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ENGAGING SOCIAL MEDIA IN REMODELING CHARACTER THROUGH ART AND CULTURE: A PRODUCTION REPORT

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Abstract

The moral fiber of the nation, Nigeria, has come under question lately as the political, social, family and religious atmosphere has been at a very low ebb level, leaving the youths with no moral compass to fall back on. Despite the fact that a lot of people have attributed all the aberrations to the rise and spread of social media, the authors of this study believe that social media can be used as a tool of redemption to correct aberrations, particularly those of the youths. This push comes as an obvious reaction that has been long overdue because the traditional paths of moral instruction—schools, religious institutions, communities, families and conventional media—have not succeeded in communicating with, or even connecting with today's youths, who are self-described "digital citizens". The study reports on a TETEFUND-sponsored research project which focused on "Engaging Social Media in Remodelling Character through Arts and Culture." The study involved dramatizing morally rich traditional folkloric stories from four indigenous ethnic groups; Alago, Gbagyi, Ogu and Yoruba collected from the South West and North Central regions of Nigeria into 52 episodes of five to ten minutes audio and filmic media with the sole aim of using it to remodel the character of contemporary youth within the same interactive social media spaces they occupy in their natural environment. A cross-platform social media campaign was done through Facebook, Instagram and YouTube, which had high metrics of digital resonance with more than 77,000 video views on Facebook and 29,500 views on Instagram in a short span of a campaign. The study has proved that the folklore can be adapted to digital media, and can be used to break generational barriers and share traditional moral values for the benefit of society as a whole.

Keywords: Digital Citizens, Arts and Culture, Media Ecology, Social Media Engagement, African Folklore, Nigeria, Character Remodelling.

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INTRODUCTION

It is a popular expression for the current generation among older people, e.g., "the kids of today! This statement suggests things were better and different in past decades, and that there are some behaviours and attitudes of younger people (digital citizens) that are frustrating and in need of a terse condemnation. The concept is used as a background for this study. With the state of anomie that this country is in - the children of nowadays are being faced with problems like cyber-crime, abuse of social media, ritual killings, prostitution, etc., which are on an ever-increasing trend, it is impossible to say 'the children of nowadays' is wrong. This statement highlights the lack of morals and character in today's society. The general consensus in Nigeria over all classes of people is that this economic and socio-political decay can be traced to the "moral bankruptcy" that had been entrenched (Achebe, 1983, p.37, Adebowale, 2023, p.169, Onyekaba, 2023, p.145). Does the increased incidence of the above mentioned maladies stem from the rise of social media, which has been abused and used to spread inadequate morality? In that case, an effort to change the nature of this generation is needed – and it is such a powerful part of their reality that they can't do without it, social media.

While times have changed and cultures have evolved, there are time-tested and timeless qualities that are basic to character development. This paper is not about going back to the past, but about remembrance of values and their placement in the present. The specific focus is character formation as a means of moral education in Nigeria. Whether social media is a distraction to the younger generation is still debatable. In addition, there have been many who have suggested alternative solutions such as imposing severe limitations on its use, or even a ban on it. But that hasn't worked. The fact is, though, that social media is here to stay, and all that one can do now is to offer interventions, directions, that can identify and amplify the positive impact of social media in national development. It's on that premise that this research presents a general report on the recently concluded TETFUND Research project "Engaging Social Media in Remodelling Character through Arts and Culture" and how it tries to bridge the generational gap between the digital citizens and generations before them.

This research project will use the arts and culture to shape the identity of the digital citizen by engaging with social media. The overall goals of this project are to:

i) Investigate the moral of the folktales, and record on social media;

ii) think of ways to create folklore with moral messages that can be accessed by the young generation through social media;

iii) Create an outline for the restructuring of folklore for character development on social media; and

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iv) Reach the younger generation through disseminating works of meaningful and moral lesson.

Conceptual Clarification

Character Deficit by younger Nigerians: This study takes the character deficit manifested by the younger Nigerians as an indication of the inadequacy of moral teaching that is available on the digital platforms that they use. Thus, in the study, character remodelling is seen as a conscious effort to infuse values of purposeful living. It involves bringing young people—particularly Nigerian youths—into contact with familiar cultural traditions that helped to build more stable societies in the past, but have not been seen much in the society today.

