

**ATTITUDE OF UNIBEN UNDERGRADUATES TOWARDS COCA-COLA
ADVERTISEMENTS ON SELECT SKIT VIDEOS**

BY

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**UNIVERSITY OF BENIN,
BENIN CITY, EDO STATE**

OCTOBER, 2025.
ATTITUDE OF UNIBEN UNDERGRADUATES TOWARDS COCA-COLA
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DEPARTMENT OF MASS COMMUNICATION,
FACULTY OF ARTS,
UNIVERSITY OF BENIN,
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**RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF BACHELOR OF ARTS (B.A)
DEGREE IN MASS COMMUNICATION TO THE DEPARTMENT OF MASS
COMMUNICATION, FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN
CITY, NIGERIA**

OCTOBER, 2025.

DECLARATION

I declare that this project work is based on a study undertaken by me in the Department of Mass Communication, Faculty of Arts, University of Benin, under the supervision of Dr. Ndubisi Nwigwe Umoro for the purpose of acquiring a Bachelor of Arts (B.A) degree in Mass Communication. All findings, data and analyses in the study are products of my personal research, and where the ideas of others are used, they are duly acknowledged.

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CERTIFICATION

This is to certify that this research work was duly carried out by Ajiehi Ofure Gladness in the Department of Mass Communication, Faculty of Arts, University of Benin, Benin City, under the supervision of Dr. Ndubisi Nwigwe Umoro, and it is adequate in scope for the award of B.A Degree in Mass Communication of the University of Benin, Benin City, Nigeria.

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STUDENT'S THESIS
AUTHOR'S STATEMENT

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This research work is dedicated to God Almighty for his love, grace, mercy, strength, guidance, protection and provision. This work is also dedicated to my parents and siblings for their care, love, trust and great support.

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ABSTRACT

This study examined the attitudes of University of Benin undergraduates toward Coca-Cola advertisements embedded in selected skit videos. The main objectives were to assess students' awareness and engagement with such advertisements, determine the extent to which they influence purchasing decisions, identify the factors that contribute to their effectiveness, and evaluate the overall attitudes of students toward these adverts. The study was anchored on the Uses and Gratification Theory, and elaboration likelihood model, which collectively provided a framework for understanding audience behavior and response to digital advertising. A total of 397 copies of questionnaires were distributed to undergraduate students across various faculties of the University of Benin, and the data collected were analyzed using frequency tables and percentage distributions. Findings revealed that there is a high level of awareness and engagement with Coca-Cola advertisements featured in skit videos, as most respondents reported that these adverts capture their attention and encourage them to watch skits to the end. The results also showed that Coca-Cola's skit-based advertisements have a moderate influence on students' purchasing decisions, with many admitting that repeated exposure through entertaining skits often motivates them to consider or purchase the product. Furthermore, the study found that entertainment, humor, relatability, and creativity are key factors that enhance the effectiveness of such advertisements. Overall, students exhibited a positive attitude toward Coca-Cola's use of skit videos as an advertising strategy, viewing it as refreshing, engaging, and appealing to youthful audiences. The study concludes that Coca-Cola's integration of advertisements into skit videos represents an effective form of digital marketing communication, capable of strengthening brand recognition and

influencing consumer behavior among university students. It recommends that brands should invest in creative storytelling, collaborate with credible influencers, and maintain active engagement on social media platforms to sustain audience interest and loyalty.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The mass media play a central role in modern society, carrying out core functions such as informing, educating, and entertaining audiences (Baran & Davis, 2010; Obe, 2008). While all these functions are significant, entertainment has grown into one of the most prominent reasons people turn to media, particularly as a means of relaxation and leisure (Bartsch, 2012; Eastman & Ferguson, 2013; Tan, 2017). Traditionally, broadcast media satisfied this entertainment need through soap operas, comedy shows, talk programs, dramas, and documentaries, all of which were structured within scheduled programming.

With the rise of digital technology, however, audience behavior has undergone a remarkable transformation. Social media platforms have introduced greater flexibility, interactivity, and immediacy, making them a preferred option for many young people. Brown (2017) notes that social media has moved beyond its initial purpose of facilitating communication to become a major hub for entertainment. One of the most popular forms of social media content is the comedy skit; which are short, humorous videos often created by comedians and influencers. These skits differ from traditional entertainment because they are mobile-friendly, accessible on demand, and shareable across large networks, giving them a global appeal that transcends geographical boundaries.

This new form of entertainment has also reshaped advertising practices. The growing influence of social media on audience decision-making has encouraged companies to explore creative ways of connecting with consumers. Brands increasingly embed their promotions within comedy skits, recognizing the popularity of such videos among young audiences, especially undergraduates. Skits, with their humor, relatability, and engaging delivery, provide an effective avenue for creating brand awareness, strengthening recall, and influencing consumer choices. In comparison to traditional advertising, skit-based promotions often feel less intrusive, as they are seamlessly blended into content that audiences already enjoy.

Advertising in general, is one of the most powerful marketing tools used by organizations to promote goods and services. It is typically defined as a paid, structured form of communication by an identifiable sponsor, intended to persuade an audience to take certain actions (ASA, 2008; Kenechukwu, Asemah & Edegoh, 2013). However, the effectiveness of advertising largely depends on the medium through which it is conveyed. Busari (2002) emphasized that advertisements are most impactful when placed in locations where audiences frequently engage. Today, the widespread consumption of skit videos among young people provides brands with an opportunity to reach consumers directly in a space where they are already attentive and receptive.

Coca-Cola, one of the world's most recognized beverage brands, has consistently demonstrated innovation in its advertising strategies. From its beginnings at a soda

fountain in Atlanta in 1886, Coca-Cola has heavily invested in campaigns that go beyond simply promoting its products, instead aiming to foster emotional connections and cultural relevance. The brand's adaptability has ensured that it remains competitive, even as consumer preferences and media trends continue to evolve. In recent years, Coca-Cola has embraced the use of skit videos to engage younger demographics, recognizing that undergraduates and other young adults spend significant time on social media platforms. By embedding its advertisements in skits that are humorous and relatable, the company ensures that its messages resonate in ways that feel authentic rather than forced.

Beyond brand visibility, Coca-Cola's use of skit videos reflects broader trends in digital advertising. Consumers today are skeptical of overly traditional or overt marketing messages. They are more likely to respond positively to promotional content that is entertaining, personalized, and interactive. Skit-based advertising achieves this balance by blending humor with subtle product placement, creating an environment where audiences not only consume content but also engage with the brand on a deeper level. This strategy makes it possible for Coca-Cola to maintain its global image while also building local connections with specific demographic groups, such as Nigerian undergraduates.

The relevance of this study stems from the need to understand how audiences, particularly young people, perceive and respond to such advertising strategies. University students represent a unique demographic: they are tech-savvy, socially connected, and

often trendsetters in consumer behavior. Their attitudes toward Coca-Cola's advertisements in skit videos could reveal important insights into how effective this form of advertising truly is in shaping perceptions, encouraging purchase intentions, and sustaining brand loyalty.

Ultimately, this study seeks to contribute both academically and practically. Academically, it will enrich discussions around digital advertising, consumer attitudes, and media influence in a rapidly changing communication landscape. Practically, it offers valuable lessons for marketers and advertisers on how to optimize content strategies, connect authentically with young audiences, and enhance brand-consumer relationships in the competitive beverage industry.

1.2 Statement of the Problem

In today's highly competitive marketplace, producers of goods and services continuously struggle to capture consumer attention and maintain buying loyalty. With numerous brands vying for the same audience, organizations have relied heavily on advertising as a primary strategy for visibility and persuasion. Advertising itself is dynamic, and over time, its forms and platforms have evolved in line with changing consumer habits and technological advancements. To remain relevant and competitive, brands are compelled to adapt to new trends in communication, one of which is social media advertising.

The rise of social media has introduced innovative opportunities for advertising, with comedy skits emerging as one of the most prominent and relatable formats. Skit videos are short, humorous, and engaging, making them particularly appealing to younger audiences who consume content primarily through digital platforms. This has encouraged companies, including global brands, to embed their advertisements within these videos as a means of capturing attention in a way that feels less intrusive and more entertaining. However, while skit-based advertising has gained popularity, not all brands have been able to maximize its potential effectively. Some campaigns resonate strongly with audiences, while others are met with indifference, raising questions about the actual impact of this approach.

Coca-Cola, one of the world's most recognizable beverage brands, has increasingly used skit videos in its advertising strategy to strengthen visibility and connect with younger demographics. While the brand is known for its creativity and adaptability, there is still uncertainty about how well these efforts translate into consumer attitudes and behaviors, particularly among university students in Nigeria. For instance, do these skit-based advertisements genuinely influence undergraduates' purchasing decisions, or do they merely increase brand awareness without necessarily driving consumption? Furthermore, what perceptions and attitudes do undergraduates hold toward Coca-Cola's presence in these comedic skits? Do they view such ads as creative and engaging, or as intrusive attempts to sell products?

Despite the growing relevance of skit videos as a marketing tool, limited empirical research has been conducted in the Nigerian context, especially with a focus on undergraduates, who form a significant portion of the digital audience and represent an important consumer segment for beverage brands. Understanding their attitudes toward Coca-Cola's advertisements in skit videos is essential, not only for assessing the effectiveness of these campaigns but also for providing insights into how digital advertising strategies can be optimized.

It is against this backdrop that this study investigates the perceptions and attitudes of University of Benin undergraduates toward Coca-Cola advertisements embedded in skit videos.

