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Perceived Role of Entertainment Television in Shaping Social Behaviour of Teenagers

By

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Abstract

Television has evolved into a potent force in the transmission of social values and norms in a civilised society. Moreover, there are TV stations that have emerged with specialised programming in entertainment, called entertainment television. This study, sought to find out the frequency of teenagers' exposure to entertainment TV; the kinds of entertainment programmes they watch; what they pay attention to in the programmes they watch; and how the entertainment programmes shape their social behaviours. The results show that teenagers frequently watched entertainment TV as represented by 81.9% of them who indicated so. It was also evident that there was a significant relationship between teenagers frequency of exposure to entertainment television programmes, and their role in shaping their

social behaviour. It was also noted that the influence of the programmes on the teenagers could be negative or positive depending on the individual teenager and the kind of programme he or she is frequently exposed to.

Key words: *Entertainment TV, Social Behaviour, Social Values, Norms, Teenagers*

Introduction

The mass media, most especially television have gradually become part of our daily lives and form the major sources of information, education and entertainment for youths. Lasswell (1948) as cited in Folarin (2005, p. 74) assigns three functions to the media:

- i. Surveillance of the environment (the news function).
- ii. Correlation of the different parts of the environment (the editorial function).
- iii. Transmission of the cultural heritage from one generation to the other (the cultural transmission function).

The focus of this article is not only on the entertainment function of the media, but the role the entertainment media especially television, play in shaping social behaviour among teenagers in the society. Stephenson (1967) a British psychologist, as cited in Folarin (2005), divides man's activities into work and play. The former involving reality and production, while the latter deals with entertainment, relaxation or self satisfaction. He further states that people use mass communication more as play than

as work, more for pleasure and entertainment than for information and serious work. Folarin (2005) corroborates this view by noting that one constant criticism of television in Nigeria is its focus on entertainment rather than on development programmes.

There is no doubt that the impact of the media on young people's lives is broadly considered within what is referred to as "media effects" debate which to a great extent focuses on the potentially negative impact of the media on young people's lives: video violence, gambling, educational performance, consumerism, etc (Miles, 2000). Steele & Brown (1995) identify three main reasons why media influence should be given a closer look:

1. Young people spend more time with the mass media than they do in school or with their parents.
2. The media are full of portrayals that glamorise risky adult behavior such as excessive drinking and sexual promiscuity.
3. Parents and other socialisation agents have arguably shirked their responsibilities when it comes to directing youths away from risky forms of behaviour; thereby allowing the media a more fundamental influence.

In the context of this discourse, many commentators agree that by the age of 18, an individual will have spent more time watching television than any other activity besides sleep (Miles & Anderson, 1999). However, Miles (2000, p,73) is of the view that:

It is widely assumed that young people are affected more directly and negatively by the media than any other age group, research actually indicates that young people between the ages of 14 and 24 actually form one of the groups who currently spend the least time watching television. This is a paradox that has often been neglected in the literature. Ironically, the mass media themselves have a vested interest in exaggerating the impact they have on young people's lives because media-hype simply makes good 'copy.'

Regardless of the actual time young people spend in watching television and using other media, there is no doubt that the mass media have played and will continue to play an important role in structuring young people's lives in some shape and form in a period of rapid social change (Miles, 2000).

The amount of media products consumed by young people has drastically expanded in recent years, allowing them to compose their own 'media menu' with their own preferences and likings. The youth itself is undergoing a period of rapid change, likewise the ways in which young people use the media. The advent of cable and satellite television has boosted TV viewing in recent years (Johnsson-Samaragdi, 1994). Osgerby (1998) further points out that the post-modern age brought with it the proliferation of media and information technologies which challenged traditional conceptions of time and space, symbolised most apparently by the global cultural flows and images evident in the programming of Music Television (MTV). MTV is well

known as an entertainment television that airs not only music videos, but reality TV shows and other entertainment programmes. Auderheide (1986) describes MTV as offering not simply videos, but environment and mood.

The goal of MTV executive Bob Pittman, the man who designed the channel is simple: his job, he says is to 'amplify the mood and include MTV in the mood.' Young Americans he argues are 'television babies' particularly attracted to appeals to heart rather than head. 'If you can get their emotions going,' he says, 'forget their logic, you've got 'em...' Music videos invent the world they represent. And the people whose 'natural' universe is that of shopping malls are eager to participate in the process. Watching music videos may be diverting, but the process that music videos embody, echo, and encourage the constant re-creation of an unstable self is a full time job (p. 118).

