

RADIO DRAMA FOR SOCIAL MOBILIZATION: A COMPARATIVE ANALYSIS OF
“JDPC HALF HOUR” ON POSITIVE FM., AKURE AND “LABE ORULE” ON PROGRESS
FM., ADO EKITI.

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TMA/11/0111

A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF THEATRE AND MEDIA
ARTS, FACULTY OF HUMANITIES AND SOCIALSCIENCES, FEDERAL UNIVERSITY,
OYE-EKITI IN PARTIAL FULFILLMENT OF REQUIREMENTS FOR THE AWARD OF
BACHELOR OF ARTS (B.A. HONS.) DEGREE IN THEATRE AND MEDIA ARTS

SEPTEMBER, 2015

ATTESTATION

I, ROTIMI BEATRICE OLUWABUKOLA hereby attest that this research report was carried out by me and that I am solely responsible for all errors and omission, if any.

A handwritten signature in black ink, consisting of several overlapping loops and a final flourish.


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CERTIFICATION

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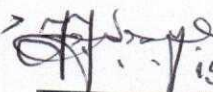

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DEDICATION

This work is dedicated to Almighty God, my ever present help in time of need who in his infinite mercies gave me the grace to successfully complete this project work. This work is also dedicated to my family, Mrs Rotimi, Oluwaseun Rotimi, Mr Adesanlu Olutade for their prayers, concern and attention.

ACKNOWLEDGEMENT

My profound gratitude goes to almighty God who me through till this moment. My gratitude also goes to my mother, Mrs Rotimi for her kindly support and encouragement.

I also appreciate my sister aunty Seun, MR Adesanlu Olutade, Elujide Dayo and Oladele Rotimi who all stood by me and supported me all this years. May god bless you all.

My sincere appreciation goes to my project supervisor, Mr Balogun who went through this research work and guided me till this moment. Thank you very much sir.

I appreciate my head of department Prof. Ojo Rasaki Bakare and my lectures from whose rich wealth of experience I benefitted a lot. Dr Adeseye, Dr. Mbachaga, Mrs Bakare, Mr Adeoye, Mr. Uzodinma, Mr. Bassey, Mr. Isijola, Mrs Tume, Mr. Agophure, Mr. Christopher, Mr. Isaac, Mrs Anieke, Mr Segun, Mr Femi, Mr. casmir

I cannot forget Mr. Layi Oyawa, Mr Temitope Adeeko in progress FM , Mr Akinjide Akinsola in positive FM, Mr Balogun, Mr Tayo, Dr Mbachaga who showed me love and their aid to this project made it a success. Thank you very much.

To all graduating student of department of theatre and media arts especially Ayoola Omolara, Omobola Abike, Alomi Tolulope, Ariyo Eniola, Alawode Stephen, Olowolafe Francis, Agunsoye Adenike, Ogundiyi Olorunfemi, Obere Vivian, Adesina Michael, Adesunloye Oyindamola and a sundry others. I pray that god will fill our heart with love, favour and blessings when we get out there. See you at the top.

ABSTRACT

The discontinuation of radio drama programmes on most Nigerian radio stations does some degree of disservice to the society, because the Radio drama model has the capacity to socially mobilize the society. This research is an analytical study that centers on how Radio drama can be used for social mobilization. It uses the Radio drama programme on Progress FM, Ado Ekiti and another on Positive FM, Akure, as case studies, to investigate how Radio drama is being explored for Social mobilization. The research explores the use of interviews and the focus group discussion approaches to examine the extent to which Radio drama can be used to socialize the society. The researcher observed that most radio dramas are anchored on three vital theories; Persuasion Theory, Theory of Reasoned Action and Diffusion Theory, to engender regular followership and good perception. Among other things, the researcher recommends that hence there is much public interest to Radio drama, there should be more slots for Radio drama on the Nigerian Radio stations, in the interest of evolving a better society.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

In a growing and developing society such as Nigeria, there is the need to pay keen attention to the best means that can help to socially mobilize the masses amongst the numerous existing ones. The mass media offers a broad channel that can socially mobilise the society, as it has a wider platform which is open to all and sundry. Danladi states that “the idea of establishing radio as any other mass medium is to educate, inform, and socialise the people” (Danladi, 2015). Thus, through the application of the numerous formats of Radio Programme, which include documentary, feature, magazine, phone-in, interview, news and drama, Radio achieves its impact in sharpening/changing the opinions and beliefs, as well as habits and behaviours of the public. In this regard, Ejue explains that “the need to communicate the activity of broadcasting programmes for people to listen to in order to impact positively and /or otherwise upon them is a key characteristic of the radio” (Ejue, 121).

Interestingly, radio remains the most affordable and accessible mass media gadget in public domain. Studies reveal that in comparison with Television, Newspaper, Magazine, Cinema, etc, “radio is the leading mass communication medium one can ever think of especially in Asia and Africa” (Ejue, 121). This is due to fact that Radio communication process is less rigorous, cost effective and its information is readily understood by the public, particularly in most third world countries. Onabanjo also states that “Radio is also perhaps the most powerful of

the media that can be used by individual(s) or organizations and establishments for the purpose of image making” (Qtd. in Ejue, 212).

Given that the main role of Radio is to provide “communication support and information resources that could foster better understanding and harmony in the society” (Ejue, 130), there is no gain-saying, therefore, that Radio can exert positive impact on the listening audience. Thus, with the application of all the afore-mentioned radio formats, radio can be considered as an effective tool for social mobilization. This study, which shall focus on Radio Drama programmes, considers the Radio Drama as the best means for Social mobilization.

1.2 Statement of the Problem

The discontinuation of Radio drama programmes on most Radio stations in Nigeria, in spite of its positive impact on the society, is a trend that calls for concern. This has resulted in a number of retrogressions, such as the redundancy of Radio Drama production workforce/company, withdrawal of Radio Drama sponsors, loss of Radio Drama fans and audience, and ultimately a decline in the level of social mobilisation which could have been achieved through Radio Drama. These problems are identifiable in many radio stations across the country. This research sets out to thoroughly examine the importance of radio drama as a tool for social mobilisation, and to strongly advocate for the revival or commencement of radio drama programmes on radio stations that do not have it running.

