

Using Identification in Entertainment-Education Drama Serials to Promote Women's Rights in Cross River and Akwa Ibom States

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Abstract

Social Cognitive Theorists argue that audience members who identify or empathize with stage/media characters will model their behaviour. They explain that the narrative structure of entertainment-education drama facilitates an emotional experience of being involved in the narrative itself and becoming one with in the characters therein. The study used two entertainment-education drama serials which were designed using Albert Bandura's theoretical framework to communicate positive messages of women's rights to real life audiences in select communities. The study sought to find out if there was any significant relationship i.e. identification between TV and radio drama serial model characters and adoption of human rights practices. A quasi-experimental factorial design modification of pre-test and post-test control group with two treatment variables and two moderator variables were employed. Four hundred participants were selected in four communities. A total of three instruments were used for the study. The statistical technique employed for identification with model characters was the dependent t- test. A quasi-experimental factorial methodology design was used for this study. Findings show that the experimental subject that watched the TV serial 'Because I am a woman' had a higher mean identification than those who listened to the radio serial 'Rainbow City'. Based on the empirical findings, the study recommended that entertainment-education be adopted by government (Federal Ministry of Women Affairs), civil society, cultural institution etc to take women's rights messages to the grassroots people in Akwa Ibom and Cross River States.

Key words: Entertainment-education, Identification, Serial, Drama, women's right.

Introduction

Singhal and Rogers define Entertainment-Education as the process of purposely designing and implementing a media message to both entertain and educate in order to increase audience members knowledge about an

educational issue create favourable attitude and change overt behaviour (9) The entertainment-education strategy has been widely invented and recreated by pioneering and creative media professionals in television, radio, films, print and theatre (15) One innovative aspect is the use of communication as well as social psychological theories in conjunction with entertainment and education. A complete EE package comprises the following factors: Marketing, persuasive communication, play theory, and social learning. And if well implemented, EE "can help the success of a number of programmes." Entertainment-Education performances have resulted in positive changes in knowledge, attitude and behaviour. Entertainment-Education designers master the craft of storytelling that engages the emotions. Throughout history there has been a significant line of theorizing about emotions, one of the most prevalent and strong perspectives on emotions in this regard is that emotion belong to our despicable animal nature (Szauder 271).

Emotions were seen as inferior to intellect not only in the western philosophical traditions but also in many oriental world views like in Buddhism. However philosophers like Aristotle, David Hume, Hegel, Plato and Nietzsche tried to defend the superiority of passion or emotions to reasoning. Nietzsche's suggestion that emotions and reasoning are not opposite but complimentary has been the heart of many debates about emotions since ancient times. Are emotions intelligent? Are they feelings or reactions, do they play vital role in our lives or are they animalistic?

There have been various approaches and theories towards emotions. Some approaches follow some sort of essentialist view, and others non-essentialist and multi-dimensional positions. Scholars such as Plutchik, Strongman, Oatley and Hipton have identified five main theories with some theories overlapping between two or more approaches.

The five main theories are the Darwinian Evolutionary, the Jamesian bodily bound, the Cognitive Appraisal oriented, the social constructivists tradition that sees emotions as purposeful social products and finally the social interactionist view that thinks of emotions as a result of interactions between the person and his social environment (Szauder, 269).

In Drama Learning, emotions have played a central role. Cauldwell Cook, E.J Barton, Bolton, Peter Slade Brain Way, and Winnifred Ward have all published and done various experiments showing emotions as entities that can be used for inner development and expressions. Most drama in education theorists tend to see emotion as a social construction strand. These theorists emphasize that emotions are not just by-products of the dramatic activity but they constitute an integral part of learning itself (Bolton, 79).

Designers of entertainment-education programmes have studied the work of art educators and philosophers, theories of drama-in-education as well as new researches on emotions. They have come to understand the significance of emotions in drama. For Fossard "Entertainment-education must cater to the heart and head by involving its audience emotionally..." (4). In order to change behaviour and promote positive social values, entertainment-education designers begin by igniting the passion of audiences and then inspire the best in them. As Daniel Coleman and Annie McKee, in *Learning to Lead with Emotional Intelligence*, observe that "the neural systems responsible for the intellect and for emotions are separate but they are intimately inter-woven... and despite great value that business culture often places on an intellect devoid of emotions our emotions are, in a very real sense, more powerful than our intellect" (27-28)

Like games and languages emotions have rules that require appropriate procedure for skilled performance (Averill 266, Szuder 310). Using appropriate theories, language, characters, stories, and context designers of entertainment-education get audience and viewers to identify with character in the narratives often becoming the characters.