Social media: This is because in this study, the social media are the interactive space where young Nigerians are exposed through digital media that can transmit ideas that shape their worldview. It is a collection of information and communication technology (ICT) platforms that enable community feedback, interaction, sharing and collaboration, including dedicated applications and websites, with space for significant feedback.

Arts and Culture: These are lifestyle elements handed down and received that provide ways for individuals to deal with or survive in the human world. They portray in culturally-influenced radio drama and short films of which the performance will demonstrate the art forms and traditional values of Nigerian societies.

Digital citizens: The study uses a term "digital citizens" which defines youths who are more conscious online than offline. This group is involved in society, politics, and life in general through virtual interaction, typically via social media. In Nigeria, the Digital Citizen is a critical mass of the total population of young Nigerians.

THEORETICAL FRAMEWORK

The study is grounded on Media Ecology Theory (MET). The model was first formally introduced in the field of media literature by Neil Postman, who proposed that humans are located at the center of a dynamic media ecosystem that significantly influences their perceptions, cognition and behavior (Islas & Bernal, 2016). Following this trend, Islas and Bernal (2016) describe media ecology as a "meta-discipline that is complex and systemic because its object of study is the changes and effects that have occurred in society as a result of the evolution of technology and media throughout history" (p. 190).

This attitude, albeit unspoken in so many words, implies that digital settings have a strong impact on the learning, internalisation and development of today's users. Media Environments, as a concept, suggests that the media environment directly organises and influences the culture. Modern society, the media has all but taken over the cultural authority of traditional institutions such as religion. This change is due to the fact that current worldviews and ethics have dramatically changed to digital stories, algorithms, and social media-based narratives. Our regular encounters within these ecosystems eventually influence our cognitive structures and communal traditions (Levinson, 2000).

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Literature Review

Nevertheless, regardless of the large number of religious institutions that have sprung up in sub-Saharan countries, there is a gap between superficial religious involvement and genuine moral values. In this society paradox, Akin-Otiko (2015:29) points to the distinct upward trend of religious assemblies accompanied by clearly noticeable downward trend of public morality and ethical accountability. It has been remarked that institutionalised religion has not always given a stable and adequate basis for the modern morality of society (Ellis, 2016).

This moral decline is very well captured in empirical evidences by Ellis (2016) in his historical review of organised crime in Nigeria. This cancer has grown during this millennium, in part aided by digital infrastructure, and has been around for decades, Ellis says of the illegal criminal operations. The Internet speeds up the diffusion of these activities as it is anonymous, has no controlling centre, and is relatively safe from legal action because of its international nature, as Ellis (2016) states: “It is anonymous, has no controlling centre, and is relatively safe from legal action because of its international nature” (p. 161). On the other hand, this digital immersion has brought about positive externalities in the technical field; often the practice of Internet platforms has made many young people expert in computer hardware and software. On the downside, though, cybercrime know-how has improved dramatically. In 2005, the United States Secret Service stated that they were aware of about 30,000 Nigerian-origin cybercrimes per month (Ellis, 2016, p. 161).

The connection between public action, morality and knowledge has been a central theme of classical philosophical debate. This Socratic search for knowledge and virtue as "the most efficient way of breeding the individual for a personal and collective existence which will be, overall, reflexive" (p. 149) is examined by Batista (2015). Along with Socrates, Batista argues that in order to have a healthy society in all aspects, those who teach must also teach wisdom, in addition to scientific knowledge. But most of the basic literature lacks guidelines for how to implement strategies that will effectively bring character education to life in the digital world today.