1.3 Objectives of the Study

The aim of this study is to highlight the role and impact of Radio Drama in social mobilisation on Positive FM, Akure and Progress FM Ado-Ekiti, and to advocate for the revival of Radio Drama in other Nigerian radio stations. The following specific objectives are mapped out for the study:

1. To highlight how Radio drama promotes social mobilization at both Positive FM and Progress FM
2. To examine how Radio drama can be best deployed for Social mobilization.
3. To identify the problems and challenges facing producers of Radio Drama programmes on Radio Stations
4. To suggest plausible means of reviving and sustaining Radio drama productions on Nigerian stations.

1.4 Research Questions

In the light of the foregoing, the following questions will be of importance to this research:

- 1.4.1 What is the nature and form of Radio Drama?
- 1.4.2 How can the Radio medium be used for Social Mobilization?
- 1.4.3 What is the impact of Radio Drama on the Nigerian audience?
- 1.4.4 In what ways can Radio Drama programmes be effectively used to mobilise society?
- 1.4.4 How has Radio Drama programmes been thriving on Nigeria Radio Stations- particularly at Positive FM and Progress FM?

1.5 Significance Of The Study

The significance of this study hinges on the following needs:

1. To sustain the positive impact of radio drama on the society
2. To advocate for the revival of Radio Drama on radio stations.
3. To contribute to the process of raising audience for radio drama and generating content for sponsors.

1.6 Scope of Study

This study shall focus on social mobilization impact of radio drama, with reference to JDPC half hour currently running on Positive FM. Akure and Labe ORULE on Progress FM Ado-Ekiti respectively For the purpose of comparison, this study shall analyse and review the select Radio Drama which run for fifteen(15) minutes duration on the programme “Labe-Orule” are *Dandan Lowo Ori* (Payment of Tax is mandatory) and *Ifowosowopo* (Cooperation), and both went on air by 7:00pm on Tuesday 2nd June and 9th June 2015 respectively. Also, from Positive FM Akure, on the programme “JDPC Half-Hour”, were the set of fifteen (15) minutes radio dramas titled *Ila abe Fun Omobirin* (Female Circumcision) and *Didarapo mo Egbe Kiise Tipa tipa* (Freedom of Association), both transmitted by 1:05pm on Thursday 12th February and 19th February 2015 respectively.

1.7 Methodology

This research work shall adopt the MLA documentation style and it shall employ the analytical methodology for the primary and secondary sources. The primary sources shall include documented oral/written interviews and recorded

texts of radio drama programmes. The researcher shall also conduct interviews with the Heads of Station and Producers in the select radio stations, aside holding "Focus Group discussions" with radio listeners in Akure and Ado-Ekiti respectively. Meanwhile the secondary sources for this study shall include scholarly publications such as text books, anthologies, journal articles and web resources.

1.8 Theoretical Framework

This study shall employ the following communication theories: "Persuasion Theory", which relates to the psycho-analytical concerns of perception; "Social Influence Theory", which concerns the influence of social norms on personal behaviours; "Diffusion Theory", which hinges on how individuals judge a new behaviour against an old one because of his social network.

1.9 Definition of Terms

The following terms (phrases/words) shall serve as a frame of reference for this study, and shall be define as follows:

1.9.1 Radio

This is an electronic gadget that receives electromagnetic waves signals through its transistor from a transmitting media station. This also describes the transmission of media content from the transmitter to the transistor of the electronic gadget.

1.9.2 Drama

This is a genre of literature wherein the enactment in the character of a story is done by performance for the pleasure of an audience.

1.9.3 Radio drama

This is a unique kind of drama where in the audience consist of listeners who do not see the performance. But can only perceive their action through their voices and other audio elements.

1.9.4 Social mobilization

This describes that act of creating awareness of social issues among members of the society. It involves the enlightenment and education of the society, concerning issues that can bring about peace and development.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Communication is an essential activity that occurs regularly amongst human being, and it seems naturally connected to human existence. It is for this reason that Kari states that:

People in all societies communicate with each other, particularly in societies that are complex, diverse and differentiated such as ours. Also the nature of our existence characterized as it is by interdependence and the need for constant interactions among members of the society, entails that we communicate with one another (Kari, 70).

From the foregoing, it can be established that through the medium of communication, human beings get socially mobilized for a better existence. Though this study is devoted to Radio drama, a radio communication format, there is need to review the concept of Perception in Mass communication as a backdrop to the chapter. This Chapter, against the backdrop of Mass Communication and the interrelated concepts of perception and reception, shall trace the History of Radio in Nigeria, and also touch on the History and development of Radio Drama, Radio drama theories and how Radio drama can be deployed for social mobilization.

2.2 Mass Communication Reception and Perception

In order to establish the vital role which communication plays in human existence, Agher and Ejue note that “communication is an inseparable part of our lives that provides platform upon which we take a critical look at ourselves” (Agher and Ejue, 7). In this light, Oyeboode and Adegbola state that communication is “the

meaningful sharing and exchange of ideas, feelings and thoughts, which is a defining property of every people" (Oyebode and Adegbola, 7). In the same vein, Kari lists two core classifications of human communication as personal and non-personal communication. The personal type of communication can be further divided into two: Inter-personal communication and Intra-personal communication. While he describes the inter-personal" communication as "the face-to-face communication, he also clarifies that "intra-personal communication relates to the internal communication within the human system, using the brain and the five (5) sense organs (Kari, 70-71).

The concern of this study goes beyond the personal communication to the non-personal type, which is characterised by the art of sending messages or information across to unknown or unseen receivers. "In this situation, there is no face-to-face interaction between the communicator and the audience. The relationship between the communicator and the audience is an impersonal one" (Kari, 71). Mass communication is a typical example of the non-personal communication, and Kari describes it as a system that sends a message to a "large anonymous and usually heterogeneous audience through the use of mass media" (Kari, 71).