1.3 Objectives of the Study

The objectives formulated for this study are:

1. To assess the level of awareness and engagement UNIBEN undergraduates have with Coca-Cola advertisements embedded in skit videos.
2. To examine whether Coca-Cola advertisements influence the purchasing decisions of UNIBEN undergraduates.
3. To identify possible factors that contribute to the effectiveness of Coca-Cola advertisements on skit videos among UNIBEN undergraduates?
4. To determine the attitudes of UNIBEN undergraduates towards Coca-cola advertisements on skit videos

1.4 Research Questions

The research questions formulated for this study are:

1. What is the level of awareness and engagement of UNIBEN undergraduates with Coca-Cola advertisements embedded in skit videos?
2. To what extent do Coca-Cola advertisements influence the purchasing decisions of UNIBEN undergraduates?
3. What factors contribute to the effectiveness of Coca-Cola advertisements on skit videos among UNIBEN undergraduates?
4. What are the attitudes of UNIBEN undergraduates towards Coca-Cola advertisements featured in skit videos?

1.5 Scope of the Study

In this study, the attitude of University of Benin undergraduates towards Coca-Cola advertisements featured in select skit videos will be examined. The research will focus on understanding the use of social media skit videos by Coca-Cola for advertising and the level of influence it has on the buying behavior of Uniben undergraduates, shedding light on the brand's marketing strategy effectiveness and potential areas for improvement.

The study will be conducted using a survey method, with a sample size of students from the University of Benin who might have consumed a Coca-Cola product or is currently a consumer of the product. Data will be collected through a questionnaire that

will measure undergraduates' attitudes and opinions about Coca-Cola advertisements on skit videos.

The findings of this study will provide insight into the effectiveness of skit videos as an advertising medium in shaping consumer attitudes towards the brand, and will be useful for businesses seeking to improve their advertising strategies.

1.6 Significance of the Study

This study is a significant contribution to the field of advertising and consumer behavior. It is of immense advantage to marketing and advertising professionals, Coca-Cola and other brands, as well as for academic research. The study provides valuable insights into how young adults, specifically UNIBEN undergraduates, respond to Coca-Cola's advertising efforts on skit videos. And by understanding the attitudes and preferences of this demographic, marketers can develop marketing strategies to effectively reach and engage with their audience. Similarly, the findings of this study will make a significant contribution to the existing body of research on advertising and also give more insights on the effectiveness of skit videos as a marketing tool, informing Mass Communication and marketing students who intend to take up similar studies.

Essentially, this study can help Coca-Cola and other brands better optimize their marketing efforts, making sure that their advertising campaigns effectively reach and engage their target audience. By identifying the most effective advertising strategies and

skit video content, brands can refine their marketing approaches, ultimately gaining a competitive advantage in the marketplace.

1.7 Limitations of Study

The study on the attitude of UNIBEN undergraduates towards Coca-Cola advertisements on select skit videos, like any other research work, is not without its limitations. These limitations highlight the challenges encountered by the researcher. The researcher was faced with difficulty in balancing other academic works like classes, assignments and group works that had to be carried out alongside this study.

1.8 Definition of Terms

Advertising: It is a paid form of conveying information about a product or service to already existing or potential customers through the mass media, in order to influence their purchasing power.

Brand: it is an identity, reputation or public image that represents a product, service, or organization and differentiates it from competitors. It is made up of the product name, logo and the services offered.

Coca-Cola: Coca-Cola is a multinational beverage company. It's popular products are Coca-Cola Classic, Diet Coke, Coke Zero Sugar, Vanilla Coke, Cherry Coke, each meeting the needs of different customers and tastes.

Mass Media: these are the various forms of communication that reach a large audience. It includes newspapers, magazines, television, radio, online news sites, blogs, billboards,

posters and so on. Mass media play the role of informing, educating and entertaining audiences.

Skit Videos: Skit videos are short, humourous and comedic videos majorly for entertainme

Social Media: this simply refers to online platforms that enable users to create, share, and interact with content. They include Facebook, YouTube, X (formerly Twitter), and TikTok.

CHAPTER TWO

LITERATURE REVIEW

2.1 Concept of Advertising

The term advertising originates from the Latin word *advertere*, meaning “to turn the mind towards.” At its core, advertising aims to draw attention, create awareness, and influence individuals in a favorable way whether to purchase a product, adopt a service, support an idea, or respond to a cause. This central purpose has made advertising one of the most widely studied and practiced aspects of marketing communication.

Scholars and practitioners define advertising in ways that reflect its multi-dimensional nature. For instance, Arens (2008, p.7) describes it as “the structured and composed non-personal communication, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media.” Similarly, the *Encyclopaedia Americana* (1997, p.113) frames advertising as the “techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what is advertised.”

Aliede (2002, p.99), as cited in Okunna (2002), defines advertising as a media-based communication about products, services, personalities, or organizations, paid for by an identifiable sponsor. Lamont (2000) goes further by emphasizing advertising’s functional role as a driver of consumer behavior, calling it “the magic that draws

customers into the nation's supermarkets and departmental stores and the prime mover of human activities.”

From these definitions, several common features of advertising emerge:

- a) It is paid for: Unlike free publicity, advertising is sponsored.
- b) It is mediated: It uses channels such as print, broadcast, digital, or outdoor platforms.
- c) It is persuasive: Its ultimate goal is to influence decisions, attitudes, or behaviors.
- d) It is identifiable: The source of the message is usually clear.

Beyond definitions, advertising plays several roles in society. It informs people about the availability of new or improved products, creates brand awareness, stimulates demand, and even shapes cultural values and lifestyles. In modern economies, advertising not only supports the commercial sector but also contributes to employment, media financing, and consumer education. With globalization and the rise of digital platforms, advertising has transcended traditional media to include social media campaigns, influencer marketing, and branded entertainment such as comedy skits. Thus, advertising is not just an economic tool; it is also a cultural and social force that influences how individuals perceive themselves, others, and the world around them.

2.2 History of Advertising in Nigeria

The history of advertising in Nigeria reflects a journey of transformation from traditional practices to the modern, technology-driven industry seen today. Advertising in

its earliest form relied on oral communication and visual displays. Town criers were among the first practitioners, using gongs and loud calls to announce goods, services, and community events in villages. Their role went beyond commerce, they also disseminated information about marriages, festivals, communal conflicts, and other social matters (Ogbodoh, 1990). This positions the town crier as a pioneer of mass communication in traditional African societies.

In addition to town crying, hawking was a common advertising method. Traders walked through communities calling out their products, often using persuasive tones to highlight quality and abundance. Another strategy was product display: hunters raised game on sticks, palm wine tappers placed kegs of palm wine at their doorways, and food sellers displayed garri or palm oil in visible locations to attract buyers (Ogbodoh, 1990). These rudimentary techniques, though simple, fulfilled the core advertising function of attracting attention and stimulating patronage.

A major turning point came in the mid-19th century with the introduction of the printing press in Nigeria. The first printing press was established in Calabar in 1846 by the Presbyterian Church, laying the foundation for printed communication. This culminated in December 1859, when Reverend Henry Townsend launched *Iwe Irohin Fun Awon Ara Egba Ati Yoruba* in Abeokuta. The newspaper not only informed the literate public but also provided space for advertisements. The earliest recorded advert in

Nigeria, classified shipping notices appeared in Iwe Irohin, marking the formal beginning of media-based advertising in the country (Bel-Molokwu, 2000).

From the late 19th century onwards, as newspaper publishing spread, advertising diversified into commercial notices, posters, and handbills. By the 20th century, the expansion of radio and television created new opportunities for advertisers. Brands began to use jingles, sponsored programs, and visual ads to reach wider audiences. Outdoor advertising, particularly billboards, also became a prominent feature in urban centers. Today, advertising in Nigeria has become a multi-billion-naira industry, supported by professional bodies such as the Advertising Practitioners Council of Nigeria (APCON), which regulates standards and ethical practices. The industry has also embraced globalization and digitalization. Social media platforms like Instagram, TikTok, and Facebook now dominate advertising, particularly through influencer marketing and comedy skits that appeal to Nigeria's youthful population.

This evolution shows that advertising in Nigeria has consistently adapted to social and technological changes. From the simplicity of the town crier to the complexity of digital targeting, it has maintained its fundamental mission: to inform, persuade, and shape public opinion while reflecting the culture and values of its time.

2.2.1. Functions of Advertising

Advertising is not just about promoting goods and services; it plays wider roles in communication, the economy, and everyday social life. It influences how people think,

what they buy, and even how they relate to brands. The following are five key functions of advertising, explained with everyday examples and supported by scholarly views.

1. **Information:** At its core, advertising is meant to inform. It tells people about new products, services, events, or opportunities they might otherwise never know about. For example, when a new soft drink, clothing line, or mobile app is launched, advertising communicates its features, prices, and benefits to potential users. In daily life, this is seen in radio jingles about healthcare services, flyers announcing sales, or supermarket posters showing product discounts. Okunna (2002) points out that this function reduces uncertainty by giving consumers the knowledge they need before making purchasing decisions.
2. **Persuading Consumers:** Beyond informing, advertising aims to convince people to choose one product over another. It appeals to emotions, desires, and lifestyles to make a product more attractive. For instance, Coca-Cola ads often present the drink as a symbol of fun, friendship, and celebration—making people associate it with happy moments rather than just a beverage. On social media, short skits or sponsored posts use humor, music, or popular figures to persuade audiences. Arens (2008) highlights persuasion as the true essence of advertising, since without it, information alone may not lead to consumer action.
3. **Driving Economic Growth:** Advertising also has an economic purpose. By encouraging buying and selling, it stimulates demand, supports competition, and

drives production. A clear example is the heavy promotions run by telecommunication companies during festive periods, which boost subscription rates and expand services. Similarly, sales campaigns during Christmas or Easter increase consumer spending and, by extension, economic activity. Lamont (2000) stresses that advertising acts like a magnet, drawing people into markets and fueling economic cycles.