In a discussion of the mechanism of generational transmission, Bowen-Moore (1989) examines Arendt's educational philosophy of generational gaps where older generations bring up the younger generations to the world they will inherit. Education demands a seriousness from the older generation that involves critical monitoring and supervision, especially in the use of the Internet, says Arendt. Making education for the young a priority is a cultural stewardship. Education starts where society chooses to love her children enough not to expel them from the world and leave them to themselves. While no intentional moral or character-formation element is found on social media, the lack of such explicitly pedagogical elements leaves digital youth to "fend for themselves," thereby creating a kind of cultural "alienation" between them and older generations. Moreover, Gordon (2001) points out the importance of strategic education as a key means to change such a national situation. This study aims to overcome the conceptual weaknesses in the past by using social media engagement as a deliberate and operational approach in the moral education of digital citizens.

Lastly, Blossom (2009) investigates the cultural influence of social media, emphasizing the need to grasp this winning vehicle of expression among the youths today. Social media, says Blossom, is a culture and a digital “nation” and anyone under 25 years old is a citizen of that “nation.” As a result, traditional media are ineffective to reach this group of people. The goal of this study is to

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directly involve digital citizens on their own familiar ground, social media, in order to pass on the lasting moral and cultural values that are crucial for a cohesive social order.

Research Methodology

A combination of qualitative and quantitative methods were used in this study. The qualitative method was the consultation of elders to gather folklore which complemented the available ethnological literature. The quantitative approach was used in this study by the selection of students and analysis of the quality of the data collected during the research visits to two universities; one from the South-West geopolitical zone and the other from the North-Central geopolitical zone of Nigeria. There were two main objectives for the trips. First, the data obtained were analyzed thematically according to the concepts and relationships to understand the peculiar issues and their representation in folk narratives and folklore within the zones. The second goal of the research trips was to accurately determine the right content creators and to involve digital citizens - students from selected Universities to create platforms and programs that would attract the interest of their peers. The research trips were organised as workshops to fulfil the purpose of the research.

Most of the participants were students of the Theatre Arts and Film Studies Departments, these were selected based on their personal interest in taking part in the project and recommendations from their departments. The team members were trained and briefed on the main concepts of the project during a series of workshops and seminars, particularly on the production of social media texts and the techniques utilised by youth producing social media texts in Nigeria. These two purposes of the research trips served as an intermediate goal for the study: to develop social media content that engages various moral issues in an acceptable language of presentation and ways that can remodel the character of digital citizens.

The selected universities include the University of Lagos (South-West zone) and the University of Ibadan (South-West zone); Federal University of Lafia (North-Central zone) and the University of Abuja (North-Central zone). These are so because there are established and flourishing Theatre/Performing Arts Departments in these. The students of grade 10 (40) processed the data. These universities have been chosen for its quality and capacity. The project involved 10 students from each of the selected universities creating a 52 episode series of 10 minutes audio and video drama in Theatre Arts Unit, Creative Arts Department, University of Lagos and the Department of Theatre Arts, University of Lafia. They were shared on the chosen platforms of social media: Facebook, YouTube and Instagram (for the videos). All the materials produced (Audio dramas and Video dramas) were uploaded and streamed on social media that are popular in and outside tertiary institutions among young Nigerians. These are broadcast on existing University radio and television stations, and feature youth as anchor persons.

Research Report is presented and discussed.

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The project was mainly organised by members of the Research Team in collaboration with the Theatre Arts and Film Studies Department, Faculty of Creative Arts, University of Lagos, the Institute of African and Diaspora Studies, University of Lagos and the Department of Film Studies, University of Lagos. In addition, the team engaged students and other experts from four other universities in the South-West and North-Central geopolitical zones of the country during the research's data collection period. After the data collection process, the members of the research team agreed on the following themes to be the focus of the project: social media abuse, character formation, Corruption, human trafficking, religious intolerance, child abuse, drug abuse, work ethic, Discipline and environmental degradation. Primary attention is paid to the folktales which make up the bulk of the materials related to the production's chosen themes. For proper streamlining of the project, the team broke down the process into three major stages:

a. Pre-production

b. Production

c. Post-production

The team worked on the pre-production stages: Data collection and procurement, installation and testing of necessary AV equipment for production. The two main activities that were carried out during the period by members of the research team are captured in the following reports:

This will be a challenge for setting up the Digital Studio.This will be a challenge for setting up the Digital Studio.