The reference to MTV in this study is because by observation, it is one of the most popular entertainment stations and is also on cable/satellite television. It has subsidiaries such as MTV Europe, MTV Asia and MTV Base which is generally for its African-American audience, mostly Africans. Moreover, Silverbird Television in Nigeria draws some of its programming from MTV Base. Reference is also made to Black Entertainment Television (BET), because of its high level of competition against MTV and its influence on black youths not only in America, but also in Nigeria.

Based on information posted on *123HelpMe.com* most BET midday programming is music videos, group in shows such as 'Black Power', 'Rap City: the Basement' and '106th and Park' which is BET's version of MTV Base's popular 'Total Request Live.' A phenomenon that has been observed in all of these shows is that the music videos are targeted towards young black people between the ages of 13 and 25. The observations made by *123HelpMe.com* website are:

1. The music videos really are the main attraction with a party atmosphere in nearly every video and young, physically attractive women in bikini tops and men in 'wife-beaters' (name of shirt) or no shirt at all.
2. The performers are usually with a large group of people dancing with them. These large groups represent the groups of people that the typical black person hangs out with in social situations.
3. In the music videos, the performers are seen with extravagant surroundings, large amounts of jewelry on their persons and also their mouth (called a grill), money spray, especially the US dollars, and very expensive cars such as Hummers, Jaguars, PT Cruisers, Mercedes, etc. Shown as these are things that the normal black person that BET specifically targets cannot afford, especially the cars.

With all this 'razz-ma-tazz' on the airwaves, a lot of young people also want to have a feel of what is shown on television, which evidently they cannot afford. This, may

lead them to engage in crimes, prostitution, etc, just to meet up. It is obvious that this fad is already taking a hold of the Nigerian entertainment television industry.

Reimer (1995) writes that young people's use of the mass media binds them together more than any social activity (and hence their relationship with social change). Young people could be said to be united through their pursuit of pleasure through the mass media. The media (or the people behind them) are skilled at knowing what will appeal to the mass teenagers and use skillful manipulation to get messages across, buy into an idea or product that communicates an idea - like the status of having the latest ipod, i-touch or cell phone. However, Côté & Allahar (1996) argue that the manner in which the mass media, especially television portray aspects of the outside world might be said to actively prevent young people from developing a critical consciousness that will allow them prioritise larger issues of personal and social responsibility.

Since they are bombarded with tantalising images of the 'good life,' it is not surprising that the young people are dispirited by the reality of their poor economic prospects... what lies at the heart of all this activity, however, is the fact that these media can sell young people some element of an identity they have been taught to crave... leisure industries such as music, fashion, and cosmetics have a largely uncritical army of consumers awaiting the next craze or fad. Each fad gives them a sense of identity, however, illusory or fleeting. This activity is tolerated or

encouraged by larger economic interests because the army of willing consumers also serves as a massive reserve of cheap labour. Furthermore, distracting young people with these trivial identity pursuits prevents them from protesting against their impoverished condition (Côté & Allahar, 1996, p.148).

Literature Review

The emergence of entertainment predates civilization. In pre-historic times around camp fires, there was music and this was discovered from the Neolithic animal hide drums that archaeologists unearthed. Also, record goes back to paintings on cave walls by cave dwellers who had stories to tell. This was said to be the beginning of visual arts (Vivian, 2009). Archaeologists have records that elites of ancient civilisations enjoyed lavished banquets that included performing entertainers, e.g. acrobats, musicians, and dancers. In ancient Greece, sports and athletics became institutionalised entertainment with the Olympic games and large stadiums. Ancient Rome evolved athletics and competition on a large scale. For instance, Circus Maximus in Rome could hold 170,000 spectators for chariot races and gladiator games. Indices of entertainment such as music, literature, sports and sex have survived through the ages (Vivian, 2009). Moreover, Munice (2004, p. 154) notes:

During the 16th and 17th centuries carnivals were accused of promoting sexual promiscuity and popular ballads were denounced as bawdy and glorifying criminality. By the 19th century theatre,

music halls, dances, penny dreadfuls, street football, gambling and other forms of popular entertainment were all subject to intense campaigns to halt their supposed contamination of youth. In the 20th Century another dangerous enemy was discovered in the new medium of the Hollywood Cinema.

The earlier forms of entertainment were accused of influencing the social behaviour of teenagers negatively. Through the development of technology in mass communication, some of these forms of entertainment have evolved into television and its programme contents and can be mass produced thereby finding their way in easily accessible and compact form to the living rooms of the audience, mostly teenagers. Subsequently, the development of entertainment on television will be examined from the account of Wilson & Wilson (2009).