Furthermore, Abdullahi defines "Mass Communication as a study of various means by which individuals and entities relay information to large segments of the population, all at once through the mass media" (Qtd. in Kari, 72). The three major mass communication media, namely Print (Newspapers and Magazines), Radio and Television bear similar features. Studies reveal that besides having a huge and anonymous audience, other features of these media include the following:

- i) They are complex, sophisticated and well-structured.
- ii) The work in a well organised system.
- iii) The messages are public and designed to reach people simultaneously.
- iv) There is an almost total absence of an immediate feedback (Kari, 72-73)

The print media, which is considered as the earliest, came on board following the invention of the printing press during the renaissance and restoration period, while the broadcast media, consisting of radio and television are products of the twentieth century technological developments (Kari, 73-75).

It is common knowledge that feedback is crucial in communication, as it helps in reassuring the communicator about how well his message gets on with the receiver. In fact, Kari states categorically that "feedback is a proof that communication has taken place" (Kari, 97). Following Kari position, which further states that feedback "is limited and indirect, such as through letters to the editor or reaction by means of a telephone call to a live broadcast programme" (Kari, 79), it is well established that the crucial element of communication, thus, suffers limitation in Mass communication. This makes the study of reception and perception quite important in communication.

In this light, Azeez explains that the circumstances surrounding reception in communication include the hearing mechanism and the psychoanalytical process of listening (Azeez, 175). The foregoing establishes that hearing is not enough in communication, and listening (crucial to reception capacity), is more important. If one therefore samples an anonymous audience, like radio listeners, in spite of functional auditory organs, they may not comprehend the message encoded in the

communication if listening did not occur. In this context, T.k. Gamble and M. Gamble explained the difference between listening and hearing, thus:

Hearing is a natural and passive process which requires little or no conscious effort, while listening is a deliberate process through which we seek to understand certain aural stimuli for a future use (Qtd. in Azeez, 177).

Azeez also agrees with the statement above when he explains that-

To be able to listen well enough to achieve comprehension, the receptor will need a functioning ear, concentration, ability to think along with the speaker, ability to anticipate what the speaker is about to say based on what he has said earlier and the ability to take note of the main points of the speaker. (Azeez, 178)

Perception is also closely related to reception. Semantically, it is derived from the word perceive, which means "to observe, notice or discern. Perception has also been described with psychological implications, as "a process whereby information about one's environment, received by the senses, is organised and interpreted so that it becomes meaningful" (Azeez, 175). In essence, proper interpretation on the part of the receiver will facilitate the process of decoding the message, and as Azeez puts it, "a message not properly decoded cannot achieve fidelity". In this regard, he posits that "perception is the lubrication to communication fidelity (Azeez, 176). There is, therefore, a relationship between Reception and Perception. Azeez notes that "perception can be understood as a higher reception or complete reception of a message" (Azeez, 178). From the foregoing, communication will fail if the message is not properly perceived. Thus, excellent reception and perception in communication will always produce the desired feedback.

2.3. History And Development of Radio in Nigeria

Sally Wehmeir defines radio as a system “of sending and receiving sound signals through the electro-magnetic waves (Qtd. in Idebi, 1). The origin of Radio is traceable to Hendrich Hertz’s earliest innovation of the resonator and oscillator in 1887, which was improved by Guglielmo Marconi’s venture into the setting up of a spark transmitter radio factory in 1889. These experiments according to Idebi, have led to the establishment of Pittsburgh’s 100 watts coverage radio station in 1920 (Idebi, 1-2).

In Nigeria, the radio experiment was introduced when transmission was made through the Radio Diffusion System (RDS). FRCN describes the advent of radio broadcasting in Nigeria as “the baby of experimentation of the British Broadcasting Corporation (BBC), which began under the British Colonial Government in 1933 in Lagos (Qtd. in Idebi, 3). Though Ojebode and Adegbola note that the radio repeater station that was set in December 1932, and commenced broadcasting in 1933, was open to subscribers who got the RDS “loudspeaker cable right to the station” and was hung in the house. In 1939, the RDS service extended to Ibadan, and remained as the British Broadcasting Corporation till 1951 when it was deemed fit to become the Nigerian Broadcasting Service (NBC). In 1957, the NBC became incorporated as Nigerian Broadcasting Corporation (Oyebode and Adegbola, 10).

Regarding the proliferation of radio services in Nigeria which has occasioned numerous stations, Ojebode and Adegbola note:

The broadcasting law which permitted the establishment of regional broadcasting houses was passed in 1959 and

between 1959 and 1962 each of the three regions established a broadcast station: the western region in 1959; Eastern region in 1960 and Northern Region in 1962 (Ojebode and Adegbola, 10).

As the country witnessed an increased number of regions/states, there was an upswing in the number of radio stations. According to Ojebode and Adegbola, "by 1996, the number of radio stations in Nigeria was about forty" (Oyebode and Adegbola, 10). They further adduced that "as at 2005, Nigeria had a hundred and thirteen radio stations, of these, 44 were owned by the Federal Government; 39 by State Governments, while 30 were owned by private entrepreneurs" (Oyebode and Adegbola, 11).

In 1978, from the Nigerian Broadcasting Corporation, the Federal Radio Corporation of Nigeria (FRCN) was carved out and saddled with the responsibility of regulating Radio Broadcasting in Nigeria (Idebi, 4). Radio broadcasting in Nigeria has indeed grown significantly in the past six decades. But, only two out of the three types of Radio broadcasting typologies, "Government and Commercial Private", are fully operational in Nigeria (Oyebode and Adegbola, 11). However, the administration of President Goodluck Jonathan at the verge of handing over to a newly elected President, graciously granted the long-time yearnings for the licensing and establishment of seventeen (Oyebode and Adegbola, 17) community radio stations in Nigeria.

The newly commissioned Community Radio Stations are as follows: North-West are Dawanau Market Development Association, Dawakin-Tofa LGA, Kano State; Bayintrung Community Development Association, Zango-Kataf LGA, Kaduna State; and Bright Capacity Initiatives Comm. Enhancement, Gwandu, Kebbi State. In North-Central, the beneficiaries are Agba Community Radio

Initiative, Oju LGA, Benue State; Isin Community Radio Initiative, Irepodun LGA, Kwara State; and Lavun Radio Awareness Initiative, Kutigi, Niger State. Only Gelengu Community Development Association, Balanga LGA, Gombe State got the licence in the North East. South East: Owerre-Nkwoji Town Union, Nkwerre LGA, Imo State; Uroshi Community Association, Igbo Eze North LGA, Enugu State; and Michael Okpara University, Umudike, Abia State. South West: EjuleNen Development Association, Okitipupa LGA, Ondo State; Iwoye-Ketu Community Development Association, Imeko/Afon LGA, Ogun State; Ekimogun Community Foundation, Ondo State; Integrated Community Initiative Centre, Ogijo, Ogun State. South South: Feefeelo Information and Resource Centre, Gokana LGA, Rivers State; Amassoma Information and Resource Centre, Southern Ijaw LGA, Bayelsa State; Otuoke Community, Ogbia LGA, Bayelsa State (Imeso, 2015).