It was the research team's suggestion to purchase equipment for making short films and radio dramas. It also suggested the development of a digital post production studio that can be used for high-end motion picture and audio processing. The team recommended the purchase of state-of-the-art digital video cameras that would be capable of recording 4K video and high-quality audio equipment for recording folktales in audio and visual format. The team, however, had to make some adjustments as a result of the spiralling inflation in the prices of production equipment, late disbursement of the funds, and other economic problems. In what follows, we highlight some of the decisions taken and how they fit into the research goals.

The Post-production Studio

Studio was set up with the help of professionals hired by the research team to the specifications set by the research team. The space of the studio was facilitated by the Institute of African and Diaspora Studies (IADS) of the University of Lagos. The studio is partially lined with soft materials. It took care of the in studio audio productions. It's also home to all the necessary gear for in-studio audio production and video post production. The video recordings are edited and colour-graded in the studio using its mighty workstation computer and the comparatively large tape storage.

The Video Equipment

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We hired multiple suppliers to shop around and make the best decisions for procurement. We wanted to not only buy the equipment, but also look at how easy it was to maintain and use. We had a desire to buy strong equipment that Nigerian professionals can utilize and operate. Therefore, with professionals we had set our targets for quality and longevity in all our discourse. Some of the popular brands that are taken into consideration in Nigeria are Blackmagic, Panasonic, Canon and Nikon. But for our final decision, we went with Blackmagic because it was able to capture raw footage and give our editors another chance to edit it. Eventually, the money from the funding agency was released and by then, the inflation rate had increased by more than 200% and the Blackmagic Pocket Cinema Camera 4K camera was proposed for the project. Therefore, the team was able to obtain the Panasonic GH5 4k camera, which can also provide the necessary 4k video resolution and meets the necessary ease of maintenance and use conditions. Two Panasonic GH5 4 K cameras were bought (slightly more than the proposed budget). The decision was taken when the team discovered that the GH5 can be used for RAW video too, the same as the Blackmagic 4k camera.

Following consultation with professionals, our technical consultant didn't recommend buying Panasonic camera lenses because they have a restricted range. Hence, we purchased three Canon lenses (two primes and a zoom lens). The team also bagged a few other video camera accessories, which included two professional video tripods, one boom mic pole, two terabytes of external storage and two external memory cards (for Panasonic cameras) and a four-port field mixer and one boom mic.

The apparatus mentioned above came in handy in the process of preparing the video and audio skits after collecting data on folktales. Each production will need some additional production equipment, as previously envisioned. The lighting setup was not bought, therefore the studio equipment consisted of the lighting setup rented by the research team.

The Audio Equipment

The studio is also supplied with the following types of audio recording apparatus for general use in the studio and in the specific requirements for the radio drama aspect of the project: one sound card, two microphones, two microphone stands, a set of audio speakers for the studio and one headphone for the studio. The studio is capable of recording, mixing and mastering audio files. Also it has sufficient storage space (Internal and External) for audio productions. The audio studio, along with all the audio equipment that meets the production standards required, is set up by an engineer. The studio can easily record two speakers for audio recordings. The space can be reconfigured for more speakers, if necessary.

The Studio Workstation Computer

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Powerful computers are essential for video post production to do the best job. The HP workstation is equipped with 32GB RAM and 1TB ROM, and has been able to run all the software needed so far (Premiere Pro, After Effects, Photoshop and Audacity). Additionally, there is the 32" 4K screen monitor, optimum for video editing.

Other Equipment to be purchased for the Studio:

Dehumidifier – to maintain moisture and to prevent moisture damage to equipment.

2. UPS unit - for power security.

Data Collection and Thematic Classification

The qualitative research design involved extensive fieldwork in two separate geopolitical areas of Nigeria namely the North-Central and South-West regions of Nigeria. In order to ensure the authenticity and narrative integrity, the research assistants in each of the zones were equipped with audio recording devices with which to conduct direct oral interviews with the veteran storytellers of each zone, the community griots. The main aim was to get the folklore from local sources that will be suitable for the character-remodelling requirements of the study. Four ethnic groups, namely Alago, Gbagyi, Ogu and Yoruba, were the chief sources of the primary data pool. After the extraction, the narratives underwent a detailed conceptual and relational content analysis to identify the thematic coherence with the current socio-cultural issues. Finally, 98 folktales were verified, sorted and chosen for script adaptation.

