

**SUBSCRIBERS' PERSPECTIVES ON DRAMATISATION IN COMMERCIALS OF  
TELECOMMUNICATION NETWORKS**

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## DECLARATION

This project work is based on a study undertaken by me. All findings and analysis in the study are products of my personal research and where the views of others have been used and expressed, they were duly acknowledged.

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## CERTIFICATION

This is to certify that this research work was seen by me.

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Dr. Peter O. Odogbor

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Date

Project Supervisor

## DEDICATION

This research work is duly dedicated to God Almighty who has given me the strength, grace and wisdom required for the successful completion of this project work.

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#### **ABSTRACT**

This study investigates the Subscribers' Perspectives On Dramatisation In Telecommunication Commercials, focusing on the students at the University of Benin, Ekehuan Campus.

This work made an attempt to identify the perspectives of subscribers or consumers of network services on dramatic elements with an emphasis on Humour and Humorous strategies in commercials. The study employs a mixed-methods approach, combining

qualitative interviews and quantitative surveys to gather insights into the attitudes, perception. The questionnaire served as instrument of data collection. A total of 80 (Eighty) respondents were selected from the population; 5 (Five) students from each level of each department ( 100 Level - 400 Level), 20(Twenty) in total from each of the 4 (Four) departments ( Theatre Arts, Mass Communication, Fine Arts and Education ) making the total number of 80 in Ekehuan Campus, University Of Benin. This aims at ensuring that everybody within the school organisation is represented in the study.

The stratified and simple random sampling techniques were used. The data generated were analyzed using simple descriptive and statistical tools such as simple percentages and tabular presentations. The study was anchored on the effectiveness of drama in Commercials along telecommunication networks. At the end of the study, the findings revealed that dramatised and Dramatic elements infused in Commercials are indeed effective in influencing the purchasing decisions of consumers on the different telecommunication networks available in Nigeria where the population of the study is precisely located. The study also explores preferred mediums of entertainment (Television, Radio, Print Media and Internet) in which the respondents preferred for these Commercials as well as challenges faced in Implementing dramatised Commercials , motivations for using dramatised Commercials and strategic considerations in advertisement creation and placement.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 BACKGROUND TO THE STUDY

In recent years, it has become increasingly important for advertisers to develop more novel and unusual strategies for attracting customers to their brands. One of these strategies is to integrate Drama and its components ;Plot, Music and Dance into their commercials.

Advertisers are finding it harder and harder to stand out from the crowd of competing ads in today's media landscape, where it is difficult to influence consumer attitudes and intentions and move them to the next stage of the purchasing process. Over the past few decades, there have been rapid shifts in the commercial industry. In terms of support, technological advancement, new approaches to customer engagement, and inventiveness, these modifications are excellent. The preceding quote clearly and succinctly demonstrates the necessity for advertisers to devise novel and novel approaches to attracting customers to their brands. As a result, Nigerian advertisers have begun to incorporate inventiveness and originality into their advertisements. Belch and Belch Pp.11) define commercials as "Any non-personal communication and promotion of ideas, goods, or services by an identified sponsor through mass media such as newspapers, magazines, television, or radio." In addition, according to Adebayo (Pp. 1), a advertisement is the publicity that an individual or organization receives in exchange for other benefits, typically money, usually in the form of products or services that they wish to offer to a specified target audience.

Thusly, sponsors burn through a great deal of energy ads their items since this is their definitive deals device. Throughout the long term, Nigerian sponsors have picked various modes for their commercials; One of these media is TV, which is the principal focal point of this work. As indicated by Tarun Pal(2023), Television commercials works by decisively interfering with the substance consumers plan to watch. These commercials, which typically last between 15 and 60 seconds, can be seen as intrusive, especially when you consider that multiple commercials frequently air during a single television show. This interruption is a fundamental mechanism for Television channels to generate revenue, despite the potential inconvenience for viewers. There are many ways to make a commercial for television. The creative content for advertisements can be created internally by advertisers or through collaboration with a commercials agency and production house. A. Edmond Bruneau in his book said this: "TV is frequently called the "King" of advertising media, on the grounds that most of individuals spend a larger number of hours daily staring at the TV than focusing on it and like some other media. It works because it uses images, color, sound, and movement together. Television's ability to influence human behavior has been repeatedly demonstrated. The citation above gives a knowledge into the mind-boggling characteristics of television commercials. Additionally, it suggests that if advertisers want to incorporate dramatic appeals into their advertisements, television commercials may be the best option. This is due to the fact that it is a medium that employs sight, color, sound, and motion simultaneously.

Moreover, Nigerian publicists have understood the need to speak with crowds involving commercials in the television medium due to its capacity to achieve human change by carrying reality to the screen; and furthermore as a result of its capacity to reflect society (Ekeanyawu 2012). With the incorporation of drama into product commercials, dramatic elements like humor, music, dance, suspense and dialogue also become vital tools. Shrimp

(2000) opines that publicists turn to drama with the desire for accomplishing different communication objectives: Getting customers attention, directing customers to comprehend item claims, impacting attitude rate and lastly, summon consumers' activity (patronage). Advertisers should always be creative, and they shouldn't make commercials that make people angry or upset to the point where they become disillusioned, hurting the organization's image. As a result, when creating an advertisement, the demographics and distinctive characteristics of your audience are the first and last things to think about. Certifying this, Shrimp (2000) trusts that while integrating dramatic elements into commercials, respect ought to be displayed for the demographic and way of life of the consumer or audience. To get the attention of audiences, particularly young people, Nigerian advertisers have incorporated dramatic elements like music, dance, and comedy into their commercials.

