and programmed for children and teenage audiences to help in shaping their thoughts, moulding their characters,

inculcating good patterns of behaviour in them, preparing them for their future, as well as educating them on a broad number of topics which can generally enhance their wellbeing and development.

A brief study of MTV Shuga Naija (which is the focus of this Study) is necessary at this point so as to understand how and why educational entertainment will be an instrument of education and change.

### **A BRIEF PROFILE OF MTV SHUGA**

MTV Shuga is a multi-channel educational entertainment campaign which was developed by the MTV Staying Alive Foundation with the support of UNICEF, U.S Presidents Emergency plan for AIDS relief, the Bill and Melinda Gates Foundation amongst others; with the aim of raising awareness among young people about the dangers of risky sexual behaviours in the era of HIV/AIDS. It focuses on positive sexual health message for young people between the ages of 16-25. The central feature of this campaign is an award winning Television series (soap-opera) that is being aired in many countries across the globe including Kenya, Nigeria, South Africa, among others.

MTV Shuga, as it is popularly called, incorporates so many issues in its storyline so as to address the needs of the society, especially as it concerns young people. The message of sexual health with captivating storylines that explore issues of sexual relationships between young people against a backdrop of continuing HIV infections is one of its major focuses (Inyang, 2012). To achieve the goal intended by this television series, MTV Shuga has so many collaborators which include: MTV Staying Alive Foundation, Positive Action, Children Investments Fund Foundation, Marie Stopes International, Department of Basic Education, Republic of South Africa, USAID, PEPFAR and Linkages.

Shuga was first launched in 2009 in Kenya as a television show which was targeted at the young audience. Later on in 2013, the television series was adopted for Nigeria. The campaign has used a 360-degree mass media behaviour change design which promoted the use of HIV- testing and treatment services that were specifically designed for this population (Harding, 1997). The 360-degree approach meant that MTV Shuga had presence in the places where people were most active. In 2013, the campaign was disseminated through the following media and communication platforms; Television series, Radio drama, Website, Social media platforms, (Facebook, Twitter, Instagram) MTV Shuga tour across three states in Nigeria- Lagos, Abuja and Calabar with a total audience of 4,000 people. MTV peer education campaign held across five states in Nigeria. Today, MTV Shuga reaches 118 million people on social media (Ebo, 2003). A look at the synopsis of episodes 3 and 4 of seasons 1 of MTV Shuga Naija will further aid in illustrating the message and purpose of the program.

### **SYNOPSIS OF EPISODES 3 & 4 OF SEASON 1, MTV SHUGA**

Episode 3 touches on several issues on health and sex education, teenage pregnancy and motherhood, contraception and the negotiation of safe sex. Chike and Diana are two young students who are already having sex, which is totally unacceptable considering their age. Diana tries to encourage Chike to make use of condom but he didn't have any and so went ahead. Meanwhile,

Diana does not know her safe period and so could get pregnant or even worse get infected with an STD. Chike and his friends throw a party inviting Diana and her friends and this could endanger them. Meanwhile, Diana took pictures of her friends to show Chike and somehow Hadiza's face popped up in the pictures. For some weird reason, Chike is interested in Hadiza and persuades Diana to bring her to the party.

In another scene, Ebisinde is trying so hard to prove he is a man of the house but he is doing so in all the wrong ways by betting and getting into fights at school. In another scene, Princess is moving on with her life. Leila's brother, Jamal, apparently has feelings for her despite the fact he is aware that she has a son. He endears himself to her by little sweet gestures such as giving her free food and offering to babysit her baby. At the end of the episode, Yasmin, the corps member, is seen at the clinic where she goes to remove her implant (contraceptive), she saw a teenager being harassed by a nurse because she inquired about contraceptive methods. This is one of the reasons young people avoid sexual health clinics, being fully aware of this, Yasmin who is experienced set the nurse straight and helps the young lady and gives her lectures on sex education.

Episode 4 of MTV Shuga Naija opens up with a scene in which Tobi instructs Khalil to get him breakfast. Khalil is a young man who is hoping on getting assistance from Tobi. Meanwhile, Tobi is gradually turning him into an errand boy and for some reason he is still sticking around. Faa who is an elder sister to Tare, is seen giving her a lecture on sex, a very crucial and educative conversation. While this was going on, Yasmin, the corps member, was on the other side suggesting to Mrs Olotu the teacher, the need to urge the students to create art on the wall instead of writing vile things on it. Yasmin is also seen helping Hadiza with her debate competition while teaching the new student how to use the internet and research her topics. In a scene, Leila and Weki are hanging out, charting emotionally, which is an indication that they are having feelings for each other. In another scene, Princess who is Tobi's ex-girlfriend attends a club for the first time in months and met a handsome young man. Tobi sees her and becomes jealous immediately. The episode ends with Wasiu convincing Ebisinde and Shina to start stealing car-parts so that they can make money to maintain their girlfriends; however, they run out of luck and things started becoming terrible for the troublesome school boys.