Jeanne Klein defines identification as sharing vicariously another person's emotions and thoughts, it is different from sympathy which is feeling for... it is feelings with, it is imagining and thinking from within the character's perspectives. In summary, identification is taking up the role of another character; it is a situation where an audience members becomes the actor. He/she thinks, speaks and acts the same as the media/stage character; it is an emotional bonding where the audience members take up the role of the media, stage or literacy character. The two become one person. There are different processes involved in identification and other constructs that share similarities with identification. For the purpose of this paper identification is defined as an audience members having an emotional bond with a media/stage character so that he shares his feelings, reasons or thinks like

him/her, speaks from the character's perspectives. An audience member becomes one with the media character. If properly employed identification becomes a powerful way of getting audience members to adopt new behaviours. In times past people have been known to copy media and stage characters, rock stars like Elvis Presley, Anita Baker etc. Identification with characters is expected to increase absorption, reduce counter arguing and this increase viewers's acceptance of the values and beliefs portrayed in the programme (Slater and Rouner)

Objective of the study

To assess how model characters in 'Because I am a woman' and 'Rainbow City' Entertainment-Education drama serials motivate citizens in select communities of Cross River and Akwa Ibom States to identify with the characters and embrace women rights practices

Research Question

What relationship exist between TV drama serial 'Because I am a Woman, Radio Drama serial 'Rainbow City' model character and the adoption of women's rights practice in select communities in Cross River and Akwa Ibom States?

Statement of Hypothesis

There is significant difference in the level of identification with serial drama model characters, emotions and cognitive perspectives on women's rights after treatment with entertainment-education drama serial 'Because I am a Woman' and 'Rainbow City' among residents of select communitiess of Cross River and Akwa Ibom states respectively.

For statistical testing the hypothesis was transformed into null hypothesis thus:

There is no significant difference in the level of identification with serial drama model characters, emotions and cognitive perspectives on women's rights after treatment with entertainment-education drama serial 'Because I am a Woman' and 'Rainbow City' among residents of select communitiess of Cross River and Akwa Ibom states respectively.

Women's Rights

In many countries across the world especially in Africa, Asia and Latin America there have been unequal treatment of the sexes, historically there

still exist unequal power relations between men and women. Women are often not given equal opportunities as men in their families, in the communities and by state. Women continued to lobby to be given wider acceptance of the rights of women at different United Nations fora. The most important international treaty addressing women's human rights is the Convention on the Elimination of all forms of Discrimination against Women (CEDAW). It defines the right of women to be free from discrimination and sets the core principles to protect this right. It establishes an agenda for national action to end discrimination, and provides the basis for achieving equality between men and women through ensuring women's equal access to, and equal opportunities in, political and public life as well as education, health and employment. CEDAW is the only human rights treaty that affirms the reproductive rights of women. The Convention has been ratified by 180 states, making it one of the most ratified international treaties. It has thirty articles.

Cross River and Akwa Ibom States are sister states located in the South-South geopolitical zone of Nigeria. Cross River has 18 local governments with a population of about 3 million while Akwa Ibom has 31 local governments with a population of about 5 million (Mercy Ugot et al 201). In the 1960s, the two states were known as South-Eastern State and subsequently Cross River State, and then in 1987 Akwa Ibom was created out of Cross River State. Akwa Ibom State shares a lot of similarities in values, fashion, arts, festivals, cuisines, architecture, and especially language with the Efiks of Southern Cross River State. Cross River State historically has a more gender friendly culture than Akwa Ibom State. For instance, in the Efik culture and other tribes like Bakor, women can own property and children are recognized and can inherit properties in their maternal lineage. Today there is change as poverty, illiteracy, and migration have changed the fabrics of once knitted societies. There are evidences of human rights violations and women and girl child abuses within the two states. In Cross River, violence and abuse of women usually take the form or denial of certain privileges. There is a prevalent culture which sees women as inferior to men; they are easily swayed to accept many harmful traditional practices like female genital mutilation, widowhood practices, forced and early child marriage, incest, girl child trafficking, domestic violence, and marital rape (Mercy Ugot et al 212).