Television drama commercials in Nigeria has become such a strong influence that it can make it's own television characters and start off it's own television series, from that builds the force of reiteration and progression in commercial structure. This makes sense of why numerous Nigerian brands currently utilize different noteworthy dramatic elements their commercials. As indicated by Leong, Ang and Heng (Pp.134), what separates dramatic commercials is that they try to draw in watchers to the commercial as they relate to the characters, in this way giving the audience a prize pseudo encounter and related benefits with the utilization of the brand trademark. However, this only applies to commercials because, as stated by Ekeanyanwu et al., it is essential to comprehend how your audience responds to the appeal of your advertisement. The significant need to understand how bringing in and dramatic elements impact crowds is the focal point of this review. Subsequently, this study expects to look at Subscribers' Perspectives on dramatised Commercials in

telecommunication networks. In addition, it will determine whether the dramatic appeal of the advertisements aids in recall and retention up till the point of purchase.

## 1.2 STATEMENT OF THE PROBLEM

Various advertisers in Nigeria have now started to integrate dramatic elements into their commercials. According to Ekeanyawu et al. (Pp 3), more advertisers have recognized the need to communicate with their audiences through the use of drama in commercials. They use actions, comedy, suspense, and, ultimately, conflict resolution in their commercials. Leong et al (Pp. 261), dramatised commercials will generally bring the consumers attention into the commercial as they relate to the characters yet they likewise notice how much is had some significant awareness of the upsides and downsides of lectures/argument when contrasted with sponsors' information about dramatic commercials. We know a lot about the "Lectures," but we don't know much about "Drama." Although researchers such as Deighton, Romer, and McQueen , Leong et al. and Ekeanyawu et al. have attempted to fill in some of the knowledge gaps in the fields of "Using Drama to Persuade" and "Drama and Communication in Television Advertising," the effect that these dramatic appeals actually have on consumers' purchasing decisions is still vastly understudied. Leong et al. maintains that, in addition to Wells William D, only Deighton, Romer, and McQueen have argued for the extent of Dramatisation as a distinct form of commercials. This is the reason why this reason legitimizes this research work which endeavors to examine the impact of dramatic elements in commercials on the purchasing choices of the consumers.

## 1.3 OBJECTIVE OF THE STUDY

The general objective of the study are to :

- Determining the extent to which dramatic appeal in commercials serves as an influencing factor in customers' purchasing decisions.
- Identify the dramatic features/elements in commercials of telecommunication networks
- Highlight the importance of Dramatisation in commercials for increased patronage of telecommunication network service.
- Determining viewer perceptions of the use of drama in telecommunication commercials.
- Determining the influence of dramatic elements particularly humor in enhancing dramatic appeal in selected Commercials .

#### 1.4 RESEARCH QUESTIONS

This study seeks to answer the underlined research questions and they are:

- To what extent do dramatic appeals in Commercials work as an key element in influencing customer's purchasing decision?
- What dramatic features/elements are in commercials of telecommunication networks?
- What are the importance of Dramatisation in commercials that are necessary in increased patronage of telecommunication network service?
- What is the subscribers' perception of the use of drama in television commercials?
- How does the element of drama enhance commercials?
- What are the forms of dramatic appeals in selected adverts?

#### 1.5 PURPOSE OF THE STUDY

First, this study aims to examine "Subscribers perspective on Dramatisation in telecommunication Commercials ", the introduction of dramatic elements into commercials helps improve Improve communication skills and attract more public attention. Therefore,

this study aims to find out whether attractive commercials has a positive impact on consumers' purchasing decisions. Furthermore, this research study aims to determine subscribers' perception of the implementation of drama in television commercials and how dramatic elements influence commercials.

This work also aims to determine how dramatic elements improve commercials to the public. Ultimately, the goal is to determine which dramatic elements (e.g. Drama, Dance, Music) are used in the selected Commercials .

#### 1.6 SIGNIFICANCE OF THE STUDY

This research will be of great importance to commercials agencies; as it will test the effectiveness of a strong appeal in Commercials to students who are demographically representative of youth.

This reveals to commercials companies how effective these impressive appeals are to a largely young audience. Advertisers (businesses, enterprises, governments, individuals) will also benefit from this research as it will reveal how powerful commercials influences purchasing decisions of students for their products. This study will also reveal to them whether incorporating dramatic elements in commercials actually influences consumers' purchasing choices.

#### 1.7 SCOPE OF THE STUDY

This study focuses on the influence of theater as an commercials tool on telecommunications networks, it is limited to the viewer's perception of the dramatic elements used in television

commercials. This study is limited to student research at the University of Benin, Ekehuan Campus. The study will also examine the dramatic forms embedded in the selected Commercials . The study will explore whether a truly dramatic appeal in commercials influences the purchasing decisions of students at the said school.

The students from the University of Benin were chosen because they were media savvy; also because they are consumers of these brands, they incorporate spectacular attractions into their commercials. Additionally, since the youth are an important target audience for advertisers and commercials agencies, it is important for these companies to know the opinions and reactions of students.

#### 1.8 LIMITATIONS OF THE STUDY

This study encountered certain limitations during its implementation.

First, some of the Commercials that the researcher intended to analyze were not found on the Internet or elsewhere online. Therefore, it was necessary to analyze the available Commercials .

Second, there appears to be little research that includes specific elements of dramatic appeal in commercials. This therefore limited the content categories used to analyze commercials content.

Thirdly, The data collected may not be as precisely accurate as not every single student of the University of Benin's, Ekehuan Campus opinions could be recorded.

#### 1.9 ORGANIZATION OF THE STUDY

The research work was carried out in five constructed chapters.

## CHAPTER TWO

### LITERATURE REVIEW AND THEORY

#### 2.1 The Nature of Drama and commercials

Drama according to Wikipedia(2024) is the specific mode of action represented in performance: a play, opera, mime, ballet, etc., performed in a theatre, or on radio or television. The term "drama" comes from a Greek word meaning "deed" or "act" (Classical Greek: δράμα, drâma), which is derived from "I do" (Classical Greek: δράω, dráō). The two masks associated with drama represent the traditional generic division between comedy and tragedy.