2.4 History and Development of Radio Drama

Radio drama, otherwise known as audio drama, offers a new medium other than stage, for storytelling, and it is said to predate the radio innovation (Crook, 4). Though specific datelines for the early phases of development were poorly documented, but evidences concerning the early experiments of radio drama production exist. Crook lamented that “huge traditions, styles and movements have been established in radio drama, but they remain largely undocumented” (Crook, 3). He therefore attempts to trace the origin and development of radio drama. He established that the film medium, considered as the “7th art”, which began in 1895 did not exist before the radio drama. Thus, he asserts that

Sound art or storytelling through recorded and transmitted sound (radio drama) was spawned before the technological gestation of film. Sound drama achieved its artistic independence as a dimension of theatre before film (Crook, 7).

In France, studies show that the transmission of drama entertainment through the sound medium was founded by telephone companies, decades before the advent of radio, (Crook, 15). He notes, thus:

In 1881, French Engineer Clement Ader had filed a patent for the improvement of Telephone equipment in the theatres. His inventions, known in France as the "Theatrephone" and marketed elsewhere as the "Electrophone" involve the telephonic transmission of live performances from the theatre and music halls into domestic household, and amplification of the sound through phonograph speakers (Crook, 15).

Crook describes the "theatrephone", also known as Electrophone to comprise "an ornamental box with telephone earpiece attached on trailing wires and connected by the use of a pair of microphone, from stage right and stage left to the home receivers" (Crook, 15). Recording of opera and theatre performances were transmitted to subscribers, and in 1890, studies show that the "Theatrephone" technology became largely commercialized and subscribers increased beyond the coffers of domestic homes, as hotels and cafés also subscribed for the installation and services. Crook explains further the operations of the "Theatrephone":

Subscribers were offered special hook-ups to five Paris Theatre for live performance... between acts, when nothing was happening on stage, the company piped out piano solos from its officer (Crook, 16).

In 1895, this innovation came to England and became popular as "Electrophone. It relayed performances from the Theatres and the famous London Royal Opera House. Subscriptions were made from domestic homes, some public places, including hospitals (Crook, 17). Studies reveal that *London Times*, January

and May 1913 reported "the extent of electrophone consumerism and its potential as a social mechanism for cultural entertainment" (Crook, 19). Furthermore, Schneider remarked on Charles Harold's 1914's experiment in California, thus:

About 1914, Harold's station attempted its first remote broadcast. The event was a play being performed in the auditorium at Normal College. The Carbon button microphone Herrold used had very limited pick-up range, and his students improvised a reflector to collect the sound out of an old wooden chopping bowl. The signal was transmitted to the bank building through an ordinary telephone connection (Qtd. in Crook, 4-5)

The lack of proper documentation as aforementioned is also responsible for the neglect of the radio drama as an art form. In modern times, Radio drama is regarded as an adjunct of Radio production practice. It is for this reason that Crook remarked that "it is more a case of underdeveloped radio theory and a continuing struggle to legitimate sound art or radio drama in terms of its equality as an art form" (Crook, 4).

2.5 Radio Drama and Social Mobilization

The subject, "Radio Drama for Social Mobilisation", fits appropriately into what Fossard classifies as Enter-Educate Serial Drama. He cites Coleman who states that "Enter-Educate drama is any communication presentation that delivers a pro-social educational message in an entertainment format" (Qtd. in Fossard, 16). Radio drama for social change is one that does not only entertain but also aims to motivate behavioural change in listeners (Fossard, 18).

It is based on the foregoing that Fossard prescribed a number of vital qualities of Radio drama, which can make it facilitate social mobilisation if

appropriately administered. These qualities, which all begin with letter “C”, are as follows:

2.5.1 **Command Attention**

Fossard explains that in as much as it is important that the message for social behaviour should stand out in a Radio drama designed for social mobilisation, it is important to note that the drama must command attention. He states that “drama, with its fascinating characters and exciting plots, can attract and hold listeners attention throughout many episodes (Fossard, 18). By so doing, attention is directed to the social message. A radio drama that does not command attention will fail with regards to its impact on the listener.

2.5.2 **Cater for the Heart and the Head**

Fossard explains that given the nature of drama and its ability to engage the audience in very many emotions and as well provide vital information that can change their lives for the better, there is the need to maintain a balance in the ratio of what a radio drama offers to listeners in terms of emotional content and the “meat” of the drama. For Fossard:

An emotional response will increase the time and energy a listener spends thinking about the message. Furthermore, decision that are reached logically are strengthened if they are emotionally rewarding (Fossard, 19).

He thus concludes that “emotional involvement is every bit as important as information when it comes to affecting an audience and motivating listeners to change (Fossard, 19).

2.5.3 Clarify the message.

This refers to the leverage that dramatic art has over other radio communication formats, which lies in exploring different means of getting the message to be clearly understood by the audience. Fossard remarks that “drama allows the message to be presented by various characters in language and in situations that the audience can understand and readily recall” (19).

2.5.4 Communicate a Benefit

This refers to the need for listeners to be convinced about the demand for a behavioural change. Fossard notes that radio drama can demonstrate to listeners the benefit to be gained if they subscribe to the prescribed change in lifestyles. The drama can also quickly illustrate the consequences, both good and bad, of various behaviours. (Fossard, 19)

2.5.5 Create Trust

This relates to the need to create role model characters who the audience can look up to and trust in the course of the series. “If the drama features experienced, knowledgeable characters who can relate to listeners’ lives, then listeners will trust the message that are being delivered” (Fossard, 19).

