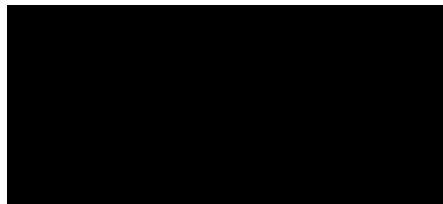




The influence of musical interventions on drug abuse reduction among Nigerian youths: A study of David Jones's popular music (2017 – 2022)

By



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This thesis has been completed in fulfilment of the requirements for a PhD in Culture, Communication and Media Studies in the School of Applied Human Sciences, University of KwaZulu-Natal.

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Date: February 2025

Declaration

I, Ezekiel Onyebuchi Eze (student number: 222115503), at this moment, declare that to the best of my knowledge, this thesis titled "The Influence of musical interventions on drug abuse reduction among Nigerian youths: A study of David Jones's popular music (2017 – 2022)" is original work from me and that I can vouch that complete references duly acknowledged the sources I have made use of. This thesis is submitted for a Doctor of Philosophy Degree in the discipline of Culture, Communication and Media Studies at the University of KwaZulu-Natal.

Dedication

To the memories of my late Dad and Mum.

Acknowledgements

I extend my heartfelt appreciation to the University of KwaZulu-Natal for their invaluable financial support, which has been instrumental in realising this research.

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Abstract

Drug abuse is one of the extreme health and social problems confronting Nigeria, as the national prevalence rate of 14.4 per cent surpasses the global prevalence rate of 5.5 per cent (UNODC, 2021). Drug abuse prevalence is perceived to be very high among Nigerian youths (NDLEA, 2013; Umukoro et al., 2016; Adeyemo et al., 2016; Umukoro & Aina, 2020) as a result of several prevailing risk factors (Unya & Onya, 2020; Adeniyi, 2022) that the Nigerian youths are predisposed to in their immediate environments. A good number of communication strategies have been adopted in the past, both at international and national levels, to reduce the impact of these risk factors on Nigerian youths. However, these approaches have failed to yield the expected outcomes, partly due to the complexities in developing drug abuse interventions that can help to address the situation.

The use of educational programmes in Nigeria's efforts to address drug abuse has since been championed (Ajayi & Alli, 2020; Olarewaju et al., 2022). Entertainment Education (EE) applications are rare health interventions in the Nigerian context. This thesis explores, in a broader sense, the EE potential of an anti-drug abuse popular music intervention, David Jones's anti-drug abuse popular music (2017-2022), as a tool to address drug abuse among Nigerian youths. Using Social Cognitive Theory, this study explores David Jones's anti-drug abuse interventions through the lived experiences of Nigerian youths exposed to it, towards exploring the EE potential for drug-related interventions.

The epistemological assumption upon which this study draws is the interpretive paradigm. The study used hermeneutic phenomenological methodology fortified by seven FGDs to generate qualitative data. The purposive sampling was employed to select a sample comprising 41 Nigerian youths who volunteered from seven tertiary institutions, namely the Rivers State University (RSU), Enugu State University of Science and Technology (ESUT), Kingsley Ozumba Mbadiwe University (KOMU), Godfrey Okoye University (GOU), Coal City University (CCU), Chukwuemeka Odumegwu Ojukwu University (COOU) and Veritas University (VU).

The data collected for the study were analysed employing reflexive thematic analysis. The findings of this study sustain the conclusion that EE holds vast potential in the development of interventions that would help address the growing prevalence of drug abuse among Nigerian youths aged 18 -25 years. David Jones's anti-drug abuse interventions' messages were found to have offered transformative educational information, promoted guidance and counselling of the study's participants, and

stimulated self-belief. This also indicates that the anti-drug abuse popular music intervention was grounded in SCT and perceived to be relevant in informing EE interventions (Willoughby et al., 2018). However, David Jones's anti-drug abuse popular music intervention (2017-2022) does not fully address the entertainment needs of some Nigerian youths due to the music composition and deferential in the listening functions of significant music uses. These include the music theme, melody, repetitive and minimalist pattern, and static nature, as it lacks dynamics and contrast. The study concludes that continuous engagement in the production of intriguing EE music is essential to foster the saturation level needed for the success of music interventions. It also emphasises the importance of incorporating theories in EE music messages through design and implementation. The appeal for behavioural changes and the highlight of the dire consequences of drug abuse should be paramount in music intervention. This approach may help suppress the risk factors responsible for drug abuse among Nigerian youths and trigger good drug use behaviour. The success of EE music intervention depends on a nuanced understanding of youths' music genres, information or practical needs, and entertainment experiences.

Keywords: entertainment education, popular music, anti-drug abuse, transformative educational information, self-belief, Nigerian youth and risk behaviour.

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Table showing Acronyms

ADA	Anti-Drug Ambassadors
ASAP	Anti-Substance Abuse Programme
ASE	Africa Stop Ebola
AWARD	Ask, Warn, Advise, Refer and Do-it-again
CLT	CLT - Classical Theory
COOU	COOU - Chukwuemeka Odumegwu Ojukwu University
CCU	CCU - Coal City University
CRISA	CRISA - Centre for Research and Information on Substance Abuse
EE	Entertainment Education
EEMVUL	Entertainment Education Music Video utilising ‘Lam.’
ESUT	Enugu State University of Science and Technology
FGDs	FGDs - Focus Group Discussions
GFI	Global Financial Index
GOU	Godfrey Okoye University
HCC3	HCC3 - Health Communication Capacity Collaborative HC3
JHUPCS	John Hopkins University Population Communication Services
KAP	Knowledge, Attitude, and Practice
KOMU	Kingsley Ozumba Mbadiwe University
MAPP	Mobilising for Action through Planning and Partnership
NBS	National Bureau of Statistics
NCC	National Communication Commission
NDCMP	National Drug Control Master Plan

NDLEA	Nigerian National Drug Law Enforcement Agency
PSI	Parasocial Interaction
PSR	Parasocial Relationship
PSQI	Pittsburgh Sleep Quality Index
RSU	Rivers State University
SBC	Strategic and Behaviour Change
SCT	Social Cognitive Theory
TA	Task Attractiveness
TA	Thematic Analysis
UNODC	United Nations Office on Drugs and Crime
VU	Veritas University
WHO	World Health Organisation

CHAPTER ONE: INTRODUCTION

Background and rationale for the study

Globally, the use of drugs with liability of abuse is rampant and remains a public health issue and social problem with serious consequences (Senay, 1991). Drug abuse is a threatening public health concern in West Africa, accounting for socioeconomic challenges, mortality and morbidity. An array of problems associated with drug abuse seriously threatens the youthful population of Nigeria. Drug and substance abuse is the indiscriminate use of specific chemicals or drugs to generate pleasurable effects on the brain (Nwobi et al., 2021). These drugs comprise stimulants similar to cocaine, depressants like alcohol, opium-related painkillers like heroin, and hallucinogens, which encompass lysergic acid diethylamide found in alcoholic drinks and tobacco, among others, available to adolescents (Muwanzi & Mafumbate, 2017; Pinias et al., 2022). The United Nations Office on Drugs and Crime (2018) documents that early (12-14 years old) to late (15-17 years old) teenage years are a severe risk interval for the initiation of substance use. Although literature documents cases of drug abuse across ages, several studies (Chesang, 2013; Akanbi et al., 2015; WHO, 2019; Okafor, 2020) demonstrated that the youth are the highest drug abusers. The National Bureau of Statistics (NBS, 2018) and the Centre for Research and Information on Substance Abuse (CRISA, 2018) reports indicated that young adults between the ages of 25 and 39 years recorded the highest level across the Nigerian population. Youths in the context of this study are individuals between the ages of 18 and 25 years. Drug abuse prevalence among students and youth in Nigeria stands at 20–40% and 20.9%, respectively (Jatau et al., 2021).

The alarming increase in drug abuse among this group accounts for a large volume of studies focusing on youths in general. Research studies in earlier years identified the primary determinant factors responsible for drug use (Chinedu, 2009; Namadi, 2016; Chesang, 2016; Yunusa et al., 2017; Muwani & Mafumbate, 2017; Gaza et al., 2022;), however, more recent studies highlight the combined influence of environment and genetic factors on drug use among university students (Akanbi, 2015; Philip et al., 2016; Ifeoma et al., 2020; Udoh et al., 2020; Okoro & Lahai, 2021;), and secondary school students (Omatseye, 2017; Nwobi et al., 2021;). A study by Ahmed (1996) demonstrated that over 50 per cent of individuals with drug abuse-related psychiatric admissions were among young secondary school students. This is in contrast to epidemiological studies and drug laws scoping review by Jatau et al. (2021), which highlighted that the youth population aged less than or equal to 25 years old was the

most common group involved in drug abuse based on data generated across studies. The Nigerian National Drug Law Enforcement Agency (NDLEA, 2019) has specified that drug abuse is a critical problematic issue in Nigerian universities, colleges, and schools (NDLEA, 2013). A good number of communication strategies, such as interpersonal communication strategy (Rahman et al. (2021,) a teaching communication skills strategy (Giles et al., (2012), university-and-family collaboration in substance abuse intervention (Olaore & Aham-Chiabotu, 2012), and motivational interview strategy (Bradley, 2009) and so on have been adopted in the past to address drug abuse prevalence among Nigerian youths. These efforts to reduce the high rate of drug abuse among Nigerian youths have not yielded the desired results, partly due to communication complexities in developing drug abuse interventions. Scholars have advocated using educational programmes to address Nigeria's drug abuse prevalence (Ajayi & Alli, 2020; Olarewaju et al., 2022). To this end, the Nigerian government has developed a National Drug Control Master Plan 2021–2025 (NDCMP 2021-2025) as a noteworthy milestone in national advancement towards addressing drug-related issues (United Nations Office on Drugs and Crime, 2021). The plan symbolises a substantial shift from a primarily supply reduction method to a more stable and health-centred technique for drug regulation through sustained education (United Nations Office on Drugs and Crime, 2021). These concepts relate to a strategic transition in drug policy from focusing mainly on reducing the supply of harmful drugs- through punitive actions, interdiction and law enforcement -to implementing a more balanced and sustainable approach that prioritises harm reduction, treatment, public health and social reintegration of drug users.

It is noteworthy that since the development of NDCMP 2021-2025, no educational interventions in the form of strategic social and behaviour change (SBC) interventions exist that target Nigerian youth to address the issue of drug abuse prevalence nationally (Jatau et al., 2021). Few studies have explored the adoption of educational programmes to address drug abuse concerns in the Nigerian context. Initiating education programmes to reach the nation's vast youthful population is an issue of great concern. In addressing this gap, this study explores whether (EE), a subfield of study within communication for development, could be utilised to fill this lacuna created by limited national educational programmes. Scholars have long acknowledged the impact of EE on health-risky behaviours (Slater & Rounner, 2002). EE has been applauded as a powerful conveyance channel for health education interventions (Carpena, 2024), yet it remains an under-researched and even under-applied strategy in drug abuse-related issues in Nigeria.

EE has been utilised as an intervention for changing health behaviours for decades. EE "uses drama, storytelling and other communication formats that engage the emotions to inform audiences and change attitudes, behaviours, and social norms" (Johns Hopkins Bloomberg School of Public Health, 2008). EE is considered relevant to health interventions because it has influenced individuals to make choices that influence healthier lives. For example, EE interventions for COVID-19 vaccination and appropriate use of bed nets have helped motivate individuals to accept COVID-19 vaccination (Appiah, 2021) and to prevent malaria infection by individuals embracing appropriate use of bed nets (Panter-Brick, 2006). Other health issues, such as cancer screening (Love Tanjasiri, 2012), safe sex (Collins et al., 2008) and organ donation (Morgan, Movius & Cody, 2009) were used to scrutinise the efficacy of EE empirically. The overall perspective is that EE is a potent channel to exert influence on attitudes and health behaviours (Slater & Rounner, 2002). EE has, in the past, used mass media such as television and radio to reach a wider audience and recently utilised popular music because youth are its prime audience (Ibekwe & Aluede, 2017) for intervention purposes. Popular music in the form of EE could be one of the educational interventions to consider in the efforts to address drug abuse prevalence in Nigeria. Popular music, which is "music made in a commercial setting for entertainment and enjoyment" (Stone, 2016: 9), has continued to be one of the most attractive approaches among health interventionists. Studies have demonstrated that most music interventions are controlled by escalating awareness of individual risky behaviour (Donovan, 1995). For example, hip hop music interventions have been utilised as EE interventions in creating awareness to address the issue of socially risky behaviours, such as maintaining physical distance at the time of the COVID-19 outbreak (Deng et al., 2020) and limiting contact with corpses during the interment of Ebola victims (Stone, 2017). Music interventions have also focused on the issue of preventive behaviours, such as embracing hand washing to reduce the spread of Ebola (Kuriansky & Ndinda-Ngewa, 2016) and COVID-19 (Thampi et al., 2020) and the appropriate use of bed nets to prevent malaria (Panter-Brick, 2006). Popular music has been used as an EE intervention to illustrate that HIV can be passed on through unprotected sexual intercourse (Turner-Musa, 2008). Recently, popular music interventions have been utilised to elucidate that COVID-19 is an airborne transmitted disease (Thompson, 2021). Music has also been used to promote the uptake of COVID-19 vaccination (Appiah, 2021) as well as to increase the knowledge of HIV/AIDS risk factors (Turner-Musa, 2008).

These studies provide evidence of the application of music in EE interventions to increase knowledge

of health behaviours. However, limited scientific data demonstrate the application of popular music in EE geared towards reducing drug abuse prevalence, specifically in the Nigerian context. This thesis aims to fill the gap in the literature by examining popular music in Nigeria to explain whether the use of EE is an effective strategy for drug abuse reduction and, in a broader sense, explore the possibility of adopting EE as a national educational programme to address drug abuse prevalence in Nigeria.

I am interested in David Jones's anti-drug abuse popular music intervention. David Jones is an award-winning actor, drug activist, and music producer who uses music to promote positive behaviour. David Jones is not a strange face among the Nigerian populace. He has the highest fan base among youth and students, partly due to his campus tours sponsored by the MTN Anti-Substance Abuse Programme (ASAP) Foundation to educate students on the dangers of drug abuse. The singer's popularity is accentuated by the social media platforms where he has 386,000, 4,268 and 592,000 followers on Instagram, Twitter and Facebook, respectively.

David Jones's anti-drug abuse popular music intervention (2017 -2022) seems more like an EE framework. An appraisal of David Jones's anti-drug abuse popular music entertainment intervention, "*How MTN uses music to fight substance abuse using David Jones*", shows that the interventions expose the dangers of drug abuse and utilise music as a force to steer youths away from the controlling nature of drugs (Vanguard, 2019, p. 10). This appraisal is mere speculation, as no study has explored David Jones's anti-drug abuse popular music to ascertain whether the intervention conveys educational content and positive values through music as an entertainment channel.

Historically, David Jones's anti-drug abuse popular music albums were produced between April 2017 and December 2022. This popular music tries to promote positive behaviour against drug abuse through the use of pseudo-drug addicts as music characters to communicate messages. His anti-drug abuse popular music intervention suggests the implementation of an education plan and media messages to encourage awareness, augment knowledge, stimulate favourable attitudes, and eventually motivate youths to take responsible drug use actions in their own lives. This assumption can be justified by his response during an interview, which he granted Oyinkan Somorin of *Independent Newspaper* on August 24 2019, when he was asked, "How many drug addicts have you helped so far with your campaign?" His response was: "The truth is that I cannot give a count because apart from countless testimonies I get on my social media platforms and direct messages, I also get to hear from people

across the world. These people listen to my songs and support my campaign. Putting a figure to that is going to be a bit difficult” (David Jones, 2019, quoted by Independent, 2019, p.1)

My checks on David Jones's Facebook wall confirmed that fans gave him accolades for his anti-drug abuse popular song "Simba." Some of the comments read: “I love this guy’s songs, especially his stance against drugs! I’m ya superfan! Keep it up, brother!!! Jah blessings!!!” (Edie Francis Ngolle, nd). Another of his fans wrote, “This was the song that made me fall in love with your page..... keep up the good work (Tessy Odegua, nd).

The artiste’s claims and the comments of encouragement by his fans do not substantiate or explain the related behaviour change or merit of his intervention in terms of outcomes, nor do they explain the use of EE as an effective strategy. Accomplishing a standard EE project requires skill and creativity, which are also procedural. The process "consists of five basic steps - research and analysis, strategic design, development and pretesting, implementation and monitoring, and evaluation" (Johns Hopkins Bloomberg School of Public Health, 2008). Whilst David Jones’s popular music intervention is considered educational and entertaining, its impact and links to pro-social behaviour have not yet been explored. Most of the reports on his music interventions are social media comments and newspaper evaluations. This study attempts to close the void by exploring Nigerian youths' lived experiences with the recent David Jones's anti-drug abuse popular music projects "*Onye Ara*", "*Hello Doctor*", "*Amen*", "*Gbana Na Bastard*", "*Even Though*", "*Simba*", and "*Higher*", "*Stay Alive*", "*We Can Stop It*", and "*Drug Users No Be Criminals*" which portray life under drug use control (2017-2022).



Figure1.1 David Jones’s anti-drug abuse popular music album “Hello Doctor” (Source: Google)’

David Jones’s anti-drug popular music intervention (2017-2022) is rooted in the EE framework. Consistent with the interpretive constructs, I used various qualitative approaches, such as case strategy, focus group discussions method, and thematic analysis, to interrogate the EE potential of David Jones’s popular music interventions in addressing drug abuse among youths in Nigerian university settings.

Problem Statement

The perceived role of music as an instrument for EE that influences social and behavioural change has attracted the interest of researchers. Robinowitch (2020) suggests that music can shape how we feel, act, and behave. By implication, music as an EE strategy can reduce harm and reinforce positive human characteristics (Robinowitch, 2020), thereby limiting socially risky behaviours (Benavides et al., 2021).

Drug abuse is one of the social risk behaviours affecting Nigerian youths. As earlier mentioned, it is a severe public health problem in Nigeria on an emergency level, as drug use prevalence in Nigeria is higher than the global average of 5.5 per cent (United Nations Office for Drugs and Crime, 2021). Statistics published by the United Nations Office on Drugs and Crime (UNODC, 2021) estimate that 14.4 per cent of Nigerians are presently involved in drug abuse. Recent studies investigating drug abuse prevalence among young Nigerian students present disturbing disclosures. Durowale (et al., 2021)

document that drug abuse prevalence among young students of Afe Babalola University, Ado Ekiti, Nigeria, stands at 71.9%. Drug abuse prevalence among students of the University of Port Harcourt and Rivers State University stands at 76.6% and 57.1%, respectively (Umukoro & Aina, 2020). Similarly, Adeyemo et al. (2016) and Umukoro et al. (2016) found the drug abuse prevalence rate to be 46.6% and 69.2% among youths in higher institutions of Benin City and Abeokuta, respectively.

Popular music intervention could fulfil an EE objective by promoting positive behavioural and social change towards drug use among Nigerian youths. The popularity of music worldwide makes it a compelling vehicle for carrying pro-social messages to audiences (Brown & Singhal, 1999). Brown and Singhal (1993:88) note that “the entertainment potential of music has rarely been tapped for education”; hence, there is a need for exploring popular music intervention for its EE potential to facilitate social and behavioural change in drug abuse-related matters. Studies found that EE offers a reassuring presence of persuasive effect and audience mobilisation (Chattoo, 2021) and can influence awareness, attitudes, and behaviour towards a desirable end (Khalid, 2021). Although EE has increased in terms of the extent of application in Africa (Govender, 2013), a paucity of research is available exploring the possibility of applying popular music intervention for EE purposes in addressing drug abuse in the Nigerian context. Research has yet to explore whether David Jones's anti-drug abuse popular music intervention merits EE status in terms of outcomes, or if it explains the use of EE as an effective strategy for addressing drug abuse issues in the Nigerian context.

Thus, there is a need to explore David Jones's anti-drug abuse popular music intervention to ascertain its EE potential, and this stems from the fact that communications approaches adopted so far as strategies to initiate a conversation on the high rate of drug abuse prevalence in Nigeria among youths are defective (Nnam et al., 2021). The previous endeavours to address drug abuse by the government, including the National Drug Law Enforcement Agency's (NDLEA) drug reduction programme using the Public Relations instrument (Ude-Akpeh, 2017), the in-school awareness strategy (Maduka, 2016), and the University–parents collaborative communication approach (Olaore & Aham–Chiabotu, 2012) were efforts in the right direction. However, the efficacy of these interventions was limited because they lacked scientific rigour (Nnam et al., 2021) and, in most cases uncoordinated (Amao & Odelola, 2018). Consequently, the communication complexities surrounding developing drug abuse interventions that encourage positive social and behavioural changes among Nigerian youths are an issue of great

concern. The overall lack of high-quality communication strategies affirms the need to assess the possibility of exploring David Jones's anti-drug abuse popular music intervention to ascertain its EE potential to facilitate positive drug use behaviour in the Nigerian context.

Research has documented the adoption of music as an instrument for EE goals in Nigeria (Kincaid et al., 1992). Although the study's outcome indicates that the 1989 Johns Hopkins University Population Communication Services (JHUPCS) commissioned two music videos, 'Choices' and 'Wait for me' was successful, the focus of the integrated communication campaign was limited to family planning and not on drug abuse. Other recent EE studies in Nigeria focused on health issues such as polio (Onuekwe, 2015), community empowerment and development (Ugwuoke et al., 2025) and on the influence of broadcast EE on audience behaviour change (Ukwela, 2017). These studies also targeted the adult population, creating a gap in the EE potential of popular music intervention among Nigerian youth. Thus, an inquiry to ascertain the educational potential of popular music intervention targeting the youth population in Nigeria is needed. Exploring the EE potential of David Jones's anti-drug abuse popular music intervention in promoting positive behaviour change among Nigerian youths may go a long way in addressing the drug abuse-related issues in Nigeria and reversing the attendant negative consequences associated with the uncontrolled use of drugs.

This study first explores the perceived EE potential of EE-focused interventions adopted to address drug abuse among Nigerian undergraduates. The study focuses on David Jones's anti-drug abuse popular music (2017 -2022) intervention, and serves as a qualitative case study to understand the characters, narrative, and communicative influence of the popular music intervention among Nigerian youths and establish in a broader sense, the application of popular music intervention as an EE framework in the Nigerian context.

This study equally explores how Social Cognitive Theory (SCT) can account for the EE potential of David Jones's anti-drug abuse popular music intervention (2017-2022). Interventions have the unmatched chances of succeeding when they are steered by theory (Green, 2021). SCT is regularly used in EE studies (Willoughby et al., 2018). It is unclear whether David Jones's anti-drug abuse popular music intervention messages were grounded in SCT (Bandura, 1986), which research suggests is used to inform EE efforts (Willoughby et al., 2018). Research has yet to uncover whether David Jones's popular music intervention incorporated fractions of SCT constructs such as imitation, self-efficacy, outcome

expectations, homophily and credibility (for detailed view 3.3) through design and implementation. Incorporating theoretical frameworks into interventions is regarded as a virtuous practice (Rimer & Glanz, 2005; Harris, 2022) as it offers a clear path for intervention strategy and structure to determine intervention efficiency to inform behaviour change (Harris et al., 2021; Harris et al., 2022). SCT could be a valuable theoretical lens to illuminate the health-related behavioural campaigns of David Jones's anti-drug abuse popular music intervention and ascertain its EE potential.

Aims of the study

The broad aim of this study is to explore the EE potential of an anti-drug abuse popular music intervention in addressing drug abuse among Nigerian youths. The study will also explore whether SCT relevant to EE interventions was integrated into David Jones's anti-drug abuse popular music interventions through design and implementation.

Research objectives

The study's aims and objectives are discussed below:

The main research objective

To determine whether music has an entertainment education potential to address health issues such as drug abuse among Nigerian youths using David Jones's popular music intervention (2017 – 2022).

Sub-Research objectives

1. To determine whether Nigerian youths consider David Jones's popular music intervention entertaining and educating.
2. To determine to what extent homophily and perceived credibility played a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention.
3. To determine to what extent David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to these interventions.

To determine whether David Jones's popular music intervention - leveraging EE - can be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths.

Crucial research questions

The current study aims to achieve the primary and sub-research questions listed below based on the research objectives.

The main research question

In what ways has David Jones's popular music intervention (2017 – 2022) demonstrated the potential of entertainment education constructs to address drug abuse among Nigerian youths?

Sub-research questions

RQ1: In what ways has David Jones's popular music intervention among Nigerian youths facilitated entertainment and education?

Q2: To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?

RQ3: To what extent have David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youth exposed to David Jones's popular music interventions?

RQ4: In what ways can David Jones's popular music intervention - leveraging EE - be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths?

The scope of the study

The primary focus of this study is on the EE potential of anti-drug abuse popular music interventions, particularly David Jones's anti-drug abuse popular music intervention facilitated at the university study sites of CCU, COOU, ESUT, GOU, KUMO RSU and VU. The seven universities were selected based on the fact of having youthful students who were exposed to David Jones's anti-drug abuse popular music approach between April 2017 and December 2022 and who were within the age target of 18 – 25 years, considered the peak use level (UNODC, 2018). The study is a qualitative study aimed at generating an in-depth understanding of Nigerian youths' perceptions and lived experiences with David Jones's anti-drug abuse popular music intervention messages for addressing drug abuse among the youth in Nigeria.

Significance of the study

This study is imperative because it explores the strategy of anti-drug abuse popular music interventions and the underlying EE potential of the popular music intervention to influence positive outcomes on the behavioural pattern of Nigerian youths exposed to anti-drug abuse musical messages. This will be determined by analysing Nigerian youths' lived experiences with David Jones's anti-drug abuse popular music intervention messages. It also investigates the integration of SCT as the theoretical framework germane to surmisable EE interventions. This will be ascertained by analysing Nigerian youths' lived experiences and their adoption of role models. As a researcher, I am not aware of any study explicitly investigating how youths exposed to anti-drug abuse popular music interventions assimilate and behaviourally respond to anti-drug abuse popular music intervention messages. Thus, this study will illuminate the possibility of anti-drug abuse popular music intervention to inform the communication complexities surrounding the development of drug abuse interventions that can help address the situation. It is imperative because it explores the need to embrace popular music interventions as a valuable EE intervention in an attempt to address drug abuse escalation, helping Nigerian youths adopt good health habits towards drug use.

Although this study is not targeted at drug abuse reduction among Nigerian youths, by exploring the effect of popular music on youths' drug use abstinence behaviour, it contributes to highlighting the need to promote EE as a reassuring presence of persuasive effect and audience mobilisation tool (Chattoo, 2018). The study is also imperative because it contributes knowledge to the understanding of the EE strategy to be addressed if we are to implement an effective EE intervention to reduce drug abuse within the Nigerian context.

In addition, I chose to study David Jones's anti-drug abuse popular music intervention as a case study that spans the time frame (April 2017 to December 2022) for striking reasons. One, David Jones's anti-drug abuse popular music albums were produced during a "unique" period when global statistics indicate that due to an international population increase, the number of individuals using drugs escalated by 22 per cent between 2010 and 2021 (UNODC, 2021) as I earlier pointed out. In addition, this period marked the period of the enactment of The National Drug Control Master Plan (NDCMP) 2021-2025 in Nigeria, which will play a part in achieving Sustainable Development Goal (SDG)-3 (Marwa as cited in (UNODC, 2021:1) to "ensure healthy lives and promote well-being for all at all ages"

and aim at 3.5 to "strengthen prevention and treatment of substance abuse, including narcotic drug abuse and harmful use of alcohol, as well as SDG-16 to "promote just peaceful and inclusive societies" (UNODC, 2021:1) through "education" which is a rare and unique approach in the interventions to address drug abuse in Nigerian context.

Thesis structure

Chapter One provides the background and rationale for the thesis and elucidates the aim of the research and the type of questions the study is set to address.

Chapter Two highlights and locates global and national drug abuse prevalence and national trends. The study is narrowed down to literature on the predisposing factors that make the youth the most vulnerable drug users. The chapter highlights the challenges and barriers facing drug abuse eradication and the critical efforts that can address these challenges. The chapter also discusses the communication strategies so far adopted as interventions to reduce the alarming increase in drug abuse and spotlights some of the drawbacks associated with these strategies. It examines how EE has adopted popular music approaches and the benefits of music to youths' lives. Finally, the chapter engages with literature on music, popular music, and cultural studies.

Chapter Three thoroughly analyses the theoretical foundation of this study. A theoretical lens strengthens the study: the SCT. It is used to explore the youths' response to the influence of David Jones' EE anti-drug abuse popular music messages on their behaviour.

Chapter Four explicates the paradigm, methodology, and design employed in the research. The chapter concludes with a review of the rigour and trustworthiness of the strategies used to produce data and the ethical issues considered while conducting the research.

Chapter Five presents the data generated in this study. This chapter comprises textual data focusing on Nigerian youths. The data were presented according to the themes developed for a holistic approach.

Chapters Six, Seven, Eight, and Nine provide an account of the analysis of the qualitative data. They offer a critical discussion and interpretation of the findings of this research in relation to the literature review and theoretical framework.

Chapter ten presents this study's unique contribution to EE, giving a scientific perspective on EE integration into drug abuse prevention. This chapter concludes with a proposed model of how social cognitive theory (SCT) can be integrated into drug abuse prevention interventions in a context-specific manner.

Chapter Eleven is the final chapter of this study. It concludes by providing summaries of the primary findings concerning the research questions and an outline of the conceptual and methodological contributions. It presents suggestions to improve EE anti-drug abuse popular music interventions and offers recommendations on areas that future research should concentrate upon.

Definition of concepts

Popular music is "music made in commercial settings for entertainment and enjoyment" (Stone, 2016: 9). Nigerian youths are Nigerians within the age range of 18 – 25 years.

Drug abuse is the indiscriminate use of specific chemicals or drugs to generate pleasurable effects on the brain (Nwobi et al., 2021).

A drug is a molecule delivered to the body to produce a biological effect. Its mode of action is to alter one or more biochemical pathways, for instance, by binding to a receptor or by modifying the activity of an enzyme (Benedetti, 2014: 329).

Abuse refers to the use of something or a substance in a manner that it should not be used or the act of using something for improper reasons (Summers, 2003).

Abuse of prescription drugs is the inexact use of a drug different from its legitimate intention (United Nations, 2011).

When drugs are used for non-medical purposes and for pleasurable drive, it is called a recreational drug (Ravinandan & Zahied, 2025).

Entertainment Education, considered "a theory-based communication strategy", is the purposeful embedding of educational and social issues in the creation, production, processing, and dissemination process of an entertainment programme to achieve desired individual, community, institutional, and

societal changes among intended media user populations” (Wang & Singhal, 2009: 272 -273

Behaviour Change is the act of using music to alter an individual’s attitudes, habits, and actions towards drug use.

Homophily is a person’s propensity to bond and interact with another person who shares similarities with the person in terms of social status (Aral & Walker, 2014).

Credibility: a media character perceived as possessing requisite knowledge, skill, and experience pertinent to a communication topic and found reliable in providing an impartial view or presenting unbiased information on the issue at stake (Belch & Belch, 2012).

Self-efficacy is “people’s judgement of their capabilities to organise and execute courses of action required to attain designated types of performances. It is concerned not with the skills one has but with judgments of what one can do with whatever skills one possesses” (Bandura, 1986: 391).

Outcome expectations are delineated as the level at which a person will undertake a specific behaviour only if he/she see that it will result in some treasured outcomes or satisfactory consequences (Compeau & Higgins, 1995).

CHAPTER TWO: LITERATURE REVIEW

Introduction

This chapter is a comprehensive review of the relevant literature in health communication. It emphasises popular music intervention, underlining its potential as a powerful EE tool for Nigerian youths. This review provides a foundation for the study and demonstrates the need for change and innovation in health communication. The chapter reviews the relevant literature on drug abuse while highlighting both the national and international prevalence of drug abuse. A central argument advanced in this chapter is that the health interventions adopted so far to address the adverse effects of drug abuse risk factors were futile and had limited efficiency, highlighting the need for new approaches. Similarly, this chapter puts forward the argument that popular music, with its EE potential, could be key in effectively reducing drug abuse prevalence among Nigerian youths, engaging them in the process of designing effective health interventions.

Media and promotion of drug abuse

The definition of the phenomenon of “drug abuse” has no universal acceptance. An understanding of the words ‘drug’ and ‘abuse’ independently can provide a proper perspective on how the phrase ‘drug abuse’ is comprehended. The word ‘abuse’ refers to the use of something or substance in a manner that it should not be used or the act of using something for improper reasons (Summers, 2003). In addition, it is the use of something in a manner that is wrong or harmful (Hornby 2000). It refers to the act of overusing something or the act of using substances in an injurious or improper way (Read, 2010). On the other hand, a drug:

Is a molecule delivered to the body to produce a biological effect. Its mode of action is to alter one or more biochemical pathways, for instance, by binding to a receptor or by modifying the activity of an enzyme (Benedetti, 2014: 329).

Drug abuse was earlier defined as “the use of drugs which is viewed as posing a problem by the society concerned” (Edward & Arif, 2016: 3). It is the inappropriate or disproportionate use of a drug by an individual where such use is judged or considered to be illegal by the culture and also results in harm to society or the individual (Onah 1982). In addition, it refers to the drugs that are used primarily by self-medication in a way that departs from accepted medical or social patterns (Aka and Akunyili 2003).

By implication, it means that drugs used for both prescription and recreational purposes can be abused when utilised in the wrong manner. Abuse of prescription drugs is the inexact use of a drug different from its legitimate intention (United Nations, 2011). When drugs are used for non-medical purposes and pleasurable drive, it is called recreational drug abuse (Ravinandan & Zahied, 2025). Recreational drugs include drugs like hallucinogens: phencyclidine, lysergic acid diethylamide, and 3, 4-Methylenedioxymethamphetamine; analgesics: morphine, heroin, codeine, fentanyl; stimulants: amphetamines, cocaine, methamphetamine; depressants: barbiturates, alcohol, nicotine & tranquillisers (Ravinandan & Zahied, 2025).

The genesis of drug abuse as an anti-social behaviour has been attributed to exposure to the media. The globalised influence of media of communication was depicted in the World Youth Report of 2003 (United Nations, 2004), where it was documented that an unparalleled level of access to media of communication by youth universally has meant that more youth than ever are engrossed in globalised Western subjugated pop culture that glamorises drug intake. As such, media of communication, such as music, movies, newspapers, radio, television, fashion paraphernalia, and advertising, can be linked to the social factors where drug abuse can be acquired (Oshogwe et al., 2018; Coombs, 2002). For example, a survey carried out by the Centre for Alcohol Marketing and Youth (2009) found that United States youth predisposed to alcohol advertisement escalated by 71% from 2001 to 2009 and that adolescents had more exposure than adults. It has also been reported that exposure to onscreen smoking in movies increases the likelihood that young individuals will commence smoking (Centres for Disease Control and Prevention (CDC), 2010). This has prompted the enactment that restricted the use of content that can be appealing to minors (Jackson, Janssen & Gabrielli, 2018).

Similarly, Mexican American teenagers are more likely to experiment with cigarettes if they have been predisposed to depictions of smoking in movies (Wilkinson et al., 2009). An analysis of YouTube videos uncovered that the bulk of posted videos on tobacco portray smoking behaviours and encourage smoking (Elkin, Thompson & Wilson, 2010). Studies by Primack, Douglas and Kraemer (2010) found that ninth-grade students who pay attention to music with marijuana mentions are twice as likely to avail themselves of the drug when compared to their counterparts who do not listen to these songs.

Recent studies have highlighted the implications of adolescents' exposure to social media and drug use. A study by the National Centre on Addiction and Substance Abuse (2011) among the young students

of Columbia University indicates that adolescents who utilise social media are more likely to consume alcohol, tobacco and marijuana in comparison to adolescents who do not use social media. Moreno et al. (2016) reported that teenagers who consistently view substance use-related content on social media have the propensity to engage in drug use. These viewpoints are suggestive of the fact that individuals who watched drug-related content had dramatically higher odds of abusing drugs. Boyle et al. (2016) found that a predisposition to alcohol-related content on social media was linked to the surge in alcohol intake among youths. In addition, youths with disorganised online social networking use were more prone to problematic drinking and emotional regulation difficulties (Costello & Ramon, 2017). These revelations can be considered apt, with the astronomical increase in drug abuse prevalence in recent years, in comparison to the previous years of limited media access. Jackson et al. (2018) and Abraham et al. (2019) are of the view that the media plays a critical part in determining drug use among the youth. According to Ondieki and Mokuna (2012), the media and advertising industries are in the habit of embellishing the drug lifestyle. This makes drug use an attractive lifestyle, especially for the youth. The claims expressed by these scholars are valid, as they aligned with the outcome of Eze, Amadi & Njoku's (2024) study, which found that predisposition to social media had a significant influence on drug abuse among youths in Port Harcourt, Nigeria.

According to Ezeogu (2022), Nigerian youths are being exposed to cigarettes during product promotions and musical concerts, where they test and halt or linger to infrequently use without substantial problems or mature into addiction, moving on to more hazardous hard drugs. In the context of drug use, “test” and “halt” are indicative of an individual trying a drug once or several times out of curiosity or to completely stop using drugs. To “linger to infrequently use” a drug is a demonstration of a habit of irregular drug use, to occasional use. While those who mature into addiction move on to more “hazardous and hard drugs”, are individuals who start with softer drugs, and over time graduate to stronger, more dangerous drugs like meth, heroin or cocaine. A study conducted by Adesida et al. (2022) to ascertain the use of psychoactive substances such as depressants, stimulants, hallucinogens and cannabis among youths in a Nigerian university found that media impact (19.1%) contributed enormously to drug use among the student participants. This development was hinged on the non-restrictive consumption of alcohol in Nigeria and the belligerent advertising of countless native bitter alcoholic products such as “Alomo,” “Yoyo,” “Oriji,” and others with claimed therapeutic advantages, in addition to alleged sexual improvement benefits (Adesida et al., 2022: 1) through the media. The

Centre on Alcohol Marketing and Youth (2009) reports that a survey revealed that youths exposed to alcohol advertising increased by 71% between 2001 and 2009 in the United States of America. Youth see drug abuse as a typical manifestation owing to its depictions in movies, music, and television displays (Sahu & Sahu, 2012). While these studies offer valuable insights into the negative impact of media on the uptake of drugs and their abuse among Nigerian youths, limited studies are available in that capacity, such as the use of popular music in addressing the issue of drug abuse prevalence. Health communication scholars believe that numerous media platforms can be viable mechanisms for promoting healthy behaviours (Beacom & Newman, 2011). In particular, media messages configured to entertain and encourage good health behaviours appear exceptionally favourable for prevention interventions (Shin et al., 2017).

The discovery of the media's negative influences on drug abuse, as acknowledged by Adesida et al. (2022), Sahu & Sahu (2012) in their separate studies, underscores the need to inquire about popular music interventions tailored towards providing pro-social health messages. Since it is the views of the scholars mentioned above that drug abuse could be a product of harmful media communication exposure, Nigerian youths exposed to constructive pro-social drug abuse popular music messages could adopt positive drug use behaviour. When applied to the argument presented in this study, it suggests that Nigerian youths would exhibit positive drug use behaviours through observation and learning, as encapsulated in SCT (employed in this study, as discussed in Chapter Three; view section 3.2). I desire to interrogate the EE potential of popular music intervention in addressing drug abuse using David Jones's anti-drug abuse popular music interventions among Nigerian youths. SCT constructs could be valuable constructs to comprehend the lived experiences of Nigerian youths exposed to David Jones's anti-drug abuse musical interventions. Next, I present a synopsis of the international and national drug abuse prevalence to justify the significance of this study before delving into the reviews of some of the communication strategies adopted so far to address the issue of drug abuse.

Trends in global drug abuse prevalence

We can only understand the extensive damage inflicted upon the world due to excessive drug abuse when we are presented with the trends in global drug abuse prevalence. A complex picture has surfaced, showcasing that the international community has been hard-hit and is witnessing

unparalleled drug abuse and its corresponding negative consequences. A review of the literature demonstrates that there has been steady growth in drug abuse prevalence and its dire consequences within the last three decades (Oshodi, Aina & Onajole, 2010). The recent World Drug Report by the United Nations Office on Drugs and Crime (UNODC) (2022) indicates that about 284 million people between the ages of 15-64 used drugs worldwide in 2020, of which over 36 million drug abusers suffer from drug use disorder. Drug use disorder relates to a medical condition marked by impulsive use of one or more drugs, regardless of the damaging effects to the person's daily life, work, relationships and health. The projection is that the number of individuals who use drugs globally will increase by 11 per cent due to demographic changes in 2030 (UNODC, 2021). The ugly picture painted is indicative of the fact that more and more individuals are gradually being initiated into the world of addiction, a chronic medical condition marked by the impulsive engagement in drug use. It shows that neither is there a decline in communication efforts to engage potential drug users, nor are the communication approaches persuasive enough to yield a meaningful impact.

Several studies have shown that adolescents are ruining their lives through the abuse of drugs (Fareo, 2012). Wanzala et al. (2020) found that the consumption of licit and illicit drugs among individuals had escalated globally. The finding is not something strange, as the percentage of youth who view drugs to be harmful has dropped by 40 per cent compared to the previous years (Obiagu & Onele 2024). In an updated statement, the UNODC (2022) confirmed that young people are using more drugs, observing that drug use prevalence in several countries today has seen an all-time high equated to what was attainable in earlier generations (View figure 2.1). Taking into consideration previous years' drug use prevalence alongside this, it becomes clear that the international community needs to rethink its approach to addressing drug abuse among its youth population. Initiating a health communication framework that appeals to youth, such as popular music in the form of an EE intervention, could be an option. After all, literature has established that the media plays a powerful role in influencing drug use behaviours among the youths (Coombe, 2000; United Nations, 2004; Wilkinson et al., 2009; Elkin et al., 2010; Primack, 2010; Oshogwe et al., 2018). In like manner, the media, such as popular music,

could be used positively in addressing the drug abuse problem.

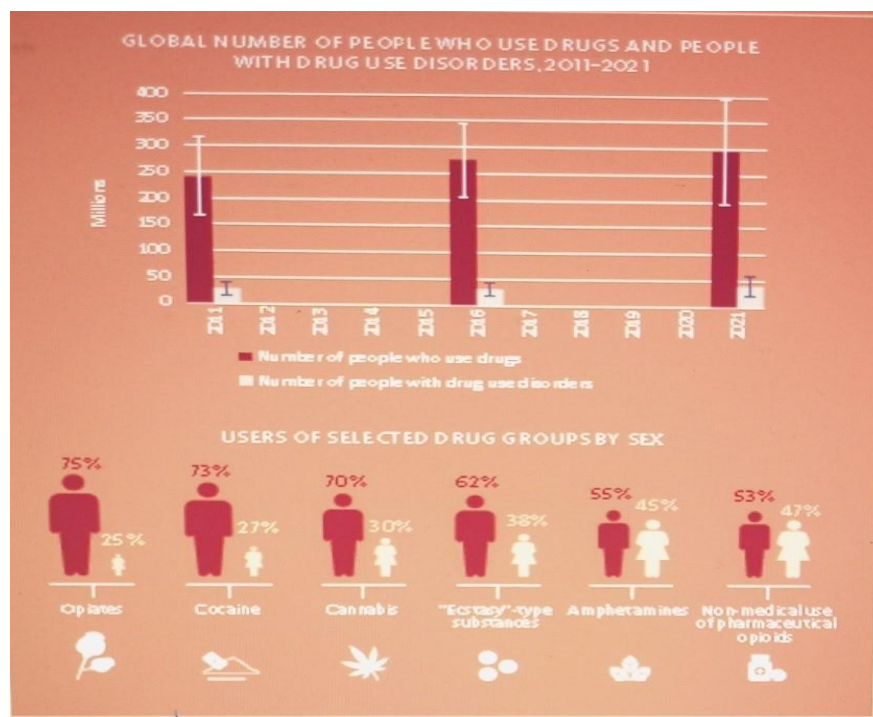


Figure 2: 1 Global Distribution of drug users and people with drug use disorder (Source: UNODC World Drug Report 2023)

From a global perspective, evidence emerging from numerous regions has shown that the use of drugs with liability for abuse is ubiquitous and is linked with public health and social issues of different kinds (Senay, 1991). Research has shown that teenagers experiment with drugs before they attain the age of 15, with marijuana, tobacco and alcohol being the most common drugs of initiation (Swendsen et al., 2012). Cases of mental illness and chronic diseases nowadays have been attributed to drug abuse, which, in most cases, has resulted in traumatic consequences that kill or disable an individual at a very young age (Chikere & Mayowa, 2011; Graham et al., 2011; UNODC, 2019). Drug abuse, in addition, is linked with risky sexual behaviours that make drug abusers prone to diseases such as HIV and hepatitis (Degenhardt et al., 2017). These findings align with Chinedu's (2009) views that drug abuse is a substantial risk behaviour among adolescents that results in physical and mental breakdown. Similarly, John (2020) thinks that drug abuse has a ripple effect on the general public by shaping the fabric of society (Gianvito, 2024) and, as a result, should not be viewed through the lens of social and health problems but also as a human existence threat (Jossy et al., 2020). The view by Jossy et al, which is congruent with Okafor (2020) holds that drug abuse is not just a health hazard but also a dangerous psychological and social problem. These scholars were buttressing the World Health Organisation's (2019) assumption that drug abuse often has extremely dreadful and catastrophic ramifications on users, society, and the world. Another study found that smoking, for example, can have short-term as well as long-term consequences on individuals' immune systems, making them unprotected from the risk of autoimmune diseases and cancers; the more individuals smoke, the more it alters their immune response (Saint-Andre & Charbit, 2024). It is clear that drug abuse is a dangerous habit and, as a result, concerted effort should be made to evolve one intervention that can drastically reduce or eliminate it in our society. An anti-drug abuse popular music intervention could possess an enormous EE potential that can address drug abuse-related issues.

Trends in national drug abuse prevalence

Drug abuse has become one of the growing public health issues in Africa. The overall drug abuse prevalence in sub-Saharan Africa was estimated at 41.6%, with Central Africa as the region with the highest burden at 55.5%. However, the recent UNODC report (2022) indicates that 14.4% of Nigerians have recently indulged in drug abuse. Although Nigeria accounts for about 3% of the world's population, it represents 6% of the world's cannabis users and 14% of the global population who abuse pharmaceutical opioids (Agwoie, 2021). Nigeria is projected as one of the nations with the most

outstanding number of people who use dextromethorphan and tramadol (Agwogie, 2021). Dextromethorphan belongs to the class of cough suppressant drugs (Splangler, Loyd, & Skor, 2016), while tramadol, commonly known as a painkiller, belongs to the analgesics. Both are used for non-prescriptive and recreational purposes, and their overdoses can exert psychoactive effects on the abusers (Splangler et al., 2016).