Bassey in his article, "Akwa Ibom has Joined the Italy Business", lists abuses perpetuated against women in the state to include women trafficking, violence in the home, rape, sexual harassment, female genital cutting, enforcement of gender biased laws, harmful traditional practices, and

inheritance of wives and daughters (20). Joy Atueko states that in some parts of Cross River there is gender differential in land allocation, women who are the backbone of rural agriculture suffer from a variety of land tenure insecurity which has culminated in inefficiency in rural food availability.

Theoretical Framework: Social Learning theory was used by Albert Bandura

Albert Bandura is one of the most influential psychologists of all time. In 1974, Bandura was elected to be the 82 president of the American Psychological Association (APA). He obtained the following degrees; BA (University of British Columbia), MA and Ph.D (University of Iowa). Bandura became popularly known when he conceptualized the Social Learning Theory. His experiment proves the power of examples and the effect of the mass media on people (Joseph Dominick, 541). In *Social Learning and Personality Development*, Bandura split out the principles of Social Learning Theory concisely. He presupposes that individuals and groups learn behaviour by observing role models including those on television. According to him, learning is not purely behavioural. Rather, it is cognitive process that takes place in the social context. In another way, learning can occur by observing behaviour and by observing the consequences of the behaviour (Vicarious reinforcement). Bandura further asserts that learning involves observation, extraction of information from those observations, and making decisions about the performance of the behaviour. He presupposes that models are important sources for learning new behaviours and for achieving behavioural change in institutionalized settings. To him, observational learning occurs when students or teachers observe a well trained model. These experiences increase their knowledge and understanding. He believes that people who identify with stage heroes will model their behaviour. The principles of Social Learning Theory were applied to construct *Rainbow City* and *Because I am Woman* Entertainment-Education Radio and TV serials respectively. These programmes created entertainment-education serials that help viewers/listeners learn socially desired behaviour in a positive way from models portrayed in them. The serials design allowed the creators to incorporate elements that can bring the desired responses. These elements included actors, music, melodrama, props and costumes. Entertainment-Education is symbolic modelling and has a formula with three sets of characters with the cultural value that is to be examined is determined ahead of time.

- i. Characters that support a value (positive role models) – in this case, women’s rights
- ii. Characters that reject the value (negative role models)

- iii. Characters that have doubts about the value (undecided). – who are neutral

Methodology

A quasi-experimental factorial design was used for this study. The design was a modification of the pre-test - post-test control group design with one treatment and one control variables and two moderator variables. The pre-test- post-test control group design is simply diagramatised below:



Where X₁ = Treatment (watched TV serial with interaction/discussion)

~ = No treatment (Listened to radio with no interaction or discussion, except at pre-test/post-test)

- C₁ = Control groups
- E₁ = Experimental groups
- Y₁ Y₂ = Moderator Variables
- O₁ O₃ = Pretest measurements
- O₂ O₄ = Post-test measurements

“The factorial design was useful because it allowed the researcher to identify the simultaneous as well as separate effects of independent variable(s)” (Tuckman 136, Hoyle 258).

Area of study

The study area of this research consisted of Cross River State and Akwa Ibom States in the South-South. The following are the profile of the states

Akwa Ibom and Cross River States

Akwa Ibom State was created on the 23rd of September 1987 by the then Military Administration of General Ibrahim Badamosi Babangida. The creation of the State brought to fruition years of prolonged struggle by the people that occupied the mainland part of the former Cross River State. Lying between Latitudes 4° 32” and 5o 33” North and Longitudes 7° 35” and 8° 25” East, the State is bounded on the East by Rivers State, on the West by Cross River State, on the North by Abia State and on the South by the Gulf of Guinea.