Table 1

Thematic Distribution of Sourced Folktales by Ethnic Origin

Pedagogical Theme	Alago	Gbagyi	Ogu	Yoruba	Total
Social Media Abuse	2	5	8	7	**22**
Discipline	7	0	3	2	**12**
Work Ethics	2	1	4	4	**11**
Corruption	3	2	1	4	**10**
Character Formation	3	2	3	1	**9**
Environmental Degradation	1	1	4	2	**8**

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Religious/Social Intolerance	4	0	1	2	**7**
Child Abuse	3	2	0	0	**5**
Drug Abuse	0	2	0	1	**3**
Human Trafficking	1	0	0	0	**1**
Others (Unclassified)	0	7	1	2	**10**
Total Narratives	**26**	**22**	**25**	**25**	**98**

Thematic Resonance and Analytical Observations

An analysis of the distribution matrix reveals significant thematic priorities embedded within the sourced folklore. Social Media Abuse (n=22) is the highest number of stories which account for approximately 22% of the data pool. Interestingly, the vast majority of narratives that could be adapted to this theme came from the South-Western ethnic groups (Ogu and Yoruba) implying high regional adaptability of these specific cultural stories to the problems of the digital age. In contrast, the Alago folklore had a strong pedagogical focus on Discipline (n=7), and Work Ethics (n=11) and Corruption (n=10) were fairly stable regardless of the geopolitical region.

The Creation of Scripts from the Folk-Lore

The research team called upon young and enthusiastic undergraduate scriptwriters, selected from the stories, and the process of script development began. The research team held a series of meetings and discussions with the young scriptwriters before the scriptwriting sessions, at which the research team made crucial decisions regarding the writing of the script. The writers were then given the stories that they knew they could write, depending on their familiarity with the stories' cultural context and the additional seven pieces of supplemental information supplied by the data experts who gathered the data. The scripting period lasted over two months due to the need to address various concerns that arose during scripting. One of the most difficult aspects for the writers was the fact that the scripts were going to be used for two different purposes. Finally, the writers were inspired to write in a flexible style which suited both radio and screen.

It also became clear during the writing that our young writers were not well-versed in most of the stories and what world the stories were emanating from. Therefore, it was crucial for us to move around in order to create an appropriate connection with the content of writing and the writer. It was also expedient, however, to give them freedom in their style of writing, since the research team knew that the writers were obviously limited by the interactions they had had with African folkloric culture in their generation. The coordinators held a general reading conference with the

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writers and some undergraduate students after one month of writing to check the spelling and other errors. It was also the time for the writers and coordinators to go back and look at the scripts and where they needed to be amended. A major theme in the writings was that the writers were obviously influenced by animation scriptwriting. However, such shortcomings turned out in the end to be a major strength in the scripting style of the young writers. Despite the two weeks further spent by the research team and the writers in harmonising the scripts to the desired purpose, the writers showed amazing talent, character and ability to develop them into dialogue driven, picturised and aural scripts.

The research team met at the end of the scripting process to review the outcomes of the scriptwriters and their coordinators, and the work tasks for the next phase of the work. Following intensive discussions and decision making the team chose to produce 30 of 32 scripts, both for screen and radio.

Production Process of the Video and Audio Skits.

The series of video and audio skits for different social media channels were produced in a participatory hands-on approach; that is all the selected students were actively engaged in the production at all stages from pre-production to production and finally, post-production. The writing team, under the supervision of Onyekaba Cornelius and Olokodana-James Oluwatoyin, developed 30 drama scripts with great care to complement the script development.To complement the script development, the writing team carefully developed 30 drama scripts under the supervision of Onyekaba Cornelius and Olokodana-James Oluwatoyin.