It is concerning that despite the adverse effects of drugs, the majority of these drug users, approximately 80,000 people, or 0.08% of Nigerians, are between the ages of 15 and 64 (UNODC, 2020), the national productive age. Among this projected age range, most of the drug users fall under the youth classification. Recent studies have found that the intake of hard drugs, specifically heroin, by youths aged 14 to 16 years is increasing (McCambridge & Strang, 2004). Leggett, Louw, and Parry (2002) and that 66 per cent of detainees under 20 years of age tested positive for substance abuse during laboratory investigations. A survey conducted by NDLEA (2018) focused on the problem of drug and substance abuse in Northern Nigeria revealed that youths in Kano and Jigawa States engaged in drug abuse more than youths in other states in Northern Nigeria. A study by Nelson (2018) revealed that the most widely abused drugs among this group are cough syrup, cigarettes, inhalants, cannabis and alcohol, with marijuana, heroin, and cocaine as the most commonly illicit drugs widely taken. A study found that the breakdown of the use of substances among the youth in both urban and rural Nigeria indicates that cannabis is used most, followed by stimulants, heroin and cocaine, respectively (Alemika, 2006).

Eric et al. (2000) suggest that drug abuse by workers is hazardous, impacts individuals' performance and productivity, and cuts national output. Similarly, Ifeoma et al. (2020) affirm that drug abuse among the youth is a plague to the overall development of a country. A country whose productive population is weighed down by the burden of drug abuse is bound to face both social and economic crises. A scoping review of drug studies indicates a prevalence level of 20 – 40% of drug abuse among youths in Nigeria (Jatau et al., 2021). Similarly, a study by Ajayi and Somefun (2020) reported that 17.5% of Nigerian collegians are in the habit of using drugs.

The high rate of drug use among these groups of individuals may be connected to several predisposing factors (view section 2.8). Extant literature shows the growing prevalence of drug use and addiction levels among youth across Nigerian states (Soremekun et al., 2020) (Figure 2.3). The increase in drug abuse prevalence underscores the limitations of drug abuse prevention interventions and the need for education programmes such as EE. Nigeria's record of negative trend in drug abuse means that an innovative communication approach that targets the promotion of self-efficacy and reasonable outcome expectations needs to be explored if drug abuse prevalence is to be reduced or eliminated. Testing a popular music intervention to determine if it manifests the potential of EE could be an option in addressing drug abuse, as music appeals to Nigerian youths and is accessible to them. In the next section, I will discuss the predisposing factors responsible for the prevalence of drug abuse among the youth in Nigeria.

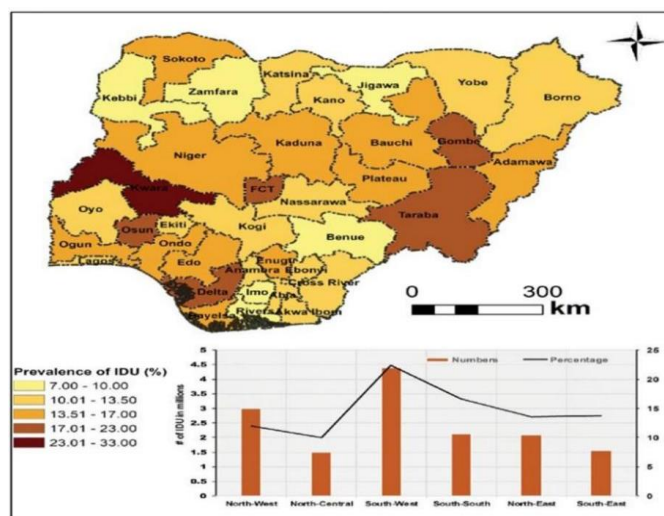


Figure 2.3: Distribution of drug abuse prevalence across Nigerian states (Source: Richard Adeleke, 2021)

Determinants of the high rate of drug abuse among Nigerian youths

The productive potential of Nigerian youths is under threat, partly due to their involvement in the use and abuse of drugs. Statistics have shown that Nigeria's highest level of drug use revolves around young adults 25–39 years (CRISA, 2018). Jatau et al. (2021) revealed that the prevalence rate of drug abuse is highest among students and youths in Nigeria. The same study reported a prevalence of 20 - 40 per cent of drug abuse among students and 20.9 per cent of prevalence among youths, of which the most commonly abused drugs included cannabis, cocaine, cough syrup, diazepam and tramadol.

Several reasons account for the disturbing prevalence of drug abuse among youths. The literature documents the rationale to include curiosity, socioeconomic status, family factors, peer pressure, academic pressure, genetic disposition, affordability of drugs and availability, advertising, and mass media (Omage, (nd); Paksi & Elekes, 2004; Oshikoya & Alli, 2006; Adeoti et al., 2010; Huckel et al., 2010; Catalona et al., 2011; Lee et al., 2015; Omigbodun & Babalola, 2014; Tulu & Keskis, 2015; Bolakale & Markus, 2017; Johnson et al., 2017; Oshogwe et al., 2018; Thiziwilondi et al., 2019; Ojezele, 2019; Ogunsola, 2020; Okafor, 2020; Udoh et al., 2020; Jatau et al., 2021; Ezeogu, 2022; Adesida et al., 2022; Olarewaju et al., 2022; Adepeju & Osunwoye, 2022; Adeniyi, 2022; Unya & Onya, 2022). Studies have shown other reasons why most youths are involved in drug abuse. Some of their justifications are to increase physical performance (Gobir et al., 2007), to keep awake (Makanjuola et al., 2007), and to reduce the pains of unemployment (Namadi, 2016). Other influences include the yearning to take risks, establish self-rule and independence, seek novel and exciting experiences, and develop values separate from parental and societal authority (Sue et al., 2009; Padwa et al., 2014; Drug-free World, 2016; Amadi & Oputa, 2018; Ojezele, 2019; Ajayi & Somefun, 2020). Subsequently, this chapter will review the literature on some of these critical determinants of drug abuse among students and youths.

Curiosity as an instrumental factor of drug abuse

Adventure is one of the critical factors synonymous with youth all over the world. In the process of satisfying their extreme explorative curiosity to experience drugs, some Nigerian youths become addicts and abusers (Jatau et al., 2021). This means that the youth are adventurous, seeking novel and exciting experiences. The developmental variations experienced by youths put them in a position to experiment with new behaviours, culminating in risk-taking, a normal part of youth growth (Sue et al., 2009; Akanbi et al., 2015). What basis and assumptions underlie this argument? Ezeogu (2022) thinks that most youth engage in drug use to test its effectiveness. Indulging in risk-taking habits helps youths configure their personalities and develop novel decision-making skills (Ponton, 2009; Akanbi et al., 2015). Curiosity creates the urge in them to want to experience the effects of drugs and know how their body reacts to them (Haladu, 2003; Zirra, 2020). The first drug use involvement produces excitement, such as cheerfulness and pleasure, encouraging them to continue (Rasheed et al., 2020; Zirra, 2020) until they become abusers and experience the consequences related to drug abuse (Kilonzo & Mbatia, 1996). The implied meaning is that young age seems to be a precarious stage in life where goal-directed efforts should be made to guide individuals on the issue of proper use of drugs, or else the

individual would misstep and be carried away by a juvenile desire for hedonism.

A study among university students in Benin City, Nigeria, by Adeyemo et al. (2016) found that participants agreed that most students take drugs out of curiosity. Similarly, a study conducted by Ojezele (2019) on the factors influencing substance abuse among Nigerian youths in a university in Delta State, Nigeria, revealed that the significant factor influencing drug use is peer pressure, followed by curiosity. The revelations of these studies signify the influence of curiosity and experimental inquisitiveness on drug use and the development of drug abuse among Nigerian youths. While the spirit of inquisitiveness is satisfactory if handled positively, its adverse outcome should be truncated (Amadi & Oputa, 2018). Many youths have deliberately and unknowingly become addicted to drugs out of curiosity (Kilonzo & Mbatia, 1996), resulting in dire consequences. There is a need for a healthy communication approach that will address the influence of curiosity among Nigerian youths. I will be exploring a pro-social popular music intervention to unravel the possibility of adopting a model exhibiting positive drug use behaviour. Research is still masked in the Nigerian context on the EE potential of popular music intervention, more especially on issues relating to drug abuse behaviour.

Economic hardship as a precursor of drug abuse

The link between socioeconomic status and drug abuse is a regular topic of discussion in academic discourse. The association between socioeconomic status (SES) and drug abuse remains controversial, with a fraction of expert consensus on how both are related (Hanson & Chen, 2007; Mossakowski, 2008; Huckel et al., 2010; Catalona et al., 2011; Oshogwe et al., 2018). The World Health Organisation (WHO, 2010) suggested that residing in low-income and deprived environments is a significant risk factor for adverse behaviours, including drug abuse and alcohol use. The negative impact of socioeconomic status on drug abuse is extensive. Young adults who experience economic hardship during their adolescence are predominantly at risk of drug abuse (Dalal, 2020). Studies conducted by Catalona et al. (2011) and Henkel (2011) indicated that redundancy and joblessness may lead to psychiatric glitches, including drug abuse. Individuals with personality issues arising from social situations, such as pecuniary-oriented matters, are prone to drug abuse (Adeniyi, 2022). On their part, Spooner and Hetherington (2004) uncovered a bi-directional relationship between SES and drug abuse, where poor economic status can cause a soar in drug use and, to a lesser degree, drug use can help to lower one's socioeconomic status and become more of a deterrent. The claims and counterclaims suggest

significant outcomes and presuppose conflicting viewpoints among scholars. These findings have necessitated a prolonged and unsettled debate on the kind of association between SES and drug abuse (Catalano et al., 2011; Lee et al., 2015). According to Henkel (2011) and Catalano et al. (2011), as quoted in Lee et al. (2015), three compelling lines of thought vis-à-vis the stress hypothesis, the income loss hypothesis, and the social selection/drift hypothesis guide the argument. The stress hypothesis advocates a compensatory association, where job loss is associated with augmented drug use (Lee et al., 2015). Precisely, the stress hypothesis postulates that stressors, predominantly noticeable stressors like joblessness and its associated stressors like economic difficulties (Ross & Huber, 1985; Lee, 2015), might lead to amplified drug use, with individuals using drugs as a survival mechanism (Catalano et al., 2011; Lee et al., 2015).

Conflicting with the stress hypothesis, the income loss hypothesis contends for a pro-cyclical relationship (Lee et al., 2015). The income loss hypothesis proposes that joblessness reduces the money available to a jobless person, and thus, this individual slashes back on non-essential commodities, such as drugs (Lee et al., 2015; Catalano et al., 2011; Henkel, 2011). The stress hypothesis and income loss hypothesis propose that variations in job status can forecast an individual's drug use. The social selection hypothesis claims a converse connectedness; it postulates that previous drug use problems exclude people from retaining their current employment (Lee et al., 2015). The bottom line is that social deviance tends to be a trait of economic scarcity, together with abuse of drugs (Oshogwe et al., 2018). This study aligns with the last summation that, in whatever perspective one may like to look at socio-economic deprivation, scarcity remains a precursor to drug abuse involvement.

The challenging socio-economic situation in Nigeria predisposes individuals to engage in drug abuse, underscoring the importance of the authority's role in addressing this issue. Most abusers find solace in drugs to ward off stress and frustration created by hardship. The poverty rate in Nigeria stands at about 50 per cent of the population, of which most people are in extreme poverty (Jatau et al., 2021). For example, a study conducted by Okatachi (2003) to ascertain influencing factors connected with drug abuse among residents of Kano and Lagos urban areas in Nigeria using a sample of 144 participants found that children from low economic status families are more likely to be involved in drug abuse compared to the affluent class. A similar study was done by Thizwilondi et al. (2019) to investigate socio-economic factors that encourage deviant behaviour among the youth of Madonsi

village, South Africa. The outcome of the investigation uncovered socio-economic indicators, such as poverty, lack of sporting activities, peer pressure and toxic families, which hurt their behaviour, including abuse of drugs (Thiziwilondi et al., 2019). The effect of economic status on drug abuse is apparent and, in combination with other risk factors, stands as a risk factor. What is lacking is whether health education intervention in the form of popular music possesses the EE potential to reform drug use behaviour among Nigerian youths. Research in this direction is warranted, as an alternative innovative approach is needed to diminish the influential impact of socio-economic status on the high prevalence of drug abuse among Nigerian youths. A more recent study conducted in the USA indicates that a high level of economic empowerment stimulates drug abuse. Data obtained from the study highlights that alcohol use and marijuana use among young people were linked to wealthy childhoods (Patrick, M. E. et al., 2012). This finding is suggestive of the fact that both low and high economic power could trigger drug use.

Peer pressure as a trigger

Peer pressure is at the forefront of drug use initiation. Peer influence is an essential trigger of drug use, where friends and close associates motivate others to embrace drug intake with the conviction that drug use is good, profitable, safe and glamorous to engage in. According to Adeniyi (2022), peer influence is a significant determinant factor of youth drug abuse because at this age bracket, individuals rely less on parents but connect and depend more on peers for social acceptance. Peer influence portends a danger in drug use involvement, as individuals find it extremely difficult to resist drug use pressure from some peers, especially those close to them. This is characteristic of a trend identified as 'fit into syndrome' with a strong desire to establish identity (Unya & Onya, 2020). Ballas (2006) has attributed the preponderance of youths' use of psychoactive drugs to factors such as low self-esteem, curiosity and peer influence. Associating with peers is a noteworthy risk factor for youth drug abuse that exceeds in intensity the impact of personal and familial factors (Potachik & Popovick, 2014). According to the documented high rate of drug abuse in the South-South geopolitical zone in Nigeria (UNODC, 2019; Ojezele, 2019), peer influence and sheer inquisitiveness have been identified as the main motives for drug abuse by adolescents (Ojezele, 2019). They are connected to Johnson et al. (2017) view that peer group impact and curiosity are the core influencers of drug abuse. Sutherland et al. (1992) think likewise that people in connection with aberrant friends are more likely to embrace attitudes favourable to anti-social habits, learn the skills to perpetrate crime and be involved in anti-

social behaviour. This indicates that peer pressure expressly demonstrates Bandura's social learning theory (1973) that an individual can model other people's behaviour. On the other hand, there is a possibility that an individual can also model good behaviour that discourages drug abuse when exposed to the right pro-social health messages the same way they acquire negative influences from their peers.

Studies are littered with documented evidence of peer influence on drug abuse. These studies have shown that peer influence is significantly associated with drug abuse among adolescents (Johnson & Hoffmann, 2000; Peralta & Steele, 2010; Unya & Onya, 2020; Adeniyi, 2022). For example, a study conducted by Olarewaju et al. (2022) to assess the prevalence of drug and substance abuse among youths in designated southwestern Universities in Nigeria found that social factors such as participants' circle of friends and environmental issues impacted susceptibility. This is consistent with the findings of Ondieki and Monkua (2012) that peer pressure played a crucial part in learners' use of drugs, with alcohol users and smokers imitating the behaviours of their friends. These studies authenticate the outcome of the investigation carried out at Axum University in North Ethiopia, where a considerable percentage of youths admitted that they were initiated into drugs by their friends (Gebreslassie et al., 2013). The findings indicate that drug abuse does not exist in a vacuum, but results from social influence. Based on the literature examined above, the threat of social factors such as peer pressure in drug abuse cannot be underestimated. However, there is a dearth of literature concerning the possibility of implementing an education intervention that utilises popular music for its EE potential benefits to address the negative influence of peer pressure. There could be a possibility that popular music intervention would be a veritable strategy to inform other drug abuse interventions in the Nigerian context to address the growing influence of peers in drug abuse. This study intends to fill the void by inquiring whether Nigerian youths' interaction with David Jones's popular music intervention would facilitate modelling of good drug use behaviours among Nigerian youths exposed to the popular music intervention.

Lack of Knowledge as a Contributing Factor to Drug Abuse

Ignorance is a disease that, if not tamed, results in negative consequences. Lack of knowledge of the hazards of drug abuse is another factor fuelling the continuation of drug abuse among youths (Ibrahim et al., 2016). Most Nigerian youths, for example, are uneducated and, as a result, lack the mental

capacity to analyse the negative consequences of drug abuse. This observation justifies the (UNODC 2021) report that the challenge of a lack of knowledge of drug use risks has a link to a high drug use rate. In line with the UNODC view, the National Institute on Drug Abuse (2014) reported that inadequate health knowledge and the absence of individual awareness of the risk of drug use enhance the abuse of psychoactive drugs. To this effect, Tulu and Keskis (2015) observed that the youths are more likely to commence drinking alcohol and abusing drugs if they trust that the casual use of specific drugs is not detrimental. The general view that suggests gross ignorance about the health implications of drug abuse underscores the fact that the current communication efforts to reduce the prevalence of drug abuse in Nigeria are just “a drop in the bucket.” More aggressive communication measures are required if the “monster” called ignorance is to be eliminated.

The link between ignorance and drug abuse has been established in the literature. Studies conducted in the past have demonstrated that due to ignorance, youths have the propensity to underrate the dangers of certain drugs, particularly synthetic drugs fashioned to appeal to them (Shek, 2012). It implies that the perceived ills of drug use are particularly imperative in predicting drug abuse (Li et al., 2017). Oshikoya and Alli (2006), in their study, highlighted that Nigerian youths have poor awareness towards drug abuse. The significance of this among abusers demonstrates restriction to rightful information that can address the issues geared towards creating awareness and instilling good drug use habits. It becomes necessary that an educational intervention utilising pro-social popular music be probed to identify its EE potential. This study aims to ascertain to what extent David Jones's popular music interventions' characters influenced the adoption of role models among Nigerian youths exposed to these popular music interventions.

Availability and Affordability as Stimulating Factors

The ease with which a drug is obtained is perceived to be critical in any society. Many theoretical standpoints highlight that easy accessibility of drugs within the youth municipality is a risk factor for indulging in drug use (Connell et al., 2010). Reginald Smart, the proponent of the availability-proneness theory of drugs, contends that drug abuse is likely to occur in a situation where the drug-prone person is unprotected from a high level of drug accessibility (Smart, 1980). Schleimer et al. (2019) agree that youths who had soaring perceived availability of drugs in localities were more likely to increase their consumption of drugs over time. Rationally, when the obtainability of drugs is relaxed, the probability of

people trying out and being addicted to drugs is amplified (Tam & Foo, 2012). This view concurs with Ali et al.'s (2019) opinion that drug availability is critical in the swelling global problem of drug abuse. The issue is further exacerbated by drug syndicates becoming more imaginative in alluring individuals to engage in drug use and subsequently become addicted (Marta, 2013). The summation is that what the youth see does matter. Because drugs are rampant among the populace through so many channels, most people in Nigeria can easily have them and may tend to use them quite often. Affordability is another reason Nigerian youths abuse drugs. As El Kazdough (2018) in his diagram, affordability stands as a major risk factor to drug abuse (view figure 2.4). Sources where individuals obtain drugs are easily accessible to Nigerian youths and sometimes require no commitment (NDLEA, 2019). The low price of the drugs and accessibility of drug merchants around the school are influences on youth vulnerability and drug use (Donaldson et al. et al., 2015). Places like patent medicine shops, open drug markets, drug hawkers, friends, and drug pushers are gateways for every Nigerian youth to obtain drugs for use (Jatau et al., 2021). There is evidence that a large percentage of youths acquire drugs from unrevealed sources and friends, thus indicating unrestricted access to drugs in their locations (Adesida et al., 2022). It may be difficult to curtail drug abuse when individuals can obtain it with little effort and at a low cost. This means that rather than concentrating on the containment of drug availability and affordability, effort should be made to bring about attitudinal change through pro-social interventions.

The study conducted by Ondieki and Mokuu (2012) highlights that the accessibility of the drugs was revealed to be connected with drug use. Similarly, research by Olarewaju et al. (2022) found that the study respondents felt vulnerable because of how drugs and substances of abuse were peddled in their neighbourhood. This finding is consistent with the view of Motyka & Al-limamnd that the availability of drugs accounted for the prevalence of drug abuse among the students of the University of Abuja, Nigeria. Furthermore, participants in a study carried out by Oshikoya and Alli (2006) to examine the awareness of drug abuse among Nigerian youths who reside in off-campus accommodations admitted that they abuse drugs because they have unrestricted access to prescription drugs. The significance of this revelation is that the authority's effort to prevent drug availability has not yielded much result. As a result, preventive measures should instead target behavioural change through workable communication approaches. One such approach could be adopting an engaging communication strategy that appeals to youths. This study intends to inquire whether David Jones's anti-drug abuse popular music intervention has the potential to engender entertainment and education among

Nigerian youths and, by extension, encourage positive drug use behaviour.

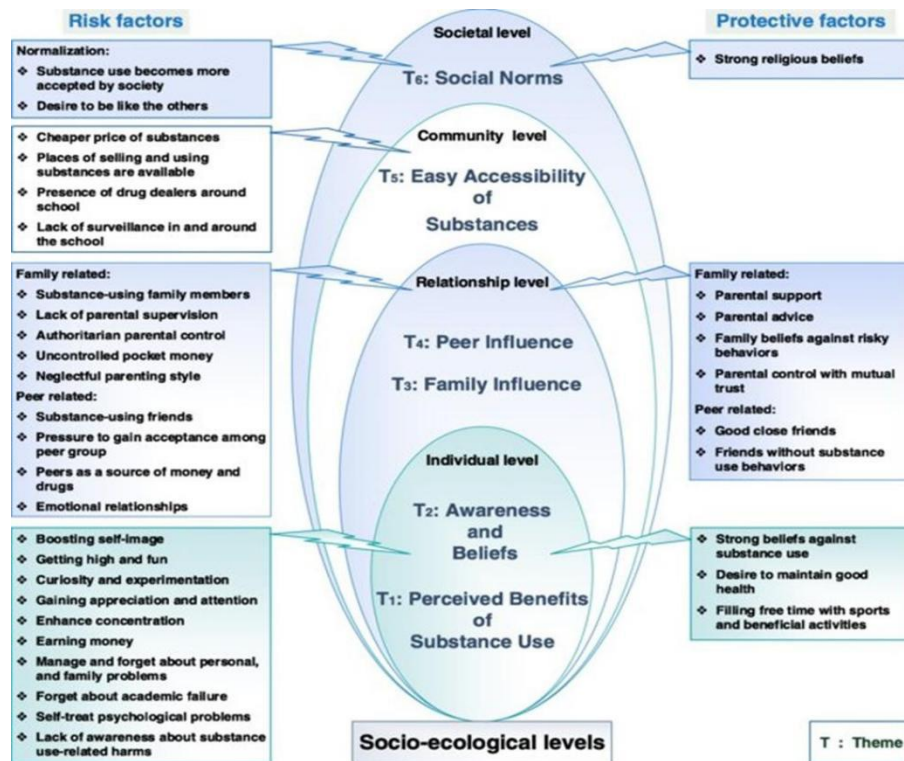


Figure 2.4: The risk factors associated with drug abuse (Source: El Kazdoun et al., 2018).

Family as a Key Factor in the Promotion of Drug Abuse among Youths

The moral foundation of a family is another significant factor that determines drug abuse among youths. As Adepeju and Osunwoya (2022) noted, the parental background of a youngster can expose the person to all manner of harmful behaviours, in addition to drug abuse. These bad habits arise as a result of family malfunctions such as polygamy, single parenting, cultural influence, broken homes, poverty and possessing parents who are drug users (Adepeju & Osunwoya, 2022). A family that does not function well predisposes the youth to early drug initiation. A family engrossed in a persistent crisis allows strangers to help in the character formation of the children, which results in an abusive and troubled childhood (Bangura, 2021). According to Kalpana and Kavya (2008), acute abuse of drugs has been credited to hostile family environments, specifically broken homes and early divorce. In addition to this, dislocated parenting styles, problematic social and emotional situations at home, and continuing stressors within the family cycle that result from parental pain can influence the risk of drug use

(Campbell et al., 2018). The youths raised in family circumstances characterised by economic hardship, lack of direction and purpose in life are entangled with adverse outcomes in childhood, which manifest later in adult life (Spooner & Hetherington, 2004; Ondieki & Mokua, 2012). Notably, under severe economic circumstances, most parents devote little or no time supervising or interacting with family members (Adeniyi, 2022), leaving their behavioural growth at the mercy of other people. Familial drug abuse, in addition to negative parent-child relationships and parental fights, can foster youth indulgence in drug abuse (Mugana et al., 2017). No wonder Adepeju and Osunwoya (2022) admonished that parents who give up on their responsibilities of grooming their children predispose them to the vagaries of life, including drug abuse (Nasibi, 2003).

Research efforts have demonstrated the influence of dysfunctional families in drug abuse. Kangwa (2019) found that family members whose parents drink are prone to drinking. Similarly, Shehu and Idris (2008) discovered that family and peer pressure were factors responsible for the abuse of marijuana among youths in the Zaria metropolis in Nigeria. These findings justify Kalpana and Kavy's (2008) assertion that non-conclusive socialisation process where youths are groomed amid adults who abuse drugs can result in drug addiction among youngsters. Based on the available evidence, one can conclude that the situations that predominate in the family to a great length contribute to the uptake of drug abuse in society. In a dysfunctional family situation, parental guidance is unavailable. Adopting role models is one of the solutions to re-orientation in such a situation. This study is committed to ascertaining whether individuals raised in such family conditions or affected by other risk factors can be influenced in adopting positive role models. This study intends to inquire to what extent David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to the intervention.

Educational Challenges as Motivating Factor for Drug Abuse Indulgence

Youths, most especially university students, have blamed the prevailing academic challenges they face as one of the major causes of their abuse of drugs. As Masiye, Ndhlovu, and Kasonde-Ng'ndu (2012) pointed out, there is a traditional misconception that when an individual consumes cognitive enhancement drugs, his intellectual capacity is sharpened, and his class performance is enhanced. High drug consumption among students is also blamed on intensive academic pressure on students, which compels them to take drugs to subdue the pressure (Omage, nd). In line with this, Azuz (2012)

observed that youth are sometimes under pressure from parents and associates to outperform their natural talents in fields related to education, sports and other endeavours and, under the guise that drugs may profit them, are influenced to take drugs. These misconceptions may be corrected through an intervention that can reset the minds of the youths influenced by such negative assumptions. Research outcomes have illustrated these delusions. A study conducted by Okafor (2020) among young students at the University of Ilorin found that the core cause of drug abuse among them was the need to handle educational challenges, followed by ignorance of the dangers of drug abuse. A similar study by Oshikoya and Alli (2006) aimed at examining the perception of drug abuse amongst Nigerian youths living in off-campus accommodations at the Lagos State University, Ojo, made several startling revelations. The primary reasons that motivated the students to engage in drug abuse included the need to stay awake, stay alert to read and succeed in their examinations. Contrary to the claim by the students that drug use is profitable, the findings of diverse studies show that diminishing grades, non-attendance at class and amplified potential of dropping out of school and university are complications related to youth drug and alcohol abuse (Didenko & Pankratz, 2007; Tulu & Keskis, 2015).

Emotional Imbalance as a Marker of Drug Abuse among Youth

Emotional imbalance among the youth is another critical factor contributing to drug and substance abuse. As Adepeju and Sounwoji (2022) noted, most youths are emotionally strained and, in most cases, refuse to seek appropriate medical attention and counselling but rather engage in self-medication, which can result in addiction. This disposition can be explained by personality theory, which maintains that the experience of low self-concept and esteem could have an unfavourable outcome on individuals to refrain from drugs they have a high reliance on (Rasheed et al., 2017). Martens, O'Connor, and Beck (2006) reported that children who have been involved in traumatic life occurrences such as negligence and emotional, physical and sexual abuse are exposed to the danger of destructive consequences such as drug use.

Studies have documented the impact of emotional imbalance on drug use outcomes. The findings of the study conducted by Olarewaju et al. (2022:6) among youths from southwestern universities in Nigeria revealed that “the most common reasons influencing drug use included “to get high” (81.3%), “to help you when you feel depressed or nervous” (65%), to help “to forget about your problems” (65%), “to cheer up when you are in a bad mood” (64.5%) and “not to feel left out” 59.8%.” This result

is consistent with a related study in South Africa that found the majority of secondary school adolescent drug users and smokers engaged in the act to reduce boredom, tiredness or when in a stressed mood. It confirms Rintaugu et al.'s (2012) observation (as cited in Tulu and Keskis, 2015) that drugs are used to deal directly with the sensitive discomfort of drug abuse or with successive self-derogation, where one's self-worth is undervalued. The implication of this is that the desire to address the issue of drug abuse among those who consider themselves worthless requires a more innovative approach. Because the individuals in these categories tend to live secluded lives, media formats such as pro-social popular music intervention could be used to redirect their minds away from drug abuse (Malcolm, 2004).

Genetic Disposition as a Predisposing Factor to Drug Abuse by Youths

Genetic disposition is another factor that can provide insight into the rationale behind youth involvement in drug abuse. The biological theory upholds that genetic or biological thought of what a person is bequeathed from parents also governs his or her consumption of drugs (Rasheed et al., 2020). This signals that nature largely contributes to how we behave and what we feel comfortable doing. Some literature documents that genetic makeup accounts for about 40 to 60 per cent of individuals' risk for developing drug compulsion; only a 40 per cent fraction can be credited to environmental influences (Szalavitz, 2015). Genetics, in combination with environmental influences, is the recipe for devastating drug abuse situations. Kalpana and Kavya (2008) have collaborated on the assumption that genetic predisposition is a core factor which stimulates people to engage in drug abuse. Gordis (2000), for example, adopted a biological perspective in his enquiry about alcoholism, as detailed in many studies. He found that the sons of alcoholics become more responsive to alcohol initially when it is taken and become less reactive to alcohol influence as time goes by after drinking. The implication is that sons of alcoholics are inclined to have higher probabilities of being habituated to alcohol as compared to sons of non-alcoholics. This study is relevant because the knowledge of the overbearing influences of genetic disposition demands that a dynamic approach is necessary to reduce the significance of genes in drug use habits. An attempt to use forceful measures to mitigate genetic influence may be counterproductive. A study conducted by Ye et al. (2021) demonstrates that genetic traits such as aggressive behaviour can be reduced in children and adolescents. The study, which sought to know whether "music-based intervention can help to reduce aggressive behaviour in children and adolescents", found that participants in the treatment group experienced a significant decrease in

aggressive behaviour and increased self-control compared to those in the control group. This study's outcome demonstrates the efficacy of music-based intervention. Having highlighted the significant determinants responsible for drug abuse, the next section discusses the challenges and barriers confronting drug abuse eradication and current solutions.

Current Updates on Challenges, Barriers to Drug Abuse Eradication, And Efforts Made to Address the Challenges

There have been concerted efforts to rid the world of drug abuse, but the interventions and programmes designed for this purpose have failed to yield the desired results due to many factors. In the sub-sections below, I will discuss some of these factors and possible ways to address them.

Constant increase in the world population

One of the significant barriers to eradicating drug abuse is that population growth has resulted in many people being unaware of drug abuse and addiction. As a result, they cannot avoid drug abuse (Jatau et al., 2021). This observation justifies the UNODC (2021) report that the challenge of lower perception of drug use risks has a link to a high drug use rate. Due to its multicultural nature, the burden of drug abuse will continue to rise in places like Nigeria. Significantly, a communication approach that can permeate and dilute the increasing effects of population growth should be initiated to mitigate the impact of the ever-increasing human population in Nigeria on drug abuse. As a result of cultural diversity associated with population increase, measures such as pro-social popular music intervention could be a potential EE asset if inclusiveness is taken into consideration in musical composition (Kim, 2015).

Consumption of masked drugs

Consumption of drugs that do not present overt behavioural changes is presumed not to be abused in some cultures (Jatau et al., 2021), making eradication difficult for such abuse. It is a significant barrier because most individuals do not see anything terrible in taking drugs that they feel will not harm their health. This results in drug abuse prevalence. The solution to this barrier is to design and disseminate health campaigns to increase knowledge and modify attitudes about subjects associated with drug use and abuse (John, 2020).

Music is considered a critical recreational activity for youths, significantly impacting their identities

and preferences in their life (Sanchez Gonzalez, 2021). It influences health and comfort as it can positively alter behaviour (MacDonald et al., 2012; Sanchez Gonzalez, 2021). There is a significant need to explore pro-social messages delivered through popular music to see their potential in providing entertainment and education, which is critical in drug abuse eradication effort.

Prevalence of drug abusers and drugs: Pervasiveness

The issue of drug availability and the pervasiveness of drug use is one of the barriers confronting drug eradication efforts in Nigeria. Most drug users who have been motivated to stop using drugs have been unable to because drugs and other users are prevalent in their surroundings (Padwa et al., 2014). A study conducted by Padwa et al. (2014) disclosed that over 41% of the subjects (41.5%) testified that despite enthusiasm to abstain from a drug habit, it was problematic to stop because drugs and drug users were pervasive in their surroundings. The implication is that one's proximity to drug sources significantly affects resistance ability. Abusers enjoy the feeling of euphoria associated with drug consumption and are happy when drugs are readily available (Tam & Foo, 2012).

Despite the overwhelming challenges and barriers confronting the eradication of drug abuse globally due to drug pervasiveness, some strategic measures could help reduce the problem. Ojezele (2019) pointed out that it is essential to impose a law prohibiting the auction of prescription drugs at local medicine shops where licensed practitioners like pharmacists are unavailable, because abusers can easily obtain them from unlicensed practitioners. In Nigeria, the NDLEA is not relenting in its drive to cover nationwide enforcement activities to arrest drug abusers and seize drugs. In no small measure, the confiscation of drugs can help identify and block drug supply chains (Jatau et al., 2021). The blockage of drug supply sources would go a long way in reducing the environmental drug pervasiveness, a risk factor for drug abuse. Effort should also be doubled through an aggressive campaign to increase awareness about the prevalence of drug abuse and drugs' pervasiveness in society (Tam & Foo, 2012). Applying pro-social intervention using popular music could stimulate a paradigm shift. Notably, some of the barriers mentioned are complex and may demand a paradigm shift to resolve them. Sensitisation of the masses using popular music intervention could be a valuable option, partly because of the power of music as an entertainment-education media format (Robinowitch, 2020) and the relative cost-effectiveness of music as a communication instrument. This study thus intends to ascertain whether youths' exposure to David Jones's anti-drug abuse popular

music intervention could lead to adopting role models.

False Belief that Drugs Alleviate Mental and Emotional Discomfort

Another bane to drug abuse eradication is the belief among abusers that drugs help alleviate discomfort and physical pain (Padwa et al., 2014). In order to address this, an education intervention can be helpful to remedy the root cause of emotional and mental problems related to drug use (Padwa et al., 2014). To mitigate drug use concerns to alleviate pain and discomfort, health providers should work with abusers through interventions and programmes that can facilitate access to effective pain management strategies and interventions targeting behaviour change (Sowicz et al., 2022). Effective intervention is needed to help correct some of the wrong impressions. This study investigates the EE potential of pro-social popular music intervention in diffusing myths around drug use among Nigerian youths.

Strategies utilised in addressing the issues of drug abuse among youths

This sub-section discusses the communication strategies directed at reducing the prevalence of drug abuse both at the international and national levels. Many approaches or strategies have been adopted at the global and national levels to address the issue of drug abuse among youths. One such strategy is social marketing. Social marketing is an approach that utilises the four "Ps" of commercial marketing (product, price, place, and promotion) to promote positive ideas and attitudes favourable to changes in people's behaviour and social value (McCarthy, 1960; Higher Education Centre for Alcohol and Other Drug Prevention, 2012).

Marketing and Mass Media strategies

Promoters have used social marketing strategies to advance drug abuse prevention. A study by Odigbo, Etuk and Ategwu (2021) found that all the social marketing-mix elements were found to be effective in the de-marketing of drug abuse among youths of the University of Calabar, Nigeria. A meta-analysis by Nnam et al. (2021) found that a social marketing approach effectively curtailed drugs commonly abused by youths across studies and made a case for the communication strategy in drug abuse interventions. Despite the success of this communication approach in the past, the prevalence of drug abusers in recent times signals that this strategy is no longer in tune with the current young minds desirous to experiment with whatever is at their disposal (Jatau et al., 2021). It highlights the

need for a change of approach in communication strategy in the fight against drug abuse.

A study by Bradley (2009) examined the effectiveness of the motivational interviewing strategy on drug use in a school-based teenage population. The outcome of the intervention indicates that it was efficacious in decreasing day-to-day cigarette intake and signs of cigarette dependence in the treatment group. This approach is not without a flip side. The limitation and potential flaw of the approach is that it is self-reported. The issue with self-reported data is that it presents inaccuracies and bias. Studies are replicated with self-reporting errors in the data, which can happen at the data origin and during processing (Farschim, 2017). A more appropriate way of generating accurate data to test intervention efficacy as it relates to risky behaviours centred on the phenomenon of drug abuse is needed.

Drug abuse campaigns have consistently adopted mass media communication to address drug use among students. This strategy uses the instruments of radio, television, and print media to create awareness about the dangers of drug abuse. Although popular, meta-analysis of the studies utilising mass media has established that this strategy had a weak effect on intentions to use harmful drugs and had no impact on reducing drug use (European Monitoring Centre for Drug and Alcohol Addiction, 2013). It could be argued that the conventional media are fast losing their grip on the younger generation, who desire communication platforms that are much more engaging by appealing to them entertainingly. On this premise, it becomes imperative to ascertain whether pro-social promoted popular music intervention could appeal to Nigerian youths in entertainment and educational ways, promoting good drug use behaviour.

Babcock University's management designed a university and family collaboration in substance abuse intervention in Nigeria (Olaore & Aham-Chiabotu, 2012). The study intended to investigate the interface of drug use problems, family involvement, and disciplinary dilemmas at the institution. The results indicated that parental involvement, reactions, and expected penalties were significant indicators of drug use prevention and treatment among the students (Olaore & Aham-Chiabotu, 2012). Whether the result obtained through this kind of intervention is sustainable is subject to question. The reason is that parental methods can increase the risk of drug use or assist in safeguarding against it (Velleman, Templeton, & Copello, 2005). The involvement of parents in the chain of communication in this collaborative approach may induce fear that results in the students exhibiting expected drug use

behaviours for individuals exposed to the authoritative style of parenting (Baumrind, 1968).

The authoritative method of parenting is presumed to be the most suitable for raising children as it gives rise to the best results (Martinez & Garcia, 2008), resilience (Kritzas & Grobler, 2005), and better psychological adjustment (Dwairy, 2004). Studies document that the authoritative method of parenting has been linked to reduced drug abuse among children (Rothrauff et al., 2009; Garcia & Garcia, 2004), which the result of the Babcock University collaborative approach also indicates. However, some of the youths are bound to exhibit counterproductive behaviour in a situation where their parents are neglectful (Montgomery et al., 2008). The neglectful style of parenting is viewed as a risk factor for drug abuse among the youths (Garcia & Garcia, 2009). Consequent upon the observed limitation of this approach, more enduring approaches that do not require compulsion and parents' intrusion into the distribution of pro-social information are of essence. Alternatively, incorporating media formats such as pro-social popular music intervention could prove efficacious and reduce the punitive approach that the former advocates.

A study by Kalandtarkousheh et al. (2014) adopted a teaching communication skills strategy to examine its usefulness in reducing the propensity to addiction among male school learners. Using a controlled group design of pre-test and post-test involving entirely male students schooling in the province of Tehran, the study explored the efficacy of teaching communication skills. The analysis of the data generated from the study uncovered that there was a significant variance in the number of addiction inclinations between the control and treatment groups (Kalandtakousheh et al., 2014). Notably, the major drawback to this study is the limitation of the study's participants to male folk. Drug abuse is an issue which affects both sexes. Therefore, interventions relating to drug abuse reduction should target both sexes for effective implementation.

In 2016, the Nigerian NDLEA commissioned a radio campaign against drug abuse targeting youths within the Onitsha Metropolis. The intervention reflects the negative consequences of drug abuse and the penalty awaiting a drug offender. The results obtained from the intervention indicate that the radio campaign messages made youths aware of drug abuse and its implications (Ude-Akpeh, 2017), but did not deter them from abusing drugs. The result suggests that interventions that contain messages couched with threats are counterproductive (Nnam et al., 2021; Nelson et al., 2017); democratic approaches (Nnam et al., 2021) yield more positive behaviour towards drug use. Similarly,

a study exploring Dutch media campaigns to know whether “prevention interventions, which are provided without the demand from the target population would be counterproductive” (Wammes et al., 2007: 4) found that cannabis use among adolescent exposure to mass media campaigns was likely to promote views that smoking Cannabis with friends would be enjoyable and presented no effects on drug use reduction (Wammes et al., 2007). The negative outcome of the study could be attributed to the perception that every other person uses drugs. The significant implication of these studies is that the conventional media of communication do not hold much hope for drug abuse eradication purposes. However, somewhat an alternative media of communication which presents drug abuse messages more innovatively could be more appealing to youthful populations.

Furthermore, a 2017 study of college of education students documents a six-week community-based health education intervention programme on substance abuse among students at Waka-Biu College of Education (Garba et al., 2017). The community-based intervention was found to have improved the students' knowledge of substance abuse. Although the outcome of the intervention was encouraging, the problems associated with community-based education interventions are issues of funding and resources to execute the intervention (Murray & Modell, 1999) highlighted in their study.

On the other hand, Akoja and Adefarasin (2019) investigated the usefulness of communication intervention strategies such as posters, fliers, and seminars in fostering responsiveness, familiarity and perception of teachers on drug abuse among teenagers in designated secondary schools in Yaba/Shomolu, Lagos State, Nigeria. The evaluation of the data generated from the experimental study uncovered that overall, the use of seminars, posters and fliers was efficacious in growing the level of consciousness, familiarity and perception of the teachers meaningfully (Akoja & Adefarasin, 2019). Critically, interventions are age sensitive. The fact that this communication intervention worked perfectly well among the adult population does not guarantee that it will appeal to youths whose value rating of the conventional media, such as television and newspapers, has declined (Nasi & Rasanen, 2013).

Many interventions targeting drug abuse mitigation have also used interpersonal communication strategies. This involves personal contact between promoters of positive drug use behaviour and their targets. Rahman et al. (2021) believed that interpersonal approaches to drug reduction present a vast potential to achieve desired behaviours in an interactive and friendly way. Turistiati's (2020) research

studies demonstrated that interpersonal communication approaches extensively affect students' self-control and discourage them from drug abuse. This study is constrained because it only subjects self-control to the test. A more enduring approach is the study that aims to subject other constructs of SCT, like outcome expectation of a presumed entertainment education intervention, to testing.

In a qualitative study of an intervention with Zimbabwean secondary school students, Chikuvadze, Munyaradzi, and Kudzai (2022) sought to comprehend the trustworthiness of the peer counselling strategy as a homegrown therapy to lessen drug abuse. Their data revealed that peer counselling can be an efficacious approach to reducing drug abuse among students in rural schools in Zimbabwe (Chikuvadze et al., 2022). This outcome buttresses Rutondoki's (2000) view that peer counselling generates a platform for youths to network freely, voicing their views on their collaborators' worries. Peer counselling strategy is fraught with the tendency of participants to be insincere due to the presence of counsellors. Popular music interventions present an alternative opportunity where youths can learn freely without undue interference with learning and assimilation of anti-drug abuse pro-social messages.

Ho et al. (2022) reported a community-based network approach to address drug abuse by training peers as anti-drug ambassadors (ADAs) responsible for uncovering hidden drug abusers. The communication-driven intervention promotes the Ask, Warn, Advise, Refer and Do-it-again (AWARD) model. The intervention was intended to assess the efficacy of such a network in altering the knowledge, attitude, and practice (KAP) of 198 ADAs within the age range of 13-18 in a pre-test and repeated post-test of six months of training (Ho et al., 2022). The evaluation of the intervention revealed that the ADAs improved the ambassadors' KAP relating to drug abuse at six months follow-up when compared to baseline. The drawback of the community-based network is the adoption of pre-test and post-test evaluation, which does not guarantee the continuation of practice among the peer ambassadors. The population of the peers involved in the study limits the scope of the research and its generation, as the researchers' inability to explicitly acknowledge the absence of a justification for the sample size limits the study (Lakens, 2022).

Entertainment education strategy

EE, considered "a theory-based communication strategy, is the purposeful embedding of educational

and social issues in the creation, production, processing, and dissemination process of an entertainment programme to achieve desired individual, community, institutional, and societal changes among intended media user populations" (Wang & Singhal, 2009: 272– 273). Singhal et al. (1993:1) defines EE as "the process of putting educational content in entertainment message to increase knowledge, attitudes, and change overt behaviour concerning the educational issue or topic." To Singhal et al. (2004), EE intentionally creates and implements a media message to provide entertainment and, simultaneously, education to augment media audience knowledge. Khalid (2021), on her part, views EE as a design and technique amalgamation that integrates entertainment and education in a narrative format to bring change among specified audiences. Invariably, EE is a veritable communication strategy that targets behavioural modification for the good of an individual and the community.

One may be tempted at this juncture to ask what gave rise to EE. Inspired by theories about drama, Miguel Sabido evolved a genre of media often referred to as "Sabido Methodology" by putting together EE in the 1970s to promote social changes (Frank & Falzone, 2021). Sabido's methodology utilises three kinds of characters to affect the attitudes and behaviours of media users: positive characters, as those media users can desire to be like; transitional characters who conquered barriers and serve as ideal examples for how to change behaviour; and negative characters who display the manifestation of disadvantageous lifestyles (Singhal & Rogers, 2012). The foremost form of EE was mainly through television, which gradually migrated to music and music videos and radio (Singhal & Rogers, 2004), which focused on communicating agricultural development, family planning, sexual behaviour, health matters and literacy issues (Singhal & Rogers, 1999). According to Tufte (2002), the second generation of EE escalated the acceptance of the imperative to influence the structural level. This signifies acceptance that promoting an individual behaviour change to development was restricted to one specific area.

EE is rampant in nations where the media is the primary means of development, such as the United States of America, Thailand, South Africa, Sri Lanka, Colombia, Gambia, India, Kenya, the Philippines, Mali, Mexico, and Nigeria (Brown & Singhal, 2014). It flourishes in these countries because the media is a powerful tool for development. It is an established tool to capture a vast audience and motivate them to accept healthy behaviours (Ryerson & Teffera, 2021). It can foster positive social outcomes

(Chattoo, 2021) and make messages more persuasive with the inclusion of emotional cues (Nabi, 2000; Sangaland & Cappella, 2021) through the powerful tool of music (Robinowitch, 2020). In addition, EE and the utilisation of narrative by using stories and storytelling techniques - such as music, characters, and creating emotional engagement, can promote audiences' beliefs, attitudes, knowledge and behaviour related to health (Willoughby et al., 2018). The summation is that EE is relevant to promoting healthy behaviour and, by extension, can be expanded to drug abuse prevention.