4. **Shaping Social and Cultural Life:** Advertising often reflects and reinforces cultural values, trends, and lifestyles. In Nigeria, adverts that feature local languages, proverbs, or humor connect more deeply with audiences. For example, popular skit-makers like Mr. Macaroni or Broda Shaggi blend everyday experiences and comedy into Coca-Cola ads, making the product part of Nigerian pop culture. On a broader level, ads also influence what society sees as fashionable or desirable. McQuail (2010) notes that advertising mirrors cultural realities while also shaping them, embedding products into the daily life of communities.
5. **Reminding and Reinforcing:** Even well-known brands continue to advertise, not necessarily to introduce themselves but to remain relevant in consumers' minds. Coca-Cola, MTN, and other big brands still place billboards along highways or run jingles on television and radio to keep their products top-of-mind. In everyday life, these reminders make consumers more likely to buy the same brand

repeatedly. Aliede (2002) observes that repeated exposure to adverts strengthens loyalty by creating a lasting impression in the minds of buyers.

2.2.2 Purpose of Advertising

Nwaizugbo (2004:182) identifies the following as the purposes of advertising.

- It promotes product and organization
- It stimulates primary and secondary demand for the advertised product
- It is used to offset or counter the competitor's advertising
- It helps to make the work of sales persons more effective
- It is used to increase the uses of a product
- It helps to remind and reinforce customer's interest in a a product or in an institution or idea
- It also can be used to reduce fluctuations in product sale

2.2.3 The Media for Advertising

The selection of an appropriate medium for advertising often presents a significant challenge, as advertisers must determine which media platform or combination will most effectively reach the target audience. Generally, advertising media can be grouped into four broad categories:

- a) Electronic Media
- b) Print Media
- c) Outdoor Media

d) New/Digital Media.

However, for the purpose of this study, attention is directed towards the new media, with particular focus on social media platforms where skit videos have become a dominant form of entertainment and means of brand communication. Coca-Cola's integration of its advertisements into short comedy skits on platforms such as TikTok, Instagram, and Facebook reflects a strategic shift toward interactive, relatable, and youth-oriented advertising. Unlike traditional television or print adverts, skit-based social media adverts allow Coca-Cola to leverage humor, storytelling, and influencer popularity to connect more effectively with undergraduates in the University of Benin.

2.3 Social Media Advertising

Social media refers to a collection of internet-based platforms and technologies that enable individuals, groups, and organizations to create, share, and exchange information in real time. Unlike traditional media which is largely one-directional, social media is interactive, allowing users not only to consume content but also to engage actively by commenting, liking, sharing, and producing their own content.

Kaplan and Haenlein (2010) define social media as a group of internet applications that build on the foundations of Web 2.0 and enable the creation and exchange of user-generated content. Examples include platforms such as Facebook, Instagram, TikTok, Twitter (X), and YouTube, which are widely used for entertainment, information sharing, networking, and commercial purposes.

A distinctive feature of social media is its ability to connect vast audiences regardless of geographical boundaries, while also fostering personalized communication at the individual level. For young people, particularly university undergraduates, social media has become deeply integrated into everyday life, influencing how they interact, learn, entertain themselves, and make consumer choices. Social media advertising is a branch of digital marketing that involves the use of paid promotions across different social media platforms to create awareness, build engagement, or drive sales for a product, service, or brand. It is interactive, highly targeted, and adaptable to user preferences and behaviors. Often referred to as paid social, this form of advertising differs from paid search because instead of focusing primarily on keywords or search intent, it targets audiences based on factors such as demographics, interests, online behaviors, and even purchasing patterns. This makes it a more personalized approach, allowing advertisers to reach individuals whose lifestyles, preferences, or online activities align with the brand being promoted.

A major characteristic of social media advertising is its visual and immersive nature. The advertisements are usually designed in formats that blend seamlessly with the content on each platform. For example, Instagram and TikTok adverts often appear as short videos or reels within a user's feed, while Facebook supports sponsored posts, carousel ads, and stories. Because of their integration with regular content, these ads are

often less intrusive and sometimes difficult to distinguish from organic posts, which enhances user engagement.

Furthermore, social media advertising offers brands the flexibility of experimenting with various creative formats ranging from simple images and videos to polls, interactive stories, and augmented reality filters. This versatility not only captures attention but also fosters stronger emotional connections between the brand and its target audience.

Another key advantage is its data-driven targeting. Platforms such as Facebook, Instagram, and TikTok collect large amounts of user data, which advertisers can leverage to deliver tailored messages. For example, Coca-Cola, in its skit-based adverts, can choose to target university students, comedy lovers, or users who frequently engage with food and beverage content. This level of precision is rarely achievable in traditional media advertising.

Scholars such as Kaplan and Haenlein (2010) emphasize that the interactive nature of social media blurs the line between entertainment and persuasion, making adverts both engaging and impactful. Thus, social media advertising can be conceptualized as a hybrid form of marketing communication one that entertains, informs, and persuades simultaneously, while taking advantage of the participatory culture of digital platforms.

2.3.1 Advantages of Social Media Advertising

In recent years, social media has become a dominant force in the advertising landscape, offering unique advantages to businesses and brands that seek to connect with consumers in more interactive and personalized ways. Scholars and practitioners alike agree that social media advertising provides numerous benefits which distinguish it from traditional advertising channels (Kaplan & Haenlein, 2010; Duffett, 2015). These benefits can be explained as follows:

1. **Cost-effectiveness:** One of the most appealing features of social media advertising is its relatively low cost compared to traditional advertising platforms such as television, radio, or print. According to Chaney (2009), pay-per-click (PPC) models used in digital platforms yield higher returns on investment (ROI), often averaging around 200%. Social media, therefore, offers businesses; whether multinational corporations like Coca-Cola or small local enterprises, the ability to maximize their advertising budgets while still reaching wide audiences.
2. **Building Brand Awareness:** Social media platforms are vast networks that provide advertisers with access to millions of active users on a daily basis. Beyond sheer numbers, the visual and creative nature of social media advertising allows brands to customize their messages to fit their unique identities. Duffett (2015) emphasizes that social media enhances brand recognition by embedding products within visual narratives that consumers find relatable.

3. **Engagement and Interactivity:** Unlike traditional media, where audiences are passive recipients of advertising messages, social media allows for two-way communication between brands and consumers. Users can respond to advertisements by liking, sharing, commenting, or even creating user-generated content (Mangold & Faulds, 2009). This interactivity increases consumer involvement and fosters brand loyalty.
4. **Variety of Ad Formats:** Social media platforms provide diverse advertising formats ranging from static images and short video clips to live streams and immersive experiences such as augmented reality. According to Tuten and Solomon (2017), this flexibility allows advertisers to tailor their content to suit audience preferences while maintaining creative storytelling.
5. **Targeted Advertising:** Social media platforms collect vast amounts of user data based on demographics, interests, and online behaviors. This enables advertisers to tailor messages with precision. Belch and Belch (2018) argue that such targeting minimizes wastage of advertising resources by ensuring that messages reach the most relevant audiences.
6. **Subtle and Less Intrusive Communication:** Social media advertising often appears more natural and less disruptive compared to traditional media. As noted by Voorveld et al. (2018), ads on platforms like TikTok or Instagram are often

designed to blend seamlessly with organic content, making them less likely to irritate audiences.

From affordability to interactivity, precision targeting, and subtle communication, social media advertising presents clear advantages for businesses aiming to strengthen their relationship with consumers.

2.3.2 Challenges Experienced by Social Media Advertising Audience

While social media advertising provides several benefits for both businesses and consumers, it also presents a number of challenges for audiences who are on the receiving end of these messages. These challenges often influence how consumers perceive, interpret, and respond to brand communications online. Some of these challenges include the following:

1. **Advertisement Overload:** One of the major concerns for social media users is the overwhelming volume of advertisements they are exposed to daily. Platforms such as Facebook, Instagram, TikTok, and YouTube are saturated with paid content that competes for attention alongside organic posts. According to Voorveld et al. (2018), excessive exposure can lead to "ad fatigue," where users feel irritated or disengaged due to repetitive promotional messages.
2. **Invasion of Privacy and Data Concerns:** Targeted advertising relies heavily on users' personal data, including browsing habits, location, and demographic details. While this enables advertisers to send relevant content, it also raises privacy

concerns among audiences. As such, many users feel uneasy about how much personal information brands and platforms collect. This concern often reduces trust, making audiences skeptical of engaging with sponsored content.

3. **Lack of Authenticity:** Although social media ads are often designed to blend with organic content, audiences sometimes perceive them as inauthentic or manipulative. When influencers or skit creators feature products like Coca-Cola in their videos, viewers may question whether the endorsement is genuine or purely financially motivated. This perceived lack of authenticity can weaken the effectiveness of advertising and cause audiences to resist the brand's message.
4. **Disruption of User Experience:** Social media audiences typically log onto platforms for entertainment, social interaction, or information sharing. However, frequent advertising interruptions may disrupt this experience. For instance, ads that autoplay in the middle of a video or those that appear too frequently while browsing can create frustration (Chaney, 2009).
5. **Information Overload and Decision Fatigue:** Social media exposes audiences to countless brands and competing messages, often leaving them overwhelmed. As Duffett (2015) notes, when consumers are confronted with too many choices and persuasive appeals, they may experience decision fatigue, making it difficult to process or act on advertising messages.

These challenges ranging from overload and privacy concerns to authenticity issues and user disruption are widely acknowledged in advertising literature (Belch & Belch, 2018; Kotler & Keller, 2016).

2.4 Skit Videos and Advertising

Skit videos are short, often humorous or dramatized clips that depict everyday situations, fictional scenarios, or social commentary in a creative and entertaining way. With the rise of social media platforms such as TikTok, Instagram, Facebook, and YouTube, skit videos have become one of the most consumed forms of digital content. They are typically informal, relatable, and designed to capture attention within a few seconds, which makes them highly appealing to audiences who prefer quick, digestible content.