The first titles were: The “Imitative Rival Woman”, The King's Four Daughters and The Poor Bachelor, The Crippled Child's Destiny, The Crafty Dog” and 'The “Smart Chicken, Ngori” and The Baboons”, “Gbewemadofide”, “Tortoise and the Animal Party”, “Olurombi”, The Tapper and The Farmers”.

The latter titles are: Kinikini na yon Gbeto, Lion's quest to know humans, Hunter's son goes to heaven, The foolish Dog and the wise Rabbit, A second chance at love, The crafty Dog and the smart Chicken, The three physically disabled hunters, Tortoise and Dog stole tubers of yams, Gbeto vivi - the tasty human being, and blessing to inspire. The last group comprise The Tortoise and the river and the calabash, the hunter and the deaf bride, Orphan and his stepmother, Tunvi-the forbidden catfish, Zinwhe-the fable about a fallen movie, Kin n Kin and Tortoise and Yonibo, Yonnuwhanwuno - the nagging wife and the King and his four daughters.

It was imperative to think about the pre-production phase from the onset as the first phase of production. During the pre-production stage, the research team analysed the scripts selected and carried out any necessary technical and design needs assessments, taking into account that the same scripts will be used for radio and video production. The research was to gain an understanding of the culture of the particular tribes mentioned in the chosen scripts of Nigeria. This was relevant not only in the production of the radio drama but also the video skits as the ethnic groups studied, which are Ogu and Yoruba in South West Nigeria and Gbagyi and Alago of North Central Nigeria, have points of similarities and differences. It was therefore decided not to culturalise the data by working with each of the ethnic groups separately. This research was to

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understand the customs and traditions, cultural philosophies and ideologies, as well as the appropriate pronunciation of the names and character identities of these peoples and ethnic groups. They are looking for house styles in their rural environment and cultural mannerisms to ensure authenticity – in order to make a fictional but realistic ambience for a set of radio dramas and video skits. Upon the conclusion of this research, emphasis was laid on the plots and subject matter of stories. This was accomplished concurrently, each story received special attention, some re-adaptation, simplification and modification in some cases, highlighting thematic consistency and clarity.

In this pre-production stage all technical requirements were taken into account. These included human and non-human factors, that is, the actors, crew members, the production and technical designs for radio and video productions. The cast and crew for the production were chosen from students and a few professionals to create a professional feel for the production. An audition for reading and casting was also organised, although this was done for specific reasons because of type casting. The idea was to select not just students who were duly qualified for the job, but also people who may not have acquired the skills required for the genres, but who had indicated interest. The selection was made during the auditions as the project provided an opportunity for the participants to gain field training, to acquire the necessary knowledge of the job, and to enhance their artistic ability. After this, the design and technical requirements of the entire radio drama/video skit production was considered. These included costume building and hiring, character, scenario and story makeup designs, creation and use of personal and set props. Also, all the locations, hotel facilities used for the preparation of the video skits, and a lot more were all made use of with the available amount of money. All these came into play, and it became necessary to develop two production units, one for radio drama and one for video skits.

The production of the radio drama (also called the audio drama) was not so cumbersome because part of the project involved us to establish a recording studio at the Institute of African and Diaspora Studies (IADS) at the University of Lagos. Prior to the recording session, however, the cast and crew that were selected went through a variety of training sessions and processes in voice acting and sound production design. The emphasis during the training focused on the acquisition of different skills for the job, including script reading and interpretation, sound and signature tune design and production, voice acting and training, scripting, rewriting and improvising with some of the scripts that either did not meet the set standard or the subject matter departed entirely from the proposed focus and thematic areas. This was implemented by recording a session, after which all participants put their feet in the sand, studying their lines, interpreting and acting them most actively and effectively. The production of the radio drama took four weeks, two of which were spent recording the scripts with the cast at the University of Lagos studio, where the cast at times play several roles.