EE interventions have matured (Frank & Falzone, 2021) as a communication strategy for social and behavioural change (Ryerson & Teffera, 2021). It acts as an advocate, an agenda setter, and a social mobiliser that influences policy and public initiatives in a socially desirable direction (Altkin & Wallack, 1990). Moreover, it is considered the highest communication revolution of our time (McKee, 2000). It has regularly been part of measures to circulate information and persuade individuals to change their behaviour (Chirinos-Espin, 2021). This indicates that, when implemented methodically, EE can effectively accelerate lifelong changes in not only individual behaviour, but also social norms (Ryerson & Teffera, 2021). It creates an avenue to discuss social issues, beliefs, and practices, accelerating the flow of transformative information (Donohue et al., 1975).

It has been suggested that EE impacts the audience through role models to deliver evidence, generate attitudes for change or intensify knowledge (Singhal & Rogers, 2003; Cardey et al., 2013). La Ferrara (2006) believes that the efficacy of entertainment and entertainment education media programmes in attaining developmental goals resides in three crucial factors. First, the media have to hold and profitably relay information so that the media users can renew pre-existing knowledge and assumptions. Secondly, the media should influence the attractiveness of specific actions over others and, thus, motivate change among media users as a choice over those actions. This act can be accomplished through effective modelling that reflects the narrative of a programme (Grandy et al., 2019). Thirdly, to observe an influence, an individual may be required to consume consistent media exposure for a meaningful impact (Grandy et al., 2019).

EE has generally been used for various behavioural purposes, ranging from behaviour change communication (BCC) to social behaviour change communication (SBCC). For example, in the 1990s, the Tanzanian *Twende na Wakati* "Let's Go with the Time" was used as a radio soap for family planning, reproductive health behaviour, and HIV/AIDS prevention. *Twende na Wakati* is considered one of the

most thoroughly evaluated interventions in EE. One of the radio drama evaluations used the BCC orientation (Family Health International, 2002) outlook on HIV/AIDS campaigns. The evaluation result is extensively cited as evidence of the efficacy of EE radio for behaviour change, and utilising the control-area framework provides credibility to the impact data (Svenkerud et al., 1999).

Soul City intervention, another EE campaign, incorporated an SBCC orientation to target the general population in South Africa between 16 and 65 years. The health promotion campaign comprised television, radio, and print material. The exploration of the intervention, a multifaceted approach involving a before-and-after national survey and a national qualitative study, indicates enormous cases of community change and how change is mediated at the level of the community structure (Goldstein et al., 2005). EE is generally acknowledged as an effective strategic communication for promoting social change, specifically as an avenue to alter health beliefs and practices (Buenting & Browm, 2013). Since the focus of this study is on drug abuse, a review of some of the imperative studies that have addressed the issues of drug abuse EE campaigns is necessary.

Entertainment Education to address drug abuse

Several studies have used EE interventions for drug abuse campaigns; for instance, a study premised on SCT and narrative engagement theory sought to assess the *Keepin' it REAL* (kiR) curriculum. EE videos on youth alcohol use refusal were conducted among students in 7th grade at 25 public schools randomly assigned to any of the two versions of the KiR curriculum, rural and urban versions (Shin et al., 2018). The results show that:

the rural youth receiving the urban curriculum who reported higher interest in the E–E videos were more likely to report having higher refusal efficacy and, in turn, less likely to use alcohol. Rural youth receiving the rural curriculum who identified with the E–E video main characters were more likely to report having higher refusal efficacy and, in turn, less likely to use alcohol (Shin et al., 2018: 896).

The theatre production of “TUNNELS” drama showcased the application of EE in targeting audience residents in Durham and the neighbouring communities to provide education on drug abuse in the locations. The aim was to augment awareness and comprehension of the danger and protective factors linked with drug use and alcohol to motivate proactive behaviours in drug abuse prevention among community members (Stephens-Hernandez et al., 2006). The result indicates that exposure to TUNNELS

helped to augment the study participants' knowledge as it pertains to drug abuse as an addiction. It equally found that the drama escalated the desire to participate in drug abuse prevention activities both at home and within the community (Stephens-Hernandez et al., 2006).

Music-based entertainment education campaigns

This subsection introduces the relevance of music in EE and presents a survey of music-based EE campaigns. One of the outstanding media formats for EE is music. According to Levinson (1990: 273), music is "sounds temporally organised by a person to enrich or intensify experience through active engagement (such as listening, dancing, performing) with the sounds regarded primarily, or in significant measure as sounds." Music's universal acceptance and popularity make it potent in conveying transformative educational messages to the public. The perceived role of music as a tool for EE that influences social and behavioural change has attracted research interest. Scholars believe music is a vital instrument with a unique capability to convey pro-social messages to a mass audience. Robinowitch (2020) believes music can shape how we feel, act, and behave. By implication, music as an EE tool can reduce harm and reinforce positive human characteristics (Robinowitch, 2020), thereby limiting socially risky behaviours (Benavides et al., 2021). EE utilising music is consequently considered highly embedded in human social behaviour and could influence how people interact (Robinowitch, 2020). While emphasising the link between human social behaviour and music (Robinowitch, 2020), music as an EE tool serves as an avenue to communicate emotion and can provide an impetus for empathy (Robinowitch, 2013). Studies have demonstrated music's ability as an EE tool that promotes pro-social skills (Schellenberg et al., 2015) and enhances social inclusion (Welch et al., 2014). Tarr et al. (2016) think that music as a form of EE has the potential to teach social attachment through synchronisation. This implies that music as an instrument of EE fosters social bonding and facilitates quick unity between unfamiliar people, especially between the audience and the musician (Chirinos-Espin, 2021), which could be in the form of para-social relationships (Horton & Wohl, 1956). This suggests that when adequately designed and implemented, a popular music intervention can provide EE to address drug abuse.

Music as a powerful instrument for education (Robinowitch, 2020) can be utilised as an EE strategy that moves people emotionally (Chirinos-Espin, 2021) and engages them in discussion and debate that leads to the transformation of society (Foyoyin & Nieuwoults, 2021). It is an EE tool of advocacy that

can create awareness and, by extension, engender developmental results (Melouokouong et al., 2021). This implies that music can uniquely influence public opinion and resolve troubling social issues. Music crafted as EE resonates with the public (Benavides et al., 2021). It has been influential in the prevention of physical contact with the corpses of Ebola victims (Den et al., 2020), environmental protection and conservation (Foyoyin & Nieuwoults, 2020), stimulation of cooperative behaviour among children (Robinowitch, 2020; Meltzoff, 2017), COVID-19 stress management (Vidas et al., 2021), HIV/AIDS prevention (Yoshida et al., 2017) and therapeutic intervention among people with dementia (Lee et al., 2021). Music as an EE strategy has long been studied and adapted for its merit in public health messaging.

The “CUNIMDO ESTAMOS JUNTOS” project uses music methodologies to critically engage the young teenage Latin American population to appeal to them to delay sexual debut. It was a unique EE intervention launched in 1986 using rock music in Latin American countries. The promoter of the intervention, Johns Hopkins University's Population Communication Services (JHUPCS), fully aware that rock music is a common denominator for young individuals in Latin America, provided the impetus for launching the music "Cuimdo Estamos Juntos." Two young singers, Johnny and Tatiana, used their music to appeal to the teenage audience. An evaluation of the impact of the song among young Mexicans revealed that it motivated teenagers to discuss teenage sex issues, reinforced the decisions of teenagers who have in the past decided to refrain from having sexual intercourse, enlightened viewers on the importance of the problem, and spread information about contraception (Kincaid et al., 1988).

The “SITUATION” AND “I STILL BELIEVE” EE project of Johns Hopkins University Population Communication Services has expanded the popularity of music as an instrument of EE during the EE domain's early days. In 1989, JHUPCS promoted two popular music interventions in the Philippines to induce sexual responsibility among young Filipinos. Two songs are "The Situation" and "I Still Believe" (Coleman & Meyer, 1990). The songs highlighted the teenage crisis related to sex outside marriage and unwanted pregnancy. Evaluation of the intervention showed that young Filipinos were influenced positively by the songs regarding attitude, knowledge, and behaviour towards sexual responsibilities (Rimon, 1989). Current applications of music as an EE tool have surfaced, especially in Asia and Africa.

Music video as an EE instrument has demonstrated the effectiveness of music-induced interventions

across cultures. Research efforts record the benefits of music videos in EE interventions with cultural undertones. For instance, an EE music video utilising 'LAM', a Lao traditional folk song, was commissioned (Yoshida et al., 2017). The experiment was conducted among factory workers in southern Laos to develop a compelling EE music video using Lao folk songs. The folk song was used to expose the factory workers to HIV/AIDS education with a focus on educational goals targeting items such as knowledge and awareness of HIV/AIDS, self-efficacy of condom use, the intention of condom use, and positive and negative attitudes toward people living with HIV/AIDS (Yoshida et al., 2017). The evaluation of the intervention indicates improved self-efficacy of condom use ($p < 0.001$), enhanced communication of HIV/AIDS information among the study participants ($p < 0.001$) from pre-intervention to fortnight follow-up, and decreased negative views towards individuals living with HIV/AIDS (Yoshida et al., 2017). In addition, the inclination to condom use heightened from pre- to post ($p = 0.017$) study (Yoshida et al., 2017). The implications of these findings signified that the audience of folk song improved their health literacy on HIV/AIDS prevention and were encouraged to engage in interpersonal communication among themselves.

"STOP AIDS: LOVE LIFE" was a multi-faceted AIDS campaign implemented in Ghana by JHU and the Ghana Social Marketing Foundation in 2000. USAID funded the music programme "Stop AIDS: Love Life", which included music videos produced by battalions of musicians made up of hip hop, highlife and gospel musicians of Ghanaian origins. Explicit messages about safe sex were included in the videos. The intended intervention was crafted to be both emotional and educational: "The main purposes of the campaign are to increase awareness about HIV/AIDS in Ghana, to increase the adoption of safe sex behaviour among Ghanaians, to de-stigmatize HIV/AIDS, and to encourage compassion, care and support for people living with HIV/AIDS" (Johns Hopkins University 2005). The campaign promoted an increase in condom sales among the Ghanaian population and a rise in reported marital fidelity among individuals with high exposure to the campaign.

Therapeutic music interventions have shown the potential of music as an EE medium to re-invent the often-missing perspectives from research. To give an example, Lee et al. (2021) explored the knowledge and comments of residents, family and staff from a large cluster probing the efficacy of group music therapy (GMT), and recreational choir singing (RCS) with people with dementia living in residential-aged care (RAC) at intrapersonal, interpersonal and care home community levels, encompassing flow-

on consequences to the caregiving knowledge, relationships and setting. The findings of their study documented positive consequences on residents' mood and enjoyment. Family and staff admitted the effects of music interventions on the arousal regulation of residents, not excluding amplified alertness, engagement and decreased agitation (McDermot et al., 2013; Tuckett et al., 2014) as cited in Lee et al., 2021). The outcomes of Lee et al.'s (2021) study provide insights into how the instant advantages of music interventions spread to care home societies, including flow-on consequences to households, care staff, and caregiving knowledge.

The benefits of music listening as an EE strategy for stress management have been the subject of scholarly research. Studies among young individuals have uncovered music listening to be top of the list of efficacious approaches for managing anxiety (Vidas et al., 2021). For instance, a quantitative survey of 402 first-year Australian University students comprising both international and domestic students investigated the efficacy of music listening during COVID-19 (Vidas et al., 2021) compared with other stress coping tactics, whether music listening for stress control was related to comfort, and whether discrepancies surfaced between domestic and international students (Vidas et al., 2021). The study found that music listening was among the most effective anxiety-managing tactics and was as productive as working out, taking a siesta, and relocating to a new environment (Vidas et al., 2021). The productivity of music listening as a management tactic was associated with better well-being but in conflict with the level of COVID-19-related stress (Vidas, 2021). These findings underscore the need for further research in EE and stress management using music, highlighting its urgency and importance.

Furthermore, "AFRICA STOP EBOLA (ASE)" is a collaborative composition EE intervention song created by a collection of West African music artistes aimed at "promoting community in response to the Ebola epidemic in West Africa" (Chirinos-Espin, 2021: 126). The song had Tiken Jah Fakoly, an Ivorian musician, as the lead musician with Barbara Kanam, Amadou and Mariam, Oumou Sangare, Sia Tolno, Salif Keita, Mory Kanté, Mokobé, Didier Awadi, Kandia Kora, and Markus, with Chirinos-Espin as a co-writer and co-producer. The song is intended to "communicate two main topics: first, to persuade individuals to trust the health workers responding to the crisis, and second, to encourage hope that the crisis could be overcome. The song also included behavioural commands like "do not touch the sick, do not touch the dead", and "avoid shaking hands and be safe" to promote preventive behaviours (Chirinos-Espin,

2021: 126). A study of the song conducted by Chirinos-Espin (2019) utilised action research to gauge knowledge, attitudes and practices through a general public survey and interviews with health workers to comprehend the impact of the musical intervention in Ebola prevention. The findings indicated that music artistes are more suitable for communicating with civil society than state actors because citizens trust them and can communicate multiplex biomedical information in attractive accounts.

In addition, “Choices” and “Wait for Me” in Nigeria were integrated communication campaigns in which two popular songs promoted by JHU/PCS in 1989 aimed at facilitating family planning. The song artistes King Sunny Ade and Onyeka Onwenu were used to integrate the communication. A study of the songs conducted by Kincaid et al. (1992) found that the songs were top-rated both in urban and rural settlements in Nigeria and that the songs persuaded couples to have conversations about sex and family planning freely and, to an extent, convinced couples to adopt the act of preventing pregnancy.

Although these recent studies have demonstrated the efficacy of music as an EE instrument in various health-related issues, they show that EE has matured in terms of possibility and application in Africa (Govender, 2013). Research is yet to document the application of music in investigating the potential of EE in drug use-related issues in the Nigerian context. Based on the findings of recent studies highlighted above, I presume that popular music intervention possesses EE potential to address the issue of drug abuse in Nigeria's context, as EE provides an excellent opportunity to promote positive behaviour (Moreau, 2011).

Music as a tool for youths' engagement

Music as a strategy for youth engagement has elicited the attention of various scholars (Stein, 2004; Law & Ho (nd); Hall, 2007; Kimbel & Protivnak, 2010; Crawford, 2016; Kusnierek, 2016; Cook, Roy & Welker, 2019; Jia & Koku, 2019; Md Jais & Azu, 2020; Yamasato et al., 2020; Killineer. 2020; Sanchez Gonzalez, 2020; Gavris, 2022; Habe, Biasutti & Kajtna, 2021; Md Jais, Loo & Azu, 2021; Ma, 2021; Vidas et al., 2021; Davy, Ellen & Samuel, 2021; Sanchez Gonzalez, 2021; Chukwuma & Onwuekwe, 2021; Dong, Kang & Ding, 2022; Li, 2023; Dong)). A nexus exists between youths and music as an EE strategy. Kimbel and Protivnak (2010) acknowledge that youths, especially students, engage with music because music, as an instrument of EE, is cardinal to students' emotions, peer relationships, and self-

expression. Youths enjoy music because it is a form of EE that accelerates their ability to process information at a higher cognitive rate (Boyd, 2013) and allows their brain synapses to function at a greater level (Hall, 2007). The presence of music in young students' lives can facilitate the exchange of information among the brain hemispheres (Stein, 2004) and is presumed to have positive effects on the students' brains (Hall, 2007). A study by Kimbel and Protivnak (2010) found that 90% of students undergoing educational learning utilise music activities daily.

Another important function of music as it relates to young students is in the area of exercising self-restraint. Music activities advance youths' conduct and encourage self-control and spiritual life (Md Jais & Azu, 2020). This signals that music activities bring a lot of positive influences and benefits to young ones and students (Alcaraz, 2019). It helps foster a sense of well-being and social inclusion and enhances youths' learning engagement (Crawford, 2016). Sandu (2019) points out that attending musical events sharpens learning concentration among youths, enhances their capacity and facilitates their emotional regulation (Chukwuma & Onwuekwe, 2021). Notably, music is a veritable communication strategy to motivate the desired behavioural change among youths. Its cardinal role in students', especially youths', lives presupposes that it can be deployed constructively to appeal to them in an entertainment and educational manner.

In addition, the psychological health benefits of music must be considered. Music is also vital in refining college youths' psychological health (Dong et al., 2022). Congruent with the view of Dong et al. (2022), Payne et al. (2020) think that the potential of music for psychological adjustment is very cardinal, which not only enlightens youths' thoughts but helps in expressive communication among them, makes interpersonal relationships among youths more pleasant, nurtures mutual assistance and assistance capabilities and encourages youths' physical and psychological health growth. This assertion is indicative that music permits individuals to modify their self-awareness and (Dong et al., 2022) form a novel, stable character. It is significant to note that based on the above argument, music can also facilitate health discussion among peers and forestall undesirable inclinations that may result in drug abuse involvement. As a result, it remains a health communication instrument that can be used to transmit pro-social messages.

Heyworth (2013), for example, studied the acquisition of social and reasoning skills through music and uncovered that youths become more participatory characters through musical exposure, consider

themselves part of the school system, and stimulate enhanced imaginative thinking skills. It is not surprising that music makes students insightful and engaged.

The use of music to regulate youths' emotions has been a pressing issue among researchers, especially the types of music that can adjust affective states. For instance, Cook et al. (2019) explored the association between the music preferences of 794 young university students and their use of music to order emotions. Evaluation of data generated among the university students indicates that favourites for pop, rap/hip-hop, soul/funk, and electronica/dance were positively connected with using music to enhance emotional provocation, by utilising music as a tool to stimulate heightened emotional response or to intensify emotional engagement (Cook et al., 2019). The study also uncovered that Soul/funk music preferences were positively linked with using music for up-regulating constructive emotionalism and down-regulating undesirable emotionality (Cook et al., 2019). These meant that music can serve as a regulatory framework that creates positive emotional engagement and reduces unhealthy emotional reactivity through modulation of affective states. Further analysis of the generated data revealed that energetic and rhythmic music was positively linked with utilising all musical emotion regulation, indicating that this music helps moderate emotions (Cook et al., 2019).

The importance of music interventions in exceptional young students' lives has elicited scholars' attention. Studies document encouraging outcomes of music in the lives of talented youths suffering from asynchronous developmental effects such as depression and suicidal thoughts. For example, Md Jais and Azu (2020) explored the significance of music to talented youths. The study used in-depth interviews to generate data among 15 gifted students in Malaysia (Md Jais & Azu, 2020). In addition, a survey was administered to 64 exceptional participants as extra support for the interview data. The data analysis revealed that music aids exceptional students in four domains: sentiment, inspiration, self-reflection, and responsiveness (Md Jais & Azu, 2020). It further disclosed that music improves the personalities of gifted youths and builds them into successful students who can advance national goals (Md Jais & Azu, 2020).

Furthermore, research efforts have shown the reassuring effect of listening to music on sleep quality in young university students. Studies have examined the outcome of music interventions on patients with sleep illnesses. For instance, Yamasato et al. (2020) investigated the positive impact of listening to music on sleep quality in university students and explored the comforting effect of favourite music on

this result. Yamasato et al. (2020) study utilised young university students branded by the Pittsburgh Sleep Quality Index (PSQI) as 'poor' sleepers (global score > 5) who were allocated to three clusters, namely, a prescribed music class, a favourite music class, and a no-music class. The participants in the prescribed music class and preferred music class of the intervention listened daily at bedtime to their allocated music type (Yamasato et al., 2020). The study evaluation indicates that Global PSQI scores after the intervention were slightly lower in the prescribed and preferred music classes, providing reassurance of the positive impact of music on sleep quality. However, there was no noteworthy decrease in the no-music class (Yamasato et al., 2020). This investigation shows that listening to music significantly improves sleep quality, as was manifested by subjects in prescribed and preferred music classes (Yamasato et al., 2020).

Correspondingly, music therapy has proven to be one of the psychotherapy techniques used to ameliorate psychological issues. Studies have shown that music therapy can address issues such as fear and worry inflicted on students due to the demand for excellence placed on them. A given example is the study by Dong et al. (2022), which utilised music as an instrument to break down barriers and enhance health. Dong et al. (2022) examined the effects of music on students' psychological health using data mining (DM) technologies. The outcome of the investigation reveals that "music education is a significant way to cultivate college students' psychological wellness" (Dong et al., 2022:9). This is an indication that this framework is appropriate to investigate the impacts of music instruction on the psychological wellness of students (Dong et al., 2022). The result of music therapy disclosed that teenagers can cultivate their passions, and ascribe value to music education with the help of DM technology-based music education, which can also assist students to increase their mental level of health, thereby plummeting student stress and promoting the growth of sound psychological and personal qualities in college students (Dong et al., 2022).

Despite the successes of these music interventions among young students, I am not aware of any study on the application of music interventions with EE potential in the regulation of drug abuse among Nigerian youths. The findings of these reviewed studies suggest we can activate music as an instrument for anti-drug abuse advocacy. An association exists between drug use and music (Motyka & Al-imam, 2021; Christenson et al., 2021), which is why youths may exhibit positive behaviours after exposure to popular music interventions such as David Jones's anti-drug abuse popular music. In the following

section, I will elaborate on the concept of popular music and the debate on its impact on wellness.

The concept of popular music and the debate on its impact on well-being

Popular music, which gained wider currency in the 1930s and 1940s (Peggise, 1991), has been a term of great debate. As Middleton (1993) noted, the meaning of popular music is subject to many complexities. This indicates that there is no acceptable universal definition of popular music. The work of Frith (1996) opened the floodgates, providing veritable materials that signalled the increase in the dimensions of studies of popular music or popular music as a branch of popular culture and media studies.

The new eminence of popular music studies reflects the acknowledgement of the significance of rock and pop music as an international cultural phenomenon, associated with a multi-billion-dollar industry and a numerous faceted pop-youth culture extending into every aspect of style (Shuker & Pickering 1994). This developing literary explosion takes several forms and approaches the topic from various perspectives, including cultural studies.

Stone (2016:9) defined popular music as “music made in a commercial setting for entertainment and enjoyment”. Popular music is also viewed as a music genre that is patronised and enjoyed by different individuals irrespective of status, class, ethnicity and age. It can be viewed as the most favoured music style, having an extensive appeal with the assistance of technology and mass media (Shah, 2006). It is interpreted as a possible strategy through which disempowered and oppressed individuals can resist daily circumstances (Grossberg, 1992). The significance of this is that popular music might, when channelled well, empower Nigerian youths to resist the temptation of drug use.

A body of research on popular music, health and well-being has developed rapidly (Daykin et al., 2018). Musical activities provide rich and inadequately utilised resources for the health and well-being of individuals of various backgrounds, ages, and settings (Dingle et al., 2021). Music interventions are not just about health and behavioural outcomes but about creating positive social experiences and fostering a sense of connection. They resolve problematic perceptions and attitudes, build resilience, and promote well-being while deterring delinquency. These interventions target promoting identity development among young individuals, offering them positive opportunities and resources, and effectively distracting them from negative influences (Daykin, 2012). Studies have linked positive

mechanisms of popular music to health outcomes. These outcomes range from pain amelioration (Calcaterra et al., 2021), improved social connection and interactions (Dingle et al., 2021), reduction in feelings of distress (Sarkamo et al., 2008), reduced agitation and improved mood (Clark, 2016) to a more incredible experience of relaxation and nostalgia (Clark et al., 2016). To date, limited research works are documented on the application of popular music in drug abuse reduction, thus the relevance of the present thesis.

The popular music culture in Nigeria and Africa

The popular music industry in Nigeria is diverse. The industry's high level of diversification can be attributed to many of the nation's over 250 ethnic groups. Ojukwu and Esimone (2016) noted that it is challenging to correctly classify Nigerian artistes into any music genre, as they spontaneously migrate from one genre to another to suit the wave of the music culture prevailing in the country at the time.

The nation's popular music culture, with its diverse and internationally relevant nature, has piqued the interest of music enthusiasts worldwide. This relevance has led to a constant exchange and collaboration among Nigerian artistes and their foreign counterparts. The nation's pop culture, which underscores many folk songs from different ethnic groups with roots mainly in Western cultures, has a broad appeal, with most performances targeting youths (Ojukwu & Esimone, 2016).

Popular music forms the majority of entertainment music available to Nigerians. The dissemination of popular music through airplay on television and radio and the adoption of popular Nigerian music as ringtones on mobile phones present a considerable opportunity for developing a pop culture in the country. Thus, popular music can be considered an accessible and ever-present phenomenon because the activities of telecommunications service providers, to a large extent, have contributed to promoting popular music culture.

At this juncture, African popular music underscores the pattern in which musical resources were mainly borrowed from Europe and the Western world. The infusion of the Islamic and American world into traditional African music gave rise to new syncretic forms (Emielu, 2009). African popular music is an offshoot of the interaction of African and alien social musical resources. Emielu (2011) believes African popular music is characterised by two essential social and cultural procedures: "indigenisation and syncretisation." The first underlines the remodelling of adapted foreign musical forms to replicate

artistic and beautiful benchmarks that are purely African (Emielu, 2011). Syncretisation, on the other hand, is the intersection of global and home-grown social-musical perspectives (Omojola, 2006) to foster a new form of the 'music syncretic' phenomenon (Emielu, 2011). David Jones's EE anti-drug abuse popular music intervention is typical of "indigenisation and syncretisation" with music genre ranging from Afropop music tracks ("Tell Me" and "Dance with Me"), Dance and Electronic tracks ("You Dey High Me", "Imara" and "Salute"). Others are Afrobeats music tracks ("I Go Show You", "Amen Medley" and "E Takes Colos"), and Afroswing music tracks ("One Man Down", "Beauty and Brain" and "Why Me") to his credit.

The gap in the existing literature

The review of the literature has highlighted in the Nigerian context the paucity of research to support the use of popular music as an instrument to reduce drug abuse among the nation's youth population. This study attempts to address the identified deficit in knowledge by exploring the EE potential of an anti-drug abuse popular music intervention in the efforts to address drug abuse issues in the Nigerian context. The Nigerian NDCMP 2021-2025 initiative plans to refocus on drug abuse from the angle of law and order and as a public health and education issue (Marwa, 2021). Researchers have yet to conduct a rigorous study that utilises education, specifically the media format such as popular music, in addressing drug use among Nigerian youths.

In addition, most collected data concerning drug abuse interventions used quantitative methodologies, which rationalise social issues through an unbiased and general assessment to uncover quantifiable and scientific reasons behind alterations and consequences (Servaes, 2020). In contrast, it has been recommended that qualitative research is ideal for subjects of human social life that are highly fluid and formidable to measure correctly using a quantitative approach (Neuman, 2011), thus the need for this study.

Summary of Chapter Two

In this chapter, I have reviewed the relevant literature on health communication. I have also laid emphasis on popular music intervention, underlining its potential as a powerful EE media format for Nigerian youths. The task of this thesis in the next chapter is to explore the theoretical foundations underpinning this study: Social Cognitive Theory (SCT).

CHAPTER THREE: THEORETICAL FRAMEWORK UNDERPINNING THIS STUDY

Introduction

This section offers the theoretical framework utilised in this study. Albert Bandura's (1986) Social Cognitive Theory (SCT) is adopted as the theory to underpin this thesis. Thus, this chapter's core goal is to use this approach to formulate an adequate theoretical lens to comprehend the potential of an anti-drug abuse popular music EE intervention. The use of SCT as the principal basis of concepts to advance the present study's theoretical framework stems from the views that SCT has been used in communication studies (Berail et al., 2019; Lim et al., 2020) to motivate EE research (Grandy et al. (nd); Sood et al., 2017) targeting comprehending of risk behaviours (Van Zundert et al., 2009; Heydari et al., 2014; Jalilian et al., 2015; Fathian-Dasgerdi et al., 2021; Obirikorang et al., 2022), and therefore, advancing the significance of communication in psychological research (Kirschner & Kirschner, 1997). SCT is considered a critical area of study in entertainment studies (Madison & Porter, 2015). As a result, it is a viable theoretical framework to motivate and elucidate anti-drug abuse popular music interventions.

The present study explores the lived experiences of Nigerian youths with anti-drug abuse popular music interventions to understand the EE potential of such interventions. To this end, David Jones's anti-drug abuse popular music intervention is chosen as an intrinsic case study. This study adopted an exploratory methodological approach to offer a profound comprehension of the phenomenon under investigation.

SCT is recognised as observational learning, integrating components from behaviourist and cognitive orientation (Merriam & Caffarella, 2007). It bridges behaviourist and cognitive theories involving attention, memory and motivation (Muro & Jeffery, 2008; David, 2017). As a result, SCT is considered a critical fragment of the advancement of required behaviour change (Muro & Jeffery, 2008). Bandura's SCT offers a valuable basis for understanding how people learn via observation and modelling (Horsburgh & Ippolito, 2018). SCT presents a significant framework for illuminating how individuals attain and preserve specific behavioural patterns, including addictive behaviour (Eslami et al., 2017), and I consider it a critical component to be incorporated into the design and implementation of anti-drug abuse popular music interventions. Thus, there is a need to explore music interventions based on the SCT theoretical framework, having realised that social cognitive theory has been one of the most

insightful and extensively used theories in health communication research (Eslami et al., 2017).

Social cognitive theory x-rayed

Social cognitive theory (SCT) is a model of triadic mutual causality that states that individuals operate as cognitive performers but are products of their surroundings (Luszczynska & Schwarzer, 2012). SCT posits that "individual behaviour is part of an inseparable triadic structure in which behaviour, personal factors and environmental factors constantly influence each other, reciprocally determining each other" (Bandura, 1995: 189; also see Shaffer, 2005; Nabavi, 2012; Alshobrany, 2019). SCT is established to justify how individuals learn by imitation (Nwachi, 2016). The fundamental premise of SCT is that behaviours arise from the constant interaction between essential factors (Nwachi, 2016). According to Wittig and Williams (1984), these factors comprise imitation, vicarious learning and symbolic learning. In other words, SCT views human behaviour as a triadic, dynamic, and reciprocal interaction of behaviour, as well as environmental and personal factors (Bandura, 1986; 1989; Shaffer, 2005; Nabavi, 2012; Alshobrany, 2019).

Environmental factors are viewed as the factors that are materially external to the individual and that offer opportunities and a social prop, such as social influence or environmental characteristics (Compeau & Higgins, 1995). According to Carillo (2010:5), personal factors are "any cognitive, personality, or demographic aspects characterising an individual." On the other hand, behavioural factors include code notes conduct in certain learning circumstances that are influenced by personal and situational factors (Carillo, 2010). Figure 3.1 depicts the diagram of the triadic interactions among these factors.

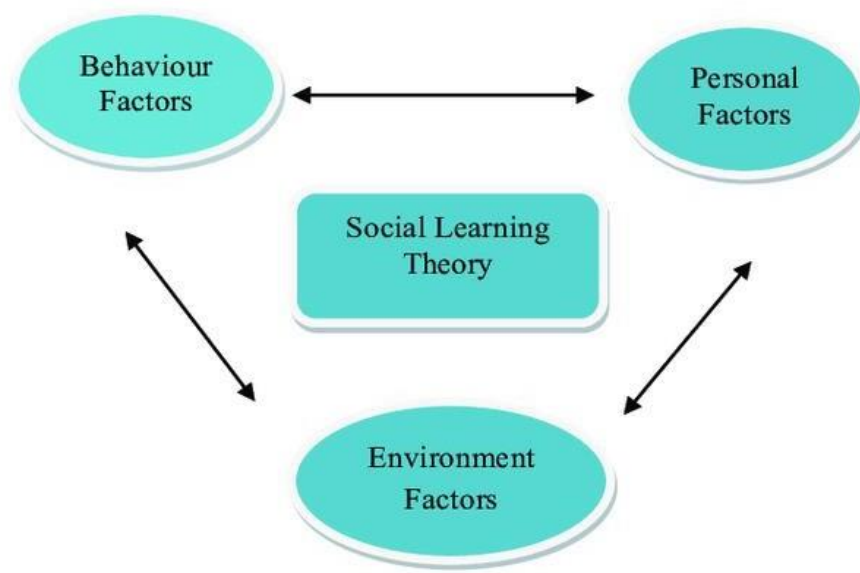


Figure 3.1 Social Learning Theory (Source: Bandura, 1977)

Social cognitive theory (SCT) has become the leading theory of learning (Cherry, 2016). Promoted by Bandura (1986), it involves how observations in the social world influence behaviours and conditions (Ressing & Van Zuylen, 2015). Bandura's perspective is that learners perform overriding functions by cognitively selecting, organising, and transforming stimuli from the milieu in which they dwell (Nwachi, 2016).

Social Cognitive Theory Paradigmatic Shift

Social learning theory /Social cognitive theory dates back to 1961 and 1963 when scholars tested to ascertain whether social behaviours (for example, aggression) could be acquired using observation and imitation (Zhou & Brown, 2015; Devi, 2022). The theorist behind SLT/SCT was Albert Bandura (Bandura et al., 1961; Bandura, 2006). Bandura was born in a small town called Mundare in Northern Alberta, Canada, on December 4, 1925 (Nabavi,2012). He earned his bachelor's degree in psychology in 1949 from the prestigious University of British Columbia (Nabavi, 2012).

Albert Bandura tried to document this theory in several book series. In 1959, he wrote *Adolescent Aggression* with Richard Walters as a junior author, where social learning principles were used to delineate personality development (Zhou & Brown, 2015). He authored another book titled *Social Learning and Personality Development* in 1963, in which he and the same Walters offered the social

learning principles that both have established (Pajares, 2004). Bandura, in 1969, wrote another book, *Principles of Behaviour Modification*, in which he explained the application of behavioural approaches built on learning principles to the modification of behaviour (Zhou & Brown, 2015). Following his popular Bobo Doll Experiment in 1973, Bandura published *Aggression: A Social Learning Analysis*, in which he tried to produce a unified theoretical conceptual structure for scrutinising human thought and behaviour (Devi, 2022; Edinyang, 2016).

Bandura did not relent but incorporated motivational and cognitive processes into social cognitive theory (Zhou & Brown, 2015). The effort in 1986 led to the publication of another book, *Social Foundations of Thought and Action: A Social Cognitive Theory*, in which he retitled his initial social learning theory to social cognitive theory (Zhou & Brown, 2015; Pajares, 2004). The retitling of SLT to SCT further distances Bandura and his theory from the behaviourist approach (Nabavi, 2012). SLT was renamed SCT because Bandura's research efforts took a holistic bent when his analyses tilted towards providing a much more complete overview of human cognition in social learning (Nabavi, 2012). It is often referred to as the bridge between behaviourist and cognitive learning theories because it encompasses attention, memory, and motivation" (Zhou & Brown, 2015:20). Since its initiation in 1986, SCT has successfully been used as a framework for comprehending, forecasting and altering human behaviour (Green & Peil, 2009). SLT/SCT has proven to be highly successful in establishing approaches for behaviour change, especially in health psychology (Zhou & Brown, 2015). SCT is viewed as a meta-theory because it is a theory that integrates cognitive, environmental and behavioural factors. SCT is highly rated because it offers a complete framework for understanding human behaviour and has a link to other paradigms such as constructivism (Green & Peil, 2009; Nabavi, 2012; Zhou & Brown, 2015).

The key constructs of social cognitive theory

Outside the knowledge of triadic reciprocal determinism, numerous significant underlying constructs of SCT are vital (Wombacher, 2017). These constructs are self-efficacy, motivation, outcome expectations and homophily. According to Bandura (1973), three general principles account for learning from one another. SCT suggests that individuals learn from each other throughout life (Nabavi, 2012; Bandura, 1973) through modelling and observational learning as explained below.

Modelling/observational learning

Observational learning entails individuals learning by simply mimicking the observed behaviours. Bandura (1973) identified three basic models of observational learning to include:

- ❖ A live model involves an actual person acting out behaviour.
- ❖ A verbal instrument model requires explanations and descriptions of behaviour.
- ❖ A symbolic model showcases the behaviours of real or imagined characters in films, online media, books, and television programmes.

Imitation

The social cognitive theory explains imitation as committing behaviour modelled on and observing the same behaviour in others (Akers, 2011). It is the procedure of replicating the mannerisms of other persons with or without a justifiable motive (Nwachi, 2016). According to Gross (2020:489), imitation is "the reproduction of learning through observation". Moreover, as de Carvalho and Ossorio (2021) note, vicarious reinforcement impacts the modelled behaviour's accurate replication.

Modelling

Modelling, the core of SLT/SCT, denotes how an individual replicates behaviours observed in another individual or group. SCT states that modelling is indispensable in the early phases of adopting a behaviour, but less so in preserving or terminating behavioural patterns once they have been gained (Akers, 1998). For the modelling process to occur, four necessary processes of imitational learning are required. The four processes include attention, retention, reproduction, and motivation (Dainton & Zelaya, 2005). These processes, if followed by an individual, can remake the behaviour model of another individual, as explained below.

Attention Process

Dainton and Zelaya (2015) note that one cannot learn much without noticing specific behaviour. Attention implies that the more variations or striking differences with previous experience, the more an act elicits attention (Dainton & Zelaya, 2005). Zhou and Brown (2015:23) think that "observers selectively give attention to specific social behaviour depending on accessibility, relevance, complexity, the functional value of the behaviour or some observer's attributes such as cognitive capability, value

preference and preconceptions.” Consequently, careful attention to a given state of affairs is critical (Dainton & Zelley, 2005) and relevant to emulating another. Thus, Bandura (1977), cited in Dainton and Zelley (2005), believes that attention processes are governed by the observers’ characteristics and the organisation of planned behaviours. This tricky process can be accomplished by applying various symbolic means in the media, such as dazzling special effects, nudity, and popular songs to solicit audience attention (Dainton & Zelley, 2005).

Retention Process

Retention occurs when an individual remembers the behaviour that he has observed. Social learning theory postulates that individuals can acquire knowledge without actually practising a specific behaviour if they can visually and verbally accumulate the pictures to which they have attended (Bandura, 1977, as cited in Dainton & Zelley, 2005). SCT is not simple; it is a cognitive act that demands individuals to observe, arrange, recall, and rationally rehearse behaviour (Bandura, 1977). According to Bandura (1977:26 as cited in Bandura, 1977), “Observers who code-modelled activities into either word, concise labels, or vivid imagery learn and retain behaviour better than those who simply observe or are mentally preoccupied with other matters while watching”. This study seeks to explore whether Nigerian youths are not passive media users but active users likely to code-model character activities popular in David Jones’s anti-drug abuse popular music interventions (2017-2022).

Motor reproduction process

The motor reproduction process is a condition that occurs when an individual can re-enact the behaviour that the model has showcased. The observer can act as the model. As Dainton and Zelley (2005) pointed out, an individual must possess the motor skills to reproduce an activity before practising in a modelled behaviour. The successful replication of behaviour is determined by the individual’s strength, coordination and the requisite motor skills necessary for the act (Dainton & Zelley, 2005).

Motivation process

The motivation process is the last relevant condition for modelling (Bandura, 1977, as cited in Dainton & Zelley, 2005). Motivation emphasises that learners would wish to re-enact whatever they have observed. Transcending from observation to practice requires the capacity to replicate the behaviour

and the yearning or motivation to use the acquired knowledge. SCT dictates that motivation is stimulated by perceived rewards or punishment associated with an action (Dainton & Zelley, 2005). By implication, if an individual imagines he will be compensated as a result of indulging in observed behaviour, it will be likely that such an individual will exhibit the act or conduct (Dainton & Zelley, 2005). However, the reverse is the case when punishment is envisioned. The motivation to use the behaviour lessens. Research endeavours have demonstrated that motivational level is a core factor in stimulating drug abusers to seek and adhere to comprehensive treatment (Ball et al., 2006). This is an indication that motivation is a significant step to accomplishing behavioural change as motivational level impacts drug abuse treatment outcomes (Austin et al., 2010).

Significantly, Bandura (1977) states that numerous reasons influence an individual's capacity to observe and practise a given behaviour, acknowledging the inability of some people to replicate every behaviour correctly. Dainton and Zelley (2005) associated such failure with reasons such as neglecting to observe the pertinent activities, incorrectly recalling an issue, oversight of the learned behaviour, not possessing the physical capacity to accomplish an action and indifference to perceived incentives (View fig 2). Dainton and Zelley suggest that observers must have much zeal to copy or replicate behaviours correctly. The other SCT constructs relevant to the present research are discussed below:

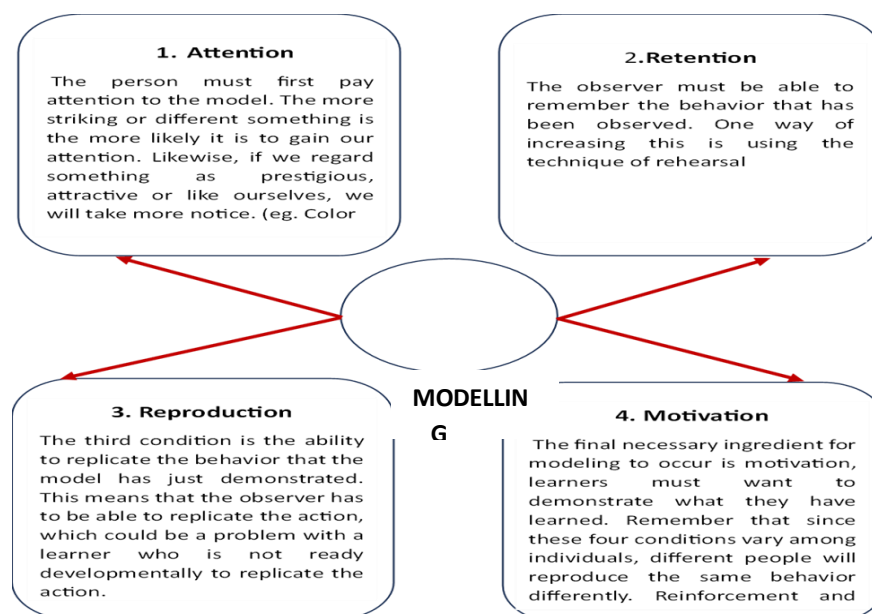


Figure 3.2 Conditions necessary in the modelling process of SCT
(Credit: Nabavi, 2012)

Self-efficacy

Self-efficacy has been a dominant idea in SCT (Carillo, 2010) and is the belief in what an individual feels capable of doing. Bandura (1986: 391), as cited in Carillo (2010), defined self-efficacy as "people's judgement of their capabilities to organise and execute courses of action required to attain designated types of performances. It is concerned not with the skills one has but with the judgement of what one can do with whatever skills one possesses." In other words, individuals' views about their ability to apply control over their level of operation over events that touch their lives (Bandura, 1986).

Self-efficacy beliefs are impacted by our observations of the behaviour of individuals and the implications of the observed behaviours (Maddux, 1993). According to Mookkiah and Prabu (nd), the most persuasive source of self-efficacy is the interpreted consequence of one's mastery of goal-directed performance or outcome. This is followed by the wellspring of innumerable experiences of the influences formed by the actions of others, one of which is numerous experiences involved and social comparison made with other individuals' behaviours (Mani & Prabu, nd). The observed information is utilised to form expectancies about our behaviour and implications, reliant on the level to which we trust that we are comparable to the individual we are observing (Maddux, 1993). This signifies that vicarious experiences usually have feeble effects on self-efficacy expectation when compared to performance experiences (Bandura, 1997). Vicarious experiences occur when an individual watches others carrying out tasks successfully, contrary to performance experiences that involve direct personal experiences of success or failure (Bandura, 1997).

Previous studies have demonstrated the effectiveness of self-efficacy in SCT studies. For example, a cross-sectional enquiry in Iranian women living with T2DM (Didarloo et al., 2012) found that self-efficacy was positively related to self-care behaviour. Similarly, a study by Dilorio et al. (1997) uncovered that self-efficacy was a significant correlation of self-reported condom use and facilitated the success of risk reduction interventions. These studies show that the SCT model effectively forecasts the outcomes of risk health behaviour interventions. However, most studies have adopted a quantitative approach and were done in foreign countries. Hence, this thesis deployed the SCT framework using a qualitative approach to explore the consequences of EE engagement with health-related popular music interventions among the Nigerian youth population.

Outcome expectations

Outcome expectations are delineated as the level at which a person will undertake a specific behaviour only if he/she see that it will result in some treasured outcomes or satisfactory consequences (Compeau & Higgins, 1995). It is a person's beliefs about the probability of consequences from performing a specific behaviour and estimating the results (Lee et al., 2022: 11). It should be noted that outcome expectations estimation varies according to individuals and does not yield the same results. Bandura (2002:131) thinks that "the value of a given outcome is largely determined by its relation to other outcomes rather than inherent in their intrinsic qualities. The same outcome can function as a reward or punishment depending on social comparison between observed and personally experienced outcomes." Wombacher (2017) pointed out that outcomes are not characteristically good or bad but are appraised based on outcomes' comparability to other feasible consequences. In circumstances where manifold outcomes are likely, an individual must weigh the diverse potential consequences and the valences of those consequences to decide if that behaviour is one that he/she wish to be involved in (Wombacher, 2017).

Research has shown the effectiveness of some of the SCT constructs, including outcome expectations, in health-related investigations. For instance, a study by Anderson, Winett and Wojcik (2000) revealed that outcome expectations, specifically those associated with satisfaction with the cost and taste of healthier food, could provide an understanding of the nutrition behaviour of the varied sample of supermarket shoppers. Furthermore, the study by Shimazaki and Tokenanka (2022) affirmed the deep-rooted association between the two kinds of expectation and mental health promotion behaviour. Shimazaki and Tokenaka found that outcome and efficacy expectations were strongly related to mental health promotion and produced dissimilarities in the demography with a modicum of effect size. Despite the success of this research, there is a paucity of studies in the current literature that investigated the SCT construct of outcome expectations qualitatively in anti-drug abuse issues, more specifically in popular music interventions in the Nigerian context. This study is a step in this direction to close this gap and guide the design and implementation of EE-stimulated interventions. This study will address the gap in knowledge by exploring whether music intervention with EE potential in David Jones's popular music informs other drug abuse interventions in the Nigerian context through successful self-efficacy and outcome expectations.

Homophiles

Homophily is another element relevant to SCT. Homophiles are the exhibition of characteristics that media users perceive they share in common with media personae, leading to the cultivation of relationships. Aral and Walker (2014) defined homophily as a person's propensity to bond and interact with another person who shares similarities regarding social status. It is considered a significant aspect of audience involvement (Eyal & Rubin, 2003). Social homophily can be derivative from demographic attributes such as gender, age, occupation and educational status or perceived traits like beliefs, preferences and values (Li et al., 2023).