Cross River State is found in the south-eastern coastal region of Nigeria, and derives its name from the Cross River and has its capital in Calabar. It is

bordered by Cameroon and Akwa Ibom to the east, Benue to the north, Enugu and Abia to the west, and Atlantic Ocean to the south. Ejagham and Efik are the major languages of this state which occupies 20,156 square kilometers. Cross River State was created in 1976 by the then General Murtala Mohammed regime from South Eastern State. In 1987, the present day Akwa Ibom State was carved out of the state by the then regime of General Ibrahim Babangida. Its capital is Calabar. Its major towns are Akamkpa, Biase, Calabar South, Ikom, Obubra, Odukpani, Ogoja, Ugep, Obudu, Obanliku and Akpabuyo.

Population of Study

The population of this study comprised of four Local Government Areas in Cross River and Akwa Ibom States. Within the local government areas namely Calabar Municipality, Etung, Uyo, and Ikono, specific communities that were used in the study are Akim, Abijang, Afaha Oku, and Ikot Idaha. The ages of the participants ranged from 15-60. All major stakeholders were represented; women are the central focus of the work, youths represent the future generation; and without partnering with men there can be no community.

Sampling Procedure

The sample used total of four hundred participants selected from various parts of Cross River and Akwa Ibom. Each state had two clusters, 100 participants in each cluster. See cluster size below:

Calabar Municipality (Akim)	-	100
Etung (Abijang)	-	100
Uyo (Afaha Oku)	-	100
Ikono (Ikot Idaha)	-	100

Instrumentation

In this study three instruments were used, the first two instruments were designed by the researcher following an extensive review of literature. The first instrument constituted of two packages – the entertainment-education TV serial drama and the entertainment-education radio serial drama. These instruments are the treatment package, the independent variables which all was administered to the experimental and control groups. Experimental and control groups were exposed to four episodes of ‘Because I am a Woman’ and four of ‘Rainbow City’ for a period of six weeks. These drama serials themes are on women’s rights. The difference between the radio and TV

groups was that the television groups had deep discussions after each exposure.

The description of ‘Because I am a Woman’ and ‘Rainbow City’

Rainbow City produced by African Radio Drama Association Lagos was funded by the Ford Foundation and United States Information Service (USIS). It was produced in three languages – pidgin, Hausa ‘Asuba tar Garri’ and Yoruba ‘Orogogijo’. It ran for about five years. It is one of ARDA’s longest works. Each episode ran for about thirteen minutes. There are a plethora of women’s right themes discussed in Rainbow City. These include democracy and good governance, the rights of the girl-child to education, the rights of women to equal participation in economic decision, and the right to work and receive wages, the rights of the girl-child to choose whom she wants to marry and not to be forced to early marriage, the rights to adequate standard of living, including adequate housing, the rights to equitable distribution of food, the rights to good health and the rights of people living with HIV/AIDS, the rights of women to decide freely on matters related to their sexuality including sexual and reproductive health, free of coercion, discrimination and violence, the rights of women to own property and the right of women to freedom from the oppressive practices of widowhood rites. In the serials, different characters carry these messages.

In 1999, the DreamBoat got Hesperian Foundation Creative Fund to do a project known as Women Community Health Theatre Project (WOCOHETREP). Its primary goal was to use theatre for development methodology to address family planning with women of reproductive age in Ediba, Calabar. The findings from the research which represented the knowledge, attitude, practices and behaviour of women in Calabar validated earlier findings from WOCOHETREP and PASTEP led to the conception of *Because I am a Woman*. ‘Because I am a Woman’ was originally a television serial drama that used the Entertainment Education format. The TV drama was the centre piece of the multimedia programme and also included a publication of the 39 episodes TV drama, feminist theatre project in Ediba and peer sessions. ‘Because I am a Woman’ received funds from the MacArthur Foundation for 26 episodes and Global Fund for Women funded the 27th to 39th episodes. DreamBoat consulted the African Radio Drama Association Lagos to provide Lead Resource Writer for the first thirteen episodes.