In the 3rd week, four team members went to North-Central Nigeria where inclusivity was observed, and other requirements for the project were met. Following the project workshop held at the Academic Staff Union of Universities (ASUU) Secretariat in Abuja, selected participants from the University of Abuja and the Federal University, Lafia, were also allowed to interpret the scripts. The research team also established a mini-audio studio for voice recording in the process of making the radio play that the zone gave input. The last week was spent in wrapping up the final radio drama production. This was to clean up all recorded and edited materials after the preview stage, which was conducted by project committee members, students, staff and selected members

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of the university committee members in Lagos and Abuja. The feedback from the audience was taken into account in the final editing and in presenting the radio drama. To ensure Quality Assurance it is important to note that a session of review and feedback was conducted.

The structures planned for the radio drama were expanded to the video shoot of the skits to a large degree. Ikorodu, to the outskirts of Lagos, was chosen as the main location as it had the required space and places to set up realistic scenes. This includes old rural buildings with thatch roofs and mud houses, natural scenery of rivers, lakes, still lifes of houses on stilts and forest areas. These options were selected to suit the need for the creation of folk stories which reflect the realities of rural Nigeria in the most authentic manner, with a strong sense of community and commonality, a close relationship with nature and an agricultural economy based on farming. Other factors or factors are limited infrastructure and scattered settlement pattern/resources, other local skills such as arts and crafts, spiritual/religious beliefs, and above all the traditional life of the people. This was split into two sessions, covering the total shoot. The first two weeks were spent on the shoot at Ikorodu and both professionals and amateurs played their part either as actors or crew. The second day (final day of shooting) and the cleanup of all lost video takes were of utmost priority. However this was done within the University of Lagos where the required support was provided in the form of location. There were various community interactions: members of this community gave their input for location support and they also interacted as they showed their interest to play roles in the filming, in all the days from the first to last. An important point to be noted here, however, is that the more than 60 cast and crew members had an impact on the economy by visiting the local vendors selling food, beverages, and other daily uses goods and services for two weeks while they were shooting here. A total of 30 videos were produced, of which 27 were completed and made available for viewing online.

As part of the hardship of art production, creating the fifty-two episodes of radio drama and video skits posed its own difficulties and even opportunities to learn and teach from Ikorodu students and community members. One of the first things that had to be taken into account was designing the production outlook. In the case of funded research, the consideration of production outlook was limited to that provided in the proposal – let alone the financial constraints and the load of having to acquire equipment and design the shoot in the best possible form. These unexpected difficulties eventually resulted in the mixed-genre approach which merged the realistic and animated forms in order to solve the first difficulty. The second, tied to the first, was the problem of materials acquisition, that is, gathering materials for this mixed genre, such as the costume, makeup, props, etc. Upon realising the production requirements and the magnitude of the extension, the researchers tried to juxtapose all available options in the most minimalist yet effective ways, sourcing creatively and economically. This eventually resulted in aesthetically pleasing experiences during production and out, of materials. Finally, it was reported that the team experienced location disruption as it eventually went down to Ikorodu. Initial reception at Ikorodu was very warm and welcoming and their level of support was assured by the presence of the Baale and members of the community. The second week of the shoot, however, happened to be during the Oro festival, which was held in and around the chosen locations, as well as surrounding streets. This caused a break in the shooting because of cultural considerations on gender and overall movement. The cast and crew had to leave their equipment right away because they would not have been allowed to go and access the chosen locations as it would be against cultural taboo for women to meet the Oro retinue. Because of this, a place within the University of Lagos that was

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safer, but just could not offer the sort of atmosphere that the job required was the sole alternative option.

To conclude, although they faced some problems, the procedures of audio recording and video shooting were able to create the materials that were needed for the project and also, most importantly, the collaborative spirit and innovative ideas that the project wanted to portray. The project provided ample learning opportunities for the students and the community in Ikorodu and along the university axis through the three stages of production. It was also an educational and cultural experience for all the participants, including the project's researchers, and confirmed the importance of media content production in engaging with communities and academic development.