Attitude homophily, on the other hand, is the similarity in behaviour, which is deemed a significant factor of credibility, emanating from a professed shared mutual value between media characters and media users (Sokolova & Kefi, 2019). People who value explicit features of themselves are sometimes attracted to media personalities that embody those features (Gabriel et al., 2023). Purnamaningsih and Rizkalla (2020) think that individuals are more likely to interact with others when they discover similarities in interests and desires. A study submits that media devotees' choice of which personality to form a relationship with is frequently based on the views that the superstar is similar to themselves regarding their most significant values, beliefs and personality (Sirgy, 1982). Communication studies submit that individuals accord attention to gain knowledge from characters perceived to have common affinities to themselves and are more likely to role model such characters (Bandura, 1977; Hoffner & Cantor, 1991; Buening & Brown, 2013). A study by Buening & Brown (2013), found that participants expressed elation in seeing film characters they could associate with on the grounds of having the same racial background as the film characters.

To this end, I argue that Nigerian youths presume they share similarities (homophily) with David Jones's music characters and would role model the desired effects of David Jones's anti-drug abuse popular music intervention characters. This study, therefore, seeks to substantiate this claim by addressing the following research question: To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?

Credibility

Credibility is a vital trait upon which media users judge their para-social relationship with media

characters. A credible source refers to a media character perceived as possessing requisite knowledge, skill and experience pertinent to a communication topic and found reliable to provide an impartial view or present unbiased information on the issue at stake (Belch & Belch, 2012). It is a significant characteristic that determines whether the communicator impacts the decision (Fadilah & Alversia, 2022) and media users' acceptance of a persuasive message (McCroskey & Teven, 1999).

According to Chung and Cho (2014), credibility comprises two major components: *expertise and trustworthiness*. Expertise denotes the knowledge, skills and experiences the media personality controls (Hovland & Weiss, 1951). Expertise entails media characters' experiences and knowledge to decide on a specific topic or issue (McCroskey, 1966). On the other hand, trustworthiness concerns the media character's morality, believability and truthfulness (Erdogan, 1999; Chung & Cho, 2014). It is the degree to which media users perceive the media personae worthy regarding frankness, genuineness and uprightness (Giffin (1967).

Areas of research and study topics that have implemented the social cognitive theory

SCT has motivated many aspects of investigations, ranging from health education to morality and media. It has been applied in media studies relating to sports and risky behaviour, such as smoking cessation, HIV prevention and safe sex behaviour (Zhou & Brown, 2015).

Bandura's concept of imitative learning has provoked many scientific inquiries in the recent past. Aldridge (2023), for instance, investigated the process of learning from role models of deviance. To gain sight of whether "socialisation could lead to normalisation of deviant behaviours and the varying amounts of influence that each social group has on the learning of deviant behaviour" (Aldridge, 2032: 2). The most exciting finding of the survey indicated a significant association between taking part in criminal, social and drug-deviant behaviours and socialising a deviant who exhibits the same behaviour.

The problem with this research is that SCT was used in a restrictive context, failing to honour the triadic nature of learning processes stated by SCT core principles. The study concentrated more on the behavioural aspect of 'imitative learning', neglecting situational and cognitive dimensions. The current study intends to strengthen Aldridge's (2022) study claim by extending it to the three core constructs of the SCT framework: imitation, self-efficacy and outcome expectations.

Liu et al. (2022) conducted a cross-sectional study to investigate the relevance of social cognitive determinants among Chinese teenagers and to inquire whether the SCT model can forecast if physical activity varies across gender and urbanisation. The findings show that the SCT model forecast the physical activity of Chinese teenagers to a large extent.

The limitation of this study is that it failed to express the full potential of SCT in investigating the relationship among various emotional and cognitive individual factors (self-efficacy, outcome expectations and more) but instead concentrated on physical activity across gender and urbanisation only. The outright negation of other essential SCT concepts led to the loss of the full potential of SCT in aiding in fathoming individual behaviours (Carillo, 2010). This present study will raise emergent factors to fill the observed void.

Furthermore, various studies have applied social cognitive theory to improve nutritional behaviours. Aghdasi et al. (2021:1) investigated with the intention of “identifying the determinants of maternal nutritional behaviour for children 6 to 12 months with failure to thrive” based on SCT.” The result also showed significant differences in the scores of SCT “structures before and after the intervention (awareness, outcome expectation, outcome value, task self-efficacy, self-efficacy of overcoming obstacles, self-regulation, in case of a situation, emotional adaptation, modelling) in the experimental group with p-value significant at ($P < 0.05$)” (Aghdasi, 2021: 165).

Despite the success of SCT in improving nutritional behaviour in the Aghdasi study, the use of SCT in EE popular music intervention is an unexplored area, especially in the Nigerian context. A study using SCT to unravel the EE potential of popular music intervention in a broader sense as a strategy for drug abuse reduction is warranted to test the effectiveness of self-efficacy, outcome expectations, observation and imitation in popular music and drug abuse studies. The study outcome may provide direction towards a national communication strategy in the efforts to address abuse targeting Nigerian youth.

The effectiveness of social cognitive theory has garnered attention as a simple framework for acquiring English-speaking skills among secondary EFL students. Alshobramy (2019) examined the effects of amalgamating Bandura's SCT in English classes. The study's results validate the view that if SCT is employed methodically and meticulously, it can naturally advance the speaking capability of secondary

school EFL students since it delivers more novel and flexible learning experiences (Alshobramy, 2019).

Despite the relevance of emotional factors during learning processes as advocated by SCT (Alshobramy, 2019), his study only assessed the potential consequences of including the perspectives of SCT in English studies. Alshobramy did not investigate the concept of self-efficacy, which is considered a central notion in the study of SCT, as its inclusion will provide a clear depiction of SCT use and its relevance, as would be witnessed in this current study.

The use of SCT is not new in drug abuse-related studies. Fathian-Dastgerdi et al. (2022) employed SCT to check the “effectiveness of community-based substance use prevention among adolescents” (Fathian-Dastgerdi et al., 2022: 1). The intervention was developed utilising an ecological approach “Mobilisation for Action Through Planning and Partnership.” The study used 40 per cent of adolescent residents in Qahajavarestan County in Iran and had four stages of measurement. The result obtained from the intervention indicates that:

substance use behaviour explainers, including positive outcome expectancies ($p<0.001$, $F=25$), negative outcomes expectancies ($p<0.001$, $F=31.2$), and self-efficacy ($p<0.001$, $F=12.3$), were significantly promoted in the intervention group at three stages (6, 18, and 24 months after intervention). The programme demonstrated insignificant reductions in cigarette, alcohol, and drug use at the initial stage, but the incidence of new cases of cigarette use” (Fathian-Dastgerdi et al., 2022:1).

The above study implies that SCT-propelled interventions yield more favourable results when incorporated into a more prolonged intervention. It highlights the central role of prolonged intervention in shaping the behaviour of individuals and its long-time effects. This suggests that intervention aiming to boost positive outcome expectancy and self-efficacy should prioritise opportunities for prolonged benefits rather than a short span success.

Another study by Jalilian et al. (2015) investigated the cognitive factors related to drug abuse among a sample of Iranian male medical students to determine SCT cognitive factors relevant to drug abuse. The result of the cross-sectional study that involved 425 Iranian male medical college students shows that “attitude, outcome expectation, outcome expectancies, subjective norms, and self-control were cognitive factors that accounted for 49% of the variation in the outcome measure of the intention to abuse drugs. Logistic regression showed that attitude ($OR=1.062$), outcome expectancies ($OR=1.115$), and subjective norms ($OR=1.269$) were the most influential predictors for drug abuse” (Jalilian et al.,

2015: 143). The outcome of this study is indicative of the fact that “designing and implementation of educational programmes may be valuable to upsurge negative attitude, outcome expectancies, and subjective norms towards drug abuse for youths to prevent drug abuse” (Jalilian et al., 2015: 143). It also depicts that David Jones’s music interventions’ incorporation of SCT may result in positive outcomes among the youthful student population exposed to the intervention.

Despite the massive success of SCT in understanding human behaviour, studies exploring the use of SCT in Nigeria’s context have rarely been documented, especially on music and drug use-related issues. Hence, this research intends to garner data which will assist in addressing the observed gaps. It attempts to probe the extent to which the core constructs of Bandura’s SCT were incorporated into David Jones’s anti-drug abuse popular music interventions (2017- 2022). This researcher has adopted SCT principles to address the related research questions.

Significance of social cognitive theory to this study

Drug abuse among youth remains a disturbing public health issue (WHO, 2020). Research suggests that popular music can encourage attitudes and behaviours. This study explores the EE potential of anti-drug abuse popular music intervention in addressing drug abuse among Nigerian youths, guided by social cognitive theory (SCT).

The SCT theory is pertinent as a popular music intervention may help model anti-drug behaviour and attitudes through observational learning and assimilation. Equally, anti-drug abuse popular music interventions may help to reinforce pro-social messages through sustained repetition and melody, empowering youths to make informed choices and enhancing self-efficacy and outcome expectations and homophily.

Consistent with SCT, this study employs reflexive thematic analysis that involves thematic coding, identifying patterns and emergent themes related to the perceived authenticity of anti-drug messages, emotional resonance with song lyrics and empowerment to peer pressure resistance. This study contributes to qualitative research on the growing body of research on SCT’s application in popular music intervention and drug abuse restriction. The findings will provide insight into the EE potential of popular music interventions in drug abuse among Nigerian undergraduates and offer nuanced insight into the complex ways anti-drug popular music interventions encourage undergraduates' attitudes.

This qualitative study's application of social cognitive theory to an anti-drug abuse popular music intervention offers a critical framework for comprehending Nigerian undergraduates' attitudes and informing the development of effective drug abuse deterrence strategies.

To this end, SCT provides a framework for understanding how David Jones's anti-drug abuse popular music intervention influences social and behavioural change. Firstly, SCT explains how perceived credibility and homophiles (perceived similarity) of the music characters can improve the persuasive influence of the intervention, as individuals are more likely to adopt behaviours modelled by trustworthy sources and similar figures (RQ2). Secondly, SCT posits that popular music intervention characters can be role models, influencing Nigerian undergraduates' adoption of healthy behaviours through observational learning of these characters (RQ3). Finally, SCT suggests that a popular music intervention with EE potential can foster successful outcome expectations among listeners or viewers, thereby informing other drug abuse interventions in the Nigerian context (RQ4). By probing the interplay between observational learning, reinforcement, and self-efficacy, SCT offers insights into the possibility of popular music intervention in promoting behavioural change.

In this response, SCT addresses each research question by:

RQ2: Explaining the role of homophily and perceived credibility in enhancing the persuasive impact of anti-drug abuse popular music intervention.

RQ3: Providing a framework for understanding how anti-drug abuse popular music intervention characters can influence the adoption of role models.

RQ4: In what ways can David Jones's popular music intervention - leveraging EE - be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths?

The limitations of social cognitive theory

Even though SCT is considered an ultimate game changer in understanding human behaviour, scholars have yet to reach a consensus, as a barrage of criticisms has trailed the theory. SCT faces criticism for its inability to adequately account for many behaviours, such as thoughts and feelings (Koutroubas & Galanakis, 2022), and its potency in accurately explaining complex behaviour (de Carvalho, 2022).

First, the main complaint of the opponents of SCT is that it is not a unified theory (Zhou & Brown, 2017). This signifies a lack of cohesion and interconnectedness among the various components of the theory that may result in the risk of conceptual ambiguity and inconsistency. Zhou and Brown (2017) note that researchers cannot establish a nexus between observational learning and self-efficacy within the social-cognitive perspective embedded in the theory. This poses challenges in identifying clear boundaries and scope within social learning theory. SCT is considered broad, so not all its aspects are entirely comprehended and incorporated into a unit explication of learning, thereby subjecting most of its findings to preliminary inquiries (Zhou & Brown, 2017).

The commitment to the environment as having a significant influence on behaviour is presumed to be a drawback to SCT. It is a constraint to describe behaviour mainly in terms of nature and nurture and attempt to underrate the intricacy of human behaviour (Koutroubas & Galanakis, 2022). Scholars are also uncomfortable with how SCT neglects maturation throughout the life cycle (Zhou & Brown, 2015). The SCT's inability to differentiate between a child's learning process through observation and that of an adult is thought to be a considerable lapse, as factors of development are not included in the theory (Zhou & Brown, 2015). Finally, SCT is criticised because most studies utilising SCT focus on distinct agency with self-efficacy as the most frequently utilised component in SCT models (Bergman et al., 2019). Other researchers have also argued that the SCT model delivers a myopic view (Brennan et al., 2016).

However, Bandura (2006), who disassociated the model from being a single construct theory, refuted the claim by responding that self-efficacy is a core construct unifying other SCT components.

Conclusion

This chapter has established a theoretical framework to comprehend whether anti-drug abuse popular music interventions possess EE potential to inform anti-drug abuse campaigns in the Nigerian context. I affirm that the concepts of SCT must be at the core of anti-drug abuse popular music intervention that seeks to promote pro-social health behaviour entertainingly and educationally among Nigerian youths. The following chapter will be devoted to an explication of the methodological approaches adopted in this study.

CHAPTER FOUR: METHODOLOGICAL FRAMEWORK

Introduction

This chapter clarifies the ontological, epistemological and methodological orientations upon which this thesis is based, and delineates the methodology (case study) and methods (focus group discussions) utilised for this inquiry. This study also furnishes the selection of participants, the justification for their choice, and the study's rigour and trustworthiness while detailing the systematic approaches utilised for data collection, analysis, and report writing.

As a guide to understanding the lived experiences of Nigerian youths exposed to anti-drug abuse using popular music intervention, this study aimed to address the following research questions:

RQ1: In what ways has David Jones's popular music intervention among Nigerian youths facilitated entertainment and education?

Q2: To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?

RQ3: To what extent have David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to David Jones's popular music interventions?

RQ4: In what ways can David Jones's popular music intervention - leveraging EE - be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths?

Research paradigms

A paradigm can be viewed as a set of beliefs or ideas that give a research model or framework to which research can adhere. It is a trusted set of models, frameworks and suppositions about how researchers view the world (Wimmer & Dominick, 2011). The research paradigm defines extant knowledge, the nature of the probing issues, the best methods to probe, and the procedure by which data should be analysed and interpreted. It is "a basic belief system and theoretical framework with assumptions about ontology, epistemology, methodology and methods" (Rehman & Alharthi, 2016). As Guba and Lincoln (1998) rightly pointed out, the research paradigm helps in the configuration of alternative

methods a researcher selects depending on a particular worldview or system of belief. The paradigms most commonly applied in research inquiries are pragmatism, interpretivism, and post-positivism (Kim, 2003). Each paradigm provides differing assumptions about the nature of truth (ontology) and how truth may be known (epistemology).

This study adopted the interpretivism paradigm, which aligns with the qualitative approach (Creswell, 2014).

The interpretive paradigm

This study sought to explore the lived experiences of Nigerian youths exposed to David Jones's anti-drug abuse popular music intervention and see whether popular music as a form of EE strategy could inspire and revolutionise other drug abuse interventions in Nigeria. The values, emotions, interests, and subjectivities the youths expressed, as well as their experiences of what anti-drug abuse popular intervention means to them, presented an opportunity to deeply comprehend the EE potential of an anti-drug abuse popular music intervention to address drug abuse prevalence. It aligns with the interpretive paradigm, making the research process suitable for studying the participant's social world. Adopting the interpretive paradigm guaranteed a more encompassing and overarching understanding of the phenomenon under inquiry.

From an ontological standpoint, interpretivism opposes the view that "the social world consists of hard, tangible, and relatively immutable facts that can be observed, measured and known for what they are" (Sparkes, 1992:20). Rather, interpretivism adopts the perspective that the social world is something that is formulated based on people's values, emotions, interests and subjectivities (Sparkes, 1992). This research approach is considered appropriate for this study because the inquiry sought to understand the attitudes, values, interests and subjectivities of Nigerian youths towards a popular music intervention.

Coe (2012) elucidated that intrinsically, subjective experiences of human beings and the collection of individuals lie at the heart of the interpretive paradigm. This clarification emphasised the philosophical foundation of this thesis. Furthermore, interpretivism was considered appropriate to this research because it aims to include richness in the insights gathered. It empowers me, the researcher, to attain further depth by searching for experiences and perceptions of David Jones's anti-drug abuse popular

music intervention in the Nigerian context, leading to a better understanding of the complex reception of the meanings of David Jones's anti-drug abuse intervention by Nigerian youths.

The interpretive paradigm is a research paradigm that is related to qualitative research. Thorne (2008: 26) pronounced that interpretive description is "an approach to knowledge generation that is of partial importance to the applied discipline within the context of their distinctive social mandates." According to Creswell (2007: 20), interpretivism "is a worldview in which individuals seek understanding of the world in which they live and work. They develop subjective meanings of their experiences directed toward certain objects or things".

Pulla and Carter (2018:1) state that "the interpretive view invites the researcher to investigate meaning behind the understanding of human behaviour, interactions and society." This study was focused on gaining an empathic comprehension of the Nigerian youths' feelings and meanings that they gave to their everyday exposure to David Jones's anti-drug abuse popular music intervention to gain an appreciable understanding of the youths' behaviour. This meant that the social phenomenon of David Jones's anti-drug abuse popular music intervention was explained and understood by constructing a model of actual experiences by actual young Nigerians engaged in the anti-drug abuse popular music campaigns in actual situations. Interpretivism is vital to this study because, as Pulla and Carter (2018:1) argued, an interpretive approach can "produce a form of verifiable knowledge of the meanings that make up and illustrate the social world."

Ontology

Ontology and epistemology, like the footings of a house, are the foundational elements of research (Grix, 2004: 59). Ontology, which is shaped by a person's beliefs about the nature of truth, is the understanding of reality (Richards, 2003:33). Conversely, the path researchers take in acquiring knowledge is influenced by their beliefs (Shoemark, 2007). The variations in ontology contribute to the diversity of paradigmatic frameworks and influence the research process (Creswell, 2007) and the interpretation of research findings (Neuman, 2011).

The ontological basis of this study was the relativist stance, which posits that reality is entirely constructed through human interpretation and knowledge (Braun & Clarke, 2013). According to this stance, there are multiple constructed realities rather than a single pre-social reality or mind-

independent truth, and we can never transcend these constructions (Cromby & Nightingale, 1999). In a relativist ontology, reality is understood through intersubjectivity, which involves the exchange of meanings and understanding of social and experiential aspects of the study (Saunders et al., 2012). As Braun and Clarke (2013: 27) noted, "What is real and true varies across time and context, reflecting the conditions under which knowledge is generated." As reflected in Braun and Clarke's (2022) updated version, this perspective guided my exploration of the subjective experiences of undergraduates in David Jones's anti-drug abuse intervention. The relativist stance justified this approach, as it aligns with the qualitative standpoint that reality is subjective and contextual.

Epistemology

Epistemology is "a branch of philosophy that studies the nature of knowledge and the process by which knowledge is acquired and validated" (Gall et al. 2003:13). It studies how we know what we know or the knowing process (Staller & Chen, 2022). Epistemology concerns "the nature and forms of knowledge and how it can be acquired and communicated to others" (Cohen et al., 2007:7).

The epistemological assumption of this research was interpretivism. Pulla and Carter (2018:1) state that "the interpretive view invites the researcher to investigate meaning behind the understanding of human behaviour, interactions and society." This researcher focused on gaining an empathic comprehension of the Nigerian youths' feelings and meanings that they gave to their everyday exposure to David Jones's anti-drug abuse popular music intervention to gain an appreciable understanding of the youths' behaviour. This meant that the social phenomenon of David Jones's anti-drug abuse popular music intervention was explained and understood by constructing a model of actual meaning used by actual Nigerian youths engaged in the anti-drug abuse music campaigns in actual situations.

As Harrison (2014) succinctly noted, there seems to be no sole or all-embracing truth, but rather countless truths that are intertwined, grown, provided and displayed as outcomes of human subjectivity. "Often it is said that subjective information is based on a person's personal opinions, assumptions, interpretations and beliefs; therefore, understanding human behaviour in the context of their social and physical environments assumes a level of complexity" (Pulla & Carter, 2018:9). The implication is that the truth or reality is local and particular to the context. However, elements are

often distributed across the people and context (Mason, 2002). I assumed that the truth I constructed through the study was inseparably associated with my own experiences and ideas, rather than perceiving these as biases. The lens through which I view myself and others and the universe in totality is affected by factors such as my experiences and the domain (Pulla & Carter, 2018) in which I live. Life experiences and the domain are subject to constant alterations and variations (Pulla & Carter, 2018). I embraced them as significant resources for acquiring knowledge about the specific truths explored in the study. I do not presume my constructions of realities are the only possible constructions. However, they would prove helpful to other individuals in constructing their realities about associated phenomena.

Research design

Research design is defined as "the procedure(s) for collecting, analysing, interpreting and reporting data in research studies" (Creswell & Clarke, 2007: 58). Research design determines the plan of action for data collection, methods of analysis and assists in providing answers to the research questions (Gray, 2014).

The various ways a study can be designed to suit the research question are tasking and liberating. An excellent and well-thought-out approach to creating a study uses the method most likely to address the research question (Creswell, 2003). It is imperative to note, however, that the research question raised and the choices made by the researcher concerning the research method are inseparably associated with the researcher's value system and his selection of beliefs about what constitutes reality (Wagner, 2002).

The case study design will inform the research design of this study. According to Creswell (2013: 97), case study research "involves the study of an issue explored through one or more cases within a bounded system (i.e., a setting, a context)." It is "an intensive longitudinal study of a phenomenon at one or more research sites to derive detailed, contextualised inferences and understand the dynamic process underlying a phenomenon of interest" (Pelz, 2023:76). Thus, case study research involves the study of a case in a real-world setting (Yin, 2009). It is synonymous with a qualitative approach and as a result viewed as;

a type of design in qualitative research that may be an object of study, as well as a

product of the inquiry. Case study research is a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case themes. The unit of analysis in the case study might be multiple cases (a multi-site study) or a single case (a within-site study) (Cresswell, 2013:97).

An intrinsic case study requires that the researcher obtain an in-depth understanding of the case itself. Intrinsic case studies are ideal for social sciences and humanities, predominantly when the case being studied is exclusive or infrequent or in a situation where the researcher must thoroughly understand a specific topic or condition (Coombs, 2023). Given that David Jones's anti-drug abuse popular music intervention is unique and a rare occurrence, I have mobilised an intrinsic case design for this study, with the phenomenon of interest being "David Jones's anti-drug abuse popular music intervention (2017 – 2022)".

David Jones's anti-drug abuse popular music intervention aimed to encourage awareness, augment knowledge, stimulate favourable attitudes, and eventually motivate youths to take responsible drug use actions in their own lives. The anti-drug abuse popular music intervention content includes *Onye Ara, Hello Doctor, Amen, Gbana Na Bastard, Even Though, Sim Mba, and Higher*. Others are *Stay Alive, We Can Stop It, Loud It, and Drug Users No Be Criminals*. These music albums were all produced between April 2017 and December 2022.

David Jones's anti-drug abuse popular music intervention content selected is suitable communication content with EE potential because it was produced to appeal to vulnerable Nigerian youths. David Jones has also visited some Nigerian universities, intending to use popular music intervention to address the issue of drug abuse, courtesy of the Mobile Telecommunication Network (MTN) Anti-Substance Abuse Programme (ASAP). With such an interface, David Jones's music-varied anti-drug abuse potential EE contents are ideal social and humanities-related phenomena suitable for case study design. A case study is considered a relevant choice in the study of David Jones's music intervention because it is an issue within a bounded system, delimited by time and place.

Qualitative approach

Researchers have yet to agree on the distinctive features that distinguish qualitative and quantitative

research. Some view the divide as artificial polarisation rather than the truth (Lloyd-Jones, 2003). This researcher suggested clarifying the distinctive features to establish his research stance. Anderson et al. (2005) note that the chosen research approach and accompanying methods must align with the studied case type.

According to Mishra (2016:1), "qualitative research is a generic term for investigative methodologies described as an ethnographic, naturalistic, anthropological field or participant observer research". Qualitative research design is the research methodology that describes and explains individual behaviour, interactions, experiences, and social contexts without including statistical procedures or quantification (Fossey et al., 2002). Polit and Beck (2017: 741) defined qualitative design as "the investigation of phenomena, typically in an in-depth and holistic fashion, through the collection of rich narrative materials using a flexible research design". A more comprehensive and all-encompassing definition is the one offered by (Denzin & Lincoln, 2005:3), which defines qualitative research thus:

Qualitative research is a situated activity that locates the observer in the world. It consists of interpretive material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. It means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them.

The above definition signals that qualitative research emphasises how individuals interpret and generate meaning in their perception in recognising the social milieu (Zohrabi, 2013). Creswell (2013:37) contends that "qualitative research begins with assumptions, a worldview, the possible use of a theoretical lens, and the study of research problems inquiring into the meaning individuals or groups ascribe to a social or human problem." This signified that in "entire qualitative research process, the researchers keep a focus on learning the meaning that the participants hold about the problem or issue, not the meaning that the researchers bring to the research or writers from the literature" (Creswell, 2013: 39). This indicates that qualitative research is connected to nature, and the researcher characteristically explores the interpretations and perspectives of a specific environment (Levitt et al., 2017).

I chose qualitative research in this study because it is ideal for exploring relations between individuals

in their typical environment, as well as circumstances where the research questions begin with the "What" and "How" (Creswell, 1998). This is because the qualitative technique offers a more significant and improved comprehension of the society under inquiry (Mohajan, 2018). The research questions raised in this research began with "What" and "How" and are targeted at unravelling the experiences of Nigerian youths concerning the social circumstances surrounding David Jones' anti-drug abuse popular music intervention (2017-2022). Qualitative research was considered relevant to this study because I need a complex, detailed understanding of David Jones's anti-drug abuse popular music intervention. This detail can only be established by exploring the lived experiences of Nigerian university youths, going to their campuses, and permitting them to tell their stories unhindered so that their voices as drug abuse vulnerable groups could be heard as co-creators of knowledge that can accelerate the disclosure and application of new knowledge into practice (Pearce et al., 2020).

Another rationale for adopting the qualitative approach is that the variables in qualitative research are often not easily discernible, and theories must explain the phenomenon effectively by clarifying human attitudes, feelings and perceptions (Tong et al., 2012). This reflected my desire to anchor the study in reality and the stakeholders' perspectives (Polit & Beck, 2017). It indicates that qualitative research accepts the subjectivity of the data we analyse and the analyses we construct. According to Braun and Clarke (2013), subjectivity refers to the proposition that what we perceive and understand mirrors our self-sameness and experiences – the circumstances in which we exist. In the same vein, I view qualitative research as a subjective process appropriate for this research because, as a researcher, my past, values, beliefs, viewpoints, politics and peculiarity are brought into the research. How the researcher interrogates and generates data invariably reflects who the researcher is and his subjectivity (Braun & Clarke, 2020). In like manner, the Nigerian youths brought their experiences, perspectives and values into the research by using their humanness and subjectivity as research participants. This is only permissible when a qualitative research route is pursued. Therefore, in the current study, I explored the "what" and "how" of interactions and experiences with anti-drug abuse popular music interventions with an EE potential in the context of youths' drug use and social habits by critically reflecting on the knowledge that the research produced and my function in generating the knowledge. These demands "thinking qualitatively."

I presumed a qualitative approach was a better fit for my research because the qualitative framework

favours research in university environments where Nigerian youths reside. Some variables in university settings are usually complex to control and identify outside the research framework (Aryal, 2024). Qualitative research underscores the significance of looking at variables in natural situations in which they are found (Mishra, 2016). This signifies that, in qualitative approaches, interaction among variables is paramount (Mishra, 2016).

Issues such as anti-drug abuse and popular music interventions are suitable topics with multiple variables. Qualitative research was considered proficient and a classic study approach that provides extraordinary insights into social life. I viewed significant social events such as David Jones's anti-drug abuse popular music intervention as a subject matter of human social life that is highly fluid and formidable and, therefore, required a qualitative approach. Qualitative research suits fluid and nonlinear inquiry (Neuman, 2011) cases such as this intervention. Qualitative research can help to visualise the complexity of communication in the efforts to address drug abuse, establish a nexus, and explain why situations arise in the social world. Nevertheless, research adopting the qualitative approach in exploring popular music intervention in addressing drug abuse in the Nigerian context with the Nigerian youths' sample is lacking. Such inquiry may provide knowledge and valuable data in the efforts to address drug abuse.

Adopting a qualitative approach allowed me to develop a holistic account of the social issue through a complex picture of David Jones's anti-drug abuse popular music intervention (2017-2022). It involves reporting multi-faceted perspectives of Nigerian university youths about David Jones's anti-drug abuse popular music intervention, identifying the numerous elements involved in the context, and generally sketching the larger picture that emerged from the anti-drug abuse popular music campaign. The importance of interpretation in qualitative research was summed up by Creswell (2013) when he submitted that "in qualitative research, researchers are bound not by tight cause-and-effect relationships among factors, but rather by identifying the complex interactions of factors in any situation." His submission made the qualitative approach irresistible in the current research, as qualitative research guaranteed a holistic account from the perspectives of Nigerian youths.

Qualitative research is considered paramount to this research because the qualitative approach supports the generation of a large amount of data through open-ended questions that provide direct quotations (Mishra, 2016), necessary for insights into an understudied research area like David Jones's

anti-drug popular music intervention by providing copious data to understand the strategy. For this reason, Jacob's (1988) view that the researcher should be an integral part of qualitative investigation becomes fundamental. Braun and Clarke (2022) underscored the importance of the qualitative researcher in shaping qualitative writing through self-disclosure, their function in writing, their influence on the study participants, and how the readers perceive the data delivered.

How germane the researcher is in qualitative research can be captured succinctly in Mills' (1959:196) valuable advice, in which he reiterated that:

You must learn to use your life experiences in your intellectual work. Continuously examine and interpret it. In this sense, craftsmanship is the centre of yourself, and you are personally involved in every intellectual product upon which you may work.

Given this and because of this study's interpretive approach, which required my immersion in the study process, I considered the qualitative approach appropriate. The qualitative approach is synonymous with inductive approaches to data analysis (Thorne, 2016), upon which this study was anchored and which is discussed later in this chapter. It is also aligned with the case study design that informed the research design of this study, as explained below.

The location of the study

The sites for the present study are RSU, ESUT, KOMU, COOU, GOU, CCU, and VU. The first four sites are State government-owned universities, while the last three are private universities. All seven universities are located in urban areas and are spread across five states within Nigeria's Southeastern, South-south, and Middle Belt geopolitical zones. RSU is located at the heart of Rivers State capital, Port Harcourt, in the South-south geopolitical zone of Nigeria. ESUT, GOU, and CCU are all located in Enugu, the capital of Enugu State in the Southeastern geopolitical zone. KOMU is located in Ideato in Imo State, in the same Southeastern geopolitical zone. COOU is in Igbariam in Anambra State in the Southeastern geopolitical zone. VU is located in Bwari, in the Federal Capital Territory, Abuja, in the Middle Belt geopolitical zone.



Figure 4.1 Nigerian Map depicting geopolitical zones (Source: Muideen Owolabi, 2015)

Nigeria currently has 282 universities, 69 owned and founded by the federal government, 66 owned by various state governments, and 148 private universities as of September 4, 2024 (Sasu, 2024). Including most of these universities as my study sites was impossible because qualitative research is population-restrictive (Braun & Clarke, 2013).

At the commencement of the current study, the federal government-owned universities were on strike for eight months, making it practically impossible for the universities to be included in the study. The universities in the North-eastern geopolitical zone, North-western, and South-western geopolitical zones were inaccessible to me as at the time of collection of gatekeeper permission due to the security challenges occasioned by banditry, kidnapping and other criminal elements tormenting the Nigerian population. For this reason, the universities included in this study were selected based on my accessibility and feasibility because the universities were reachable within the study's time frame, logistical and budget resources. Attempts to access the universities located in the Northern geopolitical zones could compromise the success of the research due to security barriers.

The exclusion of federal universities and universities in the crisis-prone regions at the time of gatekeeper permission collection does not affect this study's credibility because music in Nigeria is not culture-selective. In addition, Nigerian universities are culturally integrative and non-discriminating. This is an indication that the population of most university youths in Nigerian universities is a mixture of people from different regions. The choice of universities located in urban areas over rural ones was a decision made due to the issue of the digital divide. Hwang (2006) asserts that the internet connection between rural and urban populations in Nigeria is suffering from marginalisation. For example, previous studies affirm that the digital gap in Nigeria was facilitated by infrastructural imbalance and scarcity between rural and urban areas (Okocha & Edafewotu, 2022). The penetration of the internet in Nigeria, which stood at 55.4 per cent of the total population at the start of 2023 (NCC, 2023), indicated that the urban areas where the study sites are located have access to David Jones's anti-drug abuse popular music intervention content more than youths of rural universities through streaming. It is important to note that care was taken to ensure the sites of interest fit the nature of the research questions and reduce extraneous variance or noise (Pelz, 2023) due to Nigerian youths' size and location effects. The reasons above justified my adoption of a purposive selection procedure for the sites included in this research study.

Data collection techniques

Focus group discussions (FGDs) were used as the data collection method. FGD is a method where researchers gather people to deliberate on a specific topic, aiming to draw from participants' complex personal experiences, attitudes, perceptions, and beliefs through a moderated interaction (Morgan, 1996). This methodology offers researchers a way of listening to and learning from individuals (Morgan, 1998). It is a pivotal research technique where interpretive and pedagogical inquiries intersect and inter-animate (Morgan, 2005). FGD permits the researcher to scrutinise how individuals jointly understand an issue of concern and the constructed meanings around the issue (Bryman, 2006).

FGD allows the researcher to explore how people construct meaning and how individuals' opinions are shaped, expressed, and changed in the exchange with others (Wilson, 2004). FGD is common in media and communication studies (Lunt & Livingstone, 1996) and health research (Wilkinson, 1999). The target of the focus group was to obtain information from Nigerian youths with personal experiences, habits, and beliefs related to David Jones's anti-drug abuse popular music interventions (2017 – 2022).

FGDs were adopted because it is an excellent way to get qualitative, open-ended data and explore participants' beliefs, feelings and thoughts. It is a popular qualitative method with the advantage of generating rich data (Patton, 2000).

I organised seven FGDs among young university students at RSU, ESUT, KOMU, GOU, CCU, COOU, and VU. One focus group emerged from each of the seven universities to bring together youths exposed to David Jones's EE popular music intervention over the length of the intervention (April 2017 to December 2022). Exposure in this study meant that one eligibility criterion for inclusion was that the students must have engaged in any music activities concerning David Jones's anti-drug popular music intervention. It is only when this is the case that an individual is considered an active listener or viewer of David Jones's anti-drug abuse popular music intervention. The youths must have engaged with David Jones's popular music interventions through direct receptive music listening, intentional music listening, sharing or streaming within the study length. I considered the study range (April 2017 to December 2022) appropriate because David Jones has released over ten anti-drug abuse albums within the time frame under study. A tape recording, note-taking, and participant observation (Stewart, Shamdasani & Rook, 2007) formed the primary data collection methods for the research. The focus group discussions took place in dedicated locations and on approved dates by the authorities of the seven universities chosen as the study sites.

Target population

Polit and Beck (2017:249) state that the population is “the complete combination of cases in which the researcher is interested”. In qualitative studies, a population is not selected for generalisability but rather to create suitable individuals to participate (Polit & Beck, 2017). This current study identified the target population as Nigerian youths in the seven Nigerian universities listed above. I targeted the youths in these universities because statistics published by the United Nations Office on Drugs and Crime (UNODC, 2021) estimated that 14.4 per cent of Nigerians are presently involved in drug abuse. It is an indication that Nigerian youths constitute one of the most vulnerable groups to drug abuse in Nigeria. The youths' vulnerability to drug abuse justified my interest and focus on these categories of individuals. In addition, research studies, as highlighted in Chapter One of this study, indicated that the social behaviours of this population are to be explored using EE intervention, more especially on the issue of drug abuse, hence the need for this inquiry.

Sampling and sampling techniques

Sampling denotes selecting a subset of the population to signify the whole population (Polit & Beck, 2017). There are different ways to sample participants in qualitative studies, and sampling is characteristically associated with the ongoing and emergent nature of the research (Fossey et al., 2002). I adopted purposive sampling techniques for my sample selection. Purposive sampling is regarded as a non-probability sampling technique that takes place when individuals or elements selected for the sample are picked by the researcher's judgment. Purposeful samples are nominated individuals with information and experience about the research area of focus (Creswell, Plano & Clark, 2011). It is a standard method employed in qualitative research to identify and choose information-rich cases to utilise scarce resources (Patton, 2000). The approach involves spotting and selecting people or groups of exceptionally experienced or knowledgeable individuals about a phenomenon that requires attention (Creswell, Plano & Clark, 2011). Apart from knowledgeability and experience (Bernard, 2002), availability and willingness to partake and effectiveness in communicating opinions and experiences in an expressive, articulate, and reflective manner are important (Creswell, Plano & Clark, 2011). To this end, I applied purposive technique in this study first by identifying the population of the study which in this case are Nigerian youths in identified universities; next I ensured that the youths selected met the inclusion characteristics or attributes as indicated in inclusion- exclusion section of this Chapter.

Recruiting of participants

I conducted seven FGDs, comprising between 6 and 8 participants in each meeting. The decision on the number of participants was taken following the suggestions of Sandelowski (1995) to have moderate participants from each university to avoid under-recruiting, which threatens "saturation", and over-recruiting that affects deep case-oriented analysis. Scholars are yet to arrive at a consensus on the appropriate number of individuals required for a FGD, as the numbers reported in the literature range between two (2) to ten (10) participants (Nyumba et al., 2018), six (6) to twelve (12) participants (Millward, 2012; Guest et al., 2017), six (6) to ten (10) participants (Powell & Single, 1996), ten (10) to twelve (12) participants (Baumgartner et al., 2002) and between six to eight (Krueger & Casey, 2000). According to Millward (2012), the complexities associated with a large number of participants lie in the fact that these FGDs are more challenging to run than smaller groups formed within a large group.

That becomes complex as conversations are difficult to record and transcribe. I had to eschew such hurdles as I strove to attain a sizeable group of participants. I aimed and conducted one (1) focus group discussion in each of my study sites; my stand was considered appropriate based on the submission made by (Onwuegbuzie et al., 2010) that single focus group help to gather specific, in-depth knowledge about specific set of individuals' attitudes, beliefs, opinion and socio-contextual elements I adopted purposive sampling techniques to recruit similar participants for the FGDs. Similarity ensured that participants with comparable characteristics were recruited for bonding and better performance on cooperative tasks. I posted an advert in each university to recruit the first ten participants who met the inclusion criteria.

My advert provided the participants at each site with information about what their university stands to gain from my study to establish a relationship with them. The advert incorporated a dedicated phone number through which participants volunteered. I set agreed-upon dates, times, and locations for the discussions at each study site. I strove to establish contact, seek confirmation, and make reminder calls to avoid disappointments. I slightly over-recruited study participants in each site to make up for the likelihood of a participant who changed their mind a few hours before the FGD.

Sample population

The participants were young students from seven universities within the age range 18 – 25 who volunteered for the study. As I explained earlier, the participants for this study were recruited through an advert that I placed across various notice boards and departmental digital platforms in the universities. Those who were willing to participate in the study were instructed to indicate interest by texting to a dedicated cell phone number, following which participants were invited and provided with a participation information sheet. The participation information sheet explained to the participants the goal of the study, the risks and benefits, what participation involves, confidentiality and the right to withdraw at any time. I selected participants numbering between six and eight participants in each of the focus groups across the universities. In all, a total of seven FGDs were held. The first FGD was held at RSU on October 18, 2023, with six participants, four male and two female. The next FGD was held at ESUT on October 22, 2023. Seven participants, comprising two males and five female participants, were involved in the ESUT session. Next was CCU on October 25, 2023. Three male and two female participants were involved, of whom one female participant withdrew due to a health-related issue. The data emanating from her was discarded as the fidelity of the information

she provided was questioned due to its poor transcription by Nota and her voluntary withdrawal mid-way. The fourth FGD was held on October 26, 2023, at COOU, where 7 participants, two males and five females, participated. The fifth FGD at GOU took place on October 27, 2023, with five participants comprising three males and two female participants, respectively. The sixth FGD was held at KOMU on October 29, 2023, with seven participants, three male and four female. The final FGD was held at VU on November 4, 2023. The total number of participants involved in the session was five, comprising five male participants. At the time of these sessions, the participants were all within the age range of 18-25 years.

Participants within the above age range were included based on their admittance to exposure to the primary source of data, David Jones's anti-drug abuse popular music intervention. The rationale for choosing (18 – 25) years was to ensure that the participants had attained the age of 18 years required by law for self-consent. The cap of 25 years provided a reduction of the power differential that could have arisen from the age gap. Excessive power differentials could lead to the silencing (Carey & Asbury, 2012) of focus group participants, prevention of the establishment of rapport among the group (Steward & Shamdasani, 1990) and self-censorship (Greenbaum, 1998). The participants met the following eligibility criteria before they were deemed qualified and admitted into the focus group study (Table 2.4). I asked the participants to sign the consent form before the discussion started. I asked the participants to read and sign the consent form. The form confirms that the participants understood the study and agree to take part in the FGDs voluntarily, that they should be recorded, and allow the use of the resultant data.

Table 4.1 illustrates the focus group inclusion and exclusion criteria.

<i>The inclusion criteria</i>	<i><u>The exclusion criteria</u></i>
<i>Be a registered student of one the seven universities under study.</i>	<i>Young students not registered in any of the seven universities under study.</i>

<i>Be within the age range of 18 to 25 years.</i>	<i>Young students from the seven universities under study, below 18 and above 25 years of age, are not eligible.</i>
<i>A Nigerian student.</i>	<i>All international students</i>
<i>Participants should have listened to or viewed at least three times any of David Jones's musical tracks centred on drug abuse from April 2017 to December 2022 (when the record albums were released) and November 2023 (when the focus group study will end).</i>	<i>Participants who could not listen to or view up to three of any of David Jones's anti-drug abuse musical tracks from April 2007 - December 2022 were excluded.</i>

Focus group discussions

According to Polit and Beck (2017), FGDs involve gathering people from similar backgrounds or experiences regarding a particular phenomenon to have informal discussions. FGDs are also consistent with the qualitative approach as they focus on how people see and give meaning to diverse social behaviours to explore people's social observations (Tumen et al., 2021). FGDs use group dynamics to stimulate discussion and gain insights into shared understandings (Morgan, 1997) among study participants. This enabled me to create specific social knowledge, such as shared opinions and values (Thorne, 2016). It is a veritable platform for research participants to exchange knowledge they would not ordinarily feel easy to share in a social context (Thorne, 2016). To ensure orderliness and to achieve optimal results, an FGD is coordinated by a moderator or facilitator who can regulate the group dynamic (Millward, 2012; Liamputtong, 2011) by stimulating topics of deliberation among study participants. I organised FGDs to "capture content in the form of understandings, perspectives, stories, discourses and experiences not meaningfully expressed by numbers" (Berg, 1989:3). In this fashion, the responses given during the FGDs were recorded using a voice recorder that helped to avoid missing out on what study participants uttered (Braun & Clarke, 2020).

Developing and Pilot testing of the focus group topic guide

I created a focus group topic guide in consultation with my supervisor before conducting the FGDs. The topic guide was only indicative, giving the moderator the autonomy to improvise productive questions and pursue unexpected lines of inquiry (Millward, 2012). The focus group guide was only the outline and recollection aid for the moderator and assistant in arranging data collection (Doody et al., 2013). I utilised the '*funnel*' approach as suggested by Morgan and Hoffman (2018), as it made it possible for additional questions to be formulated to stimulate further interaction between focus group participants (Millward, 2012), as against the structured or unstructured approach. Dependence on fixed questions may weaken the capacity of the moderator to listen systematically to the content of the discussion, thereby overlooking the consequences of what is said (Millward, 2012).

The focus group guide comprised rudiments approved and adapted from Drake (2013), which encompassed:

- ❖ An introduction to update participants about the goal of the study and the focus group meeting, and how confidentiality will be sustained
- ❖ Ground rules or group contract agreement on participant behaviour during the focus group meeting needs to be established and agreed upon
- ❖ A neutral ice-breaker to assist participants in getting to know each other, the facilitator and me, the researcher.
- ❖ Preparation questions to assist the facilitator or moderator in leading participants to think about the topic under discussion and lead to the main questions
- ❖ Key open-ended questions
- ❖ Ending questions or wrap-up questions to share last thoughts

I conducted a pilot test on the focus group guide, using young students of the University of Abuja to collect clues about the appropriateness of the focus group approach (Millward, 2012). I used the pilot population, which has characteristics similar to the population of interest in the actual focus group, as

it was easy to recruit study participants. I also engaged two university lecturers who I considered to possess expert knowledge in focus group facilitation. The pilot phase allowed me to fathom whether the participants could provide answers to the questions raised. The duration of the FGDs (Millward, 2012; Drake, 2013) was ascertained during the pilot phase. Changes that could be reflected were observed so the participants could answer the questions correctly. The time it took the participants to address the questions was considered for possible adjustment.

The pilot phase's outcome with the University of Abuja young students was rewarding. The exercise allowed me to adjust the focus group guide. Some of the questions raised in the guide were confusing. They could not elicit immediate responses from the pilot test participants who had listened to or viewed David Jones's anti-drug abuse popular music albums. Those found not relevant to the research questions raised were equally expunged. I also discovered that the number of questions asked was quite adequate, as I had the liberty to probe silent issues raised by the pilot phase participants within the time frame envisioned for FGD.

Moderator and facilitators for the focus group meeting

The indispensability of the moderator's skills and the importance of their listening and questioning styles to the success of FGDs have been underscored by scholars (Polit & Drake, 2017; Thorne, 2016; Millward, 2012). To record successful FGDs, I engaged two senior university lecturers in each of the following research sites: RSU, ESUT, KOMU, GOU, CCU, COOU, and VU as facilitators while I moderated the entire FGDs across all sites. The facilitators are recognised experts in group facilitation who have the required features of a facilitator. Literature has outlined several traits deemed fit for moderators or facilitators of a FGDs, including but not limited to good communication skills and the capacity to reduce bias (Doody et al., 2013), possessing a pleasurable attractiveness, and sound knowledge of how to react to non-verbal cues and respectful disposition (Doody et al., 2013), sound mental discipline (Drake, 2013; Millward, 2012), and the capacity to micro-manage group dynamics that play out during the focus group discussion (Millward, 2012). It is believed that exhibiting the above characteristics would create a climate in which individuals are reinvigorated to articulate their feelings (Millward, 2012). While engaging with the participants, I did not just take on the role of a moderator; I was involved in note-taking when participants made salient contributions worth noting.