2.5.6 Call to Action

Fossard remarks that with radio drama, and the use of the Role Model character device, listeners can be called to action by the deployment of characters that can inspire and motivate listeners to try a new behaviour (Fossard, 19).

draw insight from tried and true examples of communication and behavioural change, while ensuring that those insights become an integral part of a compelling story (Fossard, 4).

His explanation of the four modern communication theories readily applies to Radio drama that will serve the purpose of social mobilization.

2.6.1 Persuasion Theory

This theory focuses on the psycho analytical factors that influence a person's perception of a message, and his response to it. Fossard notes that these factors that can enhance/impece perception include- the knowledge and skills, attitude towards behavioural and social issues, predisposition or preferences, belief and concern about the behaviour, and its consequences and attitude towards the source of the message (Fossard, 4).

Like Aristotle, Fossard also notes that these factors draw attention to the message and the source of the message. With regards to radio drama, Fossard remarks rhetorically;

In drama, the source is the character who delivers the message... is the character believable as the bearer of the message... is this character believable as the bearer of the message? Is the character attractive or appealing? Does the character have anything in common with the listener? Does the character have the autonomy or expertise to be a spokesperson for the prompted behaviours? (Fossard 5).

2.6.2 Theory of Reasoned Actions

This theory, which hinges on the concept of personal behaviours and perceived social norms is said to emphasize on the social influence factor on personal behaviour. Fossard remarks that before people decide to try a new behaviour, they carefully weigh the advantages and disadvantages thereof, while

considering what other people might do or think of them (Fossard, 5). The theory explains that when individuals get a message that communicates behavioural changes, they tend to ask certain questions. According to Fossard, such questions may include- "What will happen to me if I take the action? What did I think others would do about this situation? What do I believe others would want to do?" (Fossard, 6). If the concerns of these questions become properly addressed in a radio drama intended for social mobilisation, communication occur effectively.

2.6.4 Diffusion Theory

This theory places emphasis on the individual's social environment. The theory explains that individual social networks help people judge a new behaviour against an old one. Fossard also notes that the diffusion theory explains that the introduction of new behaviour stirs rhetorical questions in individuals, such questions as:

Is the new behaviour compatible with current behaviours, beliefs and values? How difficult is it to perform? Can it be tried out without too much risk before making a decision? Are there opportunities to see what happens to others who adopt the behaviour? Does the new behaviour offer any advantage over current behaviour? (Fossard, 8-9)

Therefore, a Radio drama producer needs to factor all these queries emanating from the social environment of the listeners into the plot of the drama for effective communication and subsequent social change.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This Chapter explains the research methodology employed in this study. It also offers brief information about Positive FM (102.5), Akure and Progress FM (100.5), Ado-Ekiti. The researcher adopted the qualitative data analysis, using interviews and focus groups discussions as methodology.

3.2 Short Profile of Positive FM., Akure

Positive FM (102.5) Akure was established on 20th April 2002 as an annex of Radio Nigeria (Federal Radio Corporation of Nigeria). Its mission was to create and maintain a broadcast outfit that will serve as a model in Nigeria and Africa in terms of standards, professionalism and character. The station has the vision to be an impartial, credible, proactive broadcast medium in the front of Nigeria national development unit and progress. As an arm of Radio Nigeria, the station works under the central philosophy of Federal Radio stations which is to uplift the people and unite the nation.

The station, which has six (6) departments, namely News, Programmes, Engineering, Account, Marketing and Administration, operates with the responsibility of maintaining peace in the society through the dissemination of information. In fulfilling this responsibility, the station ensures that with the airing of enlightenment programmes, members of the public are not only informed but are also entertained and educated. The station employs language as a medium to reach all spectrum of audience in Ondo State; Yoruba language, Local dialects. Pidgin English and simple English are the language modes for effective

communication from the station. Among other programmes, Positive FM considers Radio drama as a type of programme that can help transform the society. Positive FM considers drama as a tool that can be used to mirror the society and correct the ills of the society.

Therefore, the station has provision for distinct Radio programmes which are used for social mobilization. These include “NHIS”, “JDPC Half-Hour” and “Labule wa”. While “NHIS” touches on the vital issues of health, “JDPC Half-Hour” is the only radio drama programme that addresses issues of human rights (child and women rights inclusive), and abuses of the rights. Meanwhile, “Labule wa” focuses on grassroots development and social transformation in rural areas.

The station faces the general challenge of epileptic supply of power that confronts organizations and industries in Nigeria. Thus, the station spends a huge sum of its income on generating power to keep operation running. More so, as a government firm, the allocation the station gets from government is usually insufficient to meet all financial needs, hence the marketing department has the responsibility to seek for sponsorship and this bears consequences on programmes content.

3.3 Short Profile of Progress FM, Ado-Ekiti

Progress FM was established on February 17th 2013, in line with the mission and vision of the Federal Radio Corporation of Nigeria (FRCN). The station was established out of the need to decentralize Radio Nigeria through establishing FM stations in the states. Thus, the station’s operating philosophy

captures the essence of bridging the gap by disseminating and interpreting Federal Government's messages and policies to the public.

In other words, the main objectives of the station lie in bringing the Federal Government close to the grassroots people. The station has seven (7) distinct departments, including Administration, Programmes, News, Marketing, Audit, Engineering and Account. As a grassroots mobilization station of Radio Nigeria, Progress FM has the responsibility of also bringing the voices of the people to the Federal Government. Hence the station holds the microphone in trust for the people, by giving them a voice and packaging their concern and sending to the Federal Government.

Progress FM regards drama as an entertainment programme which can be used to enlighten, educate and inform the public. The station runs a weekly radio drama programme, called Labe Orule which has become a household name in Ekiti State. One of the challenges facing the station is inadequate funding, which makes commercialization inevitable. The cost implication for generating power, for eighteen (18) hours of broadcasting is huge, while electricity supply is unstable. This is a huge burden on the station which leaves the marketing department with the option of aggressively sourcing for sponsorship.

3.4 Methodology: Qualitative Data

This study employed the qualitative data collection approach. The researcher interviewed Directors of Programmes at the two stations and conducted focus group discussions in Akure and Ado Ekiti. Each group discussion comprises 4 members who addressed diverse issues on the subject of this study. The focus

group discussions also had representatives from men and women, the youths, the educated, and the lowly educated.