## **METHODOLOGICAL AND THEORETICAL FRAMEWORK**

In order to generate data with which our work will achieve its aim which is to determine how educational-entertainment can help to improve the healthy lifestyle among youths in Nigeria. We conducted our research in a class of 52 students, using a random sampling method with paper inscribed with "Yes", or "No" in a bag and given to respondents. 25 people picked 'Yes' thus forming our study group. We used an experimental method of quantitative research which made us to engage the 25 students in viewing the select episodes of the series, but 22 made it to the end. At the end, a set of questions were given to them to know the impact the entertainment -Education programme had on them. The questions include;

1. Do you feel that MTV Shuga is an educational entertainment programme?



2. Do you feel that MTV Shuga is useful in addressing the lifestyle of the youths?
3. As a youth, what social values did you learn from MTV Shuga?
4. Did the behaviours or lifestyles of the characters in MTV Shuga motivate you in any way to engage in some positive change in your lifestyle?
5. What is your perception about the role of MTV Shuga in shaping social behaviour amongst youth? Is it negative or positive? The responses will be illustrated with the use of a table in the analysis of the data presented.

The imperative nature of theory cannot be ignored especially in a humanistic research. It is the guideline for interpreting and understanding any supposition, or rationale behind any study. Thus Albert Bandura's theory of Social Learning was used to support this study. Albert Bandura's social learning theory focuses on motivational factors and self-regulatory mechanisms that contribute to a person's behavior rather than just environmental factors. Bandura's experiment dealing with modelling, provides support for the influence of modeling on learning. This experiment provides evidence that people learn by imitation; hence, Bandura identifies 3 main processes involved in learning: direct experience, indirect experience from observing others (modelling), and the storing and processing of complex information through cognitive operations (Bandura 1977). This work is basically hinged on the modelling process; which refers to the process of observing other people's behavior and subsequently imitating observed behaviour (Usaini, 2010). Albert Bandura's social learning theory suggests that behaviours are learned and that they are influenced by social context. Educational entertainment is seen as an influential agent of socialization and behavioral change that produces its effects through people's propensity to learn by imitation (Usaini, 2010).

From this discussion, it can be seen that this theory appropriately addresses how educational entertainment programs help to shape the social behaviors and lifestyle of youths. This is because as the youths are exposed to the edutainment program MTV Shuga, they directly or indirectly engage in a form of social learning process through some of the behaviours and attributes of the characters portrayed in MTV Shuga. Consequently, we can say that the students who watched the edutainment programme MTV Shuga, observed the actions of others, evaluated the consequences and resolved to adopt a change in their behaviours for a healthier lifestyle.

### **ANALYSIS AND IMPACT OF MTV SHUGA NAIJA ON THE YOUTHS WHO WATCHED IT**

Episode 3 focuses on the theme of negotiation of safe sex, the use of contraceptive, dangers of unprotected sex, the risk of multiple sexual relationships, while episode 4 exposes the consequences of teenage motherhood or the implications of early marriage as a result of unwanted pregnancy. In episode 3 of MTV Shuga Naija (Season 1), one can observe that the characters in the programme were used to expose and reflect on the current happenings in the society. Many youths now engage in sex outside marriage, and as if that is not enough, they are involved in multiple sexual relationships and most times go unprotected. Two students Diana and Chike are involved in an unhealthy sexual relationship. They are engaged in unprotected sex. They are also involved in multiple sexual relationships. These activities eventually led to the

contraction of sexually-transmitted disease and impregnation. These two characters are used to portray the lifestyle of many youths in the society. In the 3rd episode, we observe that as a result of the unwanted pregnancy which the teenage girl was involved in, she was given out in marriage too early and the marriage was built on a wrong foundation. Furthermore, episode 3 attempts to correct this destructive lifestyle of the youths by using Yasmin a corps member to instruct and admonish the youths through a lecture; In episode 3, Yasmin a corps member was seen in a health clinic where she came to remove her implant (contraceptive), a young teenage girl who also visited the clinic tries to ask the nurse on duty some questions on contraceptive, but the nurse harasses her. The corps member intervenes and begins to give the teenage girl lectures on sex education. In this programme the young teenage girl represents a thousand and one youths who are out there in the society that are uninformed about sex education and are willing to be counselled. While Yasmin the corps member represents a counsellor and mentor who is equipped with information on health and sex education and is also willing to educate people on them, the nurse who is supposed to be a health worker and who is meant to educate the public on health issues is seen withholding information from people and this is typical of most nurses in our health clinics today. Rather than educate people, they harass and embarrass people who seek information from them. In episode 4, the resultant effect of becoming pregnant outside of marriage is reflected, as the teenager is left with the option of either marrying the man responsible for the pregnancy or she becomes a single parent.