Reflexivity in the research process, data collection, and analysis

This research generated data across seven FGDs comprising participants from the seven research sites. To guarantee that this study was reliable and valid, I needed to reflect on who I was as a researcher before, during and after my research. I explained my position as a qualitative researcher at the participants' recruitment point. This was done bearing in mind that “how we write is a reflection of our interpretation based on the cultural, social, gender, class, and personal politics that we bring to research” (Creswell, 2013:179). Gilgun (2006) and Creswell (2013) noted that writing is co-construction, a representation of interactive procedures between the researcher and the study subjects. This indicated that my subjectivity in this research cannot be taken for granted.

Personal background

In qualitative research, the researcher provides their readers with information about their social position before dwelling on experiences and actions undertaken in data collection and reporting (Braun & Clarke, 2022). Succinctly, I’m a researcher from Nigeria undergoing my PhD study at the University of KwaZulu-Natal, South Africa. I was born in an urban area and live in Abuja, my nation’s capital territory. The fact that I’m a Nigerian citizen informed my interest, choice of topic and study sites. Globally, Nigeria is known as a drug-consuming and trafficking nation. I’m interested in analysing how Nigerian youths were engaged in interpreting David Jones’s anti-drug abuse popular music and, in a broader sense, the EE potential of popular music as a strategy of social behaviour change in the effort to address drug abuse among Nigerian youths.

However, in this case, I considered myself an outsider from the study sites. My role as a higher-degree researcher puts me in a position of privilege, which demands self-discipline and humility to listen keenly and value the Nigerian youths’ lived experiences and ideas.

Researcher’s training and experience

According to Braun and Clarke (2022), a clear explanation of how a researcher’s training and experience, philosophical viewpoints, and professional assumptions inform and shape their research is imperative in qualitative research. I am a trained mass communication and communication studies graduate who has developed individual attentiveness, love and adroitness in health communication, having been privileged to have undergone associated advanced academic and professional training

with years of progressively responsible expertise in health communication research. As a skilled communicator, I became interested in how intentionally developed anti-drug abuse pro-social music messages are experienced and interpreted by youths in Nigerian universities. I was not oblivious of the fact that youths in Nigerian universities are one of the most vulnerable drug abusers and critical players in addressing drug abuse-related health problems. This motivated my interest to study how Nigerian youths experienced popular music intervention aimed at influencing drug use behaviours.

As a researcher, I have the philosophical assumption that the EE strategy can stimulate the acquisition and sharing of knowledge through observation and emulation of media characters. This assumption stimulated my adoption of theories and methods to analyse how Nigerian youths experienced a popular music intervention in the reduction of drug abuse and the possibilities of adopting the intervention.

My professional experience, particularly as a member of the International Society for Substance Use Professionals, enabled me to conduct myself with utmost decency to ensure clarity and credibility in reporting Nigerian youths' complex and diverse perspectives.

Data Analysis

Data analysis is the researcher's procedure to reduce data to a story and its interpretation (LeCompe & Schensul, 1999). It extracts meaning from research participants' assessments, opinions of circumstances, matching patterns, themes, groupings and regular similarities (Cohen et al., 2007). Analysing data involves arranging the data gathered in the field, including probing and incorporating different findings (Neuman, 2011). Marshal and Rossman (2006) suggest that data analysis restores order and structure and makes sense of a large volume of collected data. As Creswell (2009: 183) posited about qualitative data, "the process of data analysis involves making sense out of text and image data" This is an indication that a researcher analysing data needs to connect particular concepts and detect comprehensive patterns or themes (Neuman, 2011).

In this study, I mobilised reflexive thematic analysis (Braun & Clarke, 2022) to analyse the research data. Thematic analysis, according to Braun and Clarke (2020), is a technique for analysing qualitative data that involves checking across data sets to recognise, analyse and report recurring patterns. Commonly, thematic analysis is the method of looking for and identifying mutual threads that spread transversely

over an entire discussion or set of discussions (Braun & Clarke, 2006; Vaismoradi et al., 2013). It is flexible, can be utilised in various epistemological and theoretical frameworks, and can be deployed to address multiple research questions, designs and sample sizes (Kiger & Varpio, 2020). It is the best method to apply when a researcher seeks to comprehend a set of thoughts, behaviours, and experiences in a given data set (Braun & Clarke, 2012). It is designed to identify common meanings (Kiger & Varpio, 2020). Through thematic analysis, “a researcher constructs themes to reframe, reinterpret and connect data elements” (Kiger & Varpio, 2020:4).

The FGDs were transcribed using Notta/James Jason/ and then coded and analysed manually following emerging themes (Braun & Clarke, 2022) corresponding to the research questions and the study's objectives. As noted, thematic analysis was utilised to analyse the generated data, and key themes were identified in text format. The data was analysed using the six-step techniques charted by Kiger and Varpio (2020; Braun & Clarke, 2022), as explained below.

Table 4.2 Source: As reconstructed from Clarke and Braun (2022).

1	Data familiarization	Transcribing data (in some cases), reading and rereading to recognise potential items of interest, and subsequently noting initial ideas.
2	Systematic generation of codes	Coding, which is the act of reducing data size into themes across the entire data set, was done by systematically identifying the interesting features of the data across the entire data set with the mindset of codes' relationship with the research objectives or research questions.
3	Generation of themes from the codes	Probing the codes to recognise broader patterns of meaning and ordering them into possible themes. Themes constitute collections of meaningful categories or analytical units based on the empirical evidence observed in the data.

4	Developing of themes	Collect codes into possible themes and assemble all data pertinent to each theme to address a research question.
5	Defining and naming themes	A comprehensive analysis of each theme is established to determine whether it communicates a complete, resounding story. Designations or names, and classifications of each theme are generated.
6	Report Writing	The final prospect of a report on the analytical narrative that positions the final themes generated through relating the analysis to the research question and extant literature to form concepts is fashioned.

While Braun and Clarke's (2006) six steps are typically presented linearly, it's essential to recognise that the process is a continuous and flexible journey. It is an iterative procedure that involves a back-and-forth execution, where data collection and analysis are not always discrete phases (Braun & Clarke, 2020). Before the first phase, as outlined by Braun & Clarke (2022), which is data familiarisation and writing of data notes, was done, all the recorded verbal data (audio) of FGDs were imported into a computer to transcribe the verbal data. Given the volume of recorded data, a software application, "Nota", was procured and used for the audio transcription with the help of my cousin. Because the official Nigerian language and language of instruction in Nigerian higher institutions is English, the recorded data was in English and needed no translation. A verbatim transcript of all the focus group discussions formed the raw data for this study. I became acquainted with the raw data and the recorded version several times, listening and reading transcripts to familiarise myself with the data and began to make an initial note. This process was unrelenting and reflexive because I kept referring to notes I jotted down at the research sites as data was being gathered.

This step was followed by developing a clear flowchart for data coding in tandem with the study's research questions and the SCT, which served as the theoretical framework for this study. Here, I manually created initial codes based on patterns the data recognised. According to Braun and Clarke (2020: 5), coding "involves immersion in the data, reading, reflecting, questioning, imagining, wondering, writing, retreating, and returning". Many codes were developed from the data, clustered and analysed to generate themes. I had to read the transcribed data intensely before this was done. I

also had to revert to some participants on the phone to seek clarification and validate initial comments. This validation process was crucial to ensure quality assurance; in addition, I sought my supervisor's review, providing reassurance about the robustness of the research.

In the fourth stage, I disapproved of the initial themes I developed; I went on to re-script and improve them into convincing themes. This re-evaluation ensured that all codes were correctly categorised into the fitting themes and that no themes were left uncategorised. A detailed examination of all themes was completed to guarantee that every theme and sub-theme was demarcated, allotted, and branded. In addition, the reappraisal procedure empowered me to understand broader patterns of meaning rooted in the data.

Next, I defined and renamed the ultimate themes that shaped the basis for the findings. The closing themes were positioned in the study's situation based on the research objectives, research questions, and the assumed theoretical framework underpinning the study. Descriptions and interpretations of David Jones's anti-drug abuse popular music intervention were presented. Similarly, I succinctly analysed themes to provide an articulated flow of thought. After data cleaning, verbatim quotes, which Lingard (2019) considers as the lifeblood of qualitative enquiry, were provided "to evidence analytic claims and to allow readers to judge the 'fit' between my data and my understanding and interpretations of them" (Braun & Clarke, 2013: 251). Finally, a report of findings encompassing the building of codes and themes was formed

Research rigour and trustworthiness

The integrity of the research process can only be assured in a qualitative approach when research rigour is achieved. However, scholars have diverse views on how to attain rigour. Lincoln and Guba (1985) think that trustworthiness is a popular framework that can be applied across multiple paradigms to measure rigour. It has been debated that there are more efficient means to attain credibility in interpretive descriptive studies, which require a researcher to be propelled by his aim rather than methodology and technicality (Thorne, 2016). This study is aligned to Guba and Lincoln (1989), who suggested the following principles: transferability, credibility, dependability, confirmability and authenticity as clear facilitators of rigour. I discussed these principles thus:

- i. Transferability: This is similar to external validity obtained in quantitative studies: this concerns

generalisability or the applicability of study results beyond the boundaries of the research participants. A researcher can attain transferability by providing wide-ranging data about the study settings and participants. In this study, I described the data-gathering procedure and the study setting (CCO, CCU, ESUT, RSU, GOU, KOMU, GOU and VU) and participant selection.

ii. **Credibility:** According to Lincoln and Guba (1985), credibility succinctly means the guarantee of the veracity of data and interpretation. It is best attained when a researcher makes use of multiple sources of data or conducts a study that is more believable in a way. Although I did not adopt triangulation in my research, I compensated for that by ensuring I spent quality time at the study centres with the participants. Spending quality time with participants provided me with the opportunity to gain richer and more nuanced insights, extended interaction that created trust, encouraging participants to provide in-depth and more accurate information, impossible to get in a short discussion. Trustworthiness was also attained through consistent observation of the study's participants and checking on the members. Rather than using quotes from one female participant who lost her voice before the FGDs, the participant was advised to withdraw to avoid wrong interpretation and inclusion of her experiences, though her contributions were still recorded to add to the credibility of this research.

iii. **Dependability:** Dependability in a qualitative study is similar to reliability in a quantitative inquiry. It refers to the consistency of data over a period and conditions, which suggests whether the findings of the study will be identical if it were to be replicated with the same or comparable participants and in the same or parallel setting (Polit & Beck, 2017). Moreover, as Polit and Beck (2017) noted, dependability remains a precondition to attaining credibility. The effort was made to provide readers with accurate information using the interview guide, careful documentation and preservation of an audit trail that could enable an autonomous person to arrive at the same conclusion about the study data. I conversed in detail about the research methodology. I provided an all-inclusive account of the data gathering procedure and data analysis through a deliberate guide and outlines of the steps taken.

iv. **Confirmability:** When data reflect the information participants provided and are correctly interpreted (Polit & Beck, 2017) in such a way that there is a likelihood of similarity in two or more persons' views of the significance, meaning and correctness of data, confirmability is said to have been attained. One measure I adopted to ensure confirmability in this study was to resist the temptation of

imposing my views on the participants during data collection and allowing them to make sense of their experiences freely. I also made sure the participants adopted pseudonyms to avoid identifying each other. For this reason, I utilised reflexive thematic analysis to identify themes and patterns and in the coding process, to make sense of the results from the analysis phase by explaining what the findings mean, linking the findings to my research objectives, comparing findings with previous theories and studies, and drawing conclusions.

v. Authenticity: The researcher should be a neutral arbitrator by being open-minded and balanced to all study participants while collecting data or constructing his study report. I tried to attain authenticity in this study by ensuring that I provided a level playing ground to all participants by giving them equal opportunities to air their views and the same privileges in data collection, analysis, and study report writing.

Limitations of the study

While assessing whether David Jones' popular music has EE traits, I understood that effective EE goes beyond knowledge and information. It's about effecting positive social and behavioural change, which is beyond the study's scope to explore. However, I recognised the parameters or constraints under which this study is undertaken.

Nigeria has yet to attain a hundred per cent internet penetration as a nation. This was a limiting factor in participant recruitment regarding study locations. Finally, this study used a qualitative approach, requiring a limited number of participants to be involved. The drawback associated with qualitative research becomes problematic as it relates to the transferability of this study's findings beyond the settings and individuals used. Nevertheless, the study will enhance the current knowledge, notwithstanding its limitations.

Ethical considerations

Ethical considerations are vital and have a particular resonance in qualitative studies due to the thorough nature of the study process (Arifin, 2018). This study got ethical approval from the University of KwaZulu-Natal Research Ethics Committee and the individual ethics committee of all the participating research centres. I considered it an action in the right direction because the safety of human subjects through applying proper ethical principles is significant in any research endeavour

(Orb et al., 2001). The participants' protection is guaranteed in a research study when the subjects are adequately informed about the research objectives, understand the information, and possess the power of freedom of choice to participate or decline involvement in a study (Arifin, 2018). To maintain a high ethical standard, I ensured that participants were competent to consent (Conelly, 2005) and provided written informed consent, which they signed before they were admitted. I also ensured that the subjects' anonymity and confidentiality were assured by striving not to reveal the names and identities of the study participants in the data collection, analysis, and reporting of the study's findings. In addition, I safely kept the hard copies and the written materials of the data generated in a locked room where other individuals could not access them; the action ensured legal requirement adherence.

Before my recruitment and FGDs, I obtained the gatekeeper's permission at each of the sites. To do this, I applied to the research and ethics committees of each university selected for the study. The gatekeeper permissions application provided a synopsis of my proposed research to the ethics committees of these institutions. The application focused on research activities that were to be undertaken at the universities, including the aims and objectives of the study, the start and end date of the study, the planned date of my visit, the study design, participants, and planned sample size. The institutions were also informed about the data collection and ethical clearance processes. The ethics committees of the concerned institutions were informed about the benefits each university could gain from the study, with a promise to report back to the institutions on the research outcome.

Summary of Chapter Four

In Chapter 4, I dissected the research methodology, which comprised the research paradigm, design, approach, and methods. I discussed each stage and its underlying phases broadly. I also highlighted how purposive sampling was mobilised to recruit participants to gather data. I provided my reflection on all the proceedings as they happened. In addition, I elucidated how thoroughness was safeguarded throughout the study.

CHAPTER FIVE: THEMATIC ANALYSIS AND DATA REVIEW PROCESSES

Introduction

This chapter discusses how I analysed (FGDs) data. Data collection for this study was between 18 October and 4 November 2023. I presented and analysed FGDs uniformly according to the themes generated. I used Braun and Clarke's (2022) six-phase reflexive procedure for data arrangement, coding, and theme development applicable to qualitative research to analyse the data generated. Thematic analysis is used to manage, categorise, and analyse the data. Still, the themes allow us to make sense of the data and research phenomena within a specific theoretical lens of SCT, which I mobilised to guide this thesis.

This chapter provides in tabular form how the data generated were addressed thematically. The thematised data were arranged to synchronise with the theoretical constructs utilised in this thesis. This chapter also integrates quotes as evidence supporting the final themes and sub-themes into the analysis.

Thematic analysis

As highlighted in the methodology, the data obtained in this study were analysed using reflexive thematic analysis consistent with (Braun & Clarke, 2022). According to Braun and Clarke (2022), as a qualitative descriptive outlook, the thematic analysis method is employed to identify, analyse, and communicate patterns denoted as themes within the dataset. This shows that thematic analysis is "a method for developing, analysing and interpreting patterns across a qualitative dataset, which involves systematic processes of data coding to develop themes" (Braun & Clarke, 2006: 96). This type of analysis probes and identifies usual patterns that expand a whole focus group discussion (Braun & Clarke, 2022; Nota, 2019) transversely. The thematic analysis goes beyond locating patterns within the data because the thematic analysis deliberates on the relationship between the identified themes (Nota, 2019). In this study, the data within this chapter and the transcripts of the FGDs are analysed using this method.

The probing questions that were used in the FGDs guide (View appendix 2) were steered by the leading research questions in the study, which I earlier discussed in detail in Chapter One:

RQ1: In what ways has David Jones's popular music intervention among Nigerian youths facilitated entertainment and education?

Q2: To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?

RQ3: To what extent have David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to David Jones's popular music interventions?

RQ4: In what ways can David Jones's popular music intervention - leveraging EE - be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths?

The FGDs guide was pre-tested with participants similar to this study's participants to refine it (view Appendix 3 for the FGDs guide for Nigerian youth participants).

Presentation of focus group discussion data

This section presents data from the FGDs; seven FGDs were conducted. The final themes of this study were theoretically generated based on the theoretical framework utilised for this study, SCT. In the focus group data furnished below, the themes developed intersected as the study participants talked on more than one theme at a point, underscoring the instinctive nature of the data generation process. In the following section, I will discuss how I adopted Braun and Clarke's (2022) six-phase reflexive procedure for data collection and analysis. Table 4.1 illustrates the iterative data analysis procedure.

Table 5.1 Braun and Clarke's (2022) six-step reflexive data analysis procedure

Analytic Phases	Description	Activities Undertaken
Phase one: Familiarising yourself with the dataset	Self-immersion in the data to comprehend the depth and breadth of the data content Searching and discovering the patterns and meaning commences	Transcription o f the recorded audio data with the help of a software programme Researcher reading and re- reading of transcribed data set Taking notes
Phase two: Generating Initial codes	Generating initial codes to organise the data, with full and equal attention given to each data item	Organising and labelling of data items into meaningful groups was carried out.

Phase three: <i>Generating initial themes</i>	Sorting of codes into initial themes Identifying the meaning of and relationships between initial codes	Creating themes and identifying their defining properties
Phase four: <i>Developing and reviewing themes</i>	Identifying coherent patterns at the level of the coded data Reviewing the entire data set as a whole	Ensuring there is enough data to support a theme Collapsing overlapping themes Reworking and refining codes and themes
Phase Five: <i>Refining, defining and naming themes</i>	Identifying the story of each of the identified themes Fitting the broader story of the data set to respond to the research questions	Moving back and forth between the data and the identified themes to organise the story
Phase Six: <i>Report production</i>	Presenting a succinct and captivating account of the story told by the data, both within and across themes	Writing down the report of the findings Writing down a compelling argument that addresses the research questions Writing that goes beyond the simple description of the themes

Step one: Familiarisation with the dataset

The first phase in data analysis, "familiarisation with the dataset", is germane in qualitative analysis. As the name indicates, familiarisation commences with the researchers' zeal in familiarising or acquainting themselves with the dataset's depth and breadth by engaging in reading and re-reading

the entire dataset and taking notes of incipient meanings (Braun & Clarke, 2020; Braun & Clarke, 2023). It is essential because it enables the researcher to identify information pertinent to the research questions (Byrne, 2021). At first, I started by ensuring that all the recorded audio tapes of the FGDs were transcribed in full to assist me in making sense of how the participants responded to issues advanced in the study. The transcriptions were done with the help of a software application, NOTA.

I resorted to using the software due to the large volume of audio records across the seven FGDs that resulted in a total of six hours and six minutes of recorded audio (View table 5.2). This produced a cumulative number of one hundred and eighty-three pages of transcripts. To eliminate transcription errors that may arise due to accent issues, the audio recordings were listened to three times each while reading the transcripts to ensure participants' intended words were captured correctly, effecting corrections where the software misjudged participants' pronunciation, breaks etc. Adopting such an approach agrees with Braun and Clarke's (2013) admonition that data should be transcribed orthographically, bearing in mind inflections, the lapse of time, pauses, and tonality on the part of moderator and study participants, to accomplish a greater contextual understanding of the data. All transcripts were transferred into a Word document for analysis. I read and re-read the transcripts as a "thing of themselves" (Denscombe, 2007:77) and to eschew the influence of my pre-existing knowledge and experiences of the phenomenon under study. As I was reading the transcripts, I coloured all the fascinating information; a total of 482 points of interest were distinguished and cross-referenced against the research questions listed in the introductory part of this chapter. I engaged in this activity to become immersed in the entire dataset and obtain the preliminary points of interest (Chamberlain, 2015). Taking this initiative provided me with enough information about the depth and breadth of the data content. Consistent reading of the transcripts and analysis continued over and over again for some months.

Reflecting on data and embryonic plans

In continuation with my familiarisation with the dataset, I began to write down statements to capture my thoughts and questions, documenting what aroused my interest in the dataset, as Braun and Clarke (2023) noted that being curious is an imperative analytic orientation for reflexive thematic analysis targeting "artfully interpretive story." With this objective in mind, I committed to writing extensive notes on the FGD transcripts. These notes included causal observations of data development trends

and likely captivating passages in the FGD transcripts. Some of the initial notes made during the onset of iterations of familiarisation with the data are visible in Figure 5.1. These notes were later worked upon and used in developing codes and themes at the latter part of the analysis proceeding and would go on to inform the interpretation of the finalised thematic procedure.

Okay, the researcher wants to believe that music can aid in changing people's perspectives of things. In the role of affecting or curbing drug abuse or drug usage, I feel music can be beneficial because of its way of impacting people. Different types of music have various ways of impacting people. Music can actually help provide awareness or even change people's perspectives of the effects of drugs.

Researcher's Comment

There is strong evidence that music resonates with Nigerian undergraduates and can influence them positively.

Queen: Music is good for changing perspectives (on drugs), but that depends on the type of music. The kind of music we have today is just beat and instrument; that is what we hear of them. But David Jones's music passes a message, and some other Nigerian artistes pass messages in their music; they always talk.

Researcher's comment

Music effect is subject to genre and invariably compositional fidelity.

I want to say about the impact, about music, for example before now, like I'm happy I'm among these groups because I've listened to many of his music and I want to realise that even if you know any drug abuse user or a drug addict, because, in one of his music, he said, "I'm not loser I am just a user", "I am not a loser, I'm just a ser... I need to go to a rehab". "I need someone to help me". So, I have come to realise that even if you have anybody who is a drug addict, you don't need to push him or her away then you need to come closer to them, teach them how to stop it, help them to stop it because most of them have been so addicted that they cannot stop it on their own. So, I think the

music helps us a lot to hear. If most of us listen to the lyrics very well, we understand what the music is talking about.

Researcher's Comment

David Jones's anti-drug abuse popular music strategic health communication interventions instilled a sense of compassion among study participants.

Figure: 5.1 Text box of initial notes taken on the FGDs transcripts.

Biographical Data of the Nigerian youths that participated in the study

It is paramount to disclose the biographical data of the Nigerian youths who participated in this study to highlight how the information collected connects with its context and yields an understanding of the data. The eight tables displayed below show the biographical data of Nigerian youths who were involved in this study:

Table 5.2. Showing the FGD participants across institutions

Institution	Number of Participants	Gender		Duration of FGDs	FGDs date
		Male	Female		
Rivers State University	6	4	2	1: 06	18/10/2023
Enugu State University of Science and Technology	7	2	5	0: 55	22/10/2023
Coal City University	4	3	1	1: 16	25/10/2023
Chukwuemeka Odumegwu Ojukwu University	7	2	5	1: 16	26/10/2023
Godfrey Okoye University	5	3	2	1: 00	27/10/2023
Kingsley Ozumba Mbadiwe University	7	3	4	1: 09	29/10/2023
Veritas University	5	5	-	0: 58	4/11/2023

Total Duration	8.74	
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Table 5.3: Biographical data - Rivers State undergraduates

Date of FGDs	Institution	Respondent Pseudo Name and number	Gender	FGDs Duration
18/10/2023	RSU	J-Boy = P1	Male	1: 06
18/10/2023	RSU	YoungFifty=P2	Male	1: 06
18/10/2023	RSU	MaryJane= P3	Female	1: 06
18/10/2023	RSU	Stylist= P4	Male	1: 06
18/10/2023	RSU	Komi Kool= P5	Female	1: 06
18/10/2023	RSU	Griffin=P6	Male	1: 06

Table 5.4: Biographical data – Enugu State University of Science and Technology undergraduates

Date of FGDs	Institution	Respondent pseudo name and numbers	Gender	FGDs Duration
22/10/2023	ESUT	Don =P7	Male	55 Minutes
22/10/2023	ESUT	Favour =P8	Female	55 minutes
22/10/2023	ESUT	Perks =P9	Female	55 minutes
22/10/2023	ESUT	Wendy=P10	Female	55 minutes
22/10/2023	ESUT	Winnie=P11	Female	55 minutes
22/10/2023	ESUT	Barbie=P12	Female	55 minutes
22/10/2023	ESUT	Sammy=P13	Male	42 minutes

Table 5.5: Biographical data – Coal City University undergraduates

Date of FGDs	Institution	Respondent pseudo name and number	Gender	FGDs Duration
25/10/2023	CCU	Ken=P14	Male	1:16

25/10/2023	CCU	Jerry=PI5	Male	1:16
25/10/2023	CCU	Queen=P16	Female	1:16
25/10/2023	CCU	Phil=P17	Male	1:16
25/10/223	CCU	Vine	Female	Withdrew

Table 5.6: Biographical data – Chukwuemeka Odumegwu Ojukwu University undergraduates

Date of FGDs	Institution	Respondent pseudo name and number	Gender	FGDs Duration
26/10/2023	COOU	Kingsley=P18	Male	1:16
26/10/2023	COOU	Adorable=P19	Female	1:16
26/10/2023	COOU	Jude=P20	Male	1:16
26/10/2023	COOU	Ella=21	Female	1:16
26/10/2023	COOU	Joy=P22	Female	1:16
26/10/2023	COOU	Grace=23	Female	1:16
26/10/2023	COOU	Gift=24	Female	1:16

Table 5.7: Biographical data – Godfrey Okoye University undergraduates

Date of FGDs	Institution	Respondent pseudo name and number	Gender	FGDs Duration
27/10/2023	GOU	Steve=25	Male	1: 00
27/10/2023	GOU	Bassy=26	Male	1: 00
27/10/2023	GOU	FM=27	Male	1: 00
27/10/2023	GOU	Tricia=28	Female	1: 00
27/10/2023	GOU	Zena=29	Female	1: 00

Table 5.8: Biographical data – Kingsley Ozumba Mbadiwe University undergraduates

Date of FGDs	Institution	Respondent pseudo name and numbers	Gender	FGDs Duration
29/10/2023	KOMU	Cliff=P30	Male	1:09
29/10/2023	KOMU	Soft=P31	Female	1:09
29/10/2023	KOMU	Wizford=P32	Male	1:09
29/10/2023	KOMU	Female King=P33	Female	1; 09
29/10/2023	KOMU	Lollipop=34	Female	1:09
29/10/2023	KOMU	Ebony=P35	Female	1:09
29/10/2023	KOMU	BigVal=P36	Male	1:09

Table 5.9: Biographical data - Veritas University undergraduates

Date of FGDs	Institution	Respondent pseudo name	Gender	FGDs Duration
4/11/2023	VU	JohnPeter=P37	Male	58 minutes
4/11/2023	VU	Chukwuma- Obi=P38	Male	58 minutes
4/11/2023	VU	Anthony- Albert=P39	Male	58 minutes
4/11/2023	VU	Zubi- Nataniel=40	Male	58 minutes
4/11/2023	VU	SalisuAbubarka= 41	Male	58 minutes

The FGD participants were all located in the university setting in urban Nigeria. As Chapter Four reveals, Nigerian urban and rural universities differ in internet penetration level, giving streaming advantages to those in urban areas. The age range of participants is between 18 to 25 years. The youths who participated in this study can be classified as privileged individuals due to their urban locations, with relative electricity supply to power devices and accessibility to communication devices such as Android phones. Income disparity exists between the urban and rural settlers in Nigeria because urban settlers earn more because of their higher literacy level than rural settlers (Oyekale, Adeoti & Ogunnupe, nd). Higher incomes are paid to individuals who have invested resources and time to attain skills (Udo -Aka, 1975). Invariably, students residing in urban centres have parents who can afford to buy them suitable devices. These factors may contribute to their exposure to David Jones's anti-drug abuse content. Tables 5.3 to 5.9 show that all youths were familiar with David Jones's anti-drug abuse popular music intervention; the implication of this is that all of them are active listeners/viewers of the anti-drug abuse popular music content. As discussed above, this statement was confirmed by a female participant (FGD2, P11) who stated:

At first, my sister introduced me to David Jones because I did not know about him earlier. But when I started listening to his songs, especially "Onye Ara", that was the one that got me. When I listened to the beat, I was like, 'Ah, this song is crazy. I loved it; I enjoyed it. As I was listening to the lyrics, I realised that it made much sense because he was trying to tell you that the more you go into drugs, the more the chances of you getting mad or going crazy (P11, female, FGD#2 participant, ESUT, 22 October 2023).

At face value, there may be lopsidedness in the distribution of demography across FGDs, with some male-dominated sessions and others with a female majority, which may influence the power dynamics during FGDs. The imbalance in most FGDs' compositions was purely accidental, as active listeners and viewers of David Jones's anti-drug abuse popular music intervention were given the chance to participate in this study. The inclusion of participants was contingent on their voluntary undertaking and does not in any way suggest local power dynamics. It is believed that the appearance of female domination in ESUT and COOU FGD sessions may be balanced out by the predominance of males in RSU and VU sessions.

Phase Two: Generating Initial Codes

The next phase after familiarisation with the data set is the generation of codes, which are labels

(semantic and latent, inductive and deductive), fragments of raw data that are probability pertinent to research questions (Braun et al., 2016). Coding, as conceptualised by Braun and Clarke (2023), is somewhat the "picking apart" and a move in focus from the entire picture to minor aspects to evolve an improved comprehension of the nuance and complexity of the data set. The procedure for coding is shouldered to build a concise, interpretive label for fragments of information (Byrne, 2022). It signals the data's outstanding, summative, and essence-capturing properties (Saldana, 2016). The coding process involves forward and backward movement contingent on the submission that "the coding process requires a continual bending back on oneself, questioning and querying the assumptions we are making in interpreting and coding the data" (Braun & Clarke, 2020: 594). Robust coding should communicate the genuine essence of data in a theoretical manner (Nowell et al., 2017). Consistent with the abductive data analysis approach, coding was inductive (data-driven) and deductive (theory-driven). I made the choice to manually code the data on Microsoft Word as I felt the approach would be the most convenient for me. I commenced by working through each of the transcripts of the FGD sessions, coding every segment of text that seemed to be pertinent to or that specifically addressed my research question. This approach agrees with Braun and Clarke (2023:6) opinion that "coding is systematic—working thoroughly and closely through each data item, and the whole dataset." I coded data by utilising digital colour highlighters to show possible patterns on copies of the FGD transcripts. I was guided by Braun and Clarke's (2013: 210) proposition that "good codes capture the essence of what it is about that bit of data that interest you...and informative enough to capture what was in the data, and your analytic take on it." I then proceeded to log codes using the data selection that shows the code in Microsoft Word. I made sure that the initial codes were grouped into different Microsoft pages assigned to each theoretical construct.

The process of generating codes is non-prescriptive with respect to how it is split up and deconstructed for coding and how many codes or what sort of codes 'semantic or latent' are interpreted from an item of data (Byrne, 2022). It is important to note that codes included keywords that played an indispensable function in coding as they form the pillar of analysis and help to change raw data into insightful, manageable units (Naeem et al., 2023). Coding was both coarser and more fine-grained as both broader meanings and quite specific concepts were captured (Braun & Clarke, 2023). A researcher's coding is expected to capture a single idea broad or specific, and when there is more than one pertinent idea in a bit of data, it is always advisable to code it twice or thrice (Braun & Clarke, 2023), as was the case

here. The grounds of the interpretive profuseness of the codes formulated at this stage created the opportunity for further analysis in the third phase, where the initial themes were produced. The table below illustrates the initial coding.

Table 5.10 Coding for generation of initial themes.

stereotype people, like turning down a drug addict. “I cannot talk to you. I cannot relate with you, because you are a drug user, you are a criminal”, that humiliating people because of what they do, we need to stop it.	-Learn that the stigmatization of drug victims is not good	-Knowledge of the need to show compassion	
-I have listened to David Jones's song; I do not think there is anything that will make me try drugs because as I am listening to the consequences and everything, I do not think I will try drugs.	-The need to resist drug use due to knowledge of its consequences	- The need to abstain from drug use	
-I think the last thing I will say is his need for change because his music does not just talk about drug abuse; he also tries to put it in such a way that he is trying to tell you that if you do this thing, this is the endpoint, if you do this, you are going to die, you are going to get mad.	-Music guidance on the issue of drug abuse and its negative impacts	-Drug use avoidance directives	-Health and wellness Benefits
-What I learned from him is I am not going to use drugs, and I am	-Learn that using drugs is not good	-Become an advocate	-Becoming a drug abuse advocate

going to try as much as possible to educate and inform people close to me and not just to me, anybody that I can, to stay away from drugs because they have a diminishing effect that can lead to death and also lead to detrimental health conditions.	-Set to educate and advocate against drug use		
-I think my lesson from David Jones' music is watching the company I keep. From his music, you can see that you cannot abuse drugs in isolation. You have to be introduced to it. So, I think that one of the lessons is that I will pick people or make friends with people who would dissuade or prevent me from abusing drugs. I think the second thing is to be	-Learn to be careful in making choices of friends -Being conscious of substances one take	-Wiry of friends to keep	-Be careful about friends

mindful of the substance I take.			
-The fact that he is a youth also encompasses the whole thing because older artists are older artists. He is like a "Gen Z" that youths look up to him. Moreover, I feel like I am very, very- very proud to see a young person doing something like this, and I am motivated to do something like that in my little way. Talk to people about all these things by telling them about the music, since it helps.	-Identified the music artiste as a youth - Proud that a youth is advocating against drug use Desirous of being an anti- drug abuse advocate	-Youthfulness -Devotion -Emulation	-Young at heart
-He is an artiste, and I am an artiste too.	-Professional ties	-Professional ties	-Creative Counterpart
-I share something in common with him because I think for him to be into music	-Both being musicians	-Melomaniacs	-Music enthusiasts

means he is a lover of music, and I am also a lover of music.			
-What I know I share in common with David Jones is the hatred for drugs. Even the intake of alcohol and drugs, I am totally in disagreement with that. For us youth to indulge in drugs or to be in intake of excess of drugs is bad, and I dislike such.	-Similar in having an abhorrent attitude towards drug abuse	-Drug hater	-Strong anti- drug sentiments
-Fight against drug abuse; that is the only thing I think I share in common with him.	-An anti-drug abuse advocate just like David Jones	-Drug abuse campaigner	-Anti-drug abuse advocate
-For me, there are three things. It is the fact that he is real; there is truth in his music. Moreover, he wants to be an agent of change. I think other musicians are just the opposite.	-Musician perceived as a trustworthy person	-The music artiste is real	-Honest individual

Phase three: Generating initial themes

The third phase is generating initial themes, which requires the process of putting together codes collectively to create a bunch (candidate themes) that each possibly has something fascinating, pertinent, and essential to say about the dataset, connected to the research question (Braun & Clarke, 2023). Generation of themes “involves identifying broader patterns of meaning, underpinned by a central organising concept – a shared core idea” (Clarke and Braun 2017:297). During theme development, the “focus shifts from the interpretation of individual data items within the dataset to the interpretation of aggregated meaning and meaningfulness across the dataset” (Byrne, 2022: 1404). This is an indication that in this process, the researcher transitions from an elaborated analysis of codes and categories to a more conceptual interpretation by developing a theme (Naeem et al., 2023).

In this case, I probed the codes, and several of them understandably fitted collectively into a theme. For example, I had some codes related to perceptions of pleasurable experiences and what undergraduates wanted from musical encounters. I collated these into an initial theme and referred to them as experiences related to the promotion of health amusement.

Eventually, this step led to codes being arranged into broader themes that appeared to convey something specific about this research question. This agglomeration is very probationary, as I was testing things out at this juncture. Researchers might attempt to put things together in various ways to explore different dimensions of the story they might talk about in their dataset (Braun & Clarke, 2023). My themes were predominantly descriptive as they described the patterns in the data pertinent to the research question. The theoretical framework also propelled the process of developing the themes. Table 5. 11 illustrates the originating themes developed in the FGDs extract, along with sub-themes and codes linked to them. The preliminary themes were:

- Experiences related to the promotion of pleasurable moments.
- Memories of the calming influence of the anti-drug abuse popular music intervention
- Experiences related to the promotion of transformative information on drug use
- Perceived like-mindedness that could lead to comprehension of the music artiste’s anti-drug abuse perspectives
- Demonstration of talent and expertise in crafting and communicating anti-drug abuse messages

via popular music intervention

- Perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring
- Feeling of personal conviction of capability in exhibiting positive drug use behaviours
- Experiences related to accomplishing positive drug use behaviour.

Table 5: 11 Preliminary themes generated

INITIAL THEMES	
1. 1: THEME: EXPERIENCES RELATED TO THE PROMOTION OF HEALTH AMUSEMENT	
Codes	Sub-theme
Captivating and enjoyable musical experience	-Immersive enjoyment
Having fun and excitement with musical Impressive	
Thrilling humorous artiste	-Artiste Goofy antics
Musical artists providing comic relief	
Repetitive Boring	-Mind-numbing experiences
Monotonous	
2: MEMORIES OF THE CALMING INFLUENCE OF THE ANTI-DRUG ABUSE POPULAR MUSIC INTERVENTION	
Codes	Sub-theme
Comforting	-Soothing effect
Introspection	-Self-reflecting
3: THEME: EXPERIENCES RELATED TO THE PROMOTION OF TRANSFORMATIVE DRUG USE INFORMATION	
Codes	Sub-theme
Providing vital information on the issue of drug abuse	-Awareness creation
Providing insights on how to resist drug abuse	
Knowledge of the need to stop self-medication, Need for Compassion	-Lifestyle modifications
The need to abstain from drug use	
Help in navigating peer influence	-Knowledge of health and Wellness benefits
Providing guidance and counselling against drug abuse	
The desire to take up the role of an anti-drug	

<i>abuse advocate</i>	
4: THEME: PERCEIVED LIKE-MINDEDNESS THAT LED TO COMPREHENSION OF MUSIC ARTISTE'S ANTI-DRUG ABUSE PERSPECTIVES	
<i>Codes</i>	<i>Sub-theme</i>
<i>Youthfulness</i>	<i>-Young at heart</i>
<i>Professional ties</i>	<i>-Creative counterpart</i>
<i>Drug haters</i>	<i>-Strong anti-drug sentiments</i>
<i>Drug abuse campaigners</i>	
<i>Desire to be honest</i>	<i>-Shared authentic values</i>
<i>Positive influencers</i>	
5: THEME: DEMONSTRATION OF TALENT AND EXPERTISE IN CRAFTING AND COMMUNICATING ANTI-DRUG ABUSE MESSAGES VIA POPULAR MUSIC INTERVENTION	
<i>Codes</i>	<i>Sub-theme</i>
<i>Expert, Talented, Knowledgeable</i>	<i>-Master of his craft</i>
<i>Real, Trustworthy, Honesty</i>	<i>-A pillar of honesty</i>
6: THEME: PERCEPTION OF THE ANTI-DRUG ABUSE POPULAR MUSIC ARTISTE AS A STANDARD-BEARER WORTHY OF MIRRORING	
<i>Codes</i>	<i>Sub-theme</i>
<i>Imitate</i>	<i>-Taking cues from the artiste</i>
<i>Emulate</i>	
<i>Guidance Advise</i>	<i>-Mentorship offers</i>
<i>Bad example</i>	<i>-The music characters' appearance looks irresponsible and turns music listeners or viewers off</i>
7: THEME: FEELING OF PERSONAL CONVICTION OF CAPABILITY IN EXHIBITING BEHAVIOURS FAVOURABLE TO POSITIVE DRUG USE	
<i>Codes</i>	<i>Sub-theme</i>
<i>Exercising resistance</i>	<i>-Standing firm against drug use temptation</i>
<i>Shunning peer influence</i>	
<i>Self-confidence to avoid drug use</i>	<i>-Effective self-assurance</i>
<i>Competence to resist drug use</i>	
<i>Abstinence</i>	<i>-Guided behavioural outcomes</i>

<i>Will power</i>	
8. THEME: EXPERIENCES RELATED TO POSSESSION OF POSITIVE DRUG USE BEHAVIOURAL ACCOMPLISHMENTS	
<i>Codes</i>	<i>Sub-theme</i>
<i>Positive behavioural attitude</i>	<i>-Impactful knowledge that reflects in Positive drug use behaviour</i>
<i>Short and long-term behaviour goals</i>	<i>-Empowered for both short and long-term drug abuse avoidance behaviour</i>
<i>Compassion</i>	<i>-Induced a sense of compassion towards drug abuse victims,</i>
<i>Self-evaluation</i>	<i>-Positive self-evaluation that resulted in withstanding the influences of peer pressure.</i>

Phase four: Developing and reviewing themes

This phase concerns the rigour and practicality of the data-oriented meaning they express, but it is also about nuance and significance (Braun & Clarke, 2023). It is a phase where themes are scrutinised for coherence and consistency, and the distinction between themes or external heterogeneity (Braun & Clarke, 2006). At this point, I was questioning whether each of the themes tells a persuasive and influential story about the significant pattern of shared meaning connected to his dataset and the research question (Braun & Clarke, 2023) to re-theme where necessary (Braun & Clarke, 2022).

This phase took several dimensions. First, I reconsidered the data, commencing with recoding and comparing it with preliminary coding. I assembled all coded extracts considered pertinent to the initial themes and pasted them into a Microsoft Word document to allow for cross-referencing coded extracts with themes. Concomitantly, iterating between codes and possibly theme-pertinent clusters, I modified the view from fine-grained coding to clustering and even theme development (Braun & Clarke, 2023) and checked whether they formed coherent patterns. Each of the codes and themes, including the assembled extract, was considered to verify whether they could set up a cohesive pattern, ultimately capturing the shape of the coded data. At this point, the next dimension followed a process similar to that of the entire dataset. I considered the validity of each theme in connection to the dataset.

Adopting these processes, broad themes were developed. Nevertheless, I discovered the themes were convoluted and required additional refinement. Some of the codes considered inappropriate to the initial broad themes were observed. This meant the initial themes needed to be reworked to make them more striking. The themes and sub-themes were subjected to scrutiny through continuous referencing of initial transcripts, notes made and assembled data extracts of each theme. The procedures led to the disposal of some potential themes and the generation of broad themes that needed perfection to make them more narrow themes. This assignment requires progression to the next reflexive thematic analysis phase, theme refinement.

Phase Five: Refining, defining and naming themes

At this phase, the researchers are saddled with the responsibility of defining the further refining of themes, with the goal of "identifying the essence of what each data is about, and determining what aspect of data each theme captures" (Braun & Clarke, 2006:92). A theme requires consistent refinement to ensure that it provides a coherent and internally congruous account of the data that cannot be revealed by other themes (Patton, 1990). A theme is not expected to be too diverse and complex (Braun & Clarke, 2006) and should congregate with other themes to create a lucid narrative congruous with the dataset's content and informative in connection with the research question (Byrne, 2021).

To attain theme refinement objectives, I analysed the themes generated in phase four to comprehend the fundamental patterns and shared meanings. The themes were further filtered by reading the primary themes, sub-themes, codes and extracts, and initial transcripts. The exercise culminated in both minor and significant changes in themes. Some sub-themes were removed entirely, while some non-existent sub-themes were added. For example, the sub-themes "joyful experience" and "uplifting moments" were merged and renamed "immersive musical experiences and enjoyment." One of the significant changes made included rejecting some themes that failed to tell compelling stories of participants' experiences (Braun and Clarke, 2023).

Based on these changes, the final themes were named and captured in Microsoft Office documents alongside the sub-themes. I also identified the data items to be used as quotes for writing up the analysis's results. These quotes were chosen because they provided vivid and compelling accounts of

the arguments being made by the individual theme.

The succeeding chapters present a more comprehensive discussion of the findings, considering the literature review in Chapter Two and the theoretical framework in Chapter Three, Phase Six, which reports the production of Braun and Clarke's (2022) six-phase reflexive thematic analysis procedure. This study's next section presents the final themes categorised by the theoretical framework's constructs.

Utilising the theoretical framework in data categorisation

The generated data is categorised by the theoretical sources of strength utilising a table with the aligning research question in the subsequent pages. EE has two constructs: Entertainment and education. In addition, Bandura's (1986) SCT constructs in regulating target youths' behaviours through self-regulation and reinforcement to attain goal-directed behaviours that can be sustained through popular music interventions were used to categorise the generated data. Anti-drug abuse intervention is a vital component that relates to EE constructs of entertainment and education, utilising the media format of popular music.

Firstly, the findings in Table 5.6 are arranged according to the research question and the two constructs within the EE, entertainment and education, with the aligned sub-themes. This was because the meanings made from the data impacted participants' felt benefits derived from their exposure to David Jones's anti-drug abuse popular intervention. The themes that were developed are: (1) Engagement in pleasurable listening to the popular music intervention. (2) Memories of the calming influence of the anti-drug abuse popular music intervention and (3) Experiences related to the promotion of transformative information on drug use.

Table 5.12: Summary of the themes related to entertainment and education

FINAL ENTERTAINMENT AND EDUCATION THEMES	
ENTERTAINMENT AND EDUCATION	
RQ1: In what ways has David Jones's popular music among Nigerian undergraduates facilitated entertainment and education?	
Themes	Sub-themes
Engagement in pleasurable listening to the popular music intervention	Immersive musical experiences and enjoyment (2). The artiste's exuberant displays of humorous behaviour (3). Mind-numbing experiences
Memories of the calming influence of the anti-drug abuse popular music intervention	Soothing effects (2) Self-reflecting
Experiences related to the promotion of transformative information on drug use.	Awareness creation Self-modifications (3) knowledge of health and wellness

Secondly, the findings in Table 5.13 are arranged according to the second research question and Albert Bandura's (1986) approach to homophily with the corresponding sub-themes. This is because the meaning I made from the data impacted the participants' views of shared commonalities with the intervention's characters. The refined themes identified are (1) Perceived like-mindedness that could lead to comprehension of music artistes' drug abuse perspectives and (2) Demonstration of talent and expertise in crafting and communicating anti-drug abuse messages via popular music intervention.

Table 5. 13 Summary of themes linked to homophily and perceived credibility

FINAL HOMOPHILY AND CREDIBILITY THEMES	
HOMOPHILY AND CREDIBILITY	
Q2: To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?	
Themes	Sub-themes
1. Perceived like-mindedness that could lead to comprehension of the music artiste's anti-drug abuse perspectives	Young at heart Creative counterpart Strong anti-drug sentiments Shared authentic values.
2. Demonstration of talent and expertise in crafting and communicating anti-drug abuse messages via popular music intervention	Master of his craft A pillar of honesty

Thirdly, the findings in Table 5.13 are arranged according to the third research question and the construct within the SCT, imitation, with the aligning sub-themes. The data indicate that the music intervention stimulated role model inspiration, as the majority of the participants suggested their emulation of music characters. The Theme developed is that music characters are perceived as (1) Perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring.