The documentation scope of the interviews focused on the following issues, among others:

1. The philosophy of operation (vision, Mission and Objectives) of the station
2. The Media Social Responsibility of the station
3. The flagship programme geared towards social mobilisation from the station
4. The feedback mechanisms of the station
5. The efforts (including innovations, prospects and challenges) towards the sustenance of Radio Drama on the station,
6. The impact/impart of Radio Drama from the station on the society

Meanwhile, Focus Group discussions were conducted to document listeners' interests, access to radio, impact of radio drama programmes under study and their general comments on the radio stations. The researchers shall also share thoughts from the stories of the select Radio drama episodes to engender a robust discussion on social mobilization with the groups.

CHAPTER FOUR

DATA ANALYSIS

4.1 Introduction

This chapter analyses the data gathered from the interviews and the focus group discussion. It also makes use of content analysis of two episodes of Labe Orule (Progress FM) and two episodes of JDPC Half huour (Positive FM).

4.2 Analysis of Selected Episodes of "Labe-Orule" Progress Fm Ado-Ekiti, Ekiti State

Episode 1: *Ifowosowopo*

Synopsis- Chinedu and his wife, who just got married, live as a happy couple, but Kola who lives in the same neighbourhood is unhappy with the way he assists his wife in carrying out some domestic chores. He expresses his displeasure concerning how Chinedu works with his wife in the kitchen, and blackmails him to other neighbours. Caro does not agree with Kola position, rather she condemns his patriarchy ideology. However, the security man (Baba) buys Kola's position on the matter. Upon the arrival of landlord, Baba reports the situation to him with the hope of getting his support to reprove Chinedu, but the landlord condemns their stand and rebukes Kola for inciting Chinedu against assisting his wife in any capacity. He upholds that mutual cooperation is vital and important in marriage.

The drama delves into an issue that is fundamental in the society; the subject of patriarchy. It touches on the question of "to what extent will a man's assistance to his wife on domestic chores be termed as being improper"? The question is vital in the context of contemporary and controversial issue of

feminism. Although feminism has so many contradictions with our inherent cultural values and belief system, many in the Nigerian society are beginning to embrace the need for gender equality. It is on this basis that the theme and subject matter of the drama "*Ifowosowopo*" finds its relevance.

The characters of Kola and Baba represent the cultural ideology of patriarchy, which uphold the idea that a man has no place in the kitchen, while Caro and Landlord embrace the sense of progress that can ensue from mutuality and corporation in marriage. Chinedu represents the modern mind, who, in spite of the prevalent cultural belief, treats his wife with fairness and gives a helping hand in the aspect of domestic for the sake of progress. Anchoring on "Persuasion Theory" and "Theory of Reasoned Actions", the Radio drama "*Ifewosowopo*" facilitates good perception of the right behavioural change. The "Theory of Reasoned Action" by Fossard explains that people tend to try new behaviours when they have weighed the advantages and the disadvantages that could result, and they also consider what people will think or say about their action (Fossard, 5).

In the radio drama, it was clear that such actions that do not align with cultural norms will face the resistance of people. In this light, the drama highlights the benefit of the new social change to the public. In "*Ifowosowopo*", listeners can accept Chinedu's position for lending assistance to his wife as an act of love. Two members of the focus group in Ado Ekiti also attest that there is nothing wrong with giving a helping hand to one's wife in the kitchen, if the husband truly loves her. Through "*Ifowosowopo*", members of the public will realize that such actions and behaviours are gestures of love, which can help keep the family together in

harmony. Hence, listeners can jettison public condemnation and try out the new behaviour.

Furthermore, from Fossard's explanation "Persuasion Theory" bears a close relationship with the "Theory of Reasoned Action" because the reception of a new attitude has a correlation with the credibility of the source of the message (Fossard, 1999:5) In "*Ifowosowopo*" the resolution, which is drawn by Landlord's opinion on the matter, which posits that Chinedu's action is in the interest of cooperation in the family, and will engender progress and development, will make the message sink in the audience. At that point in the drama when Baba (security) expresses his concern and that of Kola, so that he can have the Landlord also condemn Chinedu's action, the landlord disappoint Baba and declares that cooperation is the right attitude. The listeners will buy into Landlord stand because of the credibility of his character by virtue of his status. The play "*Ifowosowopo*" employs languages to distinguish the characters and place of action. Chinedu, who is an Igbo person communicate.

Episode 2: "*Dandan Lowo Ori*"

Synopsis- Tax Collectors storm the market to demand for Tax payment document from traders. They comb the market stalls from one trader to the other and discover that Musa, who sells Suya (roasted meat), has been avoiding tax payment because his business resumes in the evening, by which time, the agents would have retired home. Thus, Musa fails to pay tax, and he can't justify the need for it. One fateful day, the news about Musa's serious accident gets to his Landlord, who is receiving some guests, and they all rush to the hospital to visit him.

At the Hospital, Musa gets no attention because he doesn't have any money for deposit. He begs for help and cries in pains, but the nurses would not attend to him. Soon they ask him about his Tax Card, so that he can get help at least, but he has no evidence of ever paying tax, so they abandon him. When Landlord arrives with his guest and the Nurse reports that Musa, could not receive medical attention because he has no money on him, and again because of his refusal to pay tax in times past. In order to save his life, Landlord pleads that they should attend to him immediately, while he dashes off to get money for the Hospital Bill. Then, Musa later realize that there is need for a behavioral change with regards to the payment of tax.

The Play touches on a social problem, which is very endemic in the Nigerian Society, the non-payment of tax. It is a wrong behavior and a sense of irresponsibility for many workers to attempt to elude the payment of tax, which is meant for the development of the society. The play draws attention to the fact that at every level of business, trade or work, it is the civic responsibility of everyone that works/earns to pay tax. In communicating this essence of the message, the radio drama "*Danda Lowo Ori*" uses the Character of "Musa" to exemplify the fate of one who attempts to avoid tax payment. In the drama, Musa had an accident and was rushed to the Hospital. Musa feels the consequence of his indulgence, when he is between life and death. At the instance when he had no money on him to deposit for the hospital bill, and the management could have accepted to admit him if only he can prove that he is a tax payer.