In recent years, advertisers have recognized the potential of skit videos as an effective medium for brand promotion. Unlike traditional advertising formats, which are often more rigid, skit-based advertising integrates brand messages naturally into a storyline. This method allows products or services to be showcased in a manner that feels less intrusive and more entertaining. For example, rather than showing a direct product commercial, a skit might use humor, drama, or satire to highlight a problem and then subtly position the product as a solution.

One of the strengths of using skit videos in advertising is their ability to foster relatability and emotional connection. Because skits often reflect real-life scenarios,

viewers see themselves in the situations portrayed, which increases the chances of recall and engagement. This aligns with the observation by scholars such as Kotler and Keller (2016), who note that advertising is most effective when it not only informs but also entertains and connects emotionally with its target audience.

Furthermore, the shareability of skit videos enhances their advertising power. On platforms driven by user engagement, audiences are more likely to share funny, creative, or thought-provoking skits with their networks. This virality increases the reach of brand messages far beyond the original audience, often at little or no extra cost to advertisers. This feature distinguishes skit-based advertising from traditional media, where reach is strictly determined by the amount of airtime or space purchased.

Another important element is authenticity. Since skits are often created by influencers, comedians, or content creators who already have loyal followers, audiences tend to perceive the embedded advertisements as more genuine compared to standard commercials. The informal and conversational tone of skit videos allows the brand to blend into the creator's personal style, which strengthens credibility and trust.

Skit videos represent a modern and engaging approach to digital advertising. They merge entertainment with subtle brand promotion, making them less disruptive while still highly effective in capturing attention. By leveraging humor, relatability, and creativity, advertisers use skit videos not only to reach a broad audience but also to build stronger emotional connections, encourage content sharing, and increase message retention.

2.5 Review of Related Works

Emelife and Okpoko (2024) conducted a research work titled; Influence of Advertisement in Social Media Comedy Skit on Brand Awareness and Loyalty. *Caritas Journal of Management, Social Sciences and Humanities*, 3(1). Emelife and Okpoko explored how advertisements within social media comedy skits affect two important marketing outcomes which are brand awareness and brand loyalty. They used a sample of 338 University of Nigeria Nsukka students for their research. Emelife and Okpoko found that every participant became aware of the brands featured in the skits, which shows how effective social media comedy skit is at building brand recognition. However, fewer than half of the respondents reported making a purchase following exposure, and responses were mixed regarding brand loyalty. This suggests that while social media comedy skits are successful at raising awareness, they may not consistently foster loyalty or trigger buying behavior.

While this study contributes valuable insights into the impact of comedy skits on awareness and loyalty, it leaves several important areas unexplored. The research primarily measures recognition and purchase action, but does not explore deeper attitudinal responses, such as enjoyment, perceived relevance, entertainment value, or emotional engagement that shape how consumers feel about the brand. This research does not dissect which elements of the skit format contribute the most to outcomes; such

as humor style, actor credibility, narrative structure, or visual design, which could significantly influence both awareness and loyalty.

Adum and Okeke (2025) conducted a research work titled; *Evaluating Entertainment Marketing: A Case of Social Media Skits*. African Scholars Multidisciplinary Journal. The article set out to evaluate the usefulness of entertainment marketing by examining consumers' experiences and perceptions of social media skits. The focus is on whether the skit format as a form of entertainment marketing creates value from the audience's point of view. The article positions social media comedy skits as a strategic vehicle for entertainment marketing. It was able to shift attention from platform mechanics to audience experience, which is a valuable angle for understanding why skits work or don't. While the article does not spell out a named theory, this line of inquiry typically intersects with Uses & Gratifications (entertainment, escapism, pass-time) and persuasion/engagement perspectives (e.g., narrative transportation, source/creator effects).

My research work can fill several clear gaps left by this paper; Adum and Okeke assess entertainment marketing via skits in general; they do not isolate Coca-Cola or any brand. My work can measure brand-specific attitudes like favorability, trust, perceived fit with the skit, perceived authenticity of the placement toward Coca-Cola within skits. The article does not provide a verified, named audience frame in the public abstract. My work

narrows the lens to UNIBEN undergraduates, allowing context-sensitive insights that a general consumer sample may miss.

Olutade (2020) conducted a research on the work; Social Media as a Marketing Strategy to Influence Young Consumers' Attitude Towards Fast-Moving Consumer Goods: A Comparative Study. He researched how social media serve as a marketing strategy to influence young consumers' attitudes toward fast-moving consumer goods (FMCG). The study adopted a comparative approach, examining the perceptions of young adults in both Nigeria and South Africa. Recognizing the increasing role of digital platforms in shaping purchasing behavior, the research aimed to identify the variables that drive positive brand attitudes and loyalty among youth demographics.

The study employed a quantitative research design, using structured questionnaires to collect data from 463 Nigerian and 401 South African respondents between the ages of 18 and 35. Participants were selected using purposive and virtual snowball sampling techniques to ensure the inclusion of active social media users. To analyze the data, the researcher used a combination of descriptive statistics, ordinal logistic regression, cross-tabulations, and structural equation modeling (SEM). This robust analytical approach allowed for an in-depth exploration of how specific marketing elements affect consumer perception and purchasing intentions.

Olutade assessed key variables which include brand awareness, organizational participation on social media, rewards, brand integrity, actual purchase behavior, and

overall consumer attitude. His findings revealed that brand awareness, active participation of brands on social platforms, and perceived brand integrity were strong predictors of favorable consumer attitudes in both countries. Interestingly, the study found that rewards often considered a positive incentive in marketing had a negative correlation with consumer attitudes in Nigeria but a positive correlation in South Africa, highlighting cultural and contextual differences in consumer responses. Notably, brand integrity emerged as the only factor consistently influencing actual purchasing behavior across both nations, emphasizing that trust and authenticity remain central to brand-consumer relationships, even in digital spaces. Olutade concluded that for Fast Moving Consumer Goods brands to thrive in competitive markets, they must integrate engaging content strategies, user-generated content, and brand-driven campaigns to strengthen consumer trust and loyalty. The study also underscored the importance of tailoring marketing strategies to cultural and regional contexts, as consumer behavior varies significantly across markets. Although Olutade's research offers a strong theoretical and empirical foundation for understanding the role of social media in Fast Moving Consumer Goods marketing, several gaps remain, particularly in relation to my research project work. The study examined FMCGs broadly and did not focus on a single brand, such as Coca-Cola, making it difficult to understand brand-specific attitudes or advertising effectiveness.

While the research explored social media marketing strategies, it did not consider comedic skits or narrative-driven videos, which are highly popular among younger audiences and increasingly used in advertising. Also, the target demographic included young adults from two countries, but no emphasis was placed on a university audience such as undergraduate students in Nigeria. This limits understanding of how a focused demographic, like UNIBEN students, responds to social media advertising.

2.6 Theoretical Framework

This research is anchored on two theories. They are uses and gratifications theory and elaboration likelihood model.

2.6.1 Uses and Gratifications Theory

The Uses and Gratifications Theory (UGT) which was introduced by Elihu Katz, Jay Blumler, and Michael Gurevitch in the 1970s, is a foundational communication theory that emphasizes the active role of audiences in the selection and consumption of media content. Unlike early media theories that perceived audiences as passive recipients of messages, Uses and Gratifications Theory argues that media users are autonomous and purposeful in their engagement with content. The theory asserts that individuals select media platforms, content types, and formats, based on their unique needs and motivations, such as entertainment, information seeking, social interaction, and self-expression. This shift in perspective from audiences being influenced by media to audiences actively using

media makes Uses and Gratifications Theory highly relevant to contemporary studies in advertising and digital media

At its core, the theory proposes that audiences are active participants rather than passive consumers. This means that media users deliberately choose content to meet specific psychological, emotional, or social needs. For example, in the context of this study, University of Benin (UNIBEN) undergraduates who watch skit videos featuring Coca-Cola advertisements are not just absorbing promotional content unconsciously; rather, they are primarily engaging with the skits for entertainment and humor. The advertising, while secondary to their initial intent, still influences their attitudes toward the brand through its association with engaging content.

One of the central principles of Uses and Gratifications Theory is that media consumption is both intentional and goal-oriented. Audiences engage with different forms of media to satisfy specific needs, which vary from person to person. For instance, while one student may watch a skit video for comic relief, another may be drawn to the same video because of its relatability, influencer presence, or embedded brand messaging. Another principle of the theory highlights that media content competes with other sources of gratification. In today's crowded media environment, brands like Coca-Cola must deliver advertisements in ways that are entertaining and relevant to stand out among competing messages. Additionally, UGT emphasizes that media functions as a means to an end rather than an end in itself.

The relevance of this theory to this research cannot be overstated. By examining the attitudes of UNIBEN undergraduates toward Coca-Cola advertisements in skit videos, this study draws attention to how young audiences use social media content as a form of entertainment while simultaneously developing perceptions of brands. The deliberate consumption of skit videos on platforms like TikTok, Instagram, and Facebook aligns with UGT's assertion that media users actively seek gratification from the content they consume. Coca-Cola leverages this pattern of engagement by embedding advertisements within relatable and humorous content, allowing the brand to connect with consumers in an environment where they are most receptive. Consequently, the Uses and Gratifications Theory provides a strong theoretical foundation for understanding how social media skits influence brand perception and shape consumer attitudes.

2.6.2 Elaboration Likelihood Model

The Elaboration Likelihood Model (ELM), developed by Richard E. Petty and John Cacioppo in the 1980s, is a persuasive communication theory that explains how people process messages and form attitudes. According to this model, individuals engage with persuasive messages through two distinct routes: the central route and the peripheral route. The central route involves careful consideration, critical thinking, and deep analysis of the message content. In contrast, the peripheral route relies on superficial cues, such as the credibility of the source, the attractiveness of the presenter, or the entertainment value of the content, rather than the actual strength of the message.