Commercial plays an interesting role in the context and the projects of consumption. As I have tried to suggest elsewhere commercial is one of the ways in which we get into goods (McCracken Pp. 71-84). It is the conduit through which meanings are constantly transferred from the culturally constituted world to the consumer good. Ads are what (Lotman and Uspensky p. 213) would call a "diecasting mechanism." Lotman and Uspensky devised this term for language and its "transformation of the "open" world of realia into a "closed" world of names" Pp. (213). But it applies equally well to commercials, especially in a culture like our own that is constantly opening up the world of sensation and signification to novel elements and configurations. Commercial helps to capture these old and new cultural meanings and invest them in consumer goods where they become accessible to the consumer.

## 2.2 Television commercials and Drama

### commercials

According to the American Marketing Association "commercials is any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor."

And "In its broadest sense, commercials is the communication process that builds and maintains relationships between producers and consumers." - George E. Belch and Michael A. Belch, authors of "commercials and Promotion: An Integrated Marketing Communications Perspective".

Drama is used to raise awareness in television commercials. When creating a TV commercial, after formulating the idea/theme, it is essential that a scriptwriter and casting depend on the director whose responsibility is to realize the script artistically. Sometimes television commercials have no dialogue; it can simply be an expression of the dance, depending on the image the director has in mind when working with other members of the production team.

Brecht the great theorist, was the first to emphasize the need for theater to be "quotable" and to convey messages through phrases, gestures, and images is easy to remember and reproduce. His idea that the essence of each scene must be condensed into an electronic system that can instantly reproduce images and gestures with sound, was perfectly realized in dramatic art of television commercials. Television is a medium of immense power and importance, playing a vital role in the daily lives of most people. Even though an entire generation has grown up with it, television is still a relatively new technology.

Modern statistics have shown that very few homes do not have a television, some even have a television.

As a result, advertisers look to television as a compelling and influential medium that helps bring products directly into homes, where they will be seen by potential buyers and other household members influence purchases.

According to a recent Ball State University study of the media consumption habits of the average American, despite the growing popularity of the Internet in recent years, television remains the among the dominant medium of entertainment in most homes today. On average, the general population spends more than 4 and a half hours a day watching the metro, making television viewing one of the most popular modern leisure activities (research results reported in Ekeanyanwu , 2009). Many television commercials feature jingles (songs or tunes) or catchy slogans that create lasting appeal, which can linger in viewers' minds long after the commercials campaign ends.

Television commercials has become such a powerful force that it has the ability to create its own television characters and air its own serials, which adds to the power of repetition. and continuity of this form of commercials.

Therefore, commercials can be understood as an ideological system that not only talks about the world of goods, but also draws images of it. The reality is that even though commercials must be controlled, it must still be convincing. Thus, television commercials, thanks to its impressive relationship with the media, was able to achieve its goals. To further support this view, Esslin (1982) believes that television commercials should not only be considered a form of drama, but that it is actually very close to the basic forms of theater, close to its roots.

The uses and gratifications theory first used by Elihu Katz in 1959 does not help strengthen our view.

### 2.3 HUMOR IN commercials

In recent times, humor has been one of the most frequently used communication strategies in commercials (Bankole & Odji, Pp.164-174). According to Weinberger and Gulas (Pp.73) and Eisend (Pp.37-41), approximately 30% of radio ads, 27% of television ads, and 5% of magazine ads are humorous. It is mainly used in television commercials. Researchers and experts alike believe that humor can be an effective tool for creating awareness about commercials, this increases brand recognition and includes all forms of laughter and amusing stimuli, such as puns, jokes and parodies.

Weinberger and Gulas (Pp.73) and Bankole and Odji (Pp. 168-174) identify two operational elements of humorous commercials: the mechanism of humor and the intentional relationship. The most powerful cases of humor and persuasion are presented in the study of Bussiere (Pp.399-404), who used behavioral measures to identify key factors likely to influence usage. The effectiveness of using humor in commercials continues to attract great interest (Chan & Lowe, Pp.28-59; Hendriks & Sttick, Pp.1821-1829). Previous studies reveal that Commercials that include humor tend to attract more attention to brands than traditional Commercials (Palikhe.A Pp.60-70. Barber, Kuo & Bishop, Pp.280-292). For them, humor makes customers focus more on the brand and encourages them to learn more about the brand. However, if humor is offensive, overused or overused, it can have a negative impact on commercials. A previous study conducted by Koneska, Teofilovska, and Dimitrieska

(Pp.54-78) found that companies that use humor appropriate to the nature and function of their products are more successful.

#### 2.4 HUMOR commercials STRATEGIES

Advertisers use humorous commercials methods to achieve their target brand communication goals in a variety of commercials situations . Humor strategies can be divided into four types: affiliative humor, self-enhancing humor, self-deprecating humor, humor and aggressive humor are all genres of comedy (Mathies et al. , Pp. 137-162).

1) Affiliative Humor: This form of humor is aimed at others in a good way and is found in everyday situations, such as when people share funny stories. In social situations, affiliative humor can help reduce unpleasant personal tensions, improve group cohesion, and facilitate recognition by others.

Affiliate humor therefore has many marketing applications, including improving interactions between service providers and consumers and encouraging the formation of good social connections to bring return value to customers. At the same time, it benefits the service provider because it increases self-esteem, emotional stability, and concern for others, which in turn makes them happy.

2) Self-enhancing: This humor helps people cope with stressful situations and acts as a mental defense system. This therefore helps build the client's confidence and health while also helping to prevent depression. It is also known to be a good way for service providers to avoid adverse consequences in the workplace. This is a good approach to dealing with stressful situations, making it a great resource for improving the mental health of service staff.

The Airtel 4G-Blender advertisement is an example of self-correcting humor, where the service provider continues its long-running streak of describing "bad blood between the mothers of the newlyweds (Mama Rainbow and Ngozi Nwosu). If the husband and mother are old and prefer to do things by hand, the wife and mother are more modern and know how to save time using household appliances. Aitel humorously advises loyal and new customers that 3G networks may work for them, but 4G is better.