The TV drama serial addresses the crises of the unequal relationship between men and women and the oppressive role or burden imposed on women in every facet of their lives – at home, in school, at work, everywhere. It discusses Reproductive Health and rights issues as a direct consequence of these oppressive gender roles. Amongst the issues it discusses are “HIV/AIDS, female genital cutting, rape, teenage pregnancy and unsafe abortion, family planning, sexually transmitted infections, sex work, cultism, drug abuse and sexuality education. Other themes captured in the serial include maternal mortality, male child preference, economic empowerment of women, women in decision making and political spheres. There was much interaction between the facilitators and the participants and the radio group had no interaction.

A second instrument was designed to measure identification only. It was a questionnaire with 18 items; there are two, one for TV and one for Radio. The first sets of questions are on the TV and Radio serial. They include questions on the characters, stories, language, music, costumes, settings of the TV and Radio characters. The questionnaire also has section on empathy and identification with drama serial characters and on the usefulness of drama. This third instrument was administered to the TV experimental groups and radio control groups. In developing the third instrument, the empathy index created by Bryant and developed by Klein was used in the design. It measured predispositions to see how personal traits relate to emotional recall of the play.

There were also interviews and Focus Group Discussions which was the third instrument.

Treatment Procedure

The study was carried out between July – August of 2016. It was a six weeks study for the treatment and control groups. The choice of six weeks was to prevent maturation as well as determined by cost. Each week a two hour period of exposure to treatment and discussions on the TV serials took place with the experimental groups. Control groups met to listen to the radio serial only, there were no treatment. Prior to treatment all subjects were pre-tested. The test scores provided a description of the knowledge, attitudes, practices and behaviour of subjects to the dependent variable; women’s rights.

Hypothesis

This null hypothesis stated that: There is no significant difference in the level of identification with serial model characters, emotions and cognitive perspectives on women's rights after treatment with entertainment-education drama serial 'Because I am a Woman' and 'Rainbow City' among residents of the selected communities of Cross River and Akwa Ibom States respectively. To test this hypothesis, a dependent T-test was used to compare the scores of the experimental and control groups.

The fundamental inquiry of this hypothesis was to find out if real life community viewers and listeners believed in the values, beliefs and logic of the model characters in the entertainment-education drama model characters? Did they develop any emotional attachment to the model characters in the entertainment-education drama serials? Did they have the same interests as the model characters? Did they share their thoughts on the issues? The answer to all of these questions is a very big 'Yes!' All the groups identified with the drama serial model characters. However, participants in Calabar and Uyo – the television experimental groups – outscored the radio control groups (Ikono and Abijang).

The data for analysing identification with the TV and Radio serial characters was measured on a continuous scale using a six point Likert scale type: Very Much, Much, Fairly, Sometimes, Very Little and Not at all. The mean and standard deviation for the various identifications was computed and compared using the independent t-test analysis. The analysis of covariance was used to partial out any initial differences in the study. The experiment done has no partial effect. The result of the analysis is presented in Table 4.

TABLE 4: Summary of t-value showing mean and standard deviation of subject's identification with TV and Radio serial characters

	Treatment	N	Mean	Std. Deviation	Std. Error Mean
Group Statistics					
TV Title	1- EXPGP	200	5.44	1.040	.074
	2-CONGP	200	4.78	1.257	.089
Theme Women's Rights	1- EXPGP	200	5.57	.733	.052
	2-CONGP	200	4.03	1.240	.088
Characters	1- EXPGP	200	4.32	1.744	.123
	2-CONGP	200	4.04	1.530	.108
Language	1- EXPGP	200	5.25	1.155	.082
	2-CONGP	200	4.58	1.612	.114
Love TV serial	1- EXPGP	200	5.15	1.275	.090
	2-CONGP	200	4.83	1.589	.112
Love Story	1- EXPGP	200	4.75	1.631	.115
	2-CONGP	200	4.69	1.365	.097
Identification	1- EXPGP	200	4.29	1.780	.126
	2-CONGP	200	4.16	1.630	.115
Believe in TV characters goals	1- EXPGP	200	4.46	1.724	.122
	2-CONGP	200	4.18	1.542	.109
Copy TV characters	1- EXPGP	200	4.68	1.807	.128
	2-CONGP	200	4.18	1.359	.096
Emotion	1- EXPGP	200	3.97	1.611	.114
	2-CONGP	200	3.70	1.604	.113