Status Report: 2020 NRF TETFUND Social Media Campaign

Overview

Project Name: Engaging Social Media in Remodelling Character through Arts and Culture

Social Media

- Instagram
- Facebook
- YouTube

Duration: November 25, 2024 - December 31, 2024

Executive Summary

This report examines a social media campaign that was done in Instagram, Facebook, and YouTube. The campaign was highly successful, reaching and engaging a wide audience on all platforms, resulting in a substantial increase in followers, views, and impressions. Instagram was the most engaged on, and also had the highest number of followers, whereas Facebook was the most reachable and had the largest number of video views. YouTube, which is not as big, saw consistent subscriber growth along with watch time. Content and engagement will continue to stream on the platforms after this study.

Instagram

Impressions: 86,400

- Impressions indicate the total number of times content was displayed. This high number indicates probable high visibility and/or frequency of content delivery.
- Views: 29,500. Video content was effective, with nearly 30,000 views, demonstrating its relevance and engagement to viewers.

Reach: 17,100

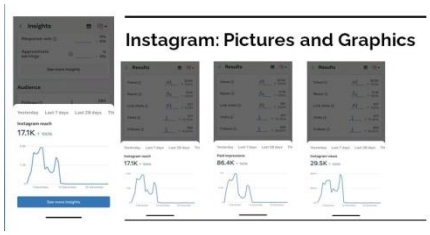
- Reach is the number of unique users who saw the content. This is an indication of targeting and content distribution.

Net Followers: 550

The campaign was able to reach new followers, suggesting an increase in engagement with the brand or content.

- Instagram Info graphics:

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Facebook

Views: 77,000

Facebook had the highest video views, which suggests high engagement and content performance.

Content Interaction: 1600

Interactions (likes, comments, shares) were moderate, and this provides a great base for further interaction increases.

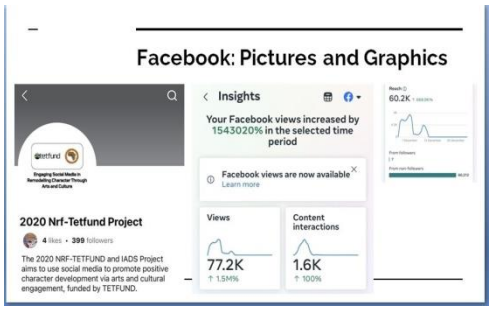
Reach: 60,200

Facebook was the top performer in terms of reach, signifying that it is effective for reaching a wide audience.

New Followers: 399

Steady Growth in Followers – This means that people are getting more interested in your brand, and they are becoming more visible.

- Facebook Info graphics



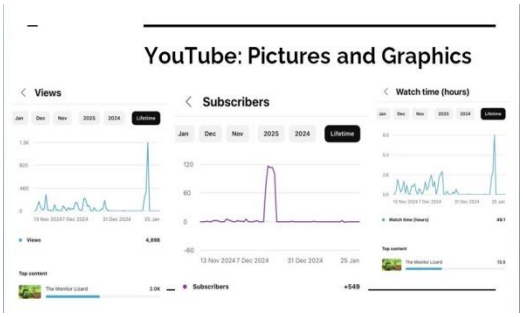
YouTube

Subscribers: 549

- The campaign successfully attracted new subscribers, indicating growing interest in the channel's content.

Watch Time: 49.1 hours.

- Watch time reflects the total duration users spent watching videos, indicating decent audience retention.
- Views: 4,898
- **YouTube Info graphics**



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This was marginally less than on Instagram and Facebook, where the latter have a more reachable yet niche and engaged audience, and YouTube has a knack for longer-form content.

Conclusion

This paper outlines the experience and activities of the research team and stakeholders in achieving the aims and the objectives of the research. It begins with rationale for the research, followed by portions of the research proposal that were selected because it received the grant (also excerpts are cropped from the grant-winning research proposal). The methodology of the research also follows suit. The heart of the report is the description and narration of the pre-production, production and post-production metamorphosis, including such things as the digital studio setup, equipment purchase (both audio and video), and the itemisation of the components and how they work together. Next is the issue of data gathering and analysis, along with their conversion into a script, and the accompanying challenges. The audio-visual skit production process is explained in detail, and challenges and dangers faced while delivering the skits are described. The narration ends with the status report on the programme of the resulting audio and video skits.

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