Table 5. 14 Summary of the Theme related to the adoption of role model

FINAL ROLE MODEL'S THEMES	
ROLE MODELS	
RQ3: To what extent have David Jones's popular music characters influenced the adoption of role models among Nigerian undergraduates exposed to David Jones's popular music interventions?	
Themes	Sub-themes
Perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring	Taking cue from the artiste Mentorship offers

Finally, the findings in Table 5.15 are arranged according to the fourth research question and the constructs within the SCT, self-efficacy and outcome expectations, with the aligning sub-themes. This was because the meanings I made from the data potentially impacted participants' meaningful self-awareness and self-restraint, plus outstanding positive behavioural outputs about drug use behaviour. The refined themes developed are (1) A feeling of Personal conviction that one is capable of exhibiting positive drug use behaviours. (2) Experiences related to the accomplishment of positive drug use behaviours

Table 5.15 Summary of the themes linked to self-efficacy and outcome expectations

FINAL SELF-EFFICACY AND OUTCOME EXPECTATIONS	
SELF-EFFICACY AND OUTCOME EXPECTATIONS	
RQ4: In what ways can David Jones's popular music intervention - leveraging EE - be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths?	
Themes	Sub-themes
1. Feeling of Personal conviction that one is capable of exhibiting positive drug use behaviours	Standing firm against drug use temptation Effective self-assurance Guided behavioural outcomes.
2. Experiences related to the accomplishment of positive drug use behaviours	knowledge that reflects in making positive drug use behaviour (2) Empowered for both short and long-term drug abuse avoidance behaviour Induced a sense of compassion towards drug abuse victims, and Positive self-evaluation to withstand the influences of peer pressure

While attempting to assess whether David Jones' popular music has EE traits, I understand that effective EE goes beyond knowledge and information. It's about effecting positive social and behavioural change, and this is beyond the scope of the study to explore.

The table below represents the four research questions this thesis attempts to address and their accompanying developed themes.

Table 5. 16 Summation table indicating the RQs and the corresponding developed themes

RQ1	-In what ways has David Jones's popular music intervention among Nigerian youths facilitated entertainment and education?	-Engagement in pleasurable listening to the popular music intervention - Memories of the calming influence of the anti-drug abuse popular music intervention. - Experiences related to the promotion of transformative information on drug use.
RQ2	-To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?	-Perceived like-mindedness that could lead to comprehension of music artiste's drug abuse perspectives -Show of talent and expertise in crafting and communicating anti-drug abuse messages via popular music intervention.
RQ3	-To what extent have David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to David Jones's popular music Interventions?	-Perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring
RQ4	- In what ways can David Jones's popular music intervention - leveraging EE - be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths?	-Feeling of Personal conviction that one is capable of exhibiting positive drug use behaviours (1) -Experiences related to the accomplishment of positive drug use behaviours.

General discussion on Nigerian youths' exposure to music and drug abuse campaigns

Responses of this study to the issue of music and drugs indicate a widespread exposure of Nigerian youths to popular music that promotes drug use. Nigerian music lyrics and videos often depict drug use as a symbol of achievement, social identity and self-determination, therefore justifying harmful behaviours to vulnerable music audience. Examining the impression of Nigerian youths towards music and drug abuse campaigns is vital for creating an effective educational preventive approach. The general view before the advent of David Jones is that music has created more problems than good to drug use, as these remarks clearly show:

Music has done more harm than good in society, especially here in Nigeria, where they have music videos of all these big artistes. They portray it, smoking, they are doing all types of drugs, substances and drug abuse in their videos. And then youths emulate what they see and see that they look up to these people as top models for them. Then they want to live that lifestyle, they want to get high, which has caused many of them to go astray and many, and it has led them to bead end. (P11, female, FGD#2 participant, ESUT, October 22 2023).

Similarly

Other musicians, I feel they hype drugs because if you listen to Burna Boyz's song, Naira Marley's song, Portable's song, Burna Boy's song, "Anitupo and Shaye". Another artist sang "I just want to be high". So, they are more of hyping the drugs, and that's what they want. But if you see David Jones now, he's trying to discourage it. He's trying to eliminate it from society. So, they have an inverse relationship. (P40, male, FGD#2 participant, VU, November 4 2023).

These findings suggest that David Jones's music albums are uniquely made to counter the works of other artistes who are in the habit of promoting drug use through music. Table 5. 17 highlights some of David Jones's anti-drug abuse popular music intervention and would be extensively used in our discussions of this study's findings.

Table 5.17 shows some of David Jones' music tracks and the kinds of characters

Music title	Character type	Description
Hello Doctor	Negative characters are music characters portraying bad drug use behaviours, while Positive characters are those showcasing positive drug use behaviours	The music character describes a drug addict with a severe craving. The character solicited his doctor to provide him with tramadol (a commonly abused drug in Nigeria) to resolve body pains. The music character's doctor, suspicious of him, demanded to examine him before he could make a prescription. An appeal to the music character was objected to as a result of discomfort arising from drug need. The music character recollected himself and advised other youths to "say no to drug abuse" as the adverse effects outweigh the benefits (portrayal of severe outcome expectancies to drug use).
Gbana na Bastard	Negative and Positive	The music video describes a drug addict named Akeem who had a mental condition after consuming Gbana (a local name for hard drugs in Nigeria). Taking into cognisance Akeem's needs, the music protagonist suggested that he would not take Mary Jane again before it destroys and kills him. Other hard drugs that could endanger an individual's health were mentioned. The music protagonist concluded that he would take the mother's advice not to take a hard pill to live a healthy lifestyle.

Onye Ara	Negative and positive	David Jones used the music video to paint a picture of a young man who became mad after the prolonged abuse of cannabis and Codeine. The young man who refused to heed the parental advice was misbehaving to the point that he got arrested by the authorities and received the scorn of peers who considered him a fool. The music video showed pictures of other young individuals behaving abnormally due to drug use effects, and the reserve youths dancing to the music rhymes, celebrating their non-drug use behaviour.
SI Mba	Positive	This music video advises youth not to succumb to the negative influences of friends and benefactors to engage in drug use. It urges youth, as children of God, to avoid using drugs that will harm their health.
Even Though	Positive	David Jones used the music characters to describe the dangerous impacts of drug abuse on individuals. He urged those who have used harmful drugs and those contemplating their use to desist because drug abuse has harmed or killed many people. The artiste used the music lyrics to urge non-addicts to help save the lives of those acting to drugs abuse.
Loud it	Positive	Loud is an upbeat music character who uses the protagonist to call for joint advocacy against drug abuse. The protagonist stressed that Nigerian youths had been killed by incessant drug abuse, while individuals look the other way as if nothing is happening when drug users are everywhere. The character lambasted individuals who pretended they did not see drug users. The character pleaded that a joint effort towards drug eradication would reduce crime and death.

Chapter Conclusion

This chapter summarises the process of data analysis and outlines themes generated from the data. The data was reviewed following the sources of strengths in the theoretical framework of the study, SCT. The findings from this study's data analysis were connected to the epistemological position and methodological approach, as deliberated in Chapter Four. In the next chapter, further data analysis will be done utilising a systematic method to guarantee rigour.

CHAPTER SIX: DANCING TO LEARN: X-RAYING THE ENTERTAINMENT-EDUCATION POTENTIALS OF DAVID JONES'S ANTI-DRUG ABUSE POPULAR INTERVENTION

Introduction

In the previous chapter, data from the FGDs were thematically analysed. The following eight themes were developed ((1)Engagement in pleasurable listening to the popular music intervention; (2) memories of the calming influence of the anti-drug abuse popular music intervention; (3) experiences related to the promotion of transformative information on drug use; (4) perceived like-mindedness that could lead to comprehension of music artiste's drug abuse perspectives; (5) Demonstration of talent and expertise in crafting and communicating anti-drug abuse messages via popular music intervention; (6) perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring; (7) Feeling of Personal conviction that one is capable of exhibiting positive drug use behaviours. and (8) experiences related to the accomplishment of positive drug use behaviours.

These themes are discussed in line with the relevant research questions addressed over the next four chapters (Six, Seven, Eight and Nine) with the accompanying heading of each chapter as Table 6.1 depicts.

Table 6.1: Table illustrating chapter heading, themes discussed and RQs addressed

Chapter heading	Themes discussed	RQs addressed
Chapter Six: Dancing to Learn: X-Raying the entertainment-education potentials of David Jones's anti-drug abuse popular music intervention	-Engagement in pleasurable listening of the popular music intervention -Memories of the calming influence of the anti-drug abuse popular music intervention -Experiences related to the promotion of transformative information on drug use	-In what ways has David Jones's popular music intervention among Nigerian youths facilitated entertainment and education?

Chapter Seven: Desired effects of the campaign: The influence of perceived similarities and credibility of the popular music intervention	-Perceived like-mindedness that could lead to comprehension of the music artiste's drug abuse perspectives -Show talent and expertise in crafting and communicating anti-drug abuse messages via popular music intervention	-To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?
Chapter Eight: Music characters and Adoption of role Models by the Undergraduate Students	-Perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring	To what extent have David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to David Jones's popular music interventions?
Chapter Nine: Nigerian undergraduates, self-efficacy and outcome expectations	-Feeling of personal conviction that one is capable of exhibiting positive drug use behaviours -Experiences related to the accomplishment of positive drug use behaviours.	How can music with entertainment-education potential in David Jones's anti-drug abuse popular music intervention inform other drug abuse interventions in the Nigerian context through successful self-efficacy and outcome expectations?

In this chapter, I analysed and interpreted data which aligns with the first research question guiding this study: In what ways has David Jones's anti-drug abuse popular music intervention among Nigerian

youths facilitated entertainment and education? This chapter described how Nigerian youths in the universities experienced entertainment and education through their exposure to David Jones's anti-drug abuse popular music intervention. The findings below underpin this study's position that popular music intervention holds enormous EE potential in the Nigerian context, providing a solid foundation for future interventions. They also emphasise the crucial role of the audience's engagement and respect for the intervention. It should make the audience feel empowered and in control of their learning, suggesting that the success of the intervention is not solely dependent on the content but also on the audience's active participation and respect for the intervention (Falzone & Lukomska, 2021; Bernard & Francis, 2021). This chapter also offers solutions for future music compositional characteristics to avoid monotonous, repetitive, minimalist and unentertaining albums.

These three themes are discussed below: (1) Engagement in pleasurable listening to the popular music intervention,

(2) Memories of the calming influence of the anti-drug abuse popular music intervention, and (3) Experiences related to the promotion of transformative information on drug use.

Engaged in pleasurable listening of the popular music intervention

The following listed sub-themes are discussed in this section: (1) Immersive musical experiences and enjoyment, (2) The artiste's exuberant displays of humorous behaviour, and (3) Mind-numbing experiences.

Immersive musical experiences and enjoyment

Music crafted as an EE intervention resonates with music audiences (Benavides, 2021) and causes immersion. Immersive musical experiences are a well-known benefit of musical performance that arouses the music audience's senses, enhancing the overall experience (Lanplante, 2017) by promoting a deeper understanding of complex musical structures (Gritten, 2017). Extant literature documents how immersive experiences foster strong bonds between music audience and performer (Clarke, 2012), increase participation, attention and enjoyment (Katz, 2015), and establish lasting memories and nostalgia (Serra, 2018). The participants in the study of David Jones's anti-drug abuse popular music intervention proclaimed that the popular music albums resonated with them as they experienced musical immersion that evoked various emotions, enjoyment, and increased motivation and

stimulation. A participant stated:

My sister introduced me to David Jones because I did not know about him earlier. However, when I started listening to his songs, especially "Onye Ara", that was the one that got me. When I listened to the beat, I was like, 'Ah' this song is crazy. I loved it; I enjoyed it. Moreover, as I was listening to the lyrics, I realised that it made much sense because he was trying to tell you that the more you go into drugs, the more the chances of you getting mad or going crazy" (P11, female, FGD#2 participant, ESUT, October 22 2023).

This finding demonstrated that David Jones's popular music intervention provided the participants with a deep engagement, resulting in a state of deep focus, emotional involvement, learning and musical presence. This finding is consistent with Lee et al.'s (2021) study that therapeutic music interventions positively affect the residents' mood and enjoyment. The participants shared that they profited from their immersive musical experiences with David Jones's anti-drug abuse popular music intervention, as depicted by the following statement:

I have also listened to the song, but it's been quite a long time. I got so interested in it. It was even my sis who started singing this song. I was like, What kind of song is this? Then she showed me. I listened to it, and it was amazing (P31, female, FGD#6 participant, KUMO, October 29, 2023).

This finding indicates that the enjoyment the participants experienced surpasses ordinary musical expectation as David Jones's music intervention evoked awe, creating a deeply absorbing, embodied listening experience. The popular music overwhelmed the senses of the participants through emotional release or grandeur. Musical immersive experience presupposes that participants will learn from an EE-primed music intervention. According to Boyd (2013), young students enjoy music because it is a form of EE that increases students' capacity to process information at a higher cognitive level and permits their brain synapses to function at a greater level (Hall, 2007). The artiste's exuberant displays of humorous behaviour are considered an imperative element that educators can utilise to accomplish educational goals (Kokkidou, 2012). It is a much-appreciated element as it offers motivation for a closer relationship with a work of music and augments the enjoyment of music (Kokkidou, 2012). Literature suggests that the incorporation of humour in EE Interventions can improve engagement, increase learning and retention (Singhal & Rogers, 2016), increase Knowledge, improve attitudes and behaviour changes (Moger-Gusé & Singhal, 2017), and at the same time reduce stress, improve mood and enhance relaxation (Hanser & Mendel, 2018). The participants in this study described David Jones

as a humorous person, as the submission of the following participant suggests:

The way he presents himself, that is in his face, his mouth when sending the message of drugs is very funny, he is very funny in that aspect" (P1, male, FGD#1 participant, RSU, October 18 2023). Another participant re-echoed this position when he pointed out: "He is more like acting comedy, at the same time making music" (P32, male, FGD#6 participant, KOMU, October 29 2023).

This study's findings reveal that David Jones incorporates elements of humour into his musical performance. It shows that he uses wit as a stylistic device to captivate his audience. Such an attitude brings most of his music fans closer to his music.

This finding indicates that the humorous strategy employed by David Jones in his anti-drug abuse popular music approach delivered the message, as it endeared the participants to his music. However, whilst the relevant and associated behaviour change is largely unexplored in this thesis, the approach's effectiveness, the use of popular music and ability to attract audience attention constitute the core of the study.

Mind-numbing experiences

Although it cannot be denied that music saturates our lives (Ter Bogt et al., 2010), there are differences among music listeners regarding time spent listening or knowledge of music (Mulder et al., 2007). Some participants in this research who may be referred to as outliers perceived David Jones's anti-drug abuse popular intervention as not entertaining enough, as can be discerned from the statement of this participant about the compositional structure when she said:

I should be ready to listen to different stuff in the albums, like" If You Say No to Drugs" You give me another piece of music that gives me another perspective about saying no to drugs, not repeating almost all the songs in that same style. I will listen to two songs and be out of the albums. If he can work on giving a very good album, like, if you are going to talk about drugs, at least give me an intriguing title, a new perspective, I would love to download the new album, and I am like, yes, this album is worth it. This is what most youths are checking today because I do not think anyone wants to go down to the Apple whereby almost all the songs give the same perspective and the same style, the scene, everything, there is no difference, no colour, there is no change in anything like the song and everything (P 16, female, FGD#3 participant, CCU, October 25 2023).

This finding indicates that David Jones's music intervention is characterised by a monotonous structure, lacking in dynamic shifts or innovative elements. Its lack of stylistic diversity limits its capacity to engage a few listeners and offers little to the participant above in terms of interpretive

richness or novelty. A few of the participants found the music intervention deficient in intellectual and aesthetic stimulation, rendering the listening experience relatively unremarkable. To these outliers, David Jones's EE music intervention composition fails to evoke emotional and critical engagement as a result of its repetitive strategy. To them, the music intervention suffers from a broader issue of creative stagnation that underscores a lack of experimentation. Similarly, the participant referred to above is moved more by knowledge of the world and identity construction reflected in compositional characteristics of popular music intervention style than entertainment. To music lovers in her category, extra efforts are needed by the EE's popular music artistes to compose music that would engage them entertainingly and educate them about drug abuse. Considering such outliers and how to entertain them would be a good move because they crave to know more about the universe. The Knowledge they acquire is quickly disseminated among the more significant majority, and by so doing, could promote the anti-drug abuse initiatives.

Another participant expressed concern about the musical genre in David Jones' anti-drug abuse popular music intervention when he claimed:

I would go against what they said. The music is not that entertaining because of the beats. I would be sincere; the music is something you play, and before you know what is happening, you will be sleeping because of the beat. So, his beats are calm and slow. You know people listen to music that you are dancing and singing the song when you listen to. So, when I am listening to his music, it is just as if I am listening to a gospel song or worship song, and most times when we are listening to those songs, you tend to switch, like you change the song immediately, based on the fact the beat is not that, it is not moving you. But when the beat is moving you 'haa baa', what they are singing also is moving you at the same time; for me, I would say it is not that entertaining (P14, male, FGD#3 participant, CCU, October 25 2023).

This finding indicates that only a few participants in this study found David Jones's anti-drug abuse popular music intervention inadequate in rhythmic construction. The participant above suggests that the music lacks the necessary auditory cues to arrest attention, resulting in sleep-inducing effects. The unrefined beat structure and sluggish pace of David Jones's music contribute to the uninspiring listening experience. The participant presumes that David Jones's music intervention lacks emotional variation and rhythmic complexity to warrant serious attention.

From the above participant's narration, it becomes evident that the participant has disdain for music

that lacks variation and rhythmic complexity and might have preferred David Jones's anti-drug abuse popular music intervention to adopt a dance and pop style to entertain and educate him about drug abuse issues. Having a background knowledge of the music genre preferences of the target EE popular music intervention audiences is very crucial, or else the popular music composer may hit off the target by not stimulating the right cord that would result in an immersive musical experience among the target populace necessary for anti-drug abuse message penetration. The dividend of anti-drug abuse can only be harnessed when the target population is absorbed and engaged through musical immersive experiences and enjoyment.

Memories of the calming influence of the anti-drug abuse popular music intervention

This section discussed the mounting evidence of participants' emotional connection with David Jones's anti-drug abuse popular music and the attendant relaxation and self-re-evaluation effects. The sub-themes are highlighted in this section: (1) Soothing effects and (2) Self-awareness.

Soothing effects

The psychophysiological relaxation and emotional effects of music have attracted the attention of scholars (Vuoskoski & Eorola, 2011; Saarikallio, 2011). Music has been shown to bring knowingness to one's feelings (Vuoskoski & Eorola, 2011). Music is presumed to exert a powerful effect that can suppress the increase of mental strain, assuage emotional suffering, and encourage relaxation (Robb, 2000). Certain music can regulate emotions (Moore, 2013), release tension (Robb, 2000) and diminish depression (Hirokawa & Ohira, 2003). Available evidence shows that most participants in the study of David Jones's anti-drug abuse popular music intervention experienced emotional relaxation through their exposure to the anti-drug abuse popular music intervention. One stated that David Jones's presupposed EE album "Amen" offered an "emotional connection" that motivated her to resort to the music album to calm herself down whenever she felt downcast. The statement below reflects the soothing effects of the anti-drug abuse intervention, as one participant remarked:

I am the type that loves music, and when I am down like this, I just put the earpiece in my ear. I do not like hearing music through the speaker or MP3 or something like that. I will just put an earpiece, and that "Amen" is so touching, calm, and emotional; I love that song (P22, female, FGD#4 participant, COOU, October 26, 2023).

This finding shows that David Jones's music intervention is characterised by poignant melodic lines

and subtle instrumentation that evoke emotional warmth and a feeling of introspection, resulting in its popularity and the creation of listener affinity. For the participant above, David Jones's music intervention facilitates affective engagement due to its calm and emotionally rich nature. Its composition's tempo and emotive harmonic sequence create an emotionally immersive and reflective experience. This finding indicates that popular music can soothe even the most stressed-out person by calming frazzled minds and providing comfort. This study confirmed that certain music is crucial to students' emotions, as Kimbel and Protivank (2010) noted in chapter two, and can reduce heart rate, slow breathing, and lower levels of the stress hormone cortisol in individuals' blood.

Another young male participant from a different focus group meeting believes that David Jones's EE music albums offer "relaxation escape" during stressful moments as he used his fine tunes to "unwind and calm down". This is an apparent indication of the soothing effects and mental repose that the anti-drug abuse popular music intervention offered to the participant. The following comments below portrayed the participant's view:

It is very entertaining because the music is quite educative, and of course, you can use it to ease yourself -stress. There is more to that music because it was pretty different from what I thought when listening to it for the first time during secondary school. Because you can even at your own time, you will not even know when you are singing "Na Igboo na him make (P7, male, FGD#2 participant, ESUT, October 22 2023).

This finding indicates that David Jones's music intervention reduces stress by activating the parasympathetic nervous system, thereby alleviating strain and creating a sense of emotional stability and calm in the participant above. This participant sees David Jones's music intervention as a strategy for strain relief, enabling him to handle emotional overload and anxiety through affective engagement. This finding suggests that proper use of any of the following music elements, such as tempo, amplitude, mellow timbre, accentuation, pitch range, melodic direction, mode, harmonic complexity and persuasiveness (Hernandez-Ruiz & Chrysikou, 2018), could be responsible for inducing the soothing effects of popular music intervention. The implication is that there is a need to untangle the musical elements responsible for the psycho-psychological effects to achieve the best in designing an EE intervention that resonates with the target audience and for subsequent use in other health-related interventions involving young adults.

Self-awareness

The role of music in awakening self-awareness by becoming a purposeful instrument throughout one's life has been emphasised (Saarikallio, 2010). Through music, one goes deeper into one's subconscious and then, as the music unfolds, one increasingly moves towards a more transparent and serene state (Navarro, 2015). Self-awareness can steer people to obtain self-control and self-regulation (Navarro, 2015). Available evidence indicates that participants exposed to David Jones's anti-drug abuse popular music intervention experienced self-awareness. The following conversation between a male participant and me further reiterates the above point of view:

"I do not find this song entertaining. Instead, I find it as a mirror" (P40, male, FGD#7 participant, KOMU, November 4 2023).

"A mirror?" (I, FGD# moderator, November 4 2023).

Where I can reflect on myself, not the general society Because most people right now always want to listen to the latest songs you get. This song does not make you dance. Rather, it makes you think. It makes you come to your conscience and your self-reflection. Like, okay, "how have I been doing? Is this something I have been taking? Is it right? Is this thing I have been doing to people who take it? Is it right? (P40, male, FGD#7 participant, VU, 4 November 2023).

This finding suggests that David Jones's anti-drug abuse popular music intervention is used in decision-making or when evaluating past actions to live a purposeful life. The music stood as a learning and healing process from past mistakes. It facilitated this participant's stepping back process, clearing his mind, thinking honestly and deeply on how to lead a virtuous life. It helps to foster the capability in the short term to restrain oneself in a specific individual's desires and emotions, especially during challenging periods (Simpson & Weiner, 1989). This study's finding is consistent with Saarikallio's (2011) discovery that music is imperative in the emotional regulation of numerous patients, as people exposed to music are inclined to display more self-control and are capable of regulating their behaviour, emotions and thoughts better than those who were not exposed to music (Saarikallio, 2011).

Experiences related to the promotion of transformative information on drug use

Most participants in this study overwhelmingly expressed experiences of transfer of knowledge from their exposure to David Jones's anti-drug abuse popular music intervention. EE is thought of as a "process of purposely designing and implementing a media message to both entertain and educate to increase audience members' knowledge about an educational issue, create favourable attitudes, shift

social norms, and change the overt behaviour" (Singhal et al., 2008: 5). The analysis in this section showcases health benefit messages identified by the participants and how it helped establish the relationship between music and emotional connections and awareness creation. The following were the sub-themes discussed in this study's section: (1) awareness creation, (2) lifestyle modifications, and (3) knowledge of health and wellness benefits.

Awareness creation

This finding broadly supports the views of early scholars linked with the popularisation of the field of EE that EE has regularly been credited as a veritable instrument for spreading information and persuading individuals to change their behaviours (Chirinos-Espin, 2021). It accelerates the flow of transformative information (Donohue et al., 1975). The undergraduate students in this study attested to obtaining helpful information through their exposure to David Jones's popular music intervention. Several undergraduate students raised the critical point that David Jones's popular music intervention distributed information on drug abuse and provided expert and insightful information that led to the students' understanding and awareness of the issue of drug abuse. This point was raised about the significant impact of his popular music intervention. A participant stated:

He is a replica of the late reggae man 'Lucky Bube'. In every style of music, he passes strong information to ridicule such vices in society, like drug abuse, being the central idea in his music. His thematic concept is quite captivating, talking about music education. In his style of music, you see self-education thriving daily; as you listen to his music, you see the spirit of evangelism in him. At the same time, his concept is an eye-opener for everybody not to fall victim to peer group influence. "Onye Ara" itself is quite symbolic. You see flesh and blood; you see truth to life in showcasing the societal view, taking Nigeria as a study or making a case in reference. In Igbo, "Onye Ara" is a madman who has gone astray. In all his thematic concepts about "Onye Ara," he showcased it in all ramifications and put in the resolution where the evil is being paid. In that aspect, you see the poetic justice when you start smoking, that the tail end of the whole result is madness (P13, male, FGD#2 participant, ESUT, October 22 2023).

These findings indicate that this participant views David Jones's music intervention as a socially conscious music that functions as an informal means of educating people and promoting pro-social behaviours while criticising deviant behaviours. It is seen as a vehicle for public pedagogy - interrogating destructive habits while advancing the course of responsible behaviour and self-directed learning. It shows that his popular music with activist or advocacy roots integrates narratives and

metaphors to disseminate pro-social drug use messages, enlighten the audience, promote self-discipline and stimulate critical awareness. This finding is similar to the one obtained from another EE music intervention project, “Cunimbo Estamos Juntos.” The exploratory study found that the EE campaign enlightened Mexican teenagers on the danger of teenage sex and spread information about contraception (Kincaid et al., 1988).

The undergraduate students in this study also suggested that people will continue to embrace David Jones’s popular music intervention as long as they can learn personal lessons on how to relate with drug addicts; a participant shared this opinion:

As I said earlier, unlike before, I know I need to put a stop to self-medication; that is a personal lesson. Secondly, not to stereotype people, like turning down a drug addict. “I cannot talk to you. I cannot relate with you, because you are a drug user, you are a criminal”, that humiliates people because of what they do, we need to stop it (P16, female, FGD#3 participant, CCU, October 25 2023).

This finding shows that the above participant developed a heightened awareness of the harmful effects of self-medication and the ethical importance of eschewing stereotyping drug abusers. The implication is that the music narrative structures and lyrical content served as a vehicle for informal education, enhancing reflective learning and fostering attitudinal change. In a country like Nigeria, with international music stars for critical population groups such as undergraduates, the issue of producing popular music that strategically communicates not only information but also inculcates knowledge needs to be sustained if appreciation, enjoyment and memorable experiences that will lead to profitable results can be achieved. One of the undergraduates explicitly stated this when she said:

I have listened to David Jones's song; I do not think there is anything that will make me try drugs because, as I am listening to the consequences and everything, I do not think I will try drugs (P23, female, FGD# 4 participant, COOU, October 26 2023).

A familiar feeling that reverberated among Nigerian undergraduate students was that a lot of Nigerian youths would be saved from the risk factors responsible for drug abuse if they had the privilege of being exposed to David Jones's anti-drug abuse popular music intervention. Even though some of the participants in this study had limited opportunity to listen to or view his anti-drug abuse popular music albums, they still maintained that David Jones's popular music characters and narratives had

communicative influences on them through creating awareness and providing information and vital knowledge. This finding is akin to Rimon's (1989) discovery that the popular music interventions "The Situation" and "I Believe" have positively influenced attitudes, knowledge, and behaviour towards sexual responsibilities among teenage Filipinos exposed to the interventions (Rimon, 1989).

Attributes suggestive of lifestyle modifications

The success of intervention for promoting behaviour change across various health behaviours has been hinged on message framing (Gallagher & Updegraff, 2012). When it comes to health risky behaviour, several messages can be framed about either the profit of engaging in the suggested behaviour, the "gain-framed message", or the price of not engaging in the behaviour, the "loss-framed message" (Brusse et al., 2017: 1502). However, it is imperative to note that gain-framed statements can refer to both encouraging consequences when engaging in a specific behaviour and adverse consequences that can be avoided by not engaging in this behaviour (Brusse et al., 2017). The participants in this study alluded to the fact that David Jones's popular music intervention was meticulously framed such that his music campaign provided them with Knowledge leading to lifestyle modifications, thereby acting as a guide and counsellor that regulated their behaviour. This finding shows that the music campaign was persuasive enough, typical of EE intervention, as recounted by the following participant who made it clear:

Like I said earlier on, I have not. I have never been into drugs, but I have had the urge. You know, I have had people try to tempt me to do it, but listening to him has seriously helped me to see many reasons why I should not go into drugs because he says the hazards that you are prone to when you are taking all these smoking, cooking, pills that you swallow and all these things, he has mentioned them. Nobody in his right senses would hear these things and still say he wants to try it, or for any reason, it is not the best option (P37, male, FGD#7 participant, VU, November 4 2023).

David Jones's cautionary approach to framing educational information was further collaborated by another participant in one of the focus groups when she added:

I think the last thing I will say is his need for change because his music does not just talk about drug abuse; he also tries to put it in such a way that he is trying to tell you that if you do this thing, this is the endpoint, if you do this, you are going to die, you are going to get mad (P11, female, FGD#2 participant, ESUT, October 22 2023).

This shows that David Jones's music intervention is health-promoting, serving as a media format of EE.

The music intervention mobilised lyrical narratives and emotional appeal to create awareness about the negative effects of drug abuse, promoted pro-social behaviours while disparaging drug use. It then means that David Jones's music intervention is presumed by the above two participants as a communicative intervention that utilises musical narratives to propagate anti-drug behaviours through cognitive persuasion. This finding is consistent with SCT prescriptions that motivation is inspired by perceived rewards or punishment linked with an action (Dainton & Zelley, 2005). By implication, if people envisage that they will be rewarded as a result of engaging in observed behaviour, it will be likely that such an individual will display the act or behaviour (Dainton & Zelley, 2005). However, the opposite is the case when chastisement is envisioned. The drive to exhibit the behaviour reduces. This study outcome is similar to Brusse et al. (2017), who disclosed that framing in EE intervention influences an individual's attitudes and behavioural outcomes.

Knowledge of health and wellness benefits

Research evidence documents that participants' exposure to EE interventions affects their behavioural intentions (Bae et al., 2008). A study conducted by Smith et al. (2007: 133) explored "if the relationships between reported exposure to the Journey of Life radio drama and intentions to practice at least one behaviour to prevent HIV transmission (abstinence, monogamy, or condom use) were mediated by emotional involvement, character identification, and perceived efficacy." Participants in the research testified to stronger perceptions of individual efficacy in HIV deterrence behaviours and, subsequently, reported stronger intentions to exercise at least one deterrence behaviour (Smith et al., 2007). Most of the participants reported their holistic understanding of the health and wellness benefits of the intervention and their intentions to imbibe positive drug use behaviour. This finding is evidenced in one of the participants' statements:

What I learned from him is I am not going to use drugs, and I am going to try as much as possible to educate and inform people close to me and not just to me, anybody that I can, to stay away from drugs because they have a diminishing effect that can lead to death and also lead to detrimental health conditions (P27, male, FGD#5 participant, GOU, October 27 2023).

The above presupposes that David Jones's music intervention helped to create critical awareness of the negative consequences of drug abuse, while at the same time functioning not only as a preventive strategy against drug abuse, but also as a motivational vehicle for peer interventions and advocacy.

Through the message-driven content and emotionally resonant music, David Jones's music intervention empowered the participant above with the agency to reject drug use and vigorously promote anti-drug sentiment within his community.

Another female participant described her educational experiences and understanding of the health and wellness benefits of David Jones's popular music intervention from the angle of intention to recalibrate her choice of friends:

My lesson from David Jones' music is watching the company I keep. From his music, you can see that you cannot abuse drugs in isolation. You have to be introduced to it. So, I think that one of the lessons that I will pick is to pick persons or make friends with people who would dissuade or prevent me from abusing drugs. I think the second thing is to be mindful of the substance I take (P12, female, FGD# 2 participant, ESUT, October 22 2023).

This shows that David Jones's music intervention enhanced this participant's social discernment by creating critical awareness of the dangers of peer pressure. David's music cultivated a sense of selective social orientation, whereby participants became more aware of relating with peers who discourage drug use and propagate health-conscious behaviours. In Chapter Two of this study, as we have seen, scholars argued that peer pressure is one of the risk factors responsible for drug abuse in Nigeria (Ballas, 2006; Ojezele, 2019; Unya & Onya, 2020; Adeniyi, 2022). This suggests that risk factors emanating from peer pressure can be mitigated through a well-tailored popular music campaign that sensitises and persuades the youths through proper articulation of pro-social messages. The finding underlines that young undergraduates can largely determine the type of company to keep and be cautious of the substances they admit into their mouths, a pure indication of self-consciousness and willpower of self-control. The finding, in addition, exposes a culture of communal life where participants are ready to be their brother's keeper by offering themselves to educate those who seem to have gone astray by getting involved in drug abuse-related issues.

Chapter Conclusion

This chapter presented findings which support the view that David Jones's anti-drug abuse popular music intervention possesses and exhibits the potential of an EE framework. It can be argued that David Jones's anti-drug abuse intervention engaged some Nigerian youths entertainingly and provided them with a wealth of transformative educational content. A few others, however, did not find his music

engaging enough. In addition, David Jones's music helped to evoke emotional warmth and feelings of retrospection among the study's participants. The music intervention also functions as a comforting medium, as some of the participants used the music intervention to reduce strain. It made the participants more socially conscious by providing them with informal education and the capacity for social discernment.

This finding is necessary to support the application of popular music interventions in addressing drug abuse issues in Nigeria. The next chapter discusses whether Nigerian participants' interactions with David Jones's anti-drug abuse popular music intervention provoked homophily and perceived credibility among the youths.

CHAPTER SEVEN: DESIRED EFFECTS OF CAMPAIGN: THE INFLUENCE OF PERCEIVED SIMILARITIES AND CREDIBILITY OF POPULAR MUSIC INTERVENTION

Introduction

At the core of this chapter lies a pivotal research question: To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?

This research, underpinned by robust theoretical constructs and empirical evidence, is particularly pertinent in health risk behaviour, given the widespread influence of homophily in the media domain. Scholars have highlighted the significant role of media audiences and personalities in influencing intervention outcomes (Dibble et al., 2016; Giles, 2010). The role of media characters in promoting health has received significant attention from practitioners and scholars (Brown et al., 2003; Brown & deMatviuk, 2010). Lerner (2006) believes focusing on media characters can exacerbate individuals' interest in health issues, predisposing many to important health information (Brown & Basil, 2010).

To this end, this Chapter focuses on ascertaining whether interpersonal attractiveness was considered in designing and implementing David Jones's popular music intervention characters. In addition, light would be shed on how attitude homophily and perceived credibility stimulate interpersonal relationships, leading to attractiveness between young Nigerian undergraduates and the anti-drug abuse popular music intervention's characters that could translate to the desired effects of the popular music intervention. Communication studies submit that individuals accord attention to gain knowledge from characters perceived to have common affinities to themselves and are more likely to accept such characters as role models (Buenting & Brown, 2013). The participants in the FGDs presume they share similarities with David Jones's anti-drug popular music characters. They would therefore accept these as their role models. These characters are sometimes dramatised and portrayed by David Jones himself in the music intervention. The findings were coded thematically and presented in Chapter Five: The themes to be discussed and analysed in this Chapter are (1) Perceived like-mindedness that could lead to comprehension of the artiste's drug abuse perspectives, and (2) Demonstration of talent and expertise in crafting and communicating anti-drug abuse messages through popular music intervention.

Perceived like-mindedness that could lead to comprehension of the music artiste's drug abuse perspectives

This section focuses on the perceived similarities between David Jones's anti-drug abuse popular music characters and Nigerian youths and how perceived similarities influence the latter's responses to the anti-drug abuse popular music intervention. It also discusses how the similarities strengthen the acceptance and adherence to anti-drug abuse messages. The following sub-themes were discussed: (1) young at heart, (2) Creative counterpart, (3) Strong anti-drug sentiments, (4) Shared Authentic values.

Young at heart

This sub-section is intended to explore how common characteristics, precisely demographic semblance between music characters and young Nigerian undergraduate audiences, influence relationships with the music characters and their effectiveness in risk-related behaviours. The similarities between media personalities and users often elucidate differences in the strength of para-social processes (Mori & Fahr, 2023). Common characteristics between a media character and an audience are essential predictors of para-social interaction (Mori & Fahr, 2023), leading to para-social relationships. Scholars believe perceived similarity should be differentiated from actual similarities (Mori & Fahr, 2023). Actual similarity is the degree to which two persons share identical features (Wortman et al., 2014). Actual similarity is imperative to process an encounter (Montoya et al., 2008) more objectively to analyse genuine similarity (Mori & Fahr, 2023). Bui (2017) declares that demographic derivatives such as age, gender, and others connect with media users' interpersonal relationships with media characters. Possession of demographic traits akin to those of the youths was considered a significant issue in the attractiveness of popular music characters to the young undergraduates. The participants in this study emphatically reiterated how important it was that David Jones, as a character in his music video albums, was perceived to be young at heart. A participant stated:

The fact that he is a youth also encompasses the whole thing because older artists are older artists. He is like a "Gen Z" that youths look up to. Moreover, I feel like I am very, very- very proud to see a young person doing something like this, and I am motivated to do something like that in my little way. Talk to people about all these things by telling them about the music since it helps" (P10, female, FGD#2 participant, ESUT, 22 October 2023).

Another participant shared the same sentiment: "I see the young man as an advocate for change (P13, male, FGD#2 participant, ESUT, 22 October 2023). This finding depicts that the participant above

perceives David Jones, the central character in his popular music intervention, as a youthful and relatable symbol who represents the aspirations, struggles and values of his generation. David Jones's generational voice creates in this participant a strong sense of admiration and identification with him, especially his advocacy stance against drug abuse. This alignment not only induces a sense of generational belonging but also functions as a basis of inspiration, motivating the participant to desire to engage in awareness efforts and pro-social advocacy. It indicates that the music intervention would not have made much sense to them if it were coming from an individual with a wide generational gap with them.

Creative counterpart

Another area of similarity identified by the participants in the FGDs was the question of 'being a music artiste' or 'melomaniac' resemblance. Some participants quickly pointed out that they share the common demographic characteristics of being a music artiste or a music lover with David Jones, who played the dual role of musician and a character in his anti-drug abuse popular music intervention. One of the participants stated when asked:

"What do you think you share in common with David Jones?" (I, FGD#5 moderator, GOU, 27 October 2023). He is an artiste, and I am an artiste too" (P29, female, FGD#5 participant, GOU, 27 October 2023). Another female participant touched on the issue of their shared love for music when she recounted: I share something in common with him because, I think, for him to be into music, that means he is a lover of music, and I, too, am a lover of music (P22, female, FGD#4 participant, COOU, 26 October 2023).

This shows that these participants observed a point of convergence between them and David Jones, rooted in shared artistic orientation and mutual passion for music. The participants' observed similarity creates a sense of symbolic alignment and connection, wherein they view David Jones not only as a co-musician but also as a cultural peer with whom they can easily relate. These discoveries are consistent with the results of studies of characters in television (Greenwood et al., 2021), with testimonials (Phua, 2016), and with virtual influencers (Sokolova & Kefi, 2020), where perceived demographic similarities were significant predictors. The findings also indicate that drug abuse intervention utilising music as the instrument of media would achieve a more substantial impact among music lovers than non-music lovers. It is expected because music lovers are more engaged with the characters and, as a result, are expected to develop a substantial perceived similarity demographically

with the media character and an excellent sense of hedonic pleasure in the media character that will culminate in adherence to pro-social messages.

Strong anti-drug sentiments

Earlier studies have shown that numerous similarities influence para-social interactions and by extension, para-social relationships, one of which is audiences' perceived similarity towards the media personality (Ye et al., 2021; Stein et al., 2022). The perceived similarity is considered only by the audience's perception (Mori & Fahr, 2023). Research on social interactions indicates that distinguishing between actual and perceived similarity is imperative because they have differing effects (Montoya et al., 2008). Studies comparing perceived and actual similarity indicate a more pronounced effect of perceived similarity on attraction and fondness than actual similarity (Montoya et al., 2008; Hampton et al., 2019). The participants exposed to David Jones's anti-drug abuse popular music professed to have strongly perceived similarities of shared mutual passion with David Jones as a music character. The majority of the participants described his zeal to eliminate drug abuse in society as his greatest attraction, as they have a strong disdain for drug abuse. This participant was emphatic when he said:

What I know I share in common with David Jones is the hatred for drugs. Even the intake of alcohol and drugs, I am totally in disagreement with that. For us youth to indulge in drugs or to be in intake of excess of drugs it is bad, and I dislike such" (P4, male, FGD#1 participant, RSU, 18 October 2023).

Another participant concurred when he said: "Fight against drug abuse; that is the only thing I think I share in common with him (P38, male, FGD#7 participant, VU, October 2023). This finding demonstrates that participants in this study have a strong mutual aversion towards drug use and alcohol consumption. This aversion is rooted in a moral stance that rejects drug and substance use. These participants' disposition aligns with a broader societal issue relating to youth indulgence in drug abuse. This finding meant that participants with shared mutual passion were attracted to David Jones. For that reason, David Jones's anti-drug abuse popular music intervention made sense and may lead to a more substantial commitment to his course of drug abuse eradication. The indication is that through the continued spread of David Jones's anti-drug abuse musical message, youth with an anti-drug abuse orientation will show affection for him and will appreciate the efficacy of his anti-drug abuse intervention campaign's approach. The findings of this study are consistent with a previous study in Nigeria by Buenting and Brown (2013), where participants expressed elation in seeing film characters they could

associate with, on the grounds of having the same ethnic background as the film characters, as discussed in chapter two.

Shared Authentic Values

When similarity is classified as ‘general similarity’, diverse approaches conceal different ideas behind the same term (Mori & Fahr, 2023). As Su et al. (2023) observed, general similarity can be similar in interests, thoughts, favourites, attitudes and values. Reasonably, it is assumed that similarities in behavioural attitudes of homophiles are considered to be germane to individuals, as most of the undergraduate participants described that they shared the mutual value of being honest and truthful with David Jones. A male participant in the focus group discussions classified this mutual interest by stating:

Jones is telling the truth. He does not care about what it will cause or how society will attack him. This is the fact that he is telling the truth; he is telling people that hard drugs are not good. So, he does not care about your comments, what you tell him, how you attack him, or what you say about his song. So, one thing I have in common with him is saying the truth (P14, male, FGD#3 participant, CCU, 25 October 2023).

The views of this participant further demonstrate the popular music character’s virtue of attitudinal similarity with the youths, which makes him attractive. She stated:

Most of the time, we share this goodwill for good messages. I love passing good messages, which he does in his song. It helps the youth; it helps everyone around us, both old and young. And then I feel there is no age limit to knowledge. A child can teach an adult, and an adult can teach a child, so I believe we share this in common (P16, female, FGD#3 participant, CCU, 25 October 2023).

This finding depicts that participants have value congruence with David Jones, especially in the realm of truth-telling, as David Jones uses his music intervention for honest expression, despite general criticism. This alignment reflects a mutual allegiance to truthfulness and ethical communication, whereby both the participants and David Jones consider truth as a non-negotiable moral principle. It meant that David Jones serves as a transformative agent by integrating goodwill messages in his music intervention, which creates pro-social values. The findings suggest that undergraduate students are attracted to music characters they consider bold and altruistic, just like them. Being frank is regarded as a virtue by the participants. Therefore, as a musician, David Jones is drawn to them because he exhibits the same admirable character traits, moral values, and positive personality qualities. This, in

turn, will significantly affect the effectiveness of his pro-social messages because consistent virtuous behaviour establishes trust, social approval and acceptance.

Demonstrated talent and expertise in crafting and communicating anti-drug abuse messages via popular music intervention

The view that David Jones, as a music character in his anti-drug abuse popular music intervention, attracts youths exposed to his popular music intervention is undisputed from the discussion in the last section. The following sections are dedicated to how proficient and trustworthy David Jones is (to be explained in more detail below) and how he is perceived to contribute to youths' understanding and acceptance of the content of his pro-social popular music intervention. The sub-themes under discussion were (1) master of his craft, (2) A pillar of honesty

Master of his Craft

The source credibility issue is vital while utilising a media character for behaviour change intervention. The source credibility model suggests that the efficacy of communicated messages depends on the media character's perceived level of expertise and trustworthiness (Hovland et al., 1953; Ohanian, 1991). Expertise is viewed as the level to which a communicator is perceived to be a source of valid proclamation (Hovland et al., 1953), which results from one's knowledge of the issue (McGinnies & Ward, 1980) and as well as experiences and skills to give dependable information (Afifah, 2020). Expertise is one of the unsurpassed stimuli for the audience to access health message content (Lord & Putrevu, 2009). A health communicator's expertise might be the most imperative dimension of his credibility (McGuire, 1968) and is considered more persuasive than other credibility elements (Speck et al., 1968). Expertise is critical in the credibility study (Park, 2017). The undergraduate participants who were exposed to David Jones's anti-drug abuse popular music intervention perceived him to be an expert on the issue of drug abuse as well as a knowledgeable musician who knows how to mix the two to achieve results. The evidence of his "expertise" in the present context was demonstrated by one of the female participants when she said:

When I listen to music, I go through the lyrics to understand it better. And I realised that for him to sit down and compose that kind of lyrics and that kind of song, he is knowledgeable" (P23, female, FGD#4 participant, COOU, 26 October 2023).

Another participant (male) could not hide his admiration for David Jones's "skilful nature" in designing and implementing his anti-drug music albums. According to him:

He is a writer, singer, creator, and content creator. It is not easy for someone to do these things alone; that is what I desire for myself (18, male, FGD#4 participant, COOU, 26 October 2023).

These findings suggest that these participants, through attentive engagement with the lyrical content of David Jones' music intervention, gained a profound understanding of the narrative and thematic significance of the music. The reflective engagement showcased David Jones's intellectual depth and capacity to craft such meaningful and thought-provoking content. These findings further revealed that the participants perceive David Jones as a multifaceted creative - notably a composer, content creator, singer, and writer worthy of admiration and respect. David Jones's possession of these rare qualities induces a personal yearning for such creative capacities.

His perceived expertise positively influenced the undergraduates' attitudes. As a result, undergraduates would view David Jones favourably.