From the foregoing, we can observe that characters in these episodes of MTV Shuga, have been used to expose the unhealthy behaviours and lifestyles of the youth as well as the consequences of these negative lifestyles with the aim of conscientizing the youths towards abandoning the negative behaviours and adopting new behaviours and lifestyles that will improve their health. For further analysis of the impact of the programs on youth, the researcher designed a questionnaire for analyzing the impact of the programme on the youth who watched the TV Series, MTV Shuga, as was mentioned in the methodology of this research. The feedback from the youth's response is outlined below:

**TABLE 1:** Analysis of the Questionnaire for selected Youths who watched MTV Shuga Naija

Question No	Question	Respon dents	M ean score	Var iance
1	Do you feel that MTV Shuga is an educational entertainment programme?	22	3	0.6
2	Do you feel that MTV Shuga is useful in addressing the lifestyle of the youths?	22	3	0.8
3	As a youth, what social values did you learn from MTV Shuga?	22	2.7	0.8

4	Do you agree that the educational entertainment program (MTV Shuga) had an impact to improve your lifestyle?	17	3	0.6
5	What is your perception about the role of MTV Shuga in shaping social behavior amongst youth? Is it negative or positive?	22	3.1	0.7

Feedbacks from the questionnaires administered to selected youths who watched episodes 3 and 4 of MTV Shuga are as illustrated in the Table above. The table shows the surveys main questions and a descriptive analysis of the responses. The analysis shows that most youths think that educational entertainment programme is useful. Out of 22 students, 17 ranked the score above good (78%). The youths generally feel that the educational entertainment programme is an interesting and enjoyable way of learning and adopting new positive behavioural patterns.

The study, further sought to find out the perception of youth on the role entertainment television plays in shaping their social behaviour. The result is summarized in Table 2

**Table 2.** Distribution of perception that edutainment programmes shape youths view concerning social behaviour/lifestyle.

Responses	Edutainment programmes have negative impact on youth social behaviour/lifestyle	Edutainment programmes have positive impact on youth social behaviour/lifestyle
Strongly agree	26.4%	0.0%
Agree	0.0%	73.6%
Undecided	26.4%	0.0%
Disagree	0.0%	26.4%
Strongly disagree	47.2%	0.0%
Total	100%	100%

From the data presented above, a total of 26.4% of respondents strongly agree that edutainment programmes have negative impact on the lifestyle of the youths who watched them, while 47.2% disagreed. 73.6% believe and agree that edutainment programmes shape their world views concerning their lifestyles whereas 26.4% were in disagreement. In addition, the youths who are also students of tertiary institutions offered several good suggestions such as; including educational entertainment programme as part of the curriculum for

teaching and learning, especially in the first year studies, preferably as a compulsory course in the General Studies (GST).

### **RECOMMENDATIONS**

Since Educational entertainment programmes can be used to address social, health, political and other issues that have direct bearing on the people, concerted efforts should therefore be made by the government to engage Theatre Arts Practitioners in its bid to promote a healthy living for the youth; thus the government, academic institutions, religious institutions, non-governmental organizations etc, should embrace Arts, give it attention and learn from its inherent abilities. Therefore, theatre practitioners especially theatre pedagogues should be immediately employed by the government to design more programmes that would address the lifestyle of the youths, with the aim of achieving better health for this generation and generations to come.

### **CONCLUSION**

In the light of the foregoing, assessing the efficacy of educational entertainment program (MTV Shuga) as a campaign tool for educating the youth on sex education in this paper was predicated on two aspects: whether educational entertainment programmes can enhance awareness for individuals and if the educational entertainment programme in any way impacted on the mindset of the youth who watched the soap opera.

In the analysis of the findings, assessment of the educational entertainment programs shows that educational entertainment is a suitable alternative mode of awareness and intervention in the development discourse of an individual, considering that it is applicable to an interesting approach of learning and passing information rather than an invariable fixed mode of expression and learning. In other words, Educational entertainment as seen in the case of MTV Shuga, plays a pivotal role in the individual sensitization of the youth on sex education and general health knowledge. Thus justifying Nsa's position that basic assumption is that people learn and decide how to act by observing the action of others and what happens when they take action, people evaluate the consequences of others action for their live, rehearse and attempt to reproduce the action, they identify motives and social incentive attached with the intention to act.

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