3) Self-deprecating humor: This form of humor cracks customers up. It contains unpleasant jokes and often shows pessimism, so it may not fulfill the well-planned purpose of the brand and consumers. It is therefore described as obviously degrading. Leadway Assurance's family benefit plan and advertisement is an example of self-deprecating humor. This advertisement features a financially strapped middle-aged man desperately trying to raise money for his mother's funeral. All his family, for whom he asks for help, mock him and refuse to help him. When the man's father died years later, he surprised his relatives by inviting them to the funeral instead of asking for help. Leadway Assurance Family Benefit Plus came to her rescue. However, the advertisement which featured a man in underwear (singlet and boxers), was offensive because the intended entertainment became unpleasant and overtly offensive. According to the Internet commercials Review, Nigerians received a lukewarm reception to the advertisement, watching it for less time than the previous humorous advertisement (Adwatch, 2019).

4) Aggressive humor: This is a deliberate attempt to humiliate customers. Offensively provocative, discriminatory, and inappropriate or demeaning jokes are examples of humor that contributes to brand failure. This kind of humor is rare in this part of the world because

of its sensitive nature. No customer in the Nigerian market space wants to stake their reputation and brand on aggressive humor falling on their faces.

## **2.5 APPEAL OF DRAMA IN commercials**

Drama is a composition defined by Barbara Stern (1994) mentioned by Ekeanyanwu (2012) as a composition designed to reflect life or characters or to convey a tale usually incorporating conflicts and emotions through action and dialogue; (page 13). In marketing, commercials and consumer research, the existence of drama has been identified and studied in different ways. Adeyemi (2019) first examined television commercials as a form of drama, noting that they have basic dramatic characteristics such as authority figures, allegorical figures, and a focus on characters and images.

According to Bloom and Liljenberg (2018), the study of television commercial drama is based on narrative theory which tries to explain why stories are so important in our lives. The purpose of this work is to continue the practical investigation of the usefulness of narrative theory to understand, describe, explain and predict consumer behavior. Although previous research has focused on the dramatic form, most commercials research has identified drama with three dramatic elements of story, character and plot. A three-point "Dramatisation scale" Deighton, Romer, and McQueen (2009) were the first to contrast argumentation and drama, arguing that argumentation is plotless, characterless, and narrative. As a result, the drama was reduced to a commercial with character and plot but no story. Advertisers have realized the need to connect with their audience by using drama in their TV commercials because it can change people by bringing reality to the screen. drama has been observed to be used to raise awareness in television commercials. TV commercial must be done by the screenwriter after formulating the idea/theme, and Casting depends on the director whose job is to execute the

script artistically. A TV commercial may or may not have words; it can simply be a dance expression based on the director's imagination as he collaborates with other members of the production team. Famous philosopher Bertolt Brecht was the first to emphasize the need for theater to be andquot; and send a message to using easy-to-remember and repetitive phrases, gestures and images.

His concept of condensing the essence of each scene into an immediately reproducible electronic system with the help of sound, image and gestures found an ideal realization in the dramaturgy of television commercials, he also believes that television commercials should not only be considered as a type of drama but also very similar to the origin of theater.

## **2.6. HUMOUR IN NIGERIAN Commercials**

In most Nigerian Commercials , drama Commercials are often dramatic messages that contain information, while humorous content is often a non-humorous message that contains humor. Although both forms of communication contain humor and drama, it is important to identify what makes an advertisement successful (Akashoro, 2014).According to Njogu (2019), what distinguishes dramatic Commercials from other types of Commercials is their effort to engage viewers by making them identify with the characters. It gives the audience a fictional experience of the brand and its advantages and benefits. It is important to understand how dramatic appeal affects viewers of television commercials (Njogu, 2019). Haider, Ahmad, and Ghani (Pp.17) note that television commercials use humor and dramatic appeals to attract viewers and draw attention to and include real events in the advertisement because these appeals can change the world and bring reality to the screen, advertisers communicate with their viewers through it (Haider et al.,2019).Ekeanyawu et al. (2010) as cited by Olaoye, Taiwo and Onita (Pp. 97-107) argue that humorous and dramatic television commercials has grown into such a powerful force in Nigeria that it can now present soap operas and develop

characters with increasing repetitions and promotional continuity. This explains the increasing use of these topics in brand commercials in Nigeria. With regards to the dramatics in Commercials being engaging and the music choices also being entertaining (a dramatic element), do these aspects encourage the consumers to take a positive action? A careful study of alternative research methods, and a careful analysis of measurement results is therefore necessary.

### **CHAPTER THREE:**

#### **RESEARCH METHODOLOGY**

This chapter present the method that will be used to carry out this study and are presented under the following headings :

##### **3.1 DESIGN OF THE STUDY**

The research method adopted for this study is Survey Method. According to Babbie (2005) Survey Research Method is probably the best method available to a social researcher who is interested in collecting original data for describing a population too large to observe diversity.

This method allows the gathering of information about group of individuals, people who are representatives of some large number of people that are of primary interest of study.

According to Osuala (1982) Survey Research studies both large and small population to discover the relative incidence, distribution band inter-relations of sociological and psychological variables. Asika (Pp. 39-40) said that survey research focuses on population or

the universe. Data are collected from the population for intensive study and analysis. More often than not, the researcher finds that he cannot possibly study all the subjects or items in the population. Hence, the Survey Researcher selects a sample from a subset of the population using some techniques of sampling.

Survey research is defined as "the collection of information from a sample of individuals through their responses to questions" (Check & Schutt, 2012, p. 160). This type of research allows for a variety of methods to recruit participants, collect data, and utilise various methods of instrumentation. Survey research can use quantitative research strategies (e.g., using questionnaires with numerically rated items), qualitative research strategies (e.g., using open-ended questions), or both strategies (i.e., mixed methods). As it is often used to describe and explore human behaviour, surveys are therefore frequently used in social and psychological research (Singleton & Straits, Pp. 261-264).