The journey started in the latter part of the 19th Century with the development of two kinds of entertainment to meet the demands of the new urban dwellers in America. The *ballpark* and *vaudeville* helped to fill the growing amount of leisure time workers enjoyed and later transformed into mass media activities. The ballpark brought together crowds of strangers who could experience a sense of community within the big city as they watched a baseball game. Also, immigrants were able to shake loose their ethnic ties and become absorbed in the new national game, which was becoming representative of the "American spirit." The green fields and fresh air of the ballpark were a welcome change from the sea of bricks, stone, and eventually asphalt

that dominated the city scene. Workers could temporarily escape the routine and dullness of their daily lives by vicariously participating in the competition and accomplishment that baseball games symbolised. Baseball reflected the competitiveness of the work place and the capitalist ethic, as players were bought and sold and were regarded as property. The ballpark also provided a means for spectators to release their frustrations against authority figures: the umpire became a symbol of scorn, and cries of "kill the umpire," accompanied by tossed debris, were frequent.

The vaudeville which was the other popular form of entertainment in the 19th Century, took the traditional forms of popular entertainment or folk art, such as ethnic humour, juggling, dancing, and clown acts, and it was made part of the new mass culture. Vaudeville set the mold for entertainment programmes on the electronic media that eventually displaced it in the 20th Century. Radio incorporated the style and humour of vaudeville, and television in turn took over the entertainment format of radio when it developed in the late 1940s and 1950s. The quick cuts and action of modern day television are ultimately based on the conventions of vaudeville entertainment.

TV entertainment started out as a novel idea. The shows consisted of pointing a camera at some action and letting it be transmitted. The early programmes included variety of shows, puppet-comedy shows, stand-up comedians, domestic comedies and game shows. Many of these programmes were carbon copies of radio shows, but with pictures. In fact, popular radio personality Arthur Godfrey merely brought television cameras into his studio to televise his daily radio programme on CBS. Godfrey and the

performers on the programme wore headphones, had large microphones blocking part of their faces, and tended to ignore the cameras while concentrating on the radio broadcast. But people watching early television were dazzled to be able to see action and watch their long-time radio stars present familiar sitcoms in their living rooms.

There is need to provide justification for entertainment in the media especially on television. Harold Mendelsohn in his book *Mass Entertainment*, published in 1966 did a discourse on the need for entertainment in the society via the mass media. He proposed the **Mass Entertainment Theory** which explains that television and other mass media perform a vital social function because they relax or otherwise entertain the average people in the society. Mendelsohn further, argued that average people needed the relaxation and harmless escapism that television entertainment offers and if television entertainment was not available, people would find other avenues for easing the strain and stress of daily life. Moreover, television simply served these needs more easily, powerfully, and efficiently than other alternatives (Baran & Davis, 2003).

Although his work was based on empirical research findings, he had lots of criticisms especially from 'elite critics' of media (mostly mass society theorists), who fostered misconceptions about mass entertainment. Mendelsohn rejected the mass society criticisms of mass entertainment and took their criticisms as speculations that were inconsistent with empirical data. He further argued that they were upset because television entertainment attracted people away from the boring forms of education, politics, or religion that they themselves wanted to promote (Mendelsohn, 1966).

This aspect of the review of relevant literature will not be complete without briefly looking at the role the media, especially television, plays in the socialisation process of teenagers. As a form of introduction, socialisation in very broad terms involves the learning of laws, norms, values, customs, belief structures, attitudes and world view of the broader society, the family, within institutions, the community and in any social system (John, 2007).

These values and norms are imparted usually by authority figures in the society, the community, the family, institutions, even peer groups, cliques, etc. to each new or emerging member. This is done through verbal or non-verbal communication – a message or signal which then reaches the recipient. The recipient then hears, sees or observes, and through the process of internalisation, interprets the incoming message or signal or stimulus. Once an interpretation is made, and an understanding of that which is being imparted to him is reached, it becomes part of the memory, conscious, even perhaps the subconscious of the recipient, who must then decide if he will accept or reject the norm, idea, rule, etc (John, 2007). There are also then, a number of agents of socialisation. These include: the Media, the Family, Schools, Religious Groups, and a host of agencies, corporations, and associations.