Table 4: Cont'd

Edisua Merab Yta

Treatment	N	Mean	Std. Deviation
1- EXPGP	200	4.54	1.421
2-CONGP	200	4.11	1.653
1- EXPGP	200	4.78	1.443
2-CONGP	200	4.18	1.549
1- EXPGP	200	5.38	1.049
2-CONGP	200	4.71	1.362
1- EXPGP	200	5.33	1.187
2-CONGP	200	4.96	1.381
1- EXPGP	200	5.42	1.192

Using Identification in Entertainment-Education.....

2-CONGP	200	3.58	1.937
1- EXPGP	200	5.36	1.027
2-CONGP	200	4.22	1.345
1- EXPGP	200	4.98	1.268
2-CONGP	200	3.61	1.227
1- EXPGP	200	4.95	1.333



A cross section of members in Ikot Idaha listening club listening to entertainment-education radio serial drama 'Rainbow City'.

Akim viewing club watching 'Because i am a woman' Entertainment-education TV serial dramas



A closer look at the Table 4 shows that the experimental subjects had a higher mean identification of ($\bar{x} = 5.44$) with the title of the TV serial 'Because I am a Woman' than the identification with the title of the radio serial 'Rainbow City' with mean of ($\bar{x} = 4.78$) subjects that experienced it. The t-value was significant ($t= 5.679$; $P<.5$). Subjects in the experimental group identified more with the serial with a mean of ($\bar{x} = 5.57$), than subjects that experienced the radio serial with a lower mean of ($\bar{x} = 4.03$). Therefore, the t-value was significant ($t= 15.121$; $P<.05$). The experimental subjects identified more with the language of the serial with a mean of ($\bar{x} = 5.25$) than the subjects of the control group with a mean of ($\bar{x} = 4.58$). The t-value was therefore significant ($t= 4.814$; $P<.05$).

Subjects in the experimental identified more with the serial character with the mean of ($\bar{x} = 5.15$) than subjects in the control with a mean of ($\bar{x} = 4.83$) with a significant positive result ($t= 2.222$; $P<.05$). Both groups identified with the story of the serial, but not significant difference in their mean identification ($t= 0.399$; $P<.05$). The experimental subjects had a higher mean belief in the characters goals and desires with a mean of ($\bar{x} = 4.68$) than those in the control with mean of ($\bar{x} = 4.18$). Therefore, the difference was significant ($t= 3.128$; $P<.05$). Subjects in the experimental group had a higher mean of ($\bar{x} = 4.54$) identifying with the emotion of sadness than those in the control group with a mean of ($\bar{x} = 4.11$). The difference was significant ($t= 2.790$; $P<.05$). In the same vein, subjects in the

experimental group had a higher mean of ($\bar{x} = 4.78$) identifying with the emotion of anger, than those in the control group with a mean of ($\bar{x} = 4.18$). This also showed a significant difference ($t= 4.008$; $P<.05$). Considering opposition to early marriage and ambition to go to school, the experimental group identified more with characters with opposition to early marriage and ambition to go to school with a mean of ($\bar{x} = 5.38$) than the control group with a mean of ($\bar{x} = 4.71$). Therefore, it was significant ($t= 5.511$; $P<.05$).



Scene from 'Because I am a woman' Entertainment-Education TV serial drama

Asandia: My daughter Esine is too young to marry, she must go to school!



Rape scene from 'Because I am a woman' Entertainment-Education TV serial drama

Discussion of hypothesis

This finding agrees with Bandura Social Cognitive theory which was the central theory used in this study. It also in tandem with several studies which establish a relationship between television viewers and entertainment-education and soap operas characters. Numerous studies affirm that television facilitates the development of psychological and emotional attachment between media stars and their audience members (Singhal, Cody, Rogers and Sabido 103). The following are various comments from the television viewers in Calabar and Uyo.

"I really got involved with the story of Esame. I was raped... I am right now in court because of this. All rapists should be hung" (Jayne, Akim Aug 2016). "The story of Esame is my story. As a child hawking... I cannot count the number of times I was sexually abused o... don't mind these tears... This story brought back those memories... Rape has deep wounds that cannot heal. Rapists deserve death." (Ako, Akim viewing club, Aug 2016). "Odsu pursuing Asandia with machet got to me... I could not help crying. It transported me home... I could just see my dad beating my mum with the machet... and no one did anything. Everyone supported my father. They said he had a right to beat her, she was his property" (Affiong, Uyo TV viewing club, Aug 2016). "I love Nsa. I really wanted to know what happened to that husband snatcher... this is my personal battle... there is a girl after my husband... I wanted to know how Madam Nsa handled it" (Atim Uyo TV viewing club, Aug 2016). "I was really touched by the film... the stories are about real people like us... I'm suffering today because they refused to send me to school. My father said I am a girl" (Grace, Uyo TV viewing club, Aug 2016). "For me, I have eleven children, my husband's family wanted boys and more boys. I had to keep going to have my two boys" (Eka Effiong, Akim TV viewing club, Aug 2016).

A close look at the results shows that viewers and audiences formed a close bond with positive model characters in entertainment-education drama serials. All of these confirm points made by researchers such as Fuenzalida that state that there is a fundamental emotional relation between media, culture and everyday life (Fuenzuela et al in Cody, Singhal, Sabido, Rogers 410).

Conclusion Many listeners and viewers identified with the entertainment-education drama serial model characters which pointed to the fact that they could easily be motivated to adopt positive social behaviours towards women's rights. The entertainment-education drama serials sparked of social learning for individuals as well as provided a forum for communities to talk and take collective actions. This is exemplified by the Anti-rape campaign

embarked upon by the Akim community as well as the decision by Ikot Idaha to give women 30% of seats within the Council of Chiefs.

The project also tried to explore attitude of community members towards women's rights. Within the listening and viewing clubs, Paulo Freire's participatory dialogues were set up. This allowed communities to engage in dynamic conversations about gender and gender inequalities. It must be noted that women's rights concerns are embedded in values, norms, community history and memory. It is a complex phenomenon that has been created over hundreds of years. Communities have started a critical component reflecting both as individuals, families and communities on various behaviour and practices. The journey towards positive change has started indeed as one participant put it;

Women's rights will not be given in one day so we need to keep talking, negotiating, discussing... This viewing club has started this process for us. Rome was not built in a day. Indeed women's rights will be given eventually. Today we have started talking about men helping in kitchen, women having sexual rights, women not being flogged by their husbands... tomorrow it will stop, we need more of this form of communication across our wards, states and our nation (Beshel, viewing club Calabar).

Recommendation

Governments at local, state, national and international levels can include entertainment-education as part of their development communication strategy.

Tourism, culture, film industries, media, theatre practitioners, writers, festivals, Calabar festival, Leboku International festival, museums, events, crafts and arts collectors, industries etc and entertainment-education experts should consider further investigation into the methodology in order to use it to support development processes. Institutions such as Universities, Research Institutions and other centres that have expertise in designing entertainment-education strategy need to be supported with increased funding and linkages to multiple funding sources by multiple stakeholders such as government, cultural institutions, and corporate funders within regions, states and at grassroot levels to strengthen development processes.

Agencies, Line Ministries, The Federal Ministry of Women Affairs need to design a communication strategy which includes entertainment-education. The strategies can be used in exploring and discussing issues of gender in communities. Other Line Ministries such as Agriculture, Education, Health, Water Resources, Environment, INEC and Forestry must follow suit in using the entertainment-education methodology to engage citizenry in exploring development concerns within their domain. These ministries should create linkages with relevant media and entertainment-education practitioners and institutions. Line ministries should also increase their budgets for arts and entertainment-education strategy

International organisations like UNESCO should continue their work in regions beyond policy making. UNESCO should make provision in its budgets to promote entertainment-education strategy as part of its arts education methodology in West Africa – Nigeria, especially Cross River and Akwa Ibom States are rich in culture. UNESCO should encourage research into best practices and help to expand the field. UNESCO should increase its support to schools using the entertainment-education strategy, cultural institutions in Nigeria especially Cross River and Akwa Ibom States.

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