Like "*Ifowosowopo*", "*Dandan Lowo Ori*" also employs the "Theory of Reasoned Action" in order to socially mobilize the society, especially people who don't pay their tax. It expresses how the payment and the proof of payment could

be of leverage, in times of emergency, especially when the payer wishes to access Government facilities. Much more, the drama also aligns with the demands of "Diffusion Theory". This theory states that for behavioral change, the target thinks of the risk and the advantage of the new behavior over other, and seeks to know if there is precedence with an advantage, concerning the new behavior that is to be adopted.

The manner of presentation and story treatment of "*Dandan Lowo Ori*" aims at optimal perception, because as soon as the play begins, Musa, who represents most "irresponsible" individual bears dire consequences, when his wrong deeds lead him to his perils.

4.3 Analysis of Select Episodes of "JDPC Half-Hour on Positive Fm.

Akure

Episode 1: "*Ila Abe Fun Omobirin*"

Synopsis- The family of Fikayo and Aliyu are blessed with a baby girl. No sooner than Fikayo was discharged from the hospital, her mother-in-law arrives for a visit, and she pestered Fikayo on the need to circumcise the new born Child. Fikayo resists her request, but Mama insists and pressures her till she succumbs. After the baby's circumcision, she bleeds severely and cries in pains. After a few more days, Fikayo rushes the baby to the hospital, and the Doctor blames her for allowing her mother-in-law to perpetuate such evil on the Child. The baby's health improves, and as they make to leave the hospital, the Doctor educates her, and by extension, the public, on the consequences of allowing a child be subjected to such evil.

The subject of female circumcision is an age-long practice in Africa, and even women uphold more than their male counterpart. It is believe that a girl-child

that eludes circumcision is bound to be promiscuous and could also stand the risk of child bear difficulty in future. It is this superstitious that "*Ila Abe Fun Omo Obirin*" stands to confront and debunk by presenting the vivid picture of associated risk that can result from the practise. Fikayo, the mother of the girl-child stands to represents the modern lady who does not subscribe to the superstitions of female circumcision. However her insistence could not hold for long, giving the pressure that her mother-in-law mounts during her visit. She gave in and allowed her girl-child to be circumcised.

The pungent lesson for listeners is derived from the consequences of yielding to Pressure. after circumcising, the baby almost bled to death, but for the intervention of medical officials. At this point, the listens perception of the message would rely on the "Theory of Reasoned Action" employed by the Radio Drama. Thus, members of the public who still uphold the superstitious believe of female circumcision, or who may be considering it for a girl child, can have a rethink and redress of action, because of the near-death citation that occur in the Radio drama- "*Ila Abe fun Omo Obirin*" It is noteworthy that one of the female during the focus group discussion, recounted her personal experience and desires that this episode of JPDC programme, should be continuously aired until everyone in the grassroots has a proper orientation about this superstition. According to her, this practice still goes on in the rural communities and young ladies suffer for it.

Episode 2: *“Didarapo mo Egbe kii she tipa-tipa*

Synopsis- At the Traders Associate meeting, the President announced the compulsory payment of membership levy for N3,500 for the preparation of the forth coming association celebration. Some Union members frown at the imposition, but ... Lolade from Ward 8 stood to appeal that the exco should make a consideration and reduce the levy to N2,000. Lolade and other union members get back to their Businesses to have a rethink of the burden which the Association executive members have placed on them, and they consider leaving the Association.

While on a fund drive, executive members of the association set up a task force to seize the wares of association members who have not complied, and others in the same business line, who are yet to identify with the association. A victim of such forceful seizure, who isn't yet a member of the association, reports the situation to JDPC (Justice Development Peace Centre) Office, and the Secretary of the Association is invited to the JDPC office for mediation. After lots of argument, the JDPC lawyer convinces the Secretary on the need to make membership, a voluntary action and not a thing of force.

This Radio drama underscores an item on the fundamental human right, which is “Freedom of Association”. When the executive members of the trade association place certain financial demands on members, they were not sensitive to their plight. However when they embarked on aggressive fund drive, ceasing the wears of Association member, and even nonmembers who are in the same trade, h case was reported for Justice to prevail. With this drama, listeners come to see the need of reporting any case of oppression to appropriate quarters, instead of

resorting to violence. The intervention of the mediating authorities helped to enlighten the association secretary, who promised to take the message to other executive members.

The theory deployed for the Radio drama which also helped at resolving the existing conflicts is the "Persuasion Theory". The Drama uses the Character of a lawyer (In JDPC) office, who by virtue of training understands and interpreted the law to resolve the conflict. It was the lawyer that established to the association secretary, that "Freedom of Association" is the right of every member. With this, members of the audience can also be persuaded because such message comes from a Lawyer.

4.4 Comparative Analysis of Radio Drama Programmes on Positive FM. and Progress FM for Social Mobilization

The two stations, Positive FM and Progress FM are located miles apart, existing in neighbouring states, but they share a lot in common. While the Director of Programme of (positive FM) states that the purpose for the radio drama is to mirror the ills of the society and correct them through drama, the Producer of (Progress FM) holds that the programme aims at informing and reorienting the society in order to redeem her from destructive ills. In both cases, they are geared towards social mobilization of the public. The episodes from both stations are inter-related in theme, and subject matters in spite its different titles. In terms of content, there is a touch of professionalism from both stations: the acting is fair, the scripting is good, and the sound production is clear and pleasurable. But radio programmes, JDPC and LABE ORULE, employ the use of Yoruba language and dialect within the state for communication. This affords more listeners especially

the illiterate and rural dwellers the opportunity of enjoying the radio programme. It is also important to note, that both radio drama programmes have a duration of only 15minute. As much, it leaves the audience with the desire for more when the programme is beginning to end: a good followership strategy for media.