In the context of advertising, the Elaboration Likelihood Model suggests that how audiences respond to promotional content depends on their level of motivation and ability to process the message. For instance, students who are highly involved or deeply interested in Coca-Cola's brand values, product quality, or marketing campaigns may engage through the central route, critically evaluating the messages embedded in advertisements. However, for the majority of undergraduate viewers watching skit videos on platforms like TikTok, Instagram, or Facebook, engagement often occurs through the peripheral route. This is because their primary motivation is entertainment, and their exposure to advertising is incidental. In this case, humorous performances, celebrity influencers, and relatable storytelling in skits, play a larger role in shaping attitudes than the detailed arguments about the product itself.

One of the strengths of the Elaboration Likelihood Model is that it helps explain why advertisements embedded in comedic skits can effectively shape consumer perceptions without over persuasion. Even if viewers are not actively processing brand information, repeated exposure to positive and engaging content can create favorable associations with Coca-Cola. This aligns with research showing that peripheral cues such as humor, aesthetics, and influencer endorsements are powerful tools in digital advertising, especially among younger audiences who are constantly bombarded with competing messages.

By applying this model, the current study explores how UNIBEN undergraduates process Coca-Cola advertisements featured in skit videos. It highlights that their attitudes toward the brand may not stem from critical evaluation but rather from peripheral factors, including the entertainment value and relatability of the skits. Understanding this dynamic provides insight into how social media influencers and skit creators contribute to brand building and consumer engagement in an age where attention spans are limited.

CHAPTER THREE

RESEARCH METHODOLOGY

Preamble

This chapter is about the methodology of this study which is intended to generate the appropriate data for this study. It therefore explains the research design, population of the study, sampling techniques, instrument for data collection, method of data collection and data analysis.

3.1 Research Design

This study employed a descriptive survey research design, which was considered appropriate for examining the attitudes and perceptions of the target respondents. The use of this design allowed the researcher to gather data from a carefully selected sample that is representative of the larger population, rather than studying every individual within the population.

A descriptive survey is particularly suitable for research that seeks to understand opinions, attitudes, perceptions, and behavioral tendencies, making it ideal for this study's focus on undergraduate students' responses to Coca-Cola advertisements featured in social media skit videos.

3.2 Population of the Study

A population is the whole number of people or inhabitants in a particular geographical region.

For this study, the population comprises all undergraduate students of the University of Benin. According to Uniben.edu.ng, the total number of enrolled undergraduates is at an estimated value of 60,000.

Thus, the population is Sixty Thousand.

3.3 Sample Size

The sample size for this research was determined to be 397 respondents. This figure was calculated using Taro Yamane's formula, a widely recognized statistical tool for deriving appropriate sample sizes from large populations. The use of this formula ensured that the selected sample was both scientifically valid and representative of the study population, enhancing the reliability of the findings.

Formula:

$n = \frac{N}{1 + N(c)^2}$ Where n = Sample size

N = population size

e = sampling error

\wedge = raised to the power of.

$$\begin{aligned} n &= 60,000 / [1 + 60,000(0.05)^2] \\ &= 60,000 / [1 + 60,000(0.0025)] \\ &= 60,000 / 1 + 150 \\ &= 60,000 / 151 \end{aligned}$$

$n = 397$

Thus, a sample of 397 respondents was selected.

3.4 Sampling Procedure

Sampling refers to the systematic process of selecting a fraction of a population in such a way that the chosen group reflects the characteristics of the larger population. In research, sampling is necessary because it is often impractical or impossible to study an entire population due to limitations of time, resources, and accessibility. A carefully chosen sample therefore provides researchers with the opportunity to draw valid and reliable conclusions about the whole population without having to involve every single member.

For this study, the simple random sampling technique was adopted. This approach ensures that each undergraduate in the University of Benin had an equal chance of being included in the sample, thereby reducing the possibility of bias in the selection process. The randomness of the method increases the likelihood that the sample is representative of the population, making the findings more generalizable to the wider student body.

The decision to employ this technique was informed by the need to achieve fairness, accuracy, and objectivity in data collection. Simple random sampling is particularly useful in attitudinal studies like this one because it allows diverse voices and perspectives from different faculties, levels, and backgrounds to be captured. This prevents the dominance of one group over another and ensures that the results reflect the true attitudes of students across the university community.

In line with this, a total of 397 respondents were selected to form the sample size for this study. The number was considered sufficient to represent the large undergraduate population of UNIBEN, while also manageable for effective data collection and analysis. By adopting this procedure, the study was able to balance inclusivity with practicality, thereby strengthening the reliability and validity of its conclusions.

3.5 Instrument for Data Collection

The primary tool used for data collection in this research was a structured questionnaire. The questionnaire was carefully designed based on the objectives of the study, with each item thoughtfully selected to address the research problem. It was divided into five sections, labeled A to E, for clarity and ease of response.

Section A gathered demographic information about the respondents, while Section B focused on their perceptions and attitudes toward brand placements in skit videos. Section C examined purchase behavior and the extent to which branded skits influence consumer decisions. Section D explored respondents' awareness and engagement with promotional content featured in skits, and Section E had to do with Factors Contributing to the Effectiveness of Branded Skit Advertising

Questions in Section A were presented in a multiple-choice format, whereas Sections B to E utilized a five-point Likert scale, ranging from Strongly Agree (SA), Agree (A), Neutral (N), Disagree (D), to Strongly Disagree (SD).

3.6 Method of Data Collection

Data for this study were collected using a combination of online and in-person approaches. Questionnaires were distributed through WhatsApp group chats using a Google Form link, and also administered directly to respondents. This allowed for effective retrieval of responses and ensured a higher participation rate. The researcher's active involvement in the distribution process created opportunities for direct interaction with respondents, enabling them to seek clarification on any unclear aspects of the questionnaire. These interactions were conducted professionally and in line with ethical research standards.

3.7 Validity and Reliability of Research Instrument

An instrument is considered valid when it effectively measures what it is intended to measure and accurately fulfills the purpose for which it was developed. For this study, the questionnaire's validity was established through content validation. To ensure this, the instrument was thoroughly reviewed by experts in the field of Mass Communication, with guidance and approval from the project supervisor, who confirmed that the items were appropriate and aligned with the study's objectives.

3.8 Method of Data Analysis

The data gathered from respondents through the questionnaire were organized into frequency tables and analyzed using the simple percentage method. This approach

was adopted to ensure that the results are clearly presented and easy to interpret, allowing for a better understanding of the findings.

The formula for simple percentage is: $UN \times 100 / TN \times 1$

Where UN = Units of members of Respondents and TN = Total Number of Respondents

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Preamble

This chapter presents, analyzes, and interprets the data collected from respondents in line with the objectives of this study. The purpose of this analysis is to provide a clear understanding of the responses gathered from the administered questionnaires and to draw meaningful insights that relate to the research topic; Attitude of Uniben Undergraduates towards Coca Cola Advertisements on Select Skit Videos. The data were collected from undergraduate students of the University of Benin, who constituted the study population, precisely 397 respondents who formed the sample size.

The presentation of data in this chapter is done using frequency tables and percentage distributions for clarity and ease of understanding. Each table is followed by a brief interpretation and discussion that connects the findings to the objectives of the study. The analysis begins with the demographic characteristics of respondents such as gender, age, faculty, level, and social media usage, before addressing the specific research questions related to awareness, engagement, and attitudes toward Coca-Cola advertisements featured in skit videos.

4.2 Presentation and Analysis of Data Based on Respondents' Demographic Data

Table 1: showing the gender distribution of respondents

Gender	Frequency	Percentage
Male	183	46.1%
Female	214	53.9%
Total	397	100%

Source: Field survey, 2025.

The data in Table 1 shows that majority of the respondents were female. This implies that female undergraduates participated more in the study than their male counterparts.

Table 2: showing age distribution of respondents

Age Range	Frequency	Percentage
16-18 years	31	7.8%
19-21 years	234	59%
22-24 years	122	30.7%
25 years and above	10	2.5%
Total	397	100%

Source: Field survey, 2025.

Table 2 shows that most of the respondents who participated were within the age bracket of 19-21 years. This implies that most of the participants are young adults typical of the undergraduate population, which aligns with the usual age range of university undergraduates.

Table 3: showing the level of respondents

Level	Frequency	Percentage
100	20	5%
200	92	23.2%
300	51	12.8%
400	214	53.9
500	20	5%
Total	397	100%

Source: Field survey, 2025.

Table 3 shows that the study comprises of students from various levels, but the most number of respondents are in their 400 level. This implies strong participation from final-year students, which may be attributed to their familiarity with research-related activities.

Table 4: showing the faculty of respondents

Faculty	Frequency	Percentage
Arts	224	56.4%
Social Science	41	10.3%
Management Science	31	7.8%
Education	51	12.8%
Agricultural Science	19	4.8%
Environmental Science	31	7.8%
Total	397	100%

Source: Field survey, 2025.

Table 4 shows that the study comprises of students from various departments in the University of Benin. However majority of respondents were from the Faculty of Arts. This implies that the majority of responses were obtained from Arts students, indicating higher engagement within that faculty compared to others; likely due to the researcher's closer accessibility to students within that faculty or their higher responsiveness to the

survey. Nonetheless, the inclusion of other faculties ensures that opinions across diverse academic backgrounds are represented.

Table 5: showing the daily social media usage of respondents

Duration of use	Frequency	Percentage
Less than 1 hour	20	5%
1-3 hours	92	23.2%
4-6 hours	41	10.3%
More than 6 hours	244	61.5%
Total	397	100%

Source: Field survey, 2025.