Information has been obtained from individuals and groups through the use of survey research for decades. It can range from asking a few targeted questions of individuals on a street corner to obtain information related to behaviours and preferences, to a more rigorous study using multiple valid and reliable instruments. Common examples of less rigorous surveys include marketing or political surveys of consumer patterns and public opinion polls.

### **3.2 POPULATION OF THE STUDY**

The Population of the study comprises the students of the University Of Benin, Ekehuan Campus. The population of this study was so selected because of the primary targets of both adverts – the youths. The undergraduates of the university are also mostly youths.

### **3.3 SAMPLE SIZE**

Eighty Students participated in this study. Among the Eighty, Forty-five were females and Thirty-five were males. These participants were all enrolled in different programmes in the University Of Benin( Fine Arts, Theatre Arts, Mass Communication and Education). Their assessments were completed in person and questionnaires were handed out to the participants.

### **3.4 SAMPLING TECHNIQUES**

The goal of sampling strategies in survey research is to obtain a sufficient sample that is representative of the population of interest. It is often not feasible to collect data from an entire population of interest, therefore, a subset of the population or sample is used to estimate the population responses. A large random sample increases the likelihood that the responses from the sample will accurately reflect the entire population. In order to accurately draw conclusions about the population, the sample must include individuals with characteristics similar to the population.

### **3.5 INSTRUMENT OF DATA COLLECTION**

The research instrument was administered to the sample that was randomly selected from the population of the students who fell within the age range of 18 and below and 18 and above. The questionnaire was solely employed in the collection of data In regards to the research. It contains related questions in demographic and psychological sections. It employs open ended questions in order to extract straightforward and concise responses from the participants.

### **3.6 DATA COLLECTION**

Data were collected using the questionnaire method and face to face unstructured interview method. Multiple sources for data collection will allow the researcher to use different data

sources to validate and crosscheck findings. Documents were collected and evaluated as additional resources for the study. Questionnaires were handed out to all participants. Data were analysed to answer the research questions and to cross reference similarities and differences among participants.

### **3.7 VALIDITY AND RELIABILITY OF INSTRUMENT**

Since the majority of the population sampled for research is mostly literate and are students of Theatre Arts of University of Benin, the interview posed answers from a reliable source as the students chosen were more situated to give a correct opinion. The interview was a valid instrument as it gave the avenue for the participants to freely give their opinion on the issue through open ended questions. The questionnaire contains a total of 10 questions.

### **3.8 DATA ANALYSIS**

Data analysis is a key component of research. This is the tool used in presenting and or representing the collected data for the study as well as the method of analysis that was employed. Data was presented and summarised in tabular form using the simple frequency method which the number of respondents' responses expressed as a percentage of the total number of respondents in the study.

Limitations of the analysis are reported and discussed in the findings section of this paper.

## **CHAPTER FOUR**

### **DATA PRESENTATION, ANALYSIS AND INTERPRETATION**

#### **4.1 INTRODUCTION**

Tables were used to present the collected data in this portion of the research work. The data was then analyzed using percentage frequencies to study the participants' responses and acquire a better understanding of subscribers' perspective on Dramatisation in telecommunication Commercials . This study's data came from students of the various departments( Theatre Arts, Mass Communication , Fine Arts and Education ) in Ekehuan Campus, University of Benin. Questionnaire was the instrument used in the gathering of the information from the customers/ subscribers.

The study attempted to answer the following research questions:

1. Demographic Information:

I. (Age)

2. Gender

3. Which telecommunication networks do you prefer?

4 . On average, how many hours per day do you spend using telecommunication services (e.g., making calls, texting, using data)?

Views on dramatised Commercials :

5. How often do you encounter dramatised Commercials while using telecommunication services?

6. What media platform do you find more appealing for telecommunication network Commercials ?

7. What is your opinion of dramatised Commercials in Nigerian telecommunication networks?

8. Do you believe dramatised Commercials influence your purchasing decisions regarding telecommunication products or services?

Content and Effectiveness:

9. What element of drama do you find more entertaining and engaging in telecommunication Commercials ?

10. What types of dramatised Commercials do you prefer?

11. How effective do you find dramatised Commercials in conveying their messages?

## 4.2 DATA PRESENTATION

### Demographic Data of Respondents

Table 1: Response of Respondents about their Gender

#### Options Number of Respondents Percentage and Frequency

Options	Number of Respondents	Percentage Frequency
Male	35	43.75 %
Female	45	56.25 %
Total	80	100

SOURCE: Questionnaire, 2024.

This indicates that a greater number of female were keen on taking part in this research and were more available to partake in this study.

**TABLE 2**

#### AGE DISTRIBUTION OF THE RESPONDENTS

AGE	FREQUENCY	PERCENTAGE
18 and below	20	25%
18 and above	60	75%

<b>Total</b>	<b>80</b>	<b>100</b>

FIELD REPORT 2024.

The above table show the age distribution of the respondents. It shows that majority about 25% of the total respondents are below the ages of 18 . And 75% are above the ages of 18. These sets of respondents can be regarded as the age distribution of students of Ekehuan Campus, University of Benin. Thus their response can be relied on for the study.

### **Table 3**

RESEARCH QUESTION 3: Which telecommunication networks do you prefer?

-This attempts to ascertain the most favourable telecommunication network the respondents concur with

#### **Response of the telecommunication networks preferred by respondents**

<b>Response</b>	<b>No of respondents</b>	<b>Percentage</b>
MTN	40	50%
AIRTEL	20	25
GLO	10	12.5
9MOBILE	10	12.5
OTHER	0	0
<b>Total</b>	<b>80</b>	<b>100</b>

FIELD REPORT 2024

According to the research, MTN network had the most patronage by preference, followed by AIRTEL and others. Other network were taken into consideration but there was no response from them. This study focuses on the most preferred as most respondents were found to use multiple networks on their various devices.