Another participant emphasised David Jones' experience, highlighting his level of expertise when he pointed out:

I consider him knowledgeable because in most of his videos, the way he speaks, the way he sings about anti-drugs, he says, he sings from experience" (P25, male, FGD#5 participant, GOU, October 2023).

The import of this finding to this study is that David Jones displayed a relatively high degree of familiarity with the subject of drug abuse. Perception of expert knowledge, skills and experience has been credited with influencing how media users judge the quality of messages offered by media communicators (Magnini et al., 2010). His experience is a significant source of admiration for David Jones among Nigerian youths.

A pillar of honesty

It is a known fact that acceptance of health messages, to a large extent, sometimes resides in the credibility of public figures sending the message. Trustworthiness is another significant credibility-related factor relevant to risk-related health interventions. It is the degree of trust a communicator conveys to their audience (Amos et al., 2008). Trustworthiness is connected to the media personae's

uprightness, truthfulness and plausibility (McGinnies & Ward, 1980). According to Hayu (2021), trustworthiness can lead to the belief and acceptance of celebrities and the essential messages that personalities send to media users. In the long term, it helps influence opinions, attitudes, thoughts, and desirable behaviour (Ohanian, 1990).

The issue of “trustworthiness”, which centres on David Jones’s morality, believability and truthfulness (Erdogan, 1999; Chung & Cho, 2014), was considered significant to Nigerian youths. The issue of his truthfulness in the present context was established by one of the younger female participants:

For me, there are three things. It is the fact that he is real; there is truth in his music. Moreover, he wants to be an agent of change. I think other musicians are just there for the money and the fame. So, they talk about these things but do not try to hit it the way it is. They do not try to do it because, in the music industry, there is so much competition. Furthermore, people, one way or the other, are trying to be at the top. So, to be there, they want to do what people would like: bring them there. However, David Jones was truthful in his music, and I will be very particular about “Onye Ara”. Moreover, in that song, you can see that he wanted to be an agent of change. He did not need the fame. He is not after the money. It is actually what he wants to become, to change the system of drug abuse in the country (P11, female, FGD#2 participant, ESUT, 22 October 2023).

These findings suggest that David Jones is viewed by the participant as a symbol of moral integrity and authenticity, whose artistic expression is rooted in social advocacy and honesty. Unlike the conventional Nigerian music artistes who often eschew controversial matters such as drug abuse to retain commercial success and popularity, David Jones intentionally focuses his music content on problems confronting society. David Jones’s zeal to address drug abuse positions him as a transformative agent who does not want to use his music platform for monetary gain or recognition but to inspire change in attitude. David is perceived as a voice and a catalyst for youth empowerment. This finding is significant to this study because it indicates that David Jones can be trusted and relied upon. In presenting his anti-drug abuse popular music intervention, his trustworthiness significantly affected the above participant, leading to acceptance and belief in his anti-drug abuse message. The finding also shows that David Jones is highly truthful and opinionated in his anti-drug abuse messages, as opinionated messages inspire trustworthiness more than non-opinionated messages (Ohanian, 1990).

Comparatively, a parallel account was provided by one other female participant, who suggested that

the contents of his popular music intervention demonstrated the “reality” on the ground about drug use behaviour in Nigeria:

To be truthful, I will be a testifier to it because everything that the man said is what is happening around where we are based. Those who are addicted to drugs, if they are acting, will run, so I will say that the man is truthful in everything that he says (P19, female, FGD#4 participant, COOU, 26 October 2023).

The findings of this study indicate that David Jones's anti-drug abuse popular music intervention positively impacted the youths. Most of them assumed David Jones's opinions were honest and reflected practical, everyday Nigerian drug use habits. The findings are consistent with Guesh's (2019) and Park and Lin's (2020) research findings that trustworthiness can influence and impact decisions.

It is worth noting that critical examination shows the limitations of this research data. The comments made by this study's participants about issues of homophily and perceived credibility were, in fact, more affirming. I accept the blame, as my biases, assumptions, and experiences may influence the research, especially when I am carried away by the research study and fails to probe further during FGDs. I admit that one key limitation in this study lies in my limited capacity to competently probe participants at the time of data collection. This shortfall may have suppressed the richness and depth of participants' responses, thereby presenting incomplete narratives and a likelihood of bias. To this end, these findings may indicate surface-level insights and inadequate depth.

While assessing whether David Jones' popular music has EE traits, I understand that effective EE goes beyond knowledge and information. It's about effecting positive social and behavioural change, which is beyond the scope of the study. However, I recognise the parameters or constraints under which this study is undertaken. Future research should focus on such issues to unravel the intervention's positive social and behavioural change effects.

Conclusion

This chapter presented findings to buttress the point that David Jones's music intervention was a popular music intervention with music characters like the study's participants. The participants perceived David Jones as an honest, transformative agent with intellectual depth, whose artistic work focuses on content that confronts societal issues such as drug abuse. The findings equally indicate that the credibility of David Jones was viewed highly among the participants, resulting in a willingness to

accept the teachings and anticipated behaviours projected by the anti-drug abuse pro-social messages.

CHAPTER EIGHT: MUSIC CHARACTERS AND ADOPTION OF ROLE MODELS BY THE UNDERGRADUATE STUDENTS

Introduction

Within the framework of Bandura's SCT, this chapter explores the influence of David Jones, a music producer and an anti-drug abuse advocate, on adopting role models among Nigerian youths. The Chapter addresses the third research question: To what extent have David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to David Jones's popular music interventions?

SCT posits that individuals learn by observing others' behaviours (Bandura, 1973). It suggests that modelling influences learning primarily through its informative functions, with observers gaining symbolic depictions of modelled activities rather than definite stimulus-response associations (Bandura, 1969). SCT focuses on people learning via vicarious experiences in a social setting (Smith & Regan, 2005). It presupposes that individuals learn through observation, imitation, and modelling (Alshobrany, 2019; Shaffer, 2005) in a social context (Manik, 2022). According to Nabavi (2012), SCT is the idea that people learn from other individuals via interactions with them in a social situation. Therefore, SCT deals with the capacity of individuals to imbibe and exhibit the behaviour displayed within the environment (Edinyang, 2016).

Social cognitive theory presupposes that people, after observing the conduct of other individuals, assimilate and imitate that behaviour, particularly if their observational experiences encourage or contain rewards related to the observed behaviour (Edinyang, 2016). As Bandura (1977: 22) rightly pointed out, "man's capacity to learn by observation enables him to acquire large integrated units of behaviour by example without having to build up a pattern gradually by tedious trial and error". According to Bandura (1977:22), "Learning would be exceedingly laborious, not to mention hazardous, if people had to rely solely on the effects of their actions to inform them what to do". Bandura's assertion highlights the uniqueness of the Social Cognitive Theory, which describes the interplay and the effect of personal, environmental and behavioural factors on one another, often referred to as reciprocal determinism (Rholetter, 2013; Bandura, 1986).

From an SCT perspective to addressing the prevalence of drug abuse, adopting pro-social and rejecting

anti-social behavioural characteristics is critical because drug abuse as a social problem is spreading through peer influence (Potachik & Popovick, 2014). To counter this, interventions such as the 'anti-drug abuse popular music intervention' have been developed. This intervention involves the creation and dissemination of popular music that promotes anti-drug messages and features characters who embody these messages. Emulation of the symbolic model that showcases the display of pro-social behaviours by imagined characters in films, online media, books, music and television programmes is included in the three basic models of observational learning (Bandura, 1973). To this end, the analysis in this chapter focuses on how role models are an essential aspect of SCT related to the 'anti-drug abuse popular music intervention' and other influences that contribute to how Nigerian youths adopt the behavioural characteristics of anti-drug abuse popular music characters. The findings were thematically coded and articulated in Chapter Five. The following themes are discussed: (1) Perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring.

Perception of the anti-drug abuse popular music artiste as a standard-bearer worthy of mirroring

This section focuses on David Jones's anti-drug abuse popular music characters, usually dramatised and portrayed by the musician David Jones himself, and how the characterisation influences participants' virtual mentorship in anti-drug abuse popular music interventions. The following sub-themes are discussed: (1) Taking a cue from the music artiste, (2) Mentorship offers, and (3) The music character's appearance is irresponsible and turns listeners/viewers off.

Taking a cue from the artiste

Individuals learn behaviour by observing others, which is much easier than learning from their behaviours' consequences (Bandura, 1986). There is growing evidence of a link between positive role models and positive outcomes among youths. Hurd and Zimmerman (2011) believe that youths with role models may be more likely to join the actions of these recognised role models than the others in the immediate environment. Werner (1995) pinpoints that positive role models are defensive influences that contribute to adaptability in high-risk youth. This position is understandable as the primary purpose of a role model is to model the attitudes, values and behaviour that youths may integrate into their attitudes, values and behaviour (Hurd & Zimmerman, 2011). This view agrees with Pleiss and Felhusen's (1995) submission that a role model is an individual others perceive as worthy of imitation. Participants in this study perceived the characteristics of David Jones's anti-drug abuse

popular music intervention characters as models worthy of emulation. By implication, the participants recognise the music characters whom they deem to be role models. The following statement by one of the participants reveals as much:

David Jones is a role model to look up to, someone to try to be like, because his music impacts our lives. I try to get people to listen to him because, in the same way, he has helped me, he can help others fight their urge to drug addiction (P37, male, FGD#7 participant. VU, November 26, 2023).

Another participant shared a similar view:

I have seen him through his videos, and I have seen what he looks like and how he acts sometimes; “I even want to be like him. I will bring powder to keep on the table and keep my phone to act like him, as he usually acts when he is singing about drugs” (P21, female, FGD#4 participant. COOU, October 26 2023).

These findings suggest that David Jones is viewed as a role model whose music functions not only as a medium of personal inspiration but as a catalyst for social influence. David Jones’s artistic persona and his lyrical content resonate deeply with this study’s participants, prompting respect and emulation. The observed transformative influence of his music intervention motivates participants to share with others, positioning David Jones as a source of personal development and pro-social behavioural change. These participants also view David Jones’s music as a communicative tool through which the participants attempt to extend the gains they have experienced to others. The findings of this study confirm previous studies that found that having role models sheltered against various health risk behaviours, including alcohol and drugs, and engagement in sexual acts (Aspy et al., 2004; Oman et al., 2004).

This study's findings indicate that David Jones's anti-drug abuse popular music intervention modelled music characters whom this study's participants aspire to be like. This participant’s viewpoint captures it all when he noted that: *“The connection, the relationship I have with him, is that he's my mentor”.* (P21, female, FGD#4 participant, COOU, October 26 2023).

Social Cognitive Theory suggests that people are more likely to choose role models they perceive as akin to themselves (Bandura & Walters, 1963). Participants in this study perceived that they shared much in common with the central dramatic character in the anti-drug abuse popular music videos, David Jones himself. The characteristic age similarity remained a recurring point of reference on why

participants try to imitate him by adopting his behaviour, attitudes and values of his intervention style and leadership approach in a bid to address drug abuse, as portrayed in the following statement by one of the participants:

I feel proud seeing a young person doing something like this, and then I'm motivated also to do something like that in my little way. You know, talk to people about all these things and tell them about the music since it helps (P11, female, FGD#2 participant, ESUT, October 22, 2023).

This finding suggests that this participant had a sense of pride elicited from observing David Jones's social impact behaviour. The findings indicate that David Jones is seen as a young person and at the same time a role model. The perceived view was partly spurred by the demographic commonality of age, which makes participants want to adopt David Jones' attitudes, values and behaviour against drug abuse.

Mentorship offers

This sub-section aimed to understand how David Jones's anti-drug abuse popular music intervention characters instigated virtual mentorship. Krishna et al. (2019) noted that mentoring cultivates individual and professional growth. These are achieved when the mentor expands the mentees' goals by successfully realising numerous roles: role model, guide, counsellor and teacher (Pololi & Knight, 2005). Mentorship is geared towards intensifying the mentee's skills and building their capacity to produce the anticipated outcomes (Tripathy, 2019). From an SCT perspective, the reproduction process is a condition that occurs when an individual can re-enact the behaviour that the model has showcased. Furthermore, this section's discussion would show how the characters in David Jones's anti-drug abuse popular music influenced the understanding and interpretation of pro-social messages among youths through the characters' virtual mentoring of the former who were exposed to the popular music albums.

This study's participants expressed that they acquired valuable knowledge transfer through their exposure to David Jones's anti-drug abuse popular music intervention characters. This finding is significant because music is categorised as one of the media formats responsible for drug abuse among Nigerian youths, as discussed in chapter two. Indeed, one participant admitted that the popular music characters shared their skills, experiences, and ideas with them. The following statement illustrates

that the music characters were made to establish and provide mentorship support to the participants, so they could embrace the spirit of developing and growing their compassionate skills.

He was trying to pass a message that we, the society, who are not doing drugs, should help, like, if you have someone who is doing drugs, you should help them. You should not push them away; even if you have a rehab centre, you know of any rehab centre or place that should help them, show them that they are not losers, yet they can still change” (P21, female, FGD#4 participant. COOU, October 26 2023).

Similarly, another participant had a similar experience:

And secondly, not to stereotype people, like assuming someone is a drug addict. I can't talk to you. I can't relate to you because you are a drug user, you are a criminal. Humiliating people because of what they do, we need to stop it. (P 16, female, FGD#3 participant, CCU, October 25 2023).

This finding indicates that these participants gained affective and emotional benefits through their engagement with the music intervention and the advocacy stance of the music that highlights compassion over reproaching of drug users. This finding suggests that participants of David Jones's anti-drug abuse popular music intervention acquired knowledge and attitudes through observation of actions and behavioural outcomes of the music characters in resolving the social problem relating to drug addicts' welfare, and integrated the lessons learnt in their personal lives to help in caring for drug users in their environment. This participant further highlighted how the knowledge obtained helped her in resisting self-medication:

“Hello, Doctor” is educative because, as a Nigerian student or a proper Nigerian child, we grew up knowing that, in some aspects, most times when we are sick, they don't take us to the hospital; they ask us, Are you feeling a headache? Are you running a temperature? They don't need to go to the hospital, self -self-medication, that's what our parents will give us. And at some point, it has come to, like, become part of us; even if you go to school, it's hard to see a Nigerian student who is going to the hospital every time he falls sick. The person will conclude, like, it's malaria and it's typhoid, is one of those, without going to the hospital, getting proper tests done, and all that. So that music alone opened our eyes to know that self-medication is very bad. Because you might be suffering from another illness or sickness, but you're treating another different. Too much intake of these drugs, like self-medication in your body, can make you like start having get backlash towards the drug; like most of them, when you take it, it will no longer be as effective as it should be. So, this “Hello Doctor” opened our eyes, like it was an eye-opener to self-medication. The song is filled with different messages; when you listen to it, not the beat alone, you are following the word of the message by word, and you get to know that “Hello Doctor” is a big eye-opener to self-medication. (P16, female, FGD#3 participant.

CCU, October 2 2023).

The finding of this study suggests a successful mentorship as most participants' mentoring experience has proven to be tailored towards their needs, interests and goals. The participants in the study gained self-assurance and faith in their abilities to overcome actions done in the past out of ignorance. The finding indicated that "David Jones", the central character, is considered credible, consistent and competent in words and actions. This study's participants leveraged social cognitive strategies, like observation, imitation, and reflection, to resist drug use. It implies that David Jones's anti-drug abuse popular music intervention incorporated constructs of SCT and can inform other drug abuse EE interventions in the Nigerian context.

The music character's appearance looks irresponsible and turns listeners/viewers off

Stereotypes based on physical traits can result in prejudiced perceptions of a character, as physical appearances add a layer of complexity (Galvano, 2019). According to Wang, Chow and Shen (2024: 1), "Physical attractiveness can act as a filter through which we perceive and judge behaviours of others." In modern society, individuals live in an environment where appearance is considered relevant. A few participants who were involved in the study of David Jones's anti-drug abuse popular music intervention expressed their concern over the physical appearance of David Jones as a music artiste and as a music character in his popular music intervention albums. A participant could not hold his disdain over his physical appearance when he referred to him as a bad example:

If you want to be a leader or a mentor, you should lead by example. Because most of us were from Christian homes, and you do not expect me to be playing your music, my mom searched for you on Google. She sees you with tinted hair and probably a new set of earrings he wears, and you are dressing. He changed his style of dressing recently. He has tinted hair now, and I think he is piercing. So, you do not expect me to play your music at home, and my mom will go up to search and see you with tinted hair. She will tell me off that music: What are you listening to? Yes, you are passing a good message, but your physical appearance is not giving the vibe. Because most of our parents are Nigerian parents, typical Nigerian parents, we know children with tinted hair, pierced ears and stuff like wayward children. Though the Westerners see it as just a means of fashion, here in Nigeria, here in Africa, we see them as wayward children. (P16, female, FGD#3 participant. CCU, October 25 2023).

Another participant shared a similar concern:

I will agree with (P14, male, FGD#4 participant. COOU October 26 2023) this one because

in Nigeria, dress the way you are addressed; that is the culture that is the norm. So, before you approach someone, let us confirm before you approach someone, you will first look at the person and how the person is dressed before you start looking at the behaviour before you communicate with the person, and say, okay, this person is nice, this person is this. That is the first thing that you see. How do you know that I am a student of Coal City University? If I am dressed like that, how will I put it? If I am dressed like (poor boy), you know, all those people that used to drive the buses and the rest, it is through how I have been dressed, corporate, you know. So, I will agree with Queen on this one. If you are trying to pass a message first, you should be able to, like, how do I put it, you should be leading by example as she said, say no to drug abuse, and you are piercing your earring, putting every, you know, doing dreadlocks and rest? Some people will feel like you are just playing. You are not serious about what you are doing. (P17, male, FGD#3 participant. CCU, October 25 2023).

The findings of this study meant that good work done by an individual could easily be eroded by one unfavourable act that does not agree with cultural values. Galvano (2019: 8) rightly pointed out that "integrating physical appearance into behaviour analysis involves a deeper understanding of cultural influences on perception, fostering a more equitable assessment of behaviour." Galvano's statement implies that an individual may be judged incorrectly.

A participant from another study group, different from the two above, highlighted the intersection between culture and music character, as he tried to convince those in his FGD session against holding such negative views towards David:

I disagree with her now; sorry, it is not. I know that dread generally might not be an issue, but because there is this societal meaning to it, once you are on dread as a guy or a lady, you look irresponsible. Nevertheless, what David Jones displays aligns with his music; he is trying to tell you that he is trying to prevent drug abuse. So, his being casual, looking clean, and sound will make people even want to sing or listen to his songs. So that is what I think. (P11, female, FGD#2 participant. CCU, October 22 2023).

These findings highlight the fact that we cannot separate the message from the messenger and that a negative impression of the messenger could send the wrong impression about him, affecting the fidelity of his pro-social messages and the sender's estimation. Therefore, an intervention ought to be culturally sensitive to prevent negative perceptions due to the wrong appearances of popular music characters.

Conclusion

This chapter presented findings to support the point that exposure to David Jones's anti-drug abuse

popular music led to the adoption of David Jones and his musical characters as role models. It further straightens the premise that Bandura's (1986) SCT constructs were evident in the music, even if it was not the intended design and implementation of the intervention.

CHAPTER NINE: NIGERIAN UNDERGRADUATES, SELF-EFFICACY AND OUTCOME EXPECTATIONS

Introduction

Drawing from the constructs of SCT as discussed in chapter three, this chapter focuses on assessing the possibility of utilising David Jones's anti-drug abuse popular music intervention as an EE strategy to inform future anti-drug abuse interventions. The findings discussed here address the final research question: How can popular music intervention with entertainment-education potential in David Jones's popular music inform other drug abuse interventions in the Nigerian context through successful self-efficacy and outcome expectations? Scholars increasingly acknowledge in the psychology domain and broader health services (Campbell, 2000) that the expansion and implementation of behaviour change knowledge are improved by applying theory (Michie & Prestwich, 2010). Applying theory in intervention provides a route to "a steady and more potent picture of how things work" (Clarke, 1987: 35).

The apparent use of theory in scheming and exploring interventions has numerous advantages. A theory can inform interventions by identifying constructs hypothesised to be causally related to behaviour and are consequently the suitable goal for intervention (Michie & Prestwich, 2010). Secondly, gathering empirical data within a theoretical structure enables the buildup of evidence of efficacy across diverse settings, populations, and behaviours (Michie & Prestwich, 2010). Finally, using theory to inform intervention development, theory-based interventions can help comprehend why interventions are successful or unsuccessful, thus enabling the comprehension of instruments of change and establishing the basis for distilling and evolving better theory (Michie & Abraham, 2004). Notwithstanding the apparent rewards of applying theory to interventions, little is known about applying theory in designing and implementing David Jones's anti-drug abuse popular music intervention. This study has filled this gap in research based on the thematically coded findings presented in Chapter Five. The drive was to explore how to integrate theory in music into EE intervention. The following themes are discussed: (1) Feeling of Personal conviction that one is capable of exhibiting positive drug use behaviours, and (2) Experiences related to the accomplishment of positive drug use behaviours.

The feeling of personal conviction of capability in exhibiting behaviours favourable to positive drug use

This section's discussions focus on SCT's construct of self-efficacy and how the construct influences participants' understanding of David Jones's anti-drug abuse popular music intervention messages to inform future EE interventions in the Nigerian context. It discusses participants' experiences with their exposure to David Jones's anti-drug abuse pro-social messages and how the intervention motivated their refusal to indulge in drug abuse. The following sub-themes were discussed: (1) standing firm against the temptation of drug use, (2) Effective self-assurance and (3) Guided behavioural outcomes.

Standing firm against the temptation of drug use

This study's participants expressed that their exposure to David Jones's anti-drug abuse popular music intervention provided them with the strength to resist the temptation of indulging in self-drug abuse behaviour. The participants acknowledged that through the intervention, they got schooled and think more positively and are less stressed to confront the challenge of drug abuse prevalence through resilience in self-belief. The concept of self-belief is a personality trait that causes a person to expect favourable outcomes (Lounsbury et al., 2005). It motivates an individual to be at ease in the face of challenging social situations, such as drug abuse prevalence. Thus, it guarantees being sure of oneself and one's desires. The following statement illustrates the extent to which participants optimistically believe they have control over and can execute good drug use behaviour:

Listening to his songs. I learned that we could stay without all these hard drugs, no matter the peer pressure. We can stay away from them, and we will be fine. I will be sincere: At some point, I almost went into drugs. However, David Jones was also one of the reasons I did not continue during these times. I did not go into it because I did not do it at all, but I wanted to, but David Jones was part of the reason" (P14, male, FGD#3 participant, CCU, 25 October 2023).

This finding depicts that by connecting deeply with David Jones's music intervention, this participant developed the capacity to resist peer influence to hard drug use, rather than deciding to adopt self-affirming and healthier behaviours modelled by David Jones. It demonstrates that David Jones's music intervention can operate not only as a vehicle of expression but also as a strategy of social learning, promoting individuals to make informed decisions by reshaping their attitudes. This finding confirms a previous study, which found that optimistic beliefs in one's ability to negotiate harmless sex practices

have emerged as the most significant cognitive predictor of reduced odds of unprotected sex (Newcomb & Mustanski, 2014). This study highlights the prevailing influences of self-efficacy in popular music interventions, leading to the choice of ambitious intentions and self-motivation to accomplish them. It also indicates that popular music intervention holds vast EE potential in the resolve to eradicate drug abuse prevalence in Nigeria, empowering individuals to take control of their choices and actions.

Furthermore, participants reported that individuals draw strength and toughness from their exposure to David Jones's anti-drug abuse popular music intervention by persisting in the face of the overbearing influence of peers:

David Jones's song is a strength to withstand peer pressure, especially the song "Even Though", to recognise that, irrespective of what people around you are doing, regardless of how they seem to make it sound okay, it does not matter; you should stand your ground against drug abuse. (P17, male, FGD#3 participant, CCU, 25 October 2023).

This finding further agrees with Bandura's SCT, which states that self-efficacy influences individuals' choices and actions. This means the participants have subjective impressions themselves, being able to jettison the idea of drug abuse, no matter the level of influence exerted on them by external forces to practise anti-social drug use behaviour. It further clarifies the altering capabilities of David Jones's anti-drug abuse popular music intervention through observation, persuasion and emotion that yield to self-monitoring and judgment as the participant below highlighted:

"Onye Ara" itself is quite symbolic. It represents flesh and blood; you see truth to life, illustrating societal views, using Nigeria as a case study or reference. In the Igbo language, "Onye Ara" refers to someone who has gone astray, essentially a madman. Throughout its thematic exploration of "Onye Ara," the work portrays this concept in various aspects and offers a resolution in which evil is punished. In this way, it portrays poetic justice—the idea that engaging in vice, like smoking, ultimately leads to madness. (P7, male, FGD#2 participant, ESUT. October 22 2023).

Effective self-assurance

This section is concerned with understanding how, through vicarious experience, the belief in self as reflected in an anti-drug abuse popular music intervention influences participants' confidence and competence in carrying out projected pro-social drug use behaviours. This study established that participants' exposure to popular music anti-drug abuse intervention stirred up the experience of self-

confidence and a feeling of competence to carry out any desired drug use behaviours, as the following statement shows:

My personal experience with David Jones's music is that what I listen to matters; okay, I know about drug and drug abuse, the effects, because they have been teaching me from primary school, but then listening to the music, it is hitting on me like it is piercing, and then the image, envisioning it and everything. Then I said, okay, so I should check on what I watch, the people I listen to, the people I emulate, so when I listen to his songs, I know that, okay, this is what I should do, this is what I should not do, but then when you go another way, when you are listening to those songs, you see that you are now moving with the crowd, moving to other parts of life which at the long run can destroy you (P10, female, FGD# participant, ESUT, 22 October 2023).

This finding suggests that David Jones's music intervention functions not only as a persuasive tool against drug abuse but also as a vehicle for cultivating critical consciousness in this participant. Through David Jones's music intervention's reflective storytelling, and purposeful content, cautionary messages such as being mindful of peer pressure on the use of drugs are communicated. Peer influence, as pointed out earlier in Chapter Two, is a significant determinant of youth drug abuse. This finding aligns with a past study that found that self-confidence to overcome barriers can forecast quitting smoking efforts (Dijkstra & DeVries, 2000). This finding indicates that imagery and mental replication of interventions may change behaviour by encouraging self-efficacy via "vicarious experience" as the participant below expressed:

Like I mentioned earlier, I have never been involved with drugs, although I have had the urge. I've had people try to tempt me into doing it, but listening to him has genuinely helped me see many reasons why I should not go into drugs. He explains the dangers you face when taking all these smoking, cooking, pills that you swallow, and other substances. Nobody in their right mind would hear these warnings and still claim they want to try it, or for any reason at all—it's not the best option. Taking drugs to solve any problem, whether depression or anything else, should never be considered the last option. There are many alternative ways, which he also discusses, to deal with whatever issue you're facing rather than turning to drugs. (P37, male, FGD#7 participant, VU, November 4, 2023).

This agrees with the SCT perspective that seeing others flourish at a behaviour not only upsurges confidence but also teaches the onlooker beneficial strategies and skills needed to conquer barriers (Bandura, 1997) such as drug abuse. Bandura's account could be responsible for the boldness perceived and expressed by the participants regarding their ability to refrain from drug intake. One

participant was assertive about the degree of self-assurance he got, which provided him with the impetus to offer resistance to drug intake by “overcoming obstacles and negative influences”. He stated: *“I am also very confident. I wanted to say that I almost did it, but David Jones’s song prevented me”* (P15, male, FGD#3 participant, CCU, 25 October 2023).

This finding is similar to a previous study that found that self-belief induced changes in behavioural fallout for HIV prevention (Mizel et al., 2002). This finding suggests that vicarious experiences portraying model similarity with the participants regarding age and other homophiles must have augmented social learning (Schunk, 1987), which provided such self-assurances to resist drug use, as this participant below shows:

I feel extremely proud when I see a young person doing something like this, and it motivates me to also contribute in my small way. You know, talking to people about all these things and sharing as it helps. (P19, female, FGD#2 participant, ESUT. October 22 2023).

Bandura (1977) attributed such success to two further factors that should improve the social learning procedure: a similar level of competencies between the observer and model and a positive consequence of the observed behaviour.

Guided behavioural outcomes

This sub-section focuses on how, through mastery experience, participants overcame feelings of apprehension. It discusses how the participants, through the objective interpretation of the negative consequences of drug abuse as portrayed in the popular music intervention, are guided to overcome drug abuse and its attendant consequences. As Bandura suggests, guided mastery experience will improve the degree of coping skills, and imminent circumstances will be perceived as less threatening. At the same time, anxious thoughts may still happen, but not overpower the self-efficacious individual (Bandura, 1993). The participants involved in this study displayed a propensity to adopt firm actions to avoid being a victim of the negative impact of drug abuse. The following statement by this participant encapsulates this:

I am confident I can resist it because he has shown us the side effects and the dangers. So, seeing these dangers and what they can cause, there is every tendency that I could resist drugs. Yes, I have learned personal lessons, one of which is abstinence from drugs; that is one of the personal lessons that I have learnt” (P4, male, FGD#1 participant, RSU, 18 October 2023).

The findings suggest that exposure to David Jones' music intervention, which highlighted the detrimental effects of drug use, created personal resolve and self-confidence in this participant. This kind of experience strengthened the participant's self-efficacy to abstain from drug use. Another participant's view aligns with this:

It taught me to avoid peer pressure. I should be myself. Moreover, in being myself, I should learn to live and lead a healthy life. I cannot even imagine birthing children who are like me; if I am a drug abuser, birthing children who smoke, and all of us will die in the house. So, I want to have a beautiful generation. I want to have beautiful children. I want a healthy life (P11, female, FGD#2 participant, ESUT, 22 October 2023).

This finding demonstrates that self-affirmation and a cheerful mood, two distinct self-regulation resources, were activated in processing and accepting threatening health information in David Jones's anti-drug abuse popular music intervention. Wit et al. (2007) pointed out that self-affirmation and a positive mood serve as buffers against the costs of sobering, intimidating health messages and promote unbiased processing and acceptance. Scholars believe that self-affirmation can restore self-integrity and act as a resource or buffer against threatening information (Steele, 1988). The findings of this study provide reassurance regarding the potential of popular music intervention as an effective strategy for health communication, aimed at addressing drug abuse prevalence in the Nigerian context. The positive impact on participants' self-efficacy suggests that it could be effectively used in interventions targeting the youth population in the country.

The feeling of possession of positive drug use behavioural accomplishments.

This section's discussions focus on SCT's construct of outcome expectations and how the construct influences participants' understanding of David Jones's anti-drug abuse popular music intervention messages to inform future EE interventions in the Nigerian context. It discusses participants' experiences with their exposure to David Jones's anti-drug abuse pro-social messages and how the intervention influences participants' behavioural outcomes. The following sub-themes are discussed: (1) impart knowledge that reflects in making positive drug use behaviour, (2) feeling of being empowered for both short and long-term drug abuse avoidance behaviour, (3) Induced sense of compassion towards drug abuse victims, and (4) Positive self-evaluation to withstand influences of peer pressure.

Impart knowledge that reflects in making positive drug use behaviour

The purpose of this sub-section is to understand whether, through vicarious experience, participants in this study learn competency from the anti-drug abuse popular music characters they were exposed to. According to Bandura (1986), verbal persuasion and observational models are the two learning mechanisms significant to developing outcome expectancy. The findings of this study indicate that David Jones's anti-drug abuse popular music intervention helped the participants see outcomes expectancies that were not only relevant to their daily lives but also outcomes that participants were unaware existed. This outcome expectancy is in the dimension of valence, which in this case is positive (Feather, 1982) because it captured the positive consequences the participants derive from their exposure to the anti-drug abuse popular music intervention. The following statement from one of the participants demonstrates this:

His music has dramatically impacted me and everyone else. I think the last thing I will say is his need for change because his music does not just talk about drug abuse; he also tries to put it in such a way that he is trying to tell you that if you do this thing, this is the endpoint. If you do this, you are going to die, you are going to get mad, so what is the need for drug use? (P10, female, FGD#2 participant, ESUT, 22 October 2023).

Similarly, another participant expressed the same experience:

Yes, I have learned personal lessons, one of which is abstinence from drugs. He has shown us the side effects and dangers. So, seeing these dangers and what they can cause, there is every tendency that I could resist drugs. (P4, male, FGD#1 participant, RUT, 22 October 2023).

These findings indicate that outcome expectations are motivational and regulatory and, to a large extent, determine response to drug abuse behaviour. This study's findings are consistent with learning and grade outcome expectancy, which found that the study profile reflects positive motivation and self-regulation (Shell et al., 1989).

Furthermore, the participants reported that they were motivated to avoid drug abuse indulgence to live healthy lives, as healthy living is considered valuable to them. The following statement from a participant encapsulates this:

Listening to his songs, I learned that we can live without all these hard drugs, no matter the peer pressure. We can stay away from them and will be fine (P4, male, FGD#1 participant, RUT, 22 October 2023).

The findings of this study tally with some of the expected pro-social behavioural outcomes projected in most of David Jones's anti-drug abuse popular music albums, as demonstrated in Table 5.17 of Chapter Five of this study. This finding suggests that the verbal, persuasive and observational information in David Jones's anti-drug abuse popular music intervention incorporated outcome expectations messages and, in turn, can inform other drug abuse interventions in the future in Nigeria.

Empowered for both short and long-term drug abuse avoidance behaviour

The time lag for the consequences of behaviour (Bandura, 1986) has been a significant issue in the outcome expectancy of health-related behaviour. Temporal and proximal outcomes "refer to short-term and long-term consequences, describing when people expect the consequences of their behaviour to happen" (Fasbender, 2018:3). Orbel and Kyriakaki (2008) suggest that individuals differ when it comes to the subject of considering upcoming consequences when determining upon accomplishing or changing a behaviour. Research studies demonstrated that short-term outcome expectancy that appears near is more influential in motivating behaviour than long-term outcome expectancy that is presumed far away (Rhodes & Conner, 2010). The participants exposed to David Jones's anti-drug abuse popular music intervention understood and were motivated to expect the consequences of their behaviour to happen in both the short and long term. The comment of the following participant shows this:

I don't think I will try drugs. And those people, and I believe that those people who do, when they listen to his music, that's important. They're also going to stop, they will not try drugs, because nobody wants to be mad, and nobody wants to go through all those pains, and nobody wants to end up like that. So, the music is very important. (P23, female, FGD#4 participant, COOU, October 26).

This study's findings are consistent with Harackiewicz's (2000) study, which found evidence that mastery of accomplishing goals has positive and balancing consequences for motivation and execution in college courses in the short and long term. The findings are also reflective of the primed intents in most of David Jones's anti-drug abuse popular music intervention, which focused on accomplishing both short—and long-term drug use behavioural changes visible in Table 1.1 of Chapter One of this study. The views of this participant below further highlight the immediate and remote benefits of David Jones's anti-drug abuse popular music intervention that promoted motivation among the study participants when he said:

Like I said earlier on, I have not. I have never been into drugs, but I have had the urge. I have had people try to tempt me to do it, but listening to him has seriously helped me to see many reasons why I should not go into drugs because he says the hazards that you are prone to when you are taking all these smoking, cooking, pills that you swallow and all these things, he has mentioned them. Nobody in his right senses would hear these things and still say he wants to try it, or for any reason whatsoever, it is not the best option. Suppose it is not the least of options for anybody to take drugs to solve any problem, whether depression or anything. In that case, there are many ways, which he also speaks about, there are many ways to curb whatever issue you are having than going into drugs. This is one of them (P14, male, FGD#3 participant, CCU, 25 October 2023).

These findings depict that the above participant's narrative discloses a phase of drug use vulnerability, rooted in past desires and peer pressure. However, the participant's exposure to David Jones' music intervention provided a preventive mechanism. This finding confirms Bandura's (1986) SCT, as explained in chapter two, that people learn through observation of other individuals' experiences and consequences, as demonstrated in the music intervention. The findings demonstrate that the study participants are motivated to exhibit positive drug use behaviour because of the perceived short and long-term gains associated with such behaviour. Participants, having been vicariously exposed to the hazards related to drug abuse, would not want to experience future repercussions that await any person who decides not to send pro-social messages. This outcome expectation implies that detrimental drug use behaviour could be eliminated and that maintaining what has been achieved is possible as long as participants are aware of the negative consequences that will befall them in the future if they decide to go back to anti-social drug use habits. The findings of this study suggest that popular music crafted in the form of an EE strategy holds enormous potential and could inform other drug abuse interventions in the Nigerian context, as demonstrated by the behaviour of this study's participants. The findings indicate that exposure to popular music, such as an EE strategy, promotes immediate consciousness related to the risk of drug use, including mental problems. When youths engage with relatable music content, they are informed about the harmful effects of drug use and become more vigilant about peer influence. Constant exposure to popular music intervention over time results in internalisation of pro-social messages, which shape long-term mindsets towards drug use. In addition, they develop competence such as emotional regulation, self-restraint and decision-making necessary to avoid drug abuse in the future.

Induced a sense of compassion towards drug abuse victims

Social outcome expectations are another prominent area of consequence structure in Bandura's (1986) SCT, and they refer to envisioned social responses after a behavioural change. The participants involved in David Jones's anti-drug abuse popular music intervention experienced social optimism that provided them with opportunities to build empathy and understanding. The following statement from one of the study participants vividly demonstrates this:

From most of his albums, I get the message, "Do not stereotype people" and "Do not classify people just because of how you see them." According to that, "Drug Users No Be Criminals." Listening to that song alone has broadened my mind about people and changed my perspective. I cannot just walk out on somebody, you know, ignore someone because he is smoking. (P16, female, FGD#3 participant, CCU, 25 October 2023).

The above participant's view concerning the building of empathy and understanding was shared with another participant:

I have come to realise that even if you have anybody who is a drug addict, you do not need to push them away then; you need to come closer to them, teach them how to stop it and help them to stop it because most of them have been so addicted that they cannot stop it on their own. So, I think music helps us a lot in learning. If most of us listen to the lyrics well, we understand what the music is about. (P21, female, FGD#4 participant, COOU, 26 October 2023).

The findings of this study suggest that the above participants admitted that David Jones's music intervention had a pivotal role in changing their view about individuals who indulge in drug use. Before their exposure to David Jones's music intervention, they both held stigmatising views that linked drug users to criminal activities, and for that reason kept them at a distance. However, David Jones's music interventions' lyrical content presented to them a nuanced illustration of the experiences, vulnerability and struggle that often drive drug use. The participants' exposure to David Jones's music intervention provoked a transformation of cognitive shift in perception, whereby the study participants began to view drug abusers not as essentially deviant, but as persons who need support, empathy and rehabilitation. This study's findings are indicative of the fact that participants exposed to David Jones's anti-drug abuse popular music intervention had experience in providing social empathy to drug addicts. The finding is considered significant because it is the inverse of what is obtainable in our society, where affiliation to drug use attracts isolation. The findings demonstrate that apart from instilling positive drug use behaviour among the study participants, David Jones's anti-drug abuse

music intervention had an enlightening role in reshaping mindsets and attitudes towards drug users. I can therefore argue that David Jones's anti-drug abuse popular music intervention promoted SCT's constructs, which makes it a viable EE strategy to inform other drug abuse interventions in Nigeria.

Positive self-evaluation to withstand the pervasive influences of peer pressure

The purpose of this sub-section is to understand how self-evaluative outcome expectancy resulted in affective experiences among participants exposed to David Jones's anti-drug abuse popular music interventions. According to Luszczynska and Schwarzer (2018), self-evaluation outcome expectancy refers to the expectation of sentimental experiences such as being proud of oneself, satisfied or ashamed due to internal values. The participants in this study had affective experiences which resulted in self-satisfaction and personal pride for not yielding to the overbearing influences of peers to abuse drugs. The participant below expressed her pride in overcoming the repeated attempts by her friends to pressure her into submission to drug abuse:

When I play the song, I do not play it because of David Jones; I play it because of what I want to gain. I went out with a group of friends, and all of them were smoking, and they were like, I should try out this; I was like, I do not smoke. Moreover, they were laughing at me. Like, why are you lying? You are an artist, so why don't you do that? I told them I do not smoke. So, it is the influence of David Jones's music. I have had many friends who tried to influence me into smoking. However, with his songs, no matter what, whether it is the group of friends or the friends you hang out with, you should not say yes when you need to say no. Do you get it? So, I feel like from his song, now I can stand up for myself. Even if I am with other people, even if all as we are inside here now everybody is a smoker except for me, I can stand on my own now all of you can be smoking, I can sit like this and take water. (P29, female, FGD#5 participant, GOU, 27 October 2023).

This view is shared with another participant who thinks his affective experience made him unwavering in the face of pressure to succumb to peer influence:

With the help of David Jones and his music, I am confident that my peers will not move me. I do not even like the smell of the Igbo. I do not know about the others, but I am confident I will not get involved. (P27, male, FGD#5 participant, GOU, 27 October 2023).

This study's findings are in line with previous research that found that self-evaluative outcomes expectancy, in combination with self-efficacy influences, foretold the extent of motivation enhancement (Bandura & Cervone, 1983). This finding suggests that David Jones's anti-drug abuse popular music intervention activated self-reactive influences through cognitive comparison

demanding personal standards.

Furthermore, participants reported being satisfied with having the willpower to reduce the influence of peer pressure as they value wellness more than whatever benefits drug abuse victims may claim. The following participant's affective experience shows this:

Listening to his songs, I discovered that we can live without all these hard drugs, no matter the peer pressure. We can avoid them and will be fine (P27, male, FGD#5 participant, GOU, 27 October 2023).

The findings of this study indicate that participants' affective experience was influenced by David Jones's anti-drug abuse popular music intervention. By implication, the anti-drug abuse popular music intervention can inform future EE strategies to address the pervasive drug abuse in Nigeria.

Contrary to expectations, it should be pointed out at this juncture that most participants were, in fact, affirmative on the issue of how practical self-efficacy and outcome expectations turned out. No dissenting views were expressed. The situation might have resulted from the presumed fit of the intervention, such that most things seemed right in the eyes of the study participants.

Conclusion

This chapter explored how exposure to David Jones's music intervention promotes drug abuse prevention by enhancing key psychosocial competencies. Findings indicate that David Jones' music intervention reinforces self-confidence and personal resolve, strengthening the youths to refrain from drug use-related urges such as peer influence. Music intervention improves the youths' decision-making capacity, self-restraint and the development of emotional regulation. Generally, David Jones's music intervention serves not only as a knowledge tool but as a mechanism for cultivating internal coping capacity and long-term prevention frameworks.

CHAPTER TEN: WHAT IS THE BIG DEAL? TOWARDS AN ENTERTAINMENT EDUCATION MODEL FOR ANTI-DRUG ABUSE THROUGH POPULAR MUSIC

Introduction

The current research delves into the potential of popular music intervention as an effective tool to reduce drug abuse prevalence among Nigerian youths (18 – 25 years). This exploration aims to design and implement robust anti-drug abuse interventions, offering an optimistic outlook.

In the preceding chapters, I attempted to explore the pattern of the lived experiences among Nigerian youths exposed to David Jones's anti-drug abuse popular music, along with participants' similarities and perceived credibility, role model adoption, self-efficacy and outcome expectations. These chapters also presented the research findings and the associated data analysis, which indicate how the findings addressed the research objectives and questions. In this conclusion, I attempt to offer a model of EE in Anti-Drug Abuse Through Popular Music, which takes social contexts to understand the anti-drug abuse popular music intervention. This model is based on the understanding that David Jones, as a musician and a music character in his anti-drug abuse popular music, serves as a 'role model' for the youths, influencing their adoption of role models, self-efficacy, and outcome expectations. In doing so, this chapter hopes to contribute novel knowledge on the dearth of qualitative research on anti-drug abuse and popular music in the form of EE and to justify the application of the media format in the design and implementation of EE intervention.

Popular music as an instrument of Entertainment education in anti-drug abuse

EE, considered "a theory-based communication strategy, is the purposeful embedding of educational and social issues in the creation, production, processing, and dissemination process of an entertainment programme to achieve desired individual, community, institutional, and societal changes among intended media user populations" (Wang & Singhal, 2009:272–273). EE applications have been utilised in several preventive interventions. Brown and Singhal (1993: 88) note that "the entertainment potential of music has rarely been tapped for education" Ajayi & Alli (2020) and Olarewaju et al. (2022) submit that tapping into the domain of educational programmes in addressing the issue of drug abuse prevalence is under-researched, especially in the Nigerian context. Therefore, in the context of this study, specifically of the established efficacy of EE popular music in HIV prevention intervention and demonstrated projects among primary population groups, reflecting its

value as an EE instrument in the environment housing vulnerable youths is imperative.

The EE process involves incorporating educational content in entertainment messages to increase awareness and viewpoints and change overt behaviour regarding educational issues or subjects (Singhal et al., 2004). In the context of this study, educational content refers to pro-social messages embedded in popular music characters. These characters play a pivotal role in influencing the adoption of positive and transitional behaviours, showcasing the power of influence.

Each character type must be identifiable to potential anti-drug abuse popular music users. It is one of the ideal purposes of this study to explore how exposure to anti-drug abuse popular music characters encourages entertainment and education. This study's findings suggest several factors will facilitate the entertainment and educational merit of a popular music intervention. These factors vary from person to person, as these issues are personalised. The youths involved in this study shared some of their personal experiences for rating popular music interventions. The data reflected that there are issues of composition dynamics. Some factors that guarantee positive or negative EE experiences when popular music is utilised for health risk behaviours include captivation, enjoyment, humour, dynamism, transformative information, guidance, and counselling.

The rationale for music use plays a critical role in determining the appreciation and the reason for listening to music (Christenson & Roberts, 1998). This assumption was evident in the data gathered in this study. While analysing the numerous themes developed from this study's data, it became apparent that the youths involved in this study valued the concept of immersive music experience and enjoyment. This was more evident when the youths expressed that they appreciated and enjoyed David Jones's anti-drug abuse popular music due to the humorous nature of the music artiste who doubled as a musician and a character in his popular music intervention. These findings spotlight the entertainment merit of the popular music intervention. Additional research study is needed to establish the feasibility of these findings in other settings, as numerous settings may produce different findings.

However, contrary to expectations, findings indicated that many youths felt it was imperative to vary the compositional dynamics of the anti-drug abuse popular music intervention albums. Even though most youths attested to their pleasurable experiences, few felt the popular music intervention albums

were monotonous and boring.

This study underscores the importance of guidance, counselling, and transformative educational information in the educational merit of an anti-drug abuse popular intervention. While the findings are specific to the study sites, they shed light on the significant role that the popular music intervention's provision of guidance counselling and transformative educational information can play in the rating of popular music interventions among Nigerian youths. The literature supports the efficacy of EE popular music in prevention interventions, calling for more studies to explore the effects of these concepts on the population level.