Table 5 illustrates the distribution of respondents according to their duration of social media usage. It shows that the highest number of respondents; 244 students (61.5%) reported spending more than six hours daily on social media platforms. This indicates a high level of social media engagement among UNIBEN undergraduates. The implication of this is that social media is an integral part of students' daily activities.

4.3 Presentation and Analysis of Data Based on Other Items in the Questionnaire

SECTION B: Awareness and Engagement with Product Promotions

Table 6: showing the responses of how often respondents notice Coca-cola advertisements on social media through skit videos

Question	Variables	Frequency	Percentage
I often notice Coca-cola being featured in skit videos on social media	Strongly Agree	41	10.3%
	Agree	224	56.4%
	Neutral	102	25.6%
	Disagree	30	7.7%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

Table 6 shows that majority of respondents; 265 (66.7%) indicated that they were aware of Coca-Cola promotions featured in skit videos. This findings implies that coca-cola brand has achieved a high level of visibility within this form of digital advertising, since a larger proportion of respondents reported to have noticed it being featured in skit videos on social media.

Table 7: showing the responses of how much attention respondents pay to Coca-cola advertisements in skit videos

Question	Variables	Frequency	Percentage
I usually pay attention to Coca-cola advertisements when they appear in skit videos	Strongly Agree	51	12.8%
	Agree	173	43.6%
	Neutral	132	33.3%
	Disagree	41	10.3%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

The data in table 7 shows that majority of students pay attention to coca-cola advertisements when they appear in skit videos. Out of 397 respondents, a combined total of 224 (56.4%) indicated that they usually pay attention to Coca-cola adverts appearing in skit videos. This implies that although a good number are attentive, some viewers still watch such videos mainly for entertainment rather than advertising content.

Table 8: Showing the responses of how well respondents can recall Coca-Cola skit advertisements watched

Question	Variables	Frequency	Percentage
I can recall at least one Coca-cola skit advertisements I have recently watched	Strongly Agree	31	7.7%
	Agree	224	56.5%
	Neutral	71	17.9%
	Disagree	71	17.9%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

The data presented in the above table shows that majority of the respondents 255 (64.2%) can recall at least one Coca-cola skit advertisements they recently watched. This implies that branded skits have a strong recall effect on audiences.

Table 9: showing the responses of how Coca-Cola advertisements make respondents want to watch the video until the end.

Question	Variables	Frequency	Percentage
Coca-cola skit advertisements make me want to watch the video until the end	Strongly Agree	31	7.7%
	Agree	153	38.5%
	Neutral	132	33.3%
	Disagree	81	20.5%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

Table 9 shows that a good number of 184 respondents (46.2%) indicated that Coca-Cola skit adverts make them want to watch the video until the end, while, 132 students (33.3%) remained neutral and 82 students (20.5%) disagreed.

This finding implies that Coca-Cola skit advertisements effectively sustain viewers' attention, as nearly half of the respondents are motivated to watch the videos to the end. However, the high neutrality rate suggests that while many students find such adverts engaging, others remain indifferent, indicating a need for more creative and relatable content to enhance overall viewer interest.

SECTION C: Purchase Behavior and Influence of Branded Skits

Table 10: showing the responses of how students feel about trying a product after seeing it in a skit advertisement.

Question	Variables	Frequency	Percentage
I feel encouraged to try a product after seeing it featured in an online skit	Strongly Agree	51	12.8%
	Agree	173	43.6%
	Neutral	122	30.8%
	Disagree	51	12.8%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

The data from this table shows the highest number of respondents; 224 students (56.4%) who agreed that they feel encouraged to try a product after seeing it featured in an online skits. The implication here is that featuring products in engaging skits effectively stimulates curiosity and trial among students. The majority who felt

encouraged to try such products reveal that humor and entertainment enhance advertising appeal and can motivate consumer action.

Table 11: showing if frequent exposure to branded content in comedy videos affect students' shopping choices

Question	Variables	Frequency	Percentage
Frequent exposure to branded content in comedy videos affects my shopping choices	Strongly Agree	51	12.8%
	Agree	142	35.9%
	Neutral	122	30.8%
	Disagree	81	20.5%
	Strongly Disagree	-	-
	Total		397

Source: Field survey, 2025.

The table above shows that 193 students (48.7%) indicated that frequent exposure to branded content in comedy videos affects their shopping choices, while 122 students (30.8%) remained neutral, and 81 students (20.5%) disagreed. The implication of this is that consistent exposure to branded content in comedy skits subtly shapes students' shopping habits. The nearly half of respondents who agreed indicate that repetition and visibility of brands in entertaining contexts can reinforce product awareness and influence purchase intent, although individual preferences and financial capability might still influence their buying decisions.

Table 12: showing the response of students on the likelihood of them buying a product if it is endorsed by popular online influencers

Question	Variables	Frequency	Percentage
I am more likely to buy a product if it is endorsed by popular online influencers	Strongly Agree	61	15.4%
	Agree	183	46.2%
	Neutral	81	20.5%
	Disagree	72	17.9%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

Table 12 above shows the highest number of respondents; 244 (61.6%) who indicated that they are more likely to buy a product if it is endorsed by popular online influencers. The implication of this is that influencer credibility strongly affects students' buying behavior. Most respondents indicated they are more likely to purchase products endorsed by popular online personalities, suggesting that social influence and trust play key roles in shaping consumer decisions among undergraduates.

Table 13: showing if entertaining video adverts make students consider purchasing products they had not planned to buy

Question	Variables	Frequency	Percentage
Entertaining video adverts make me consider purchasing products I had not planned to buy	Strongly Agree	51	12.8%
	Agree	142	35.9%
	Neutral	132	33.3%
	Disagree	71	17.9%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

The table above shows the highest proportion of respondents 193 (48.7%) who indicated that entertaining video adverts make them consider purchasing products they had not planned to buy. This finding implies that humor and creativity in video adverts can influence impulse buying among students. Nearly half of the respondents admitted that entertaining adverts make them consider products they hadn't planned to buy, showing the subtle persuasive power of emotional appeal in advertising.

SECTION D: Factors Contributing to the Effectiveness of Branded Skit Advertising
Table 14: showing whether students notice brand promotions when watching comedy skits online

Question	Variables	Frequency	Percentage
I notice brand promotions when watching comedy skits online	Very often	163	41%
	Often	112	28.2%
	Occasionally	71	17.9%
	Rarely	51	12.8%
	Never	-	-
Total		397	100%

Source: Field survey, 2025.

Table 14 above shows the highest proportion of respondents 275 (69.2%) who notice brand promotions when watching comedy skits online. This implies that brand placements in comedy skits are highly effective in capturing audience attention. Most students reported frequently noticing brand promotions, suggesting that comedic content provides a strong platform for enhancing brand visibility and recall.

Table 15: showing if students of University of Benin can easily recall beverage brands featured in comedy skits they had recently watched

Question	Variables	Frequency	Percentage
I can easily recall beverage brands featured in comedy skits I have recently watched	Very often	71	17.9%
	Often	122	30.8%
	Occasionally	92	23.1%
	Rarely	112	28.2%
	Never	-	-
Total		397	100%

Source: Field survey, 2025.

This table showcases the highest proportion of respondents 193 (48.7%) who indicated that they could easily recall beverage brands featured in skits. The implication of this is that while brand recognition through skits is relatively strong, message retention is not absolute. Almost half of the respondents could easily recall beverage brands, implying that frequent exposure boosts recall, but deeper engagement may be required to sustain long-term brand memory.

Table 16: showing if students of University of Benin usually pay attention to products or brands when they are featured in comedy skits

Question	Variables	Frequency	Percentage
I usually pay attention to products or brands when they are featured in comedy skits	Very often	51	12.8%
	Often	102	25.6%
	Occasionally	173	43.6%
	Rarely	71	17.9%
	Never	-	-
Total		397	100%

Source: Field survey, 2025.

The data in this table represents the highest proportion of respondents 173 (43.6%) who occasionally pay attention to products or brands when they are featured in comedy skits, while 153 (38.4%) indicated that they often do so. This implies that while some students consciously notice products featured in comedy skits, many focus more on the entertainment aspect. This indicates moderate advertising attention, showing that humour often overshadows brand visibility.

Table 17: showing whether students of University of Benin search for more information about a product or brand after seeing it in comedy skits

Question	Variables	Frequency	Percentage
I search for more information about a product/brand after seeing it in comedy skits	Very often	71	17.9%
	Often	31	7.7%
	Occasionally	132	33.3%
	Rarely	122	30.8%
	Never	41	10.3%
Total		397	100%

Source: Field survey, 2025.

Table 17 above shows the highest proportion of respondents 132 (33.3%) who stated that they occasionally search for information about a product after seeing it in comedy skits. While, 122 (30.8%) indicated rarely, 102 (25.6%) indicated often.

The implication of this finding is that although skits generate initial curiosity about advertised products, few viewers take further action to research them. This shows a gap between awareness and active consumer engagement.

SECTION E: Attitude toward Product Promotions in Skit Videos

Table 18: showing whether students of University of Benin enjoy watching short, humorous videos created by comedians or influencers

Question	Variables	Frequency	Percentage
I enjoy watching short, humorous videos created by online comedians/influencers	Strongly Agree	153	38.5%
	Agree	183	46.2%
	Neutral	61	15.4%
	Disagree	-	-
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

The data in the table above shows that the highest proportion of respondents 336 (84.7%) enjoy watching skits created by online comedians or influencers. This finding implies that comedy skits are highly appealing to students and remain a powerful medium for digital engagement. The positive attitude toward influencer-created content reinforces its effectiveness in promoting brands like Coca-Cola.