### **Table 4**

RESEARCH QUESTION 4: On average, how many hours per day do you spend using telecommunication services (e.g., making calls, texting, using data)?

-This extensifies the amount if time spent using these telecommunication networks services, from an hour up to four hours and above.

**Response of determining how many hours per day the respondents spend using these telecommunication networks**

<b>Response</b>	<b>No of respondents</b>	<b>Percentage</b>
Less than one hour	5	6.25%
One to two hours	15	18.75%
Two to four hours	20	25%
More than four hours	40	50%
<b>Total</b>	<b>80</b>	<b>100</b>

**FIELD REPORT 2024**

On determining how long respondents spend using their preferred telecommunication networks, it is important to note that usage in this sense includes things like surfing the Internet, making calls and sending text messages. This also helps us determine if the correspondence spend enough time using these networks for them to encounter dramatised Commercials .

**VIEWS ON dramatised Commercials**

**TABLE 5**

**RESEARCH QUESTION 5: How often do you encounter dramatised Commercials while using telecommunication services?**

-This question aims to measure the frequency of dramatised Commercials that subscribers encounter

**Response to how often respondents encounter dramatised Commercials while using their telecommunication services**

<b>Medium</b>	<b>No of respondents</b>	<b>Percentage</b>
---------------	--------------------------	-------------------

Rarely	10	12.5%
Occasionally	16	20%
Frequently	24	30%
Always	30	37.5%
<b>Total</b>	<b>80</b>	<b>100</b>

#### FIELD REPORT 2024

From the table 5 above, it is evident that telecommunication network Commercials are being encountered all the time by correspondents, this leads to ascertaining the medium in which the respondents usually come in contact with and find more appealing for these Commercials in the next table below.

#### TABLE 6

RESEARCH QUESTIONS: 6. What media platform do you find more appealing for telecommunication network Commercials ?

-This affirms the media platforms that are more appealing to respondents and it also answers the question of which medium that are more effective in placing telecommunication Commercials .

#### Response to the medium that respondents find more appealing for telecommunication networks

Medium	No of respondents	Percentage
Print	0	0%
Television	10	10.5%
Radio	3	3.75%
Internet	67	83.75%
<b>Total</b>	<b>80</b>	<b>100</b>

#### FIELD REPORT 2024

From the table 6 above, it is evident that the medium that brought the highest awareness is the Internet. This might be because television is fast becoming the least preferable medium of entertainment for youths in recent times and it has much more influence on the audience perception. Also it seems that the Print media and Radio was not preferred at all as it wasn't

favoured in the study at all. Furthermore, the respondents were asked on the impact of the various advert on the consumers, that is whether these adverts have helped in repositioning the Network in the mind of the consumers, respondents response is presented in table 7 and 8 below.

**TABLE**

**RESEARCH QUESTIONS 7**

What is your opinion of dramatised Commercials in Nigerian telecommunication networks?

-This exposes the respondents or subscribers true intent on dramatised Commercials and how they truly feel about them.

**Response to respondents views on dramatised telecommunications networks Commercials**

<b>Medium</b>	<b>No of respondents</b>	<b>Percentage</b>
They are entertaining and engaging	35	43.75%
They are informative and persuasive	17	25.21%
They are annoying and intrusive	27	33.75%
Other reasons	1	1.25%
<b>Total</b>	<b>80</b>	<b>100</b>

**FIELD REPORT 2024**

From the table 8 above, we can see that approximately 44% of the study Population find telecommunication Commercials entertaining and engaging, 25% find it informative and persuasive and interestingly, 34% find it annoying and intrusive. When asked, the respondents made it clear that Commercials especially on the internet can appear too frequently when they visit some sites on the Internet and this distorts their Web surfing experience and it especially becomes annoying. 1% of the respondents were indifferent about these Commercials .

## TABLE

### RESEARCH QUESTION 8

Do you believe dramatised Commercials influence your purchasing decisions regarding telecommunication products or services?

-This explores the possibility of dramatised Commercials influencing the purchasing decisions of the respondents.

### Response to if respondents believe dramatised Commercials influence purchasing decisions regarding telecommunication products and services

Response	No of respondents	Percentage
Yes	62	77.5%
No	10	12.5%
Not sure	8	10%
<b>Total</b>	<b>80</b>	<b>100</b>

FIELD REPORT 2024

This presents that approximately 78% respondents believe dramatised Commercials influence their purchasing decisions regarding telecommunication products and services. When asked further, we discovered that most respondents purchased their simcards or switched to various services these telecommunication networks have to offer because they came across their Commercials one way or the other as they got to gain awareness from these dramatised Commercials . 13% maintained they patronise these networks out of their own unique characteristics and 10% were indifferent.

ON CONTENT AND EFFECTIVENESS :

## TABLE

RESEARCH QUESTIONS 9: What element of drama do you find more entertaining and engaging in telecommunication Commercials ?

-This explores the elements of drama that respondents find more exciting and fun to engage with as well as understanding which element is more effective in capturing their interests.

**Response to the elements of drama respondents prefer in Commercials**

<b>Elements</b>	<b>No of respondents</b>	<b>Percentage</b>
Drama	25	31.25%
Dance	15	18.75%
Plot	10	12.5%
Music	30	37.5%
<b>Total</b>	<b>80</b>	<b>100</b>

**FIELD REPORT 2024**

This shows that Music is the most appreciated element of drama in telecommunication Commercials according to the respondents with 38% of them supporting the idea. Some of the respondents also cited advertisement music jingles they have previously heard especially MTN Commercials which seems to be more popular. 31% maintained they engage more with the dramatic movements, 19% loved the dance and choreography and 13%, the story plot of the Commercials which some of the respondents described as humorous alongside the dramatic movements contained in the advertisement.