The media are one of the most powerful agents of socialisation on the planet today and widely believed to play a part in the early socialisation of children and long term socialisation of adults (McQuail, 2005). It is because socialisation is such a long-term process and partly because any effect from the media interacts with other social background influences and variable modes of socialisation

within families, the nature of the role the media play is somewhat difficult to determine (Hedinsson, 1981). According to McQuail (2005, p. 494):

The thesis of media socialisation has, in fact, two sides to it: on the one hand, the media can reinforce and support other agencies of socialisation; on the other, they are also viewed as a potential threat to the values set by parents, educators and other agents of social control. The main logic underlying the thesis is that the media can teach norms and values by way of symbolic reward and punishment for different kinds of behaviour as represented in the media. An alternative view is that it is a learning process whereby we all learn how to behave in certain situations and the expectations which go with a given role or status in society. Thus the media are continually offering pictures of life and models of behaviour in advance of actual experience.

There is no doubt that television as a medium of communication plays a vital role in the socialisation process. Some proponents of this view argue that television is an **early window**. This implies that, it allows children to see the world well before they are capable of competently interacting with it (Baran & Davis, 2003). Meyrowitz (1985) explains that television escorts children across the globe even before they have permission to cross the street. Therefore, there is nothing like children's television. Meyrowitz (1985, p. 242) argues:

Television allows the very young child to be "present" at adult interactions. Television

removes barriers that once divided people of different ages and reading abilities into different social situations. The widespread use of television is equivalent to a broad social decision to allow young children to be present at wars and funerals, courtships and seductions, criminal plots and cocktail parties. Young children may not fully understand the issues of sex, death, crime, and money that are presented to them on television. Or put differently, they may understand these issues only in childlike ways. Yet television nevertheless exposes them to topics and behaviours that adults have spent several centuries trying to keep hidden from children. Television thrusts children into a complex adult world, and it provides the impetus for children to ask the meanings of actions and words they would not yet have heard or read about without television.

Moreover, it has been suggested by some media scholars that one thing that children and teenagers do learn from television from the early window is gender or sex roles. For instance, Comstock (1991) through decades of research on children's sex role socialisation concluded that a "modest but positive association" exists between children's exposure to television and the holding of traditional notions and beliefs of gender and sex roles. "Portrayals in television and other media of highly attractive persons may encourage dissatisfaction or lowered evaluations of the attractiveness of those of the pertinent sex in real life" (Comstock, 1991, p. 176).

However, Baran & Davis (2003) note that the question remains as to the contribution of socialisation from media, especially television, on young children and teenagers' behaviour. Although Ball-Rokeach (2001, p. 16) states the most accepted contemporary view that "children have many influences operating on them, the media (television) stand out as the best resource for surveying and understanding the larger social environment, its threats and its opportunities."

Theoretical Framework

In a bid to give theoretical backing to the study of how entertainment television shapes teenagers social behaviour, the social learning theory and cultivation theory were examined. The Social Learning Theory suggests that much learning takes place through observing the behaviour of others (Anaeto, et al, 2008). Bandura (1986) states that "people learn behaviours, emotional reactions, and attitudes from role models whom they wish to emulate." The social learning theory has a general application to socialising effects of media and the adoption of various models of action as they apply to many everyday matters such as clothing, appearance, style, eating and drinking, modes of interaction and personal consumption. Television is rarely the only source of social learning and its influence depends on other sources such as parents, friends, teachers, etc (McQuail, 2005).

From the discussion, it can be reliably argued that this theory appropriately addresses how entertainment TV helps in shaping the social behaviour of teenagers. This is because as they are exposed to the entertainment programmes, they

engage in a form of social learning process through some of the attributes as portrayed on TV. Clark (1994) is of the view that it is not the medium that influences learning, instead there are certain attributes of TV that can be modeled by learners and can shape the development of unique "cognitive processes."

The Cultivation Theory was chosen to give backing to the social learning theory in this study. In examining the relevance of this theory to the context of the study, our concern is with the volume of exposure to entertainment TV by teenagers and their perception of what constitutes reality and the acceptable forms of social behaviour. Cultivation theory in its basic form, suggests that exposure to television over time, subtly "cultivates" viewers' perceptions of reality. This cultivation can have an impact even on light viewers of TV, because the impact on heavy viewers has an impact on our entire culture. Gerbner and Gross (1976, p. 175) believe that "television is a medium of the socialisation of most people into standardised roles and behaviors. Its function is in a word, *enculturation*". Cultivation theory looks at media as having a long term passive effect on audiences, which starts off small at first but has a compound effect, an example of this is body image and the bombardment of images (Morgan, 2009).

Research Questions

1. How frequent do teenagers watch entertainment TV?
2. What kind of entertainment programmes do teenagers watch on the TV stations?

3. What do the teenagers pay attention to in the entertainment programmes they