Table 19: showing whether students of University of Benin like brands that are advertised through skit videos

Question	Variables	Frequency	Percentage
I like brands that are advertised through skit videos	Strongly Agree	81	20.5%
	Agree	224	56.4%
	Neutral	71	17.9%
	Disagree	20	5.1%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

Data from table 19 shows that the highest proportion of respondents 305 (76.9%) indicated that they like brands advertised through skit videos. This finding implies that most students have a favorable perception of brands promoted through skit videos. It highlights the effectiveness of entertainment-based advertising in building brand likability and emotional connection among young audiences.

Table 20: showing whether students of University of Benin feel positive about products that are repeatedly shown in entertaining online content

Question	Variables	Frequency	Percentage
I feel positive about products that are repeatedly shown in entertaining online content	Strongly Agree	41	10.3%
	Agree	204	51.3%
	Neutral	102	25.6%
	Disagree	51	12.8%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

The findings presented in the table above shows the highest number of 245 students (61.6%), who feel positive about products that are repeatedly shown in entertaining online content. This findings implies that consistency and repetition help strengthen favourable feelings toward a brand, as well as help reinforce positive attitudes and emotional attachment among students.

Table 21: showing whether skit videos make students of University of Benin more willing to support or consider the advertised brand

Question	Variables	Frequency	Percentage
Skit Videos make me more willing to support/consider the advertised brand	Strongly Agree	51	12.8%
	Agree	153	38.5%
	Neutral	163	41%
	Disagree	31	7.7%
	Strongly Disagree	-	-
Total		397	100%

Source: Field survey, 2025.

This table shows the highest number of 204 students (51.3%) who stated that skit videos make them more willing to support or consider advertised brands. This reveals that branded skits not only entertain but also nurture a sense of affinity or connection toward the products promoted.

The implication of this findings is that skit videos do more than capture attention; they encourage students to identify with and support the featured brands. This shows that humour-driven advertising can effectively translate engagement into brand affinity.

4.4 Discussion of Findings

This section presents the discussion of major findings derived from the data analysis in the preceding section. The purpose is to interpret the results in relation to the research questions and to explain what they reveal about the effectiveness of Coca-Cola's advertisements embedded in skit videos among University of Benin undergraduates.

This section also goes beyond presenting figures and percentages; it explains why the findings occurred and what they imply about the influence of skit-based advertising on awareness, engagement, purchase behaviour, and audience perception.

By analyzing these outcomes, the section aims to provide a clearer understanding of how students respond to branded skits, the extent to which such advertisements influence their consumption patterns, and the overall effectiveness of this modern advertising approach. Ultimately, this discussion provides the foundation for drawing meaningful conclusions and making practical recommendations in the subsequent chapter.

RQ 1: What is the level of awareness and engagement of UNIBEN undergraduates with Coca-Cola advertisements embedded in skit videos?

To answer this research question, reference will be made to Table 6, 7, 8 and 9, which present responses relating to students' awareness and engagement with Coca-Cola advertisements embedded in skit videos.

Table 6 reveals that out of the 397 respondents, 265 (66.7%) agreed that they often notice Coca-Cola being featured in skit videos, while 102 respondents (25.7%)

remained neutral and 29 (7.3%) disagreed. This implies that the majority of UNIBEN undergraduates are quite familiar with the brand's presence in skit advertisements, suggesting a high level of brand visibility and awareness.

Similarly, table 7 shows that 224 respondents (56.4%) agreed that they usually pay attention when Coca-Cola adverts appear in skit videos, while 132 (33.2%) were neutral and 41 (10.3%) disagreed. This indicates that while a large proportion of the respondents acknowledge seeing the adverts, fewer give them sustained attention.

Furthermore, table 8 shows that 255 respondents (64.2%) agreed that they could recall at least one Coca-Cola skit advert they have recently watched, whereas 71 (17.9%) were neutral and 71 (17.9%) disagreed. This demonstrates that a significant number of students have retained the memory of Coca-Cola adverts, indicating effective recall and message retention among the respondents.

When asked in table 9 whether Coca-Cola skit adverts make them want to watch the video till the end, 184 respondents (46.2%) agreed, 132 (33.3%) were neutral, and 82 (20.5%) disagreed. This shows a moderate level of engagement; while some students are motivated to continue watching the skit due to the advert, others remain indifferent or disengaged.

Based on these findings, it can be concluded that the level of awareness of Coca-Cola advertisements embedded in skit videos among UNIBEN undergraduates is generally high, as most respondents notice and recall the brand's presence. However, the

level of engagement is moderate, as fewer students give sustained attention to these adverts or watch the skits primarily because of the brand.

Overall, this suggests that Coca-Cola's strategy of embedding its adverts in skit videos is effective for brand recognition and visibility among university students, but further efforts may be required to deepen audience engagement and interaction with the adverts.

RQ 2: To what extent do Coca-Cola advertisements influence the purchasing decisions of UNIBEN undergraduates?

To answer this research question, reference will be made to Table 10, 11, 12, 13 and Table 17, which present data relating to how Coca-Cola advertisements embedded in skit videos influence students' purchase behavior and decision-making.

Table 10 shows that out of the 397 respondents, 224 (56.4%) agreed that they feel encouraged to try a product after seeing it featured in an online skit, while 122 (30.8%) were neutral, and 51 (12.8%) disagreed. This indicates that more than half of the respondents have been influenced by skit advertisements to consider trying new products, suggesting a significant impact of skit-based marketing on consumer behavior among undergraduates.

In addition, table 11 shows that 193 respondents (48.7%) agreed that frequent exposure to branded content in comedy videos affects their shopping choices, while 122 (30.8%) were neutral and 81 (20.5%) disagreed. This finding shows that while repeated

exposure helps reinforce product familiarity and brand recall, its direct effect on actual purchase decisions may not be uniform among all students, as some respondents remain indifferent to such influences.

Furthermore, table 12 reveals that 244 respondents (61.6%) agreed that they are more likely to buy a product if it is endorsed by popular online influencers, while 81 (20.5%) were neutral and 72 (17.9%) disagreed. This demonstrates that influencer credibility plays a major role in shaping consumer trust and purchase intention. When students see a familiar comedian or influencer endorse Coca-Cola in a humorous skit, they are encouraged to perceive the brand positively and consider buying it.

Also, table 13 shows that 193 respondents (48.7%) agreed that entertaining video ads make them consider purchasing products they had not initially planned to buy, while 132 (33.3%) remained neutral and 71 (17.9%) disagreed. This indicates that the emotional appeal and entertainment value of skit videos can trigger impulse buying among some students to an extent, aligning with the idea that humor and relatability can enhance persuasion in advertising.

However, table 17 shows that when it comes to active follow-up behavior, such as searching for more information about a product after seeing it in a comedy skit, only 102 respondents (25.6%) said they do this “very often” or “often,” while 132 (33.3%) indicated they do so occasionally and 163 (41.1%) said they “rarely” or “never” do. This

suggests that while skit videos can spark interest, they do not always lead to deeper engagement or active information-seeking behavior.

From these findings, it can be concluded that Coca-Cola advertisements embedded in skit videos have a moderate to strong influence on the purchasing behavior of UNIBEN undergraduates. The brand's creative use of humor, storytelling, and influencer endorsements encourages product interest and trial among students. However, the influence appears to be more emotional than rational, as many respondents are attracted by the entertainment value rather than conducting deliberate research before purchasing.

Overall, this implies that Coca-Cola's skit-based advertising strategy effectively drives brand appeal and spontaneous buying interest, but may not always translate into long-term brand loyalty or sustained purchase decisions without complementary marketing efforts.

RQ 3: What factors contribute to the effectiveness of Coca-Cola advertisements on skit videos among UNIBEN undergraduates?

To answer this research question, reference will be made to Table 6, which presented data on the factors contributing to the effectiveness of branded skit advertising. The responses reveal how often students notice, recall, and engage with Coca-Cola promotions embedded in comedy skits.

According to table 14, a large proportion of respondents indicated that they notice brand promotions when watching comedy skits online, with 163 students (41.1%) selecting Very Often and 112 students (28.2%) choosing Often. This shows that nearly 70% of the sampled population are frequently exposed to and aware of branded content in online skits, suggesting high visibility for Coca-Cola advertisements in such contexts.

Furthermore in table 15, when asked if they could easily recall beverage brands featured in comedy skits, 122 respondents (30.8%) answered Often, while 71 respondents (17.9%) selected Very Often. This indicates that brand recall is relatively strong among the audience, reflecting that Coca-Cola's consistent placement within skit videos enhances memory retention to an extent, and recognition of the brand.

In terms of attention to products featured in skits, table 16 shows that a total of 153 respondents (38.4%) indicated that they Often pay attention, while 173 respondents (43.6%) indicated Occasionally. This implies that although many viewers consciously notice the brand, their level of focused engagement varies depending on factors such as the creativity or relevance of the skit.

Finally, table 17 shows mixed reactions on whether students search for more information about a product after seeing it in a comedy skit. Only 102 respondents (25.6%) reported doing so Often, while 132 respondents (33.3%) did so Occasionally and 122 respondents (30.8%) said Rarely. This suggests that while skit videos successfully

create awareness and recall, they may not always translate into deeper engagement or information-seeking behavior.

Overall, these findings reveal that visibility, brand recall, and entertainment value are the major factors that contribute to the effectiveness of Coca-Cola advertisements in skit videos among UNIBEN undergraduates. The students tend to notice and remember the brand when the skits are engaging and relatable. However, the results also suggest that while Coca-Cola skit adverts effectively capture attention, they do not always lead to active follow-up actions such as researching or purchasing the product.

RQ 4: What are the attitudes of UNIBEN undergraduates towards Coca-Cola advertisements featured in skit videos?

To answer this research question, reference will be made to Table 18, 19, 20 and Table 21, which present data on the general attitudes and perceptions of UNIBEN undergraduates toward Coca-Cola advertisements featured in skit videos.