**TABLE**

**RESEARCH QUESTIONS 10:**

10. What types of dramatised Commercials do you prefer?

-Having discussed Humor in commercials, this table aims to explore exactly which of the Commercials from Informative to Humorous and Emotional Commercials work best in gaining subscribers interest in the telecommunication networks' goods and services.

**Response to the types of dramatised Commercials respondents prefer**

<b>Commercials</b>	<b>No of respondents</b>	<b>Percentage</b>
Humorous Commercials	41	51.25%
Emotional Commercials	5	6.25%
Informative Commercials	34	42.5%
Others	0	0%
<b>Total</b>	<b>80</b>	<b>100</b>

## FIELD REPORT 2024

From the report above, more people prefer Humorous Commercials as earlier analyzed in Chapter 2 of this study as they appeal more to the audience and creates a sense of familiarity as Humor creates a 'relaxing atmosphere' of relatability in the sense for respondents to patronise these telecommunication Commercials . Closely followed are informative Commercials and this is self explanatory as informative Commercials give reasons for the consumer to patronise the service highlighting the various benefits they offer. Emotional Commercials had the lowest as when asked 6% of respondents preferred it as it appeals to their emotional side and that influenced their purchasing decision which wasn't a factor for more of the population.

### TABLE

RESEARCH QUESTIONS 11: How effective do you find dramatised Commercials in conveying their messages?

-This analysis explains how efficient it is using dramatised Commercials in Commercials to convey effective messages of information to the subscribers or respondents.

### Response to how effective respondents found dramatised Commercials in conveying their messages

Effectiveness	No of respondents	Percentage
Not effective at all	3	3.75%
Slightly effective	9	11.25%
Moderately effective	12	15%
Very effective	23	28.75%
Extremely effective	33	41.25%
<b>Total</b>	<b>80</b>	<b>100</b>

## FILED REPORT 2024

The above table shows that about 41% of the respondents find dramatised Commercials Extremely effective and 4% do not find it effective at all alongside other Percentages that vary in Effectiveness from very effective to Slightly effective. This however affirms that

dramatised Commercials in telecommunication networks are indeed effective to a large degree.

#### 4.3 SUMMARY OF PRESENTATION

In this section, attempts were made to answer the various research questions posed at the beginning of the study. It was revealed that majority of the respondents perceived dramatised Commercials are effective in telecommunication networks. This might be because of its appeal and relatability to the subscribers.

The study also revealed that commercials on the internet has a significant role to play in the repositioning of the minds of the respondents. Also, Commercials creates awareness and that drives the purchasing decisions of the respondents.

#### 4.4 LIMITATIONS OF RESEARCH

One of the greatest limitations to this study was time and trying to convince the respondents to partake in the research as some of them were apprehensive at first.

To check these limitations an unstructured interview was first conducted to help the respondents feel more comfortable.

### CHAPTER FIVE

#### SUMMARY, CONCLUSION AND RECOMMENDATION

##### 5.1 SUMMARY

The telecommunications industry in Nigeria is one that can currently be described as self-aware and steadily adapting to the stark realities of business – changing trends, intense rivalry, regulatory uncertainties etc. There is a general understanding that to remain sustainable in the current industry, there is a need to recreate existing products, diversify into new areas for which the capabilities and resources are near, improve on general business processes and navigate through the regulatory landscape and one of such areas is commercials. commercials is a way of communication whose purpose is to inform potential customers about the availability of products and services and how to obtain them, using any or all of these medium to deliver their message to their market; television, radio, movies, magazines, newspaper, internet and billboards.

In our society today, every organization are developing captivating means of commercials their products, one of the most important factors to reckon with in the telecommunication sector, as telecommunications operators are engaged in a continuous search for features and benefits that will add to their offer in order to attract and command the largest customer patronage. The focus of this work: SUBSCRIBERS PERSPECTIVES ON THE DRAMATISATION IN COMMERCIALS OF TELECOMMUNICATION NETWORKS as a study and to know if these adverts influenced their patronage of the Network.

Chapter One provided a background to the study, highlighting the objectives, purpose and significance of the study. Key concepts as it relates to the topic were discussed.

Chapter Two reviewed relevant literature as discussed by different scholars in the commercials field, while chapter three provided information on the instrument used in gathering and analyzing the data collected from the study.

Chapter Four presented the data and also made attempt in answering the research questions that formed the basis for the study. The study revealed that commercials on the internet has a significant role to play in the repositioning of dramatic Commercials in the minds of the

respondents. It was also revealed that MTN network service is one of the major preferred network and the study also revealed that consumers patronise this and other networks because of their first contact with this network which is dramatised Commercials that created awareness.

## 5.2 CONCLUSION

From the data gathered, it is important to note that Commercials are designed to communicate information about a product / service/ idea to a targeted audience/ consumers in order to propel favourable actions towards advertised brand / product. Also from all indications, the influence of adverts on consumers is quite indispensable because it propels them to be brand loyalist.

Effective and efficient adverts are the one that arouses consumer interest, stimulate their desires and direct their actions towards product purchase. Adverts actually educate consumers on the usual usage of a product/service and ultimately persuade and convince them to try and adopt the product/ service as their choice. It is important to know that frequent recurrence of a brand's adverts reminds consumers to make purchase.

Motivations for Using dramatised Commercials :

Nigerian telecommunication companies often utilize dramatised Commercials to achieve various marketing objectives. These objectives may include enhancing brand awareness, promoting new products or services, and establishing emotional connections with consumers. By employing Dramatisation techniques, telecommunication companies seek to captivate audiences, differentiate themselves from competitors, and create memorable commercials campaigns that resonate with consumers.

### Challenges Faced in Implementing dramatised Commercials :

While dramatised Commercials offer numerous benefits, Nigerian telecommunication companies also encounter challenges in their implementation. These challenges may include budget constraints, regulatory restrictions, cultural sensitivities, and audience preferences. Balancing creative freedom with regulatory compliance and cultural relevance poses a significant challenge for telecommunication companies seeking to produce effective and impactful Commercials .