The social cognitive approach to EE through popular music

The social cognitive approach is a learning-based and socially driven theoretical framework used in this study to understand the constructs incorporated in the design and implementation of David Jones's anti-drug abuse popular music intervention. Interventions have the unmatched chance of succeeding when they are steered by theory (Green, 2021). SCT is regularly used in EE studies (Willoughby et al., 2018). Moreover, with specific reference to the Nigerian context, there is a lacuna in qualitative local research exploring the complex ways social cognitive theory is incorporated into the design and implementation of anti-drug abuse popular music health interventions. A study by Oyediran and Williams (2024) used SCT, but its target was on sex-risky behaviour and not on anti-drug abuse behaviour exploration. The rare number of research works available concurs with the observation of the Nigerian context that "in no area of drug abuse research is the lack of systemic development of theory more apparent than in educational strategies towards prevention of substance abuse" (Negreiros, 1994:136). To make sense of Nigerian youths' lived experiences in David Jones's anti-drug abuse popular music intervention, the present study adopted institutional research methods and methodologies. This study did not adopt all the constructs of SCT wholesale. As such, the current techniques alone cannot comprehensively understand target groups other than the group and the settings explored in this research.

Homophily (perceived similarities) and the perceived credibility approach to EE through popular music

Homophily is a person's propensity to bond and interact with another person who shares similarities regarding social status. It is considered a significant aspect of audience involvement (Eyal & Rubin,

2003), which results in an intervention target group desiring to exhibit desired behaviours. Credibility is a vital trait upon which media users judge their para-social relationships with media characters. A credible source refers to a media character perceived as possessing requisite knowledge, skill and experience pertinent to a communication topic and found reliable to provide an impartial view or present unbiased information on the issue at stake (Belch & Belch, 2012). In developing an anti-drug abuse popular music intervention, homophily and credibility approaches advocate that youths who perceive similarities and perceived credibility of the popular music character help facilitate the character's impact (Fadilah & Alversia, 2022) and youths' acceptance of the persuasive message (McCroskey & Taven, 1999). Limited research studies in Nigeria explore the integration of homophily and credibility factors that impede or facilitate acceptance of pro-social messages of an intervention. This study sought to fill the void and contribute to the knowledge of homophily and credibility integration in popular music interventions targeting youth.

This study's findings showed that social demographic factors were important issues to youths' perceived

similarities with anti-drug abuse popular music intervention characters. The social factors include being young at

heart, having a creative counterpart, having strong anti-drug sentiments, and having shared authentic values. This

was evident when the youths expressed that what they shared in common with David Jones as a musician and a

character in his anti-drug abuse popular music, was his being a youth. This is pretty evident in the following

comment by one of the youths involved in this study:

The fact that he is a youth also encompasses the whole thing because older artists are older artists. He is like a "Gen Z" that youths look up to him. Moreover, I feel like I am very, very- very proud to see a young person doing something like this, and I am motivated to do something like that in my little way. Talk to people about all these things by telling them about the music since it helps" (P10, female, FGD#2 participant, ESUT, October 22 2023).

The same strong feelings resonated with perceiving the artiste as a creative counterpart, sharing anti-drug abuse sentiments and authentic values with him. In the context of this study, evidence demonstrating how requisite knowledge, skill, and experience are pertinent to a communication topic

and found reliable to provide an impartial view or present unbiased information on the issue of drug use mattered most to most youths. Most of the youths viewed him as a master of his craft and a pillar of honesty in the delivery of his anti-drug abuse pro-social messages. The fact that the comments of most youths on the concepts of perceived similarities and perceived credibility were in the affirmative may suggest limitations in this study's data and by no means invalidate the findings of this study in the study's setting.

Adoption of role model approach to EE through popular music

The social cognitive theory explains imitation as committing behaviour modelled on and observing the same behaviour in others (Akers, 2011). It is the procedure of replicating the mannerisms of other persons with or without a justifiable motive (Nwachi, 2016). Drawing from the findings of this study, the model developed reflects that Nigerian youths' understanding of David Jones's anti-drug abuse popular music portrays patterns of participants' adoption of role models. That is, the adoption of role models is reflected in their desire to mirror the behaviour of David Jones, a musician and a music character in his anti-drug abuse popular music, as their "standard-bearer" which views 'the anti- drug abuse popular music artiste as a role model whose unique qualities is worthy of emulation. Most youths felt the desire to imitate him.

This study's findings indicated that David Jones is viewed as a role model whose music functions not only as a medium of personal inspiration but as a catalyst for social influence. David Jones's artistic persona and his lyrical content resonate deeply with this study's participants, prompting respect and emulation.

Few Nigerian youths felt a contradiction between his anti-drug abuse popular music campaigns and his physical appearance, and they noted that their parents and others would judge his music based on his appearance. Most youths do not agree with this, as they feel that his unimpressive physical appearance is calculated to send a message through his anti-drug abuse popular music intervention.

Whatever side of the divide one belongs, the bottom line is that music artistes who double as musician and characters in their health-related popular music albums should be mindful of their appearance to avoid sending the wrong signals that puts off prospective anti-drug abuse popular music audience. The findings have strengthened the efficacy of social cognitive theory and its workability in this study's

setting. Further study could aim at other health-related interventions and populations different from this setting.

Self-efficacy approach in EE through popular music

Bandura (1986: 391) defined self-efficacy as "people's judgement of an individual's capabilities to organise and execute courses of action required to attain designated types of performances". Self-efficacy is based on people's beliefs about their abilities rather than actual capabilities. The findings of this study reflected a strong manifestation of self-efficacy as most Nigerian youths involved in the study expressed evidence of self-belief. This concept of self-belief, which is faith in one's abilities.

The findings from this study highlight that self-belief will influence young Nigerian health-related behaviours towards drug abuse. Additional studies focusing on the role of self-belief in the introduction of anti-drug abuse popular music intervention in the broader population and integration of self-efficacy in drug abuse-related intervention are needed. Different settings will yield varied findings on the role of self-efficacy in popular music intervention. For example, this study may produce results remarkably different when conducted in Asia.

Outcome expectations approach in EE through popular music

Outcome expectations are delineated as the level at which a person will undertake a specific behaviour only if he/she sees that it will result in some treasured outcomes or satisfactory consequences (Compeau & Higgins, 1995). It is a person's beliefs about the probability of consequences from performing a specific behaviour and estimating the results (Lee et al., 2022: 11). This study's findings indicated that Nigerian youths exposed to David Jones's anti-drug abuse popular music intervention are anticipatory that adherence to anti-drug abuse popular music pro-social messages will result to positive consequences. The evidence was portrayed by most of the youths who felt that the popular music can empower them for both long- and short-term drug abuse avoidance behaviour.

Although Thomas Kuhn emphasises that scientific revolutions involve paradigm shifts, the current study's findings do not suggest a total repair of SCT. Instead, the findings highlight mild differences and additions that improve SCT's application in present-day settings. Specifically, the study emphasises the importance of participatory strategies and social interventions in tackling drug abuse issues, which are less prominent in the traditional SCT framework. These findings provide a critical evaluation of SCT

by underscoring the need for greater contextual sensitivity, especially within African environments where social and cultural norms heavily influence behaviour.

While assessing whether David Jones' popular music has EE traits, I understand that effective EE goes beyond knowledge and information. It's about effecting positive social and behavioural change, which is beyond the study's scope to explore. However, I recognise the parameters or constraints under which this study is undertaken. These include access restrictions to universities in all the Northern geopolitical zones as a result of security concerns, a limited time frame for data collection and requirements for informed consent. Admitting to these barriers ensures that the interpretations and conclusions drawn remain rooted within the actual breadth of the study, thereby strengthening its academic integrity and credibility. This study is intended to facilitate the possible adoption of a national educational drug policy. Although a scanty number of study participants illuminated the findings of this study, the study has merit, and the recommendations offered can inform policy and practice in the domain.

A model of EE in anti-drug abuse through popular music

A model of EE in anti-drug abuse through popular music forecasts the processes through which anti-drug abuse popular music interventions can be utilised to elicit social and behavioural change. The model proposes that multiple layers of filtration have been undergone to attain music experiences that work.

At first, anti-drug abuse pro-social messages are let in through an observational lens and passed on to the four compulsory filters (attention emotional filter, retention filter, reproduction filter and motivational filter) for consideration. The process of filtration requires critical give-and-take processes to occur. After prolonged music exposure, entertainment and education occur, giving rise to character evaluations that result in self-knowledge and consequential anticipations among individuals exposed to the popular music intervention. Below are the procedures that explain the functionality of the model.

This model explains that when youths watch or listen to popular music, they don't passively accept the content of the music they hear right away. Rather, the youths think deeply about it, compare it to information they already believe, and critically reflect on how it matches their own life. This process is called 'the give and take' process.

Consistent youth exposure to this type of music intervention over a prolonged period can initiate entertainment and education for them. As the entertainment and education are taking place, the youths begin to reflect about their beliefs and behaviours, asking questions like:” Will I amount to anything if I expose myself to drug use?” or “What happens if I develop a mental health issue after using drugs?”

This process leads to three possible outcomes

1. Entertainment - which refers to noticeable pleasure and awareness due to the processes carried out in the filtration chamber. The resultant entertainment for anti-drug abuse popular music is immersive music experiences and enjoyment.
2. Self-Knowledge - the youths understand themselves better in terms of what core beliefs, and the factors that shape their behaviours.
3. Anticipating consequences - the youths begin to reason ahead and reflect on all possible outcomes of indulging in harmful behaviours such as drug use.

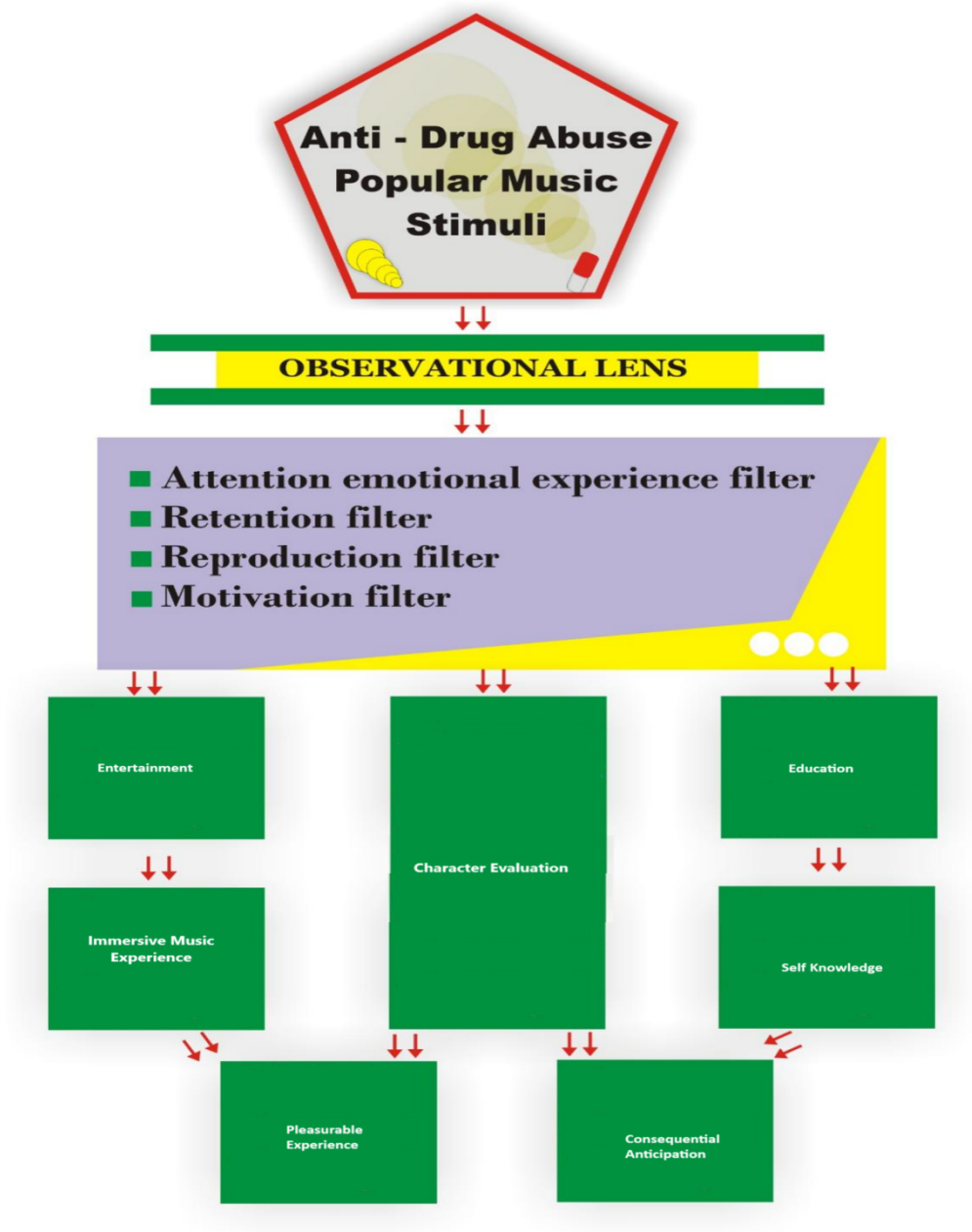


Figure 10.1 A Model of EE in Anti-drug abuse through popular music

How does the model of EE in anti-drug abuse through popular music work

Stimuli:

The stimuli refer to the anti-drug abuse popular music genre. It represents a series of pro-social messages conveyed in the form of pseudo-music characters that display either positive, negative, or transitional drug use behaviour. The musician could play this role alone or in combination with other pseudo-music characters.

Observational lens:

The observational lens refers to the human ears or eyes that let in the stimuli for consideration, an assignment solely reserved for the four compulsory filters.

The filters:

The filters refer to the four active cognitive agents processing the stimuli sent through the observational lens. These four filters work in harmony with each other, each playing separate roles and passing them on to another once tasks assigned are accomplished. Taking the lead is the attention emotional filter; it utilises the observers' characteristics and arrangement of intended behaviours. Observing details of actions worthy of notice to the stimuli sent through the observational lens. The retention experiences filter commences its assignment. Retention processes start with visually and verbally storing images that have been attended to (Bandura, 1977). The reproduction filter is saddled with the responsibility of reproducing. It uses the motor skills necessary to reproduce stimuli sent in (Dainton & Zelly, 2005). The motivation filter activates the ability to replicate the behaviour and stimulate a desire to utilise the acquired knowledge. These processes start with character evaluation, which results in entertainment and education.

Character evaluation:

Character evaluation refers to popular music audience assessment of pseudo-music characters and the music artiste to ascertain whether perceived similarities and perceived credibility exist to facilitate the adoption of pro-social messages sent through the stimuli. Situations where perceived similarities exist are when the music character or the artiste is similar in the form of being young at heart, having professional ties, and having strong anti-drug abuse sentiments. Shared authentic values heighten the

propensity to accept and adhere to pro-social messages. It is also noteworthy that the demonstration of mastery of the craft and honesty on the part of the music artiste as it relates to his knowledge of anti-drug abuse, is a boost to acceptance and adherence to anti-drug abuse popular music pro-social messages. If an artiste exhibits positive qualities worthy of emulation and provides mentorship offers, he will be admired; the poor appearance of a music artiste turns the music audience off and may threaten the fidelity of the anti-drug abuse popular music intervention.

Entertainment:

Entertainment - which refers to noticeable pleasure and awareness due to the processes carried out in the filtration chamber. The resultant entertainment for anti-drug abuse popular music is immersive music experiences and enjoyment.

Education:

Education refers to the outputs that capture educational experiences, such as transformative educational information, guidance and counselling, self-modification, health and wellness knowledge.

Self-knowledge:

Self-knowledge refers to an individual's judgement of his capabilities to organise and execute courses of action required to attain designated drug use behaviour. Music that has stimulated self-beliefs is critical to anti-drug abuse popular music intervention achieving the desired goal. One that fails to elicit self-belief may be counterproductive.

Consequential anticipation:

Consequential anticipation refers to a person's views about the likelihood of consequences from performing a specific drug use behaviour and approximating the results. Consequential anticipation for anti-drug abuse popular music that works includes: (1) a feeling of knowledge that reflects in making positive drug use behaviour, (2) a feeling of being empowered for both short and long-term drug abuse avoidance behaviour, (3) Induced sense of compassion towards drug abuse victims, and (4) Positive self-evaluation to withstand influences of peer pressure. Interventions not properly designed would fail to achieve the above success.

Leveraging the EE anti-drug abuse through popular music model

EE anti-drug abuse through popular music model, as applied to EE strategies such as anti-drug abuse popular music interventions, indicates that a person's behaviour change arises not just through inactive absorption but through a vibrant, reflective process. When comprehensively incorporated into national drug policy, this model can reform preventive initiatives by emphasising emotional engagement, social learning and long-term behavioural transformation.

Core components of EE anti-drug abuse through the popular music model in national policy

Give and take

This model highlights that the youths exposed to drug abuse pro-social messages in popular music intervention indulge in a cognitive negotiation process. The youths compare and contrast, integrate and question the music content with individual beliefs, peer pressure and lived experiences.

Policy implication

Emphasising dialogue and participatory approaches should inform national drug policy, for instance, backing a locally designed music intervention that inspires dialogue. To this end, public health initiatives should provide the resources and support musicians who create content that provokes audience engagement.

Prolonged exposure to the EE music intervention

Consistent exposure to music intervention increases behavioural impact. Repetitive viewing or listening to intentionally crafted music intervention stimulates emotional connection and retention, strengthening key messages incrementally.

Policy implication

Policies must promote consistent, widespread distribution of EE content through streaming platforms, radio and youth centres. Government collaboration with music artistes, content creators and media houses should be institutionalised to guarantee reach and continuity.

CHAPTER ELEVEN: CONCLUSIONS

Introduction

This chapter provides the conclusion of this thesis by drawing insights from the preceding chapters. By delineation, the chapter begins with the research questions and objectives, followed by a summary of findings about the primary research questions. This study's limitations and the methodological contributions highlighted in chapter four are succinctly outlined.

This study explored whether popular music intervention has an EE potential to address health issues such as drug abuse in Nigerian youths using David Jones's anti-drug abuse popular music intervention (2017- 2022). Four primary social cognitive theory (SCT) constructs, homophily, imitation, self-efficacy and outcome expectations, were utilised and analysed (Chapters seven, eight and nine). For example, from the analysis in chapters eight and nine, David Jones's anti-drug abuse popular music intervention content incorporated SCT constructs that help facilitate the interventions' success. Music intervention improves the youths' decision-making capacity, self-restraint and the development of emotional regulation. Generally, David Jones's music intervention serves not only as a knowledge tool but as a mechanism for cultivating internal coping capacity and long-term prevention frameworks.

This thesis utilised a qualitative research design and a single data collection method. The rationale behind adopting this research methodology was to generate context-specific knowledge and thick description through my interaction with the purposively selected research participants. Such insights can be comprehended against the social context in Chapters One, Three and Four. This research approach is congruous with the interpretivist paradigm. In addition, it also conforms with the thesis's ontological and epistemological stance, as detailed in Chapter Four. It is salient to re-echo that this thesis's ontological stance is a relativist view of reality, while its epistemological position is interpretivism, which assumes that participants and I were co-creators of knowledge.

Using focus group discussions (FGDs), research data was collected from Nigerian youths studying within the selected universities who were exposed to David Jones's anti-drug abuse popular music intervention. Seven focus group discussions were conducted. Adopting an iterative data collection process allowed this study's participants to share their lived experiences on anti-drug abuse popular music intervention. This study utilised Braun and Clarke's (2022) reflexive analysis to analyse the data

collected.

The research study was premised on the following four main research questions:

RQ1: In what ways has David Jones's popular music intervention among Nigerian youths facilitated entertainment and education?

Q2: To what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?

RQ3: To what extent have David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to David Jones's popular music interventions?

RQ4: In what ways can David Jones's popular music intervention - leveraging EE - be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths?

Summary of findings

The findings of this study reveal that EE-oriented popular music holds significant potential in addressing the prevalence of drug abuse in Nigeria among youths between the ages of 18 – 25 years. This potential lies in its ability to raise awareness, impart knowledge, foster guidance and counselling, and promote transformative educational information about drug use behaviour. Nigerian youths exposed to David Jones's anti-drug abuse popular music intervention have experienced these EE potentials of popular music, offering a promising outlook for future popular music interventions.

The first research question focused on how David Jones's anti-drug abuse popular music intervention among Nigerian youths has facilitated entertainment and education. It explored the entertainment and education opportunities available to Nigerian youths exposed to David Jones's anti-drug abuse popular music interventions. The data showed engagement in pleasurable listening of the popular music intervention, influencing participants' appraisal of the entertainment value of David Jones's anti-drug abuse popular music intervention. As such, most participants did consider the anti-drug abuse popular music intervention to be highly entertaining. The evocation of immersive music experiences and enjoyment, as well as the artiste's exuberant displays of humorous behaviour, were particularly cited as the reasons participants felt they had pleasurable experiences with the anti-drug abuse

popular music intervention. This study highlighted monotonous, repetitive, minimalist, and undanceable compositional characteristics of the anti-drug abuse popular music intervention, which made it less entertaining to a few participants. Findings suggest that David Jones's anti-drug abuse popular music intervention triggered a soothing effect and self-awareness occasioned by the music's stimulation of the release of the "feel-good" chemical dopamine that is linked with pleasurable rewards. Other factors were found to influence participants' admiration of the anti-drug abuse popular music interventions. These include providing transformative educational information, guidance and counselling for attitudinal change, and a holistic understanding of health and wellness benefits. Further, this study identified that David Jones's anti-drug abuse popular music intervention promotes Nigerian youths' sense of compassion by providing them with knowledge of how to care for drug addicts.

This study concludes that immersive music experiences and enjoyment, the artiste's exuberant displays of humorous behaviour and the provision of transformative educational information, guidance and counselling were the main benefits Nigerian youths gained from their exposure to popular music intervention related to anti-drug abuse. This thesis found that the social cognitive theory approach applied as the theoretical framework is highly noticeable. This pattern of thinking presupposes that David Jones's anti-drug abuse popular music intervention indeed incorporated SCT constructs such as observational learning, self-efficacy and outcome expectancy. By facilitating Nigerian youths to model behaviour and to refrain from drug use through music, the intervention provides a transferable EE framework that could inform other EE efforts focusing on anti-drug abuse and other health-related issues in Nigeria. It should be pointed out that social norm and diverse culture could impact the effect of SCT on behaviour in the African context.

Although immersive music experiences and enjoyment coupled with an immense sense of information and knowledge vary from individual to individual, this thesis suggests that anti-drug abuse popular music interventions must consider integrating entertainment and educational content. It is hoped that reliance on such a strategy will result in reduced drug use among Nigerian youths. The view of not being entertained by a few Nigerian youths with the anti-drug abuse popular music intervention means some individuals require a very high level of engagement for them to be entertained. David Jones's anti-drug abuse popular music intervention represents an EE programme because the music

producer intentionally adopted drug addiction scenarios to portray drug abuse in all its barefacedness and meanness.

The second research question focused on to what extent did homophily and perceived credibility play a role in realising the desired effects of David Jones's anti-drug abuse popular music intervention?

This thesis has argued that the more youths view themselves to be similar to the anti-drug abuse popular music characters, and the higher the perceived credibility of music characters, the greater the chances of realising the desired effects of the anti-drug abuse intervention. This study found that participants' perceived like-mindedness with the music characters led to comprehension of the music artist's drug abuse perspectives. It became a significant source of attraction to anti-drug abuse pro-social messages for Nigerian youths involved in this study, with expressed influence over their attitudes and knowledge of drug abuse avoidance behaviour. Findings suggest that listeners and viewers found David Jones's anti-drug abuse popular music intervention relevant and could identify with it. Generational affinity to anti-drug abuse popular music characters creates a sense of ownership of intervention among participants and an absolute lack of interest in intervention, as they have portrayed characters with a wide generational gap. The study findings suggest that "melomaniac" as a form of similarity shared was an essential issue for the participants. The study established that the perceived identity of David Jones as a musician and, at the same time, as a character in his anti-drug abuse popular music intervention that loves music resonated with the participants, who shared much in common with him. The deep sense of pleasure in the music character, because of the perceived commonality of interests, could yield positive drug use adherence behaviour among some of his music fans. The study's findings indicate strongly perceived similarities of shared mutual passion with David Jones as a music character. This could be attributed to the views of the majority of the participants who described David Jones's zeal to eliminate drug abuse in society as his greatest attraction, as they have an aversion to drug use too. The implication is that David Jones's anti-drug abuse popular music intervention made sense and would lead to a more substantial commitment to his cause of drug abuse eradication by this study's participants.

Similarly, because source credibility issues are vital while utilising a media character for risky health behaviours, I suggest that there is utility in using credible media characters for anti-drug abuse intervention targeting Nigerian youths. The findings indicate that David Jones, as a musician and as a

character in his anti-drug abuse popular music intervention, possesses a wealth of expertise and knowledge on the issue of drug abuse and that his perceived expertise positively influenced the youths' attitude towards his anti-drug abuse intervention.

The third research question concerns imitation, focusing on the extent David Jones's popular music intervention characters influenced the adoption of role models among Nigerian youths exposed to the popular music intervention. The findings suggest that David Jones's anti-drug abuse popular music characters are classic examples worthy of emulation, especially the positive and transitional characters represented in his albums “Si mba’, “Loud it” and “Even though”. The reported desirable qualities around the pro-social characters create cravings among the study participants to be like the characters. Also, the study found that the character's age similarity remained a recurring point of reference as to why participants try to imitate him by adopting his behaviour, attitudes, and values of his popular music style and leadership approach to address drug abuse. On the other hand, music characters, more especially when a musician doubles as an artiste, and at the same time, a character in his music, should strive to be a shining example in terms of physical appearance. Looking haggard and irresponsible in terms of appearance while performing could put the audience off, resulting in low interest in the educational content of anti-drug abuse popular music.

Furthermore, this study found that the participants gained knowledge transfer, empathy and building of understanding through exposure to the music characters. The acquisition of new knowledge, and attitudes was attributed to the participant's keen interest in observing the actions and behavioural outcomes of the music characters in resolving the social problem relating to drug abusers’ welfare, of which they integrated the lessons learned into their personal lives to help in caring for drug abusers in their environment. This indicates that successful virtual mentoring tutelage occurred while the youths were watching and listening to the music intervention.

The fourth and final research question focused on how David Jones’s popular music intervention - leveraging EE – can be used to inform drug abuse prevention strategies in Nigeria, particularly through the enhancement of self-efficacy and outcome expectations among youths. The findings of this study suggest that the participants believe they can exhibit positive drug use behaviours. This indicates that popular music intervention holds vast potential in the fight to eradicate drug abuse prevalence in Nigeria, empowering individuals to take control of their choices and actions. In addition, the study

found that participants' exposure to David Jones's anti-drug abuse popular music intervention stirred up the experience of self-confidence in resisting the lure of drug abuse.

My findings indicate that David Jones's music intervention created experiential impact linked to a feeling of accomplishment in adopting positive drug-related behaviours. This suggests that the issue of short-term and long-term consequences related to health behaviour empowered the participants to exhibit drug abuse avoidance behaviours. This indicates that anti-drug abuse popular music intervention targeting avoidance adherence should explicitly outline both the short and long-term consequences of the harmful acts. In terms of social response, this study demonstrated that participants' exposure to David Jones's anti-drug abuse popular music intervention helped to induce a sense of compassion towards drug abusers.

Implications and limitations of the study

While assessing whether David Jones' popular music has EE traits, I understand that effective EE goes beyond knowledge and information. It's about effecting positive social and behavioural change, which is beyond my scope of study.

My findings have some implications for using popular music for behavioural change interventions. This is isolated as it is one of the initial attempts to explore the intersection between popular music and behavioural change as it relates to drug abuse reduction among Nigerian youths.

Firstly, since listening functions identified four significant uses of music, this study may yield different findings from diverse backgrounds with different significant uses of music. For example, how important could music be in integrating the EE-stimulated popular music intervention to appeal entertainingly to an audience who listens to gain knowledge of the universe? Thus, conscious efforts and caution are required in composing context-specific anti-drug abuse popular music interventions. This will enhance the chances of those who listen to gain knowledge of the universe to be entertained while using EE popular music intervention to address specific health concerns.

The design and implementation of EE anti-drug abuse popular music intervention must incorporate the theory constructs to attain the intervention's meaningful effects. As discussed in chapter nine, theory-based interventions can assist in comprehending why interventions are successful or

unsuccessful, thus enabling the understanding of the strategies of change or establishing the basis for distilling and evolving better theory. Therefore, policy intervention should prioritise the incorporation of the correct theory constructs into EE music intervention for successful prevention intervention. The Federal Ministry of Health should enforce the 'Content Development Regulation Policy' that mandates that all government-funded anti-drug abuse popular music interventions should reflect constructs from SCT (Self-efficacy and outcome expectations). Theory can inform interventions by identifying constructs causally related to behaviour and are, therefore, the appropriate intention of intervention. This is because generating empirical data within a theoretical framework permits the buildup of evidence of efficacy across diverse populations, behaviours and settings.

EE-propelled popular music intervention may be useful in containing drug abuse among Nigerian youths. The utility of EE popular music intervention in reducing drug abuse prevalence lies in its capacity to encourage awareness, stimulate favourable attitudes, and eventually motivate youths to take responsible drug use actions in their lives. For EE anti-drug abuse popular music interventions to be successful, there is a need to model and observe the modelled behaviour through vicarious reinforcement.

Even so, as clearly explained in Chapter Four, this study has some limitations. This study was only limited to Nigerian youths located in urban areas. It was not extended to other Nigerian youths situated in rural areas. Therefore, the discrepancies in streaming opportunities between the urban and rural university sites were not captured. Another is that this study utilised a qualitative approach, indicating that a comparatively scanty sample size was chosen. Therefore, youths in the seven study universities cannot represent the diverse youths in 283 universities in Nigeria. Another is that this study used a qualitative approach, requiring a limited number of participants to be involved. The drawback associated with qualitative study becomes problematic as it relates to the transferability of this study's findings beyond the settings and individuals used. The findings of this study applied to the experiences of Nigerian youths in these university sites: RSU, ESUT, KOMU, GOU, CCU, COOU and VU. Nevertheless, the study enhances current knowledge, notwithstanding its limitations. As a result, the findings must be considered for further studies.

Although it would be difficult to generalise or transfer the findings of this study to other locations, the conclusions drawn could apply to Nigerian youths in homogeneous university settings. Thus, the

pertinence of this study's findings to constrictive and well-established cases cannot be discounted. So, I believe it is feasible to transfer the methodological approach to other settings to permit related studies. This position is backed by the elaborate descriptions of the study context, theoretical procedure, methodological approach, data collection and analysis procedures presented in the preceding chapters. This information is significant enough to guide further studies.

The latitude for further studies

This study demonstrated that a few participants considered to be outliers felt that they were not entertained by David Jones's anti-drug abuse popular music intervention. However, most of the study participants thought that the popular music intervention had the full potential of EE and warranted the adoption of role models. Research is necessary to address the issue of how to entertain the listening functions of four identified significant music uses, especially those who listen to gain knowledge of the universe. Such research efforts will go a long way in optimising music-induced EE interventions for the health benefits of all involved.

This study was located within the context of Nigerian youths in the universities: RSU, ESUT, KOMU, GOU, CCU, COOU and VU. The findings highlighted the implications of the lived experiences of Nigerian youths in participating in David Jones's EE anti-drug abuse popular music interventions within these constricted study sites. Future studies could be conducted in other universities in Nigeria, as different settings may generate diverse findings.

The current study utilised a qualitative approach to produce a distinctive understanding of the lived experiences of Nigerian youths involved in David Jones's anti-drug abuse popular music interventions. Another research avenue is to adopt a different methodological approach, such as a mixed method, that allows for an expanded number of study participants. This approach would allow for generalisation of the study's findings.

Finally, studies into the therapeutic potential of music in drug abuse recovery would be imperative for the literature in the Nigerian context. The studies could involve exploring how EE musical intervention can be used to reduce drug cravings, support rehabilitation and promote relapse prevention.

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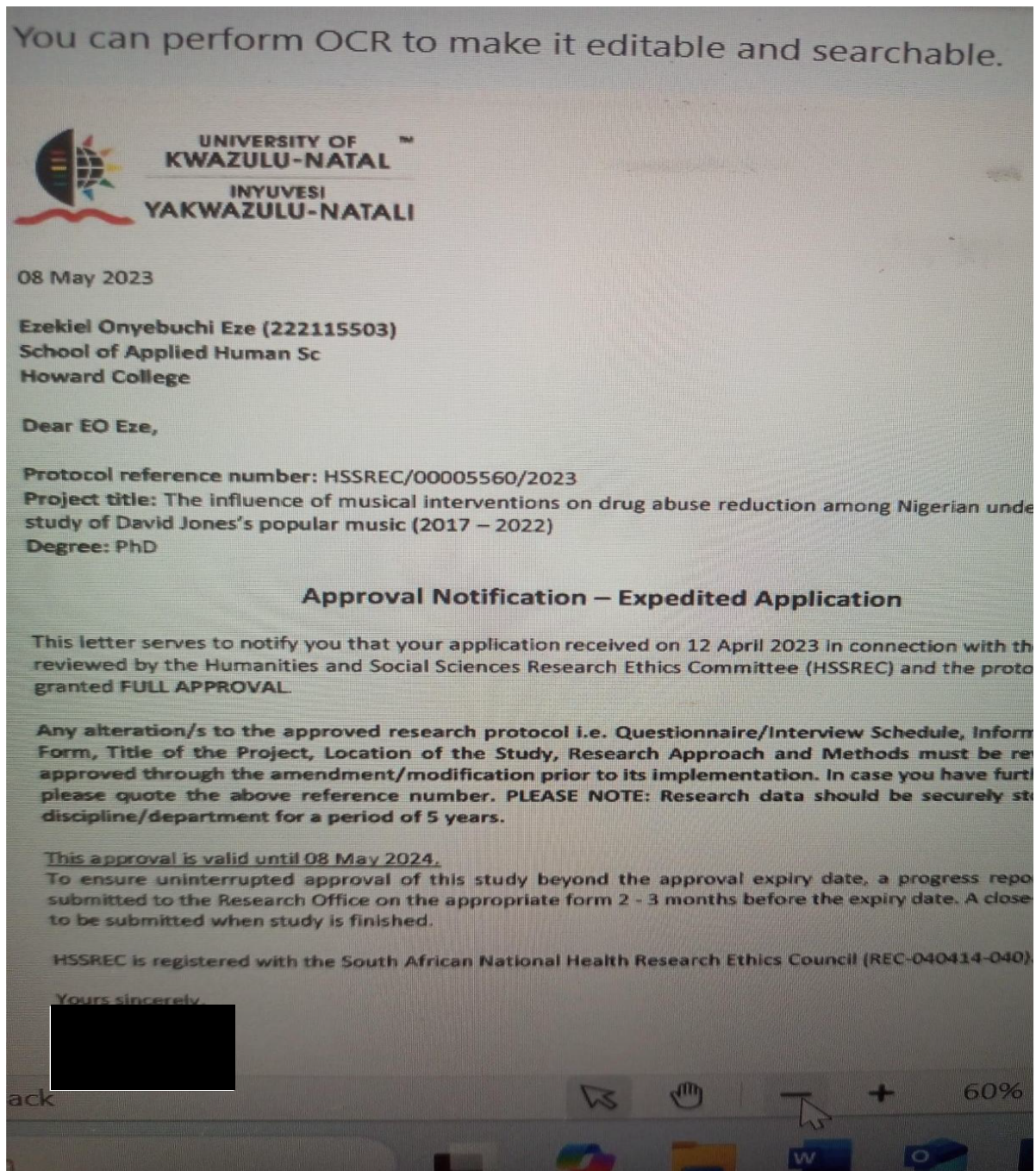
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Appendix Ethical Approval



Appendix 3

BREC UKZN Oct 2008 1 UKZN

HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE (HSSREC)

APPLICATION FOR ETHICS APPROVAL

For research with human participants

INFORMED CONSENT RESOURCE TEMPLATE

Note to researchers: Notwithstanding the need for scientific and legal accuracy, every should be made to produce a consent document that is as linguistically clear and simple as possible without omitting essential details outlined below. Certified translated versions will be required once the original version is approved. There are specific circumstances where witnessed verbal consent might be acceptable and circumstances where individual informed consent may be waived by HSSREC. Information Sheet and Consent to Participate in Research

Date: _____

Dear Students,

My name is Ezekiel Onyebuchi Eze; I am an international student from Nigeria, and a PhD candidate at CCMS, University of KwaZulu Natal, Howard Campus. My contact phone number is +[REDACTED], and my email addresses are 222115503@stu.ukzn.ac.za a [REDACTED]. You are being invited to consider participating in a study that involves research on **“The Influence of Musical Interventions on Drug-Abuse Reduction among Nigerian Undergraduates: A study of David Jones's Popular Music (2017 –2022)”**. This research aims to ascertain the possibilities of utilising entertainment education as a communication strategy to facilitate social and behaviour change in drug abuse-related matters in Nigeria, using David Jones’s popular music (2017-2022) interventions as a case study. The study is expected to enrol between 35 to 70 participants, consisting of five to ten participants in each study site. The sites for the present study are the Rivers State University, Enugu State University of Science and Technology (ESUT), Kingsley Ozumba Mbadiwe University, Chukwuemeka Odumegwu Ojukwu University, Godfrey Okoye University, Coal City University and Veritas University Abuja. The first four sites are State government-owned universities, while the last three are private universities. All seven universities are located in urban areas. The universities are spread across five states within Nigeria's South-Eastern, South South and middle belt regions. The undergraduate students who volunteer for David Jones's famous music interventions study would be asked to share experiences with other focus group members about David Jones’s Musical interventions. The university undergraduates are admitted based on exposure thrice to any of the

following David Jones's anti-drug abuse popular music interventions: *Onye Ara*, *Hello Doctor*, *Amen*, *Gbana Na Bastard*, *Even Though*, *Sim Mba*, and *Higher*. Others are *Stay Alive*, *We Can Stop It*, and *Drug Users No Be Criminals*.

Other inclusion criteria are:

- a) Be a registered undergraduate student of the seven universities under study.
- b) Be within the age range of 18 to 25 years.
- c) A Nigerian student, BRECUKZN Oct 2008 2
- d) Participants should have listened to or viewed at least thrice any of David Jones's musical tracks centred on drug abuse from April 2017 - December 2022 (when the records were released) to June 2023 (when the focus group study would end).

The exclusion Criteria:

The researcher will exclude Participants with any of the following attributes from the focus group study

- a) Undergraduate students not registered in any of the seven universities under study.
- b) Undergraduate students from the seven universities under study below 16 and above 25 years of age are not eligible.
- c) All international undergraduate students.

The duration of your participation, if you choose to enrol and remain in the study, is expected to be 60-90 minutes.

The study involves no risks and/or discomforts. I hope the study will create an inter university relationship between UKZN and your institution and profit your university's international ranking. The knowledge of the effectiveness of entertainment–education communication strategy in promoting positive behaviour change among Nigerian youths will go a long way in addressing the gap in knowledge of drug abuse-related issues in Nigeria and help reverse the attendant negative consequences

associated with the uncontrolled use of drugs. The study will, in no small measure, contribute to public discussion on using entertainment education for health communication purposes.

This study has been ethically reviewed and approved by the UKZN Humanities and Social Sciences Research Ethics Committee (approval number _____).

In the event of any problems or concerns/questions, you may contact the researcher at Tel:

██████████, Email: ██████████ and 222115503@stu.ukzn.ac.za or the UKZN Humanities & Social Sciences Research Ethics Committee; get details as follows: HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus Govan Mbeki Building

Private Bag X

54001

Durban 4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

You are to participate in this study voluntarily. You can withdraw from the study by notifying the focus group facilitator of your intention. Any information given before your withdrawal will be discarded and not form part of the study. You are at liberty to decline to answer any question(s) you desire not to respond to. You can demand that your data be removed from the research study until April 2024, as it will be impossible to isolate your information once

the researcher's thesis report has been submitted to the University of KwaZulu Natal. Kindly note that because of the nature of the focus group, it may be problematic to eliminate all of your data. The researcher has the right to terminate participation if you refuse to abide by the study procedures or provide false information, as both threaten research integrity. BREC UKZN Oct 2008 3

Note that participation in the study is free. To thank you for your time, you will receive a #2000-naira transit expense. Participants will also be provided with a light snack and refreshments. If you withdraw from the study during the focus group, your transit expenses will still be offered. The data you share will be kept private. Information that identifies an individual will be expunged from the transcripts, and the audio recordings will be erased immediately after I defend my thesis (anticipated by July 2024). Please be informed that the transcripts and other electronic data will be preserved for a least six years, after which they will be destroyed permanently. Data generated from the focus group will be kept in an encrypted folder and secured on my laptop with a password. Access to study data will be granted only to the research team. I will not use any identifying information in my thesis or any presentations or publications from this research study. I will ask participants in my focus group to uphold confidentiality, but I cannot promise they will.

CONSENT

I-----have been informed about the study “The Influence of Musical Interventions on Drug-Abuse Reduction among Nigerian Undergraduates: A study of David Jones's Popular Music (2017 –2022)” by Ezekiel Onyebuchi Eze. I understand the purpose and procedures of the study, which requires that I share my experiences about David Jones’s popular music interventions (2017-2022) with other focus group members. My inclusion in this study stems from the fact that I am an undergraduate student within the age range (of 18 – 25) who volunteered for David Jones's famous music interventions. My inclusion is also based on my admittance to having been exposed thrice to any of the following David Jones's anti-drug abuse popular music interventions, *Onye Ara,*

Hello Doctor, Amen, Gbana Na Bastard, Even Though, Sim Mba, and Higher. Others are *Stay Alive, We Can Stop It, and Drug Users No Be Criminals.* Other inclusion criteria that I know are;

- e) I am a registered undergraduate student of the seven universities under study.
- f) I am within the age range of 18 to 25 years.
- g) I am a Nigerian student.
- h) I had listened to or viewed at least thrice any of David Jones's musical tracks centred on drug abuse from April 2017 - December 2022 (when the records were released) to April 2023 (when the focus group study would end).

The exclusion Criteria:

The researcher will exclude my participation with any of the following attributes from the focus group study

- i) If I am an undergraduate student not registered in any of the seven universities used as the study sites.
- j) If I am an undergraduate student from the seven universities under study below 16 and above 25 years.

If I am an international undergraduate student. BRECUKZN Oct 2008 I have been allowed to answer questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw without affecting any of the benefits I usually am entitled. I have been informed about any available compensation or medical treatment if any injury occurs due to study-related procedures. Suppose I have any further questions/concerns or queries related to the study. In that case, I understand that I may contact the researcher Ezekiel Onyebuchi Eze at Phone number: + [REDACTED] and Email: at [REDACTED] or 222115503@stu.ukzn.ac.za. If I have any questions or concerns about my rights as a study participant, or if I am concerned about an aspect of the study or the researcher, then I may contact:

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office,

Westville Campus Govan

Mbeki Building

Private Bag X

54001 Durban

4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557 - Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

Additional consent, where applicable I hereby provide consent to:

Audio-record my interview/focus group discussion YES / NO

Video-record my interview/focus group discussion YES / NO

Use of my photographs for research purposes YES / NO

Signature of Participant Date _____

Signature _____ of _____ Witness

Date _____

(Where applicable)

Signature of Translator Date _____

(Where applicable)

Appendix 3

FOCUS GROUP DISCUSSIONS GUIDE FOR THE CASE STUDY OF DAVID JONES'S ANTI-DRUG ABUSE POPULAR MUSIC (2017-2022)

INTRODUCTION TO FOCUS GROUP

Good morning and welcome to our FGD session. Thanks for accepting to be part of the group to talk about David Jones's anti-drug abuse popular music interventions (2017-2022). My name is, and assisting me is, we both are academic staff of the University of. Ezekiel Onyebuchi Eze, a PhD researcher at the University of KwaZulu Natal, asked us to help get some information from Nigerian undergraduates about your perceptions of anti-drug abuse popular music interventions. He wants to know what you like and do not like and how to improve anti-drug abuse music interventions. We are having discussions like this with several Nigerian undergraduates across the country. You are invited to participate because you have been an audience of David Jones's EE anti-drug abuse popular music interventions (2017-2022). You are familiar with what music does, and you are all Nigerian undergraduates.

FOCUS GROUP RULES

Please be informed that there are no right or wrong answers in this discussion but somewhat different points of view. You should feel free to share your thoughts even if they differ from what others have said. Remember that we're just as interested in negative comments as positive ones; sometimes, negative comments are the most helpful. You've probably noticed the microphone. We're tape-recording the session because we don't want to miss any of your comments. Individuals often say beneficial things in these discussions, and we can't write fast enough to get them all down. We will be on a first-name basis today and won't use any names in our reports. You may be assured of complete confidentiality. The information will return to Ezekiel Onyebuchi Eze to help him complete his PhD program. Well, let's begin. We've placed name cards on the table before you to help us remember each other's names. Let's learn more about each other by going around the table. Please tell us your name and where you live.

The Main Research Objective

To determine whether music as a form of entertainment education can address health issues such as

drug abuse in Nigerian undergraduates using David Jones's popular music (2017 – 2022).

RESEARCH INSTRUMENT

Here are questions for a Focus Group on David Jones's anti-drug abuse popular music interventions (2017 – 2023)

- ❖ What is your exposure to anti-drug abuse interventions in Nigeria?
- ❖ What are your thoughts on the role of music in promoting anti-drug abuse messages?
- ❖ Have you come across any specific music or artists who have developed music albums on this topic?
- ❖ How familiar are you with David Jones's anti-drug abuse music albums?
- ❖ What aspects of his albums would you consider to be educating? Can you elaborate on some of the messages you have heard?
- ❖ How entertaining do you perceive David Jones's anti-drug abuse music albums?
- ❖ What would say about the physical appearance of David Jones?
- ❖ How relevant do you view David Jones's music albums?
- ❖ What do you think you share in common with David Jones?
- ❖ In what ways do you consider David Jones a knowledgeable and truthful anti-drug abuse musician?
- ❖ How would you describe your relationship with David Jones and his music?
- ❖ Do you relate more to David Jones or his music? Can you elaborate?
- ❖ What are the striking differences between David Jones's anti-drug music albums and those of other musicians?
- ❖ Are there any specific attributes about David Jones's albums that motivate you? Can you explain why?
- ❖ How confident do you feel you can resist drug use temptations based on your exposure to David Jones's anti-drug abuse albums?
- ❖ What other factors contribute to you not using drugs?
- ❖ What personal lessons have you learned from your exposure to David Jones's anti-drug abuse music album?