Table 18 shows that a large proportion of respondents expressed a positive attitude toward skit-based advertisements. Specifically, 336 respondents (84.7%) agreed that they enjoy watching short, humorous videos created by online comedians and influencers. Only 61 respondents (15.4%) were neutral. This suggests that the majority of students genuinely enjoy this form of entertainment, making skit videos a strategic and appealing medium for brand promotion.

Similarly, Table 19 also shows that 81 respondents (20.5%) strongly agreed and 224 respondents (56.4%) agreed that they like brands advertised through skit videos, giving a total of 305 respondents (76.9%) who expressed favorable opinions toward such adverts. This indicates that UNIBEN undergraduates appreciate brands that employ creative and entertaining digital strategies, as these align with their social media consumption habits and preferences.

Furthermore, Table 20 reveals that 245 students (61.6%) agreed that they feel positive about products repeatedly shown in entertaining online content. 102 respondents (25.6%) were neutral, and 51 respondents (12.8%) disagreed. This finding implies that repeated exposure to Coca-Cola's humorous and engaging skits fosters familiarity and positive emotional association, which can strengthen brand loyalty over time.

Also, as shown in table 21; a combined total of 204 respondents (51.3%) agreed that skit videos make them more willing to support or consider the advertised brand, while 163 respondents (41%) remained neutral and only 31 respondents (7.7%) disagreed. This suggests that skit-based advertising not only entertains but also subtly influences students' purchase intentions and openness to the Coca-Cola brand.

These findings clearly demonstrate that UNIBEN undergraduates have a generally positive and receptive attitude toward Coca-Cola advertisements embedded in skit videos. The humor, creativity, and relatability of the content contribute to their favorable perception of the brand. Moreover, the alignment between skit videos and the students'

media habits especially their preference for social media entertainment, further enhances their engagement and acceptance of such adverts.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Preamble

This chapter presents a summary of the major findings of the study, conclusions drawn from these findings, and recommendations for improving the effectiveness of social media advertising through skit videos. Suggestions for further research are also provided to guide future investigations in related areas.

5.1 Summary of Findings

Based on the analysis and interpretation of data collected from respondents, the following major findings were made:

- i. Coca-Cola advertisements embedded in skit videos enjoy a high level of awareness among UNIBEN undergraduates.
- ii. Engagement with Coca-Cola skit advertisements was generally positive. A large proportion of students indicated that such adverts make them watch skits to the end and recall specific Coca-Cola promotions they had recently seen.
- iii. Coca-Cola skit advertisements influence students' purchase decisions to a moderate extent. Many respondents admitted that seeing a product repeatedly featured in entertaining skits encouraged them to consider or try it, even if they had not planned to do so initially.

- iv. Entertaining and relatable content emerged as a major factor contributing to advertising effectiveness.
- v. Students' attitudes toward Coca-Cola advertisements in skit videos are largely favorable.
- vi. Overall, the findings suggest that social media skit videos serve as an engaging and impactful platform for brand communication, particularly among young audiences like university students.

5.2 Conclusion

This study examined the perception and attitude of University of Benin undergraduates toward Coca-Cola advertisements embedded in skit videos. From the findings, it is evident that social media skit videos have become an effective and relatable medium for brand communication among young audiences. Unlike traditional advertising platforms, skit videos provide an avenue for humor, storytelling, and creativity that appeal strongly to the emotions and interests of university students.

The high level of awareness recorded among respondents indicates that Coca-Cola's presence in skit videos is both noticeable and memorable. This suggests that the brand's adoption of digital entertainment spaces has significantly improved its visibility and maintained its relevance among younger demographics. Furthermore, the study established that these advertisements do not merely entertain; they subtly shape consumer

decisions. Many students reported being encouraged to try or consider Coca-Cola products after viewing them in humorous or relatable skit videos.

The research also revealed that the effectiveness of these adverts is influenced by key factors such as the creativity of the content, the popularity of the comedians or influencers, and the authenticity of message delivery. These elements combine to create an immersive advertising experience that resonates more deeply with audiences than conventional promotional approaches.

In addition, the positive disposition of UNIBEN undergraduates toward branded skits reflects a growing acceptance of entertainment-based advertising. Students generally viewed Coca-Cola's use of skit videos as refreshing and engaging, which implies that this strategy has succeeded in aligning the brand with youthful vibrancy and social relevance.

In conclusion, the study affirms that Coca-Cola's integration of advertisements into skit videos is a strategic and effective form of digital marketing communication. It not only enhances brand recognition but also fosters emotional connection and purchase intent among young consumers. Consequently, social media skit advertising stands as a promising and sustainable approach for brands seeking to engage today's technology smart generation.

5.3 Recommendations

Based on the findings of this study, the following recommendations are made:

1. **Strategic Content Development:** Coca-Cola and other brands should continue to invest in creative and entertaining skit contents that capture audience attention. Emphasis should be placed on relatable storylines, humor, and positive emotions, as these elements strongly influence students' engagement and recall.
2. **Collaboration with Influencers:** Brands should partner with popular and credible social media comedians or influencers whose values align with the company's image. Such collaborations can strengthen audience trust, authenticity, and brand appeal among young consumers.
3. **Audience-Centered Advertising:** Since UNIBEN undergraduates show strong engagement with digital media, Coca-Cola should tailor its skit advertisements to reflect student lifestyles, campus experiences, and youth culture. This will help make the messages more relevant and emotionally resonant.
4. **Sustained Social Media Presence:** Coca-Cola should maintain consistent visibility across major social media platforms such as Instagram, TikTok, and YouTube, ensuring that content frequency is balanced to prevent advertisement fatigue. Regular but moderate exposure helps maintain interest without overwhelming viewers.

5. **Feedback and Engagement Mechanisms:** Brands should encourage two-way communication by enabling comment sections, polls, and reactions on sponsored skit posts. This feedback can provide insights into consumer preferences and help improve future advertising campaigns.
6. **Media and Communication Education:** Institutions like the University of Benin should integrate aspects of digital marketing and media literacy into their curriculum. This will help students critically evaluate online advertising content and understand its persuasive techniques.
7. **Further Research:** Future studies should extend beyond UNIBEN to include students from other Nigerian universities, comparing perceptions across different regions. Researchers can also explore gender or cultural differences in how audiences interpret and respond to branded skit content.

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APPENDIX

Department of Mass Communication,
Faculty of Arts,
University of Benin,
Benin City,
Edo State.

Dear Respondents,

REQUEST FOR THE COMPLETION OF QUESTIONNAIRE

I am a final year student of the above named Department and institution. I am conducting a research study on the topic: "Attitude of Uniben Undergraduates towards Coca Cola Advertisement on Select Skit Videos" as part of my undergraduate research project. This is in partial fulfillment of the award of the Bachelor of Arts (B.A) Degree in Mass Communication.

I assure that all information and responses will be treated with utmost confidentiality and used solely for the purpose of this research study.

Yours faithfully,

Ajiehi Ofure Gladness
Researcher

QUESTIONNAIRE

SECTION A: DEMOGRAPHIC OF RESPONDENTS

Instruction: Please provide the following information.

1. Gender: Male Female
2. Age range: 16–18 years 19–21 years 22–24 years 25 years and above
3. Level of study: 100 level 200 level 300 level 400 level 500 level
4. Faculty: Arts Social Sciences Management Sciences Education Other:

5. How often do you use social media daily? Less than 1 hour 1–3 hours 4–6 hours More than 6 hours

SECTION B: AWARENESS AND ENGAGEMENT WITH PRODUCT PROMOTIONS

6. I often notice Coca-Cola being featured in skit videos on social media. Strongly Agree Agree Neutral Disagree Strongly Disagree
7. I usually pay attention to Coca-Cola advertisements when they appear in skit videos. Strongly Agree Agree Neutral Disagree Strongly Disagree
8. I can recall at least one Coca-Cola skit advertisement I have recently watched. Strongly Agree Agree Neutral Disagree Strongly Disagree
9. Coca-Cola skit ads make me want to watch the video until the end.
 Strongly Agree Agree Neutral Disagree Strongly Disagree

SECTION C: PURCHASE BEHAVIOR AND INFLUENCE OF BRANDED SKITS

10. I feel encouraged to try a product after seeing it featured in an online skit. Strongly Agree Agree Neutral Disagree Strongly Disagree

11. Frequent exposure to branded content in comedy videos affects my shopping choices. Strongly Agree Agree Neutral Disagree Strongly Disagree

12. I am more likely to buy a product if it is endorsed by popular online influencers. Strongly Agree Agree Neutral Disagree Strongly Disagree

13. Entertaining video ads make me consider purchasing products I had not planned to buy. Strongly Agree Agree Neutral Disagree Strongly Disagree

SECTION D: FACTORS CONTRIBUTING TO THE EFFECTIVENESS OF BRANDED SKIT ADVERTISING

14. I notice brand promotions when watching comedy skits online. Very Often Often Occasionally Rarely Never

15. I can easily recall beverage brands featured in comedy skits I have recently watched. Very Often Often Occasionally Rarely Never

16. I usually pay attention to products or brands when they are featured in comedy skits. Very Often Often Occasionally Rarely Never

17. I search for more information about a product or brand after seeing it in a comedy skit. Very Often Often Occasionally Rarely Never

SECTION E: ATTITUDE TOWARD PRODUCT PROMOTIONS IN SKIT VIDEOS

18. I enjoy watching short, humorous videos created by online comedians or influencers.

Strongly Agree Agree Neutral Disagree Strongly Disagree

19. I like brands that are advertised through skit videos. Strongly Agree Agree

Neutral Disagree Strongly Disagree

20. I feel positive about products that are repeatedly shown in entertaining online content.

Strongly Agree Agree Neutral Disagree Strongly Disagree

21. Skit videos make me more willing to support or consider the advertised brand.

Strongly Agree Agree Neutral Disagree Strongly Disagree