### Strategic Considerations in Advertisement Creation and Placement:

Telecommunication companies in Nigeria carefully consider various factors when creating and placing dramatised Commercials . These factors may include target audience demographics, media consumption habits, commercials trends, and competitor strategies. By strategically aligning advertisement content and placement with consumer preferences and market trends, telecommunication companies aim to maximize the reach and impact of their commercials campaigns.

## 5.3 RECOMMENDATIONS:

### 1. Strengthening commercials Standards and Guidelines:

Regulatory bodies should collaborate with industry stakeholders to review and update existing commercials standards and guidelines to reflect evolving market dynamics and consumer expectations. Clear and comprehensive standards help ensure that Commercials are truthful, transparent, and culturally sensitive, thereby enhancing consumer trust and confidence in telecommunication brands.

## 2. Enforcing Compliance Mechanisms:

Regulatory bodies should establish robust enforcement mechanisms to monitor compliance with commercial standards and guidelines across the telecommunication industry. This includes conducting regular audits, investigations, and sanctions for non-compliance with commercial regulations. By enforcing compliance, regulatory bodies can deter deceptive or misleading commercial practices and uphold the integrity of the industry.

## 3. Enhancing Consumer Education and Awareness:

Regulatory bodies should prioritize consumer education and awareness campaigns to empower individuals with the knowledge and tools to critically evaluate commercials. These campaigns can educate consumers about their rights, provide guidance on recognizing deceptive commercial practices, and offer channels for reporting complaints or concerns. By promoting consumer awareness, regulatory bodies can foster a more informed and empowered consumer base.

## 4. Promoting Diversity and Inclusion in commercials:

Regulatory bodies should advocate for greater diversity and inclusion in telecommunication commercials, ensuring that commercials reflect the cultural, linguistic, and demographic diversity of the Nigerian population. This includes encouraging telecommunication companies to feature diverse representations in their commercials, including different ethnicities, genders, ages, and socioeconomic backgrounds. By promoting diversity and inclusion, regulatory bodies can contribute to greater social cohesion and representation in commercial content.

## 5. Facilitating Industry Collaboration and Self-Regulation:

Regulatory bodies should facilitate collaborative efforts among telecommunication companies, commercial agencies, industry associations, and civil society organizations to promote self-regulation and responsible commercial practices. This can involve establishing industry-wide codes of conduct, sharing best practices, and fostering dialogue on emerging commercial trends and challenges. By fostering industry collaboration and self-regulation, regulatory bodies can complement their enforcement efforts and promote a culture of ethical commercial within the telecommunication sector.

Policy recommendations for regulatory bodies in the Nigerian telecommunication commercial sector are essential for promoting transparency, accountability, and consumer protection in commercial practices. By strengthening commercial standards, enforcing compliance mechanisms, enhancing consumer education, promoting diversity and inclusion, and facilitating industry collaboration, regulatory bodies can contribute to a more ethical, inclusive, and sustainable commercial ecosystem in Nigeria's telecommunication industry.

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## APPENDIX

Department of TheatreArts.

Faculty of Arts,

University of Benin

Benin City, Nigeria.

Dear Respondent,

### **REQUEST FOR COMPLETION OF QUESTIONNAIRE**

I am a final year student of the above named department and institution. I am conducting a research on the topic: **SUBSCRIBERS PERSPECTIVES ON THE DRAMATISATION IN COMMERCIALS OF TELECOMMUNICATION NETWORKS**. The research is an academic study in fulfillment of the requirements for the award of Bachelor of Arts (B.A) Degree in Theatre Arts.

I will be grateful if you can complete the attached questionnaire for me. Your anonymity is protected in line with the research ethics which respects respondents anonymity.

Thank you in anticipation of your co-operation and understanding.

Nnah Chidera Blessing,  
(Researcher)

## QUESTIONNAIRE

### DEMOGRAPHIC INFORMATION:

#### I. (Age)

- a. 18 and Above ( ) b. 18 and Below ( )

#### 2. Gender

- a. Female ( ) b. Male ( )

#### 3. Which telecommunication networks do you prefer?

- a. MTN( ) b. Airtel ( ) c. Glo ( ) d. 9Mobile ( ) e. Others(Please specify)\_\_\_\_\_

#### 4 . On average, how many hours per day do you spend using telecommunication services (e.g., making calls, texting, using data)?

- a. Less than one hour ( ) b. One to two hours ( ) c. Two to four hours ( ) d. More than four hours ( )

### VIEWS ON dramatised Commercials :

#### 5. How often do you encounter dramatised Commercials while using telecommunication services?

- a. Rarely( ) b. Occasionally( ) c. Frequently( ) d. Always ( )

6. What media platform do you find more appealing for telecommunication network Commercials ?

- a. Print( ) b. Television( ) c. Radio( ) d. Internet( )

7. What is your opinion of dramatised Commercials in Nigerian telecommunication networks?

- a. They are entertaining and engaging ( )  
b. They are informative and persuasive ( )  
c. They are annoying and intrusive ( )  
d. Other reasons (Please specify) \_\_\_\_\_

8. Do you believe dramatised Commercials influence your purchasing decisions regarding telecommunication products or services?

- a. Yes ( ) b. No ( ) c. Not sure( )

CONTENT AND EFFECTIVENESS:

9. What element of drama do you find more entertaining and engaging in telecommunication Commercials ?

- a. Drama( ) b. Dance( ) c. Plot( ) d. Music( )

10. What types of dramatised Commercials do you prefer?

- a. Humorous Commercials ( )  
b. Emotional Commercials ( )

- c. Informative Commercials ( )
- d. Others ( Please specify)\_\_\_\_\_

11. How effective do you find dramatised Commercials in conveying their messages?

- a. Not effective at all( )
- b. Slightly effective( )
- c. Moderately effective ( )
- d. Very effective ( )
- e. Extremely effective ( )