However, the few differences that lie between the radio drama programmes on Progress and Positive FM includes the following: JDPC half hour runs on Thursdays from 1:05pm while Labe Orule runs on Tuesdays from 7:00pm. Although, both programmes springs up immediately after news hours. It is the researchers thinking that JDPC may likely have a few more followers because of the time belt. This is premist on the fact that by 1:05pm, more people listen to radio, an activity that can go side by side their daily preoccupation, whereas, by 7:00pm more fans of radio are likely to switch over to television programmes. It is significant to state it is a trend in JDPC to emphasize the resolution of every drama with brief narrative that speaks to the characters of the play and directly to radio listeners. Meanwhile, the Labe Orule episodes does not engage narratives, it runs enactment through the 15minute time. From the researchers finding, JDPC is said to be a sponsored programme by the Justice Development Peace Centre (JDPC) Akure diocese, while Labe Orule is an in-house Programme of the progress FM with man power drawn from the members of staff.

4:5 Summary Of Findings

From this research analysis, the researcher discovered that both Progress FM and Positive FM make use of radio drama for social mobilization in the following ways:

The language of communication is as important as the message to be communicated. The two radio drama programmes under study (JDPC Half hour and LABE ORULE) are produced in Yoruba language and majority of those who listen to them are naturally Yoruba, who love their language and culture. The study also found out that listeners of the two radio drama programmes acquire the virtues of morality, peaceful coexistence and conflict resolution in the society. The study shows that listeners learn about their rights, duties, taboos, laws and obligations through the drama programmes under study. For example, one of the episodes of JDPC Half hour focused on circumcision and its effects among female children.

The researcher also noted that inadequate funding has prevented many radio stations from creating and transmitting radio drama. The situation usually forces the radio stations to dance to the tunes of sponsors who are ready to finance their programmes. Meanwhile the two radio stations under study create opportunities for theatre artists to feature in radio drama programmes.

However, while positive FM Akure runs its radio programme (JDPC Half hour) between 1:05pm and 1:20pm on Thursdays, progress FM Ado Ekiti runs its radio programme (LABE ORULE) between 7:00pm and 7:51pm on Tuesdays. The researcher therefore discovered that positive FM has more followership than Progress FM, because of the time of transmission: LABE ORULE is transmitted in the evening when majority of the listeners would have returned home from work, whereas JDPC Half hour is transmitted in the afternoon when majority of the listeners are still busy in their offices.

The researcher also found out that JDPC half hour on positive FM is sponsored and financed by an arm of the Akure catholic diocese called Justice

Development Peace Centre, thus, this executive producer demands for most suitable time on the radio programme time belt for most listeners. Whereas Labe Orule is an initiative of the positive FM Ado Ekiti, as an in-house programme that runs without commercials or reference to sponsors. Thus, the researcher deduces that this could be responsible for the allotment of an off pick time, such as 7pm to Labe Orule.

CHAPTER FIVE

SUMMARY, RECOMMENDATION AND CONCLUSION

5.1 Summary

This study has established that radio drama can be used effectively for social mobilization. The researcher also discovered that certain ills of the society, wrong cultural practices, can be corrected through the radio medium. From the qualitative data, the researcher discovered that the need to study the prospective listeners and fashion a suitable radio drama programme for them is vital.

5.2 Recommendations

Based on this study, the researcher hereby recommends the following:

1. The radio stations should create more radio programmes for the listening pleasure of the audience and ultimately, for social mobilization
2. The marketing department of each radio stations, should consider using the platform of radio drama as a means to raise internally generated fund (IGR).
3. Producers of radio drama should ensure appropriate timing for the programmes, as a way of sustaining large followership.
4. The subject matter of each radio drama episode should address the immediate needs and aspirations of the radio listener.
5. Owners of radio stations should make adequate provision for the funding of radio drama programmes.

6. Theatre arts departments in tertiary institutions should consider giving more attention to the training of students in the art of producing radio drama programmes.

5.3 Conclusion

This study establishes the crucial role which radio drama plays in social mobilization. The two stations under study produce their drama programmes (LBE ORULE and JDPC Half hour) in Yoruba language which is the mother tongue of people living in Ado Ekiti and Akure. Majority of the radio listeners enjoy the programmes because they see the drama as a veritable platform to learn about societal norms, rights, laws, taboos and obligations.

In the course of this study, the researcher noted that good radio drama programmes cannot be produce without adequate funding from the station managers or sponsors, hence, the need of them consider increased funding of radio drama programmes. As a broadcast medium which reaches a large number of audiences than any other medium, radio has the capacity to mobilize the people through its messages. The fact that radio transmission is instant and reaches millions of the people faster than television and newspapers, makes it the people's medium and a natural platform to achieve social mobilization.

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APPENDIX

INTERVIEW QUESTIONS

WITH HEAD OF PROGRAMMES

1. Names
2. Position
3. The date of establishment of station
4. Vision and Mission statement
5. Objectives and other working philosophies
6. Numbers of departments of the station
7. What informed the frequency modulation number?
8. The public social responsibility (PSR) of the station
9. Why do you have radio drama in your station?
10. Do you use it for specific purposes?
11. What are the problems/challenges you face in your station?
12. What are your achievements?

WITH PRODUCER OF RADIO DRAMA

1. Name
2. Position
3. Why the program?
4. What is your mission for the program?
5. When do you have your rehearsals?
6. How do you record your drama?
7. How do you get your cast?
8. Do you have problems while recording?
9. What challenges do you encounter in the production of the radio program?
10. What are the likely problems that could ensue against the sustenance of the airing of the radio drama?
11. In your own evaluation, does the radio program LABE ORULE/ JDPC Half hour contribute to social mobilization?
12. If yes, how?
13. What is your feedback mechanism from measuring the audience followership and impact?
14. Do you have plans for the production and airing of other radio drama in the nearest future?
15. If yes, state?

GROUP DISCUSSION

1. Your name and age bracket
2. Do you have access to radio drama, and how often do you listen to radio in a day?
3. Do you enjoy listen to radio drama?
4. If yes, when last did you listen to a radio?
5. What programme did you listen to and on what station?
6. Do you think listeners learn more lessons from radio drama programs than other programs?
7. There is a programme going on in PROGRESS FM, ADO/ POSITIVE FM, AKURE called LABE ORULE/ JDPC, have you heard it before?
8. If yes, what comment do you have on the programme?
9. How many characters do we have in the radio drama and who is your favourite character?
10. What do you think about the story?
11. How well has the programme helped you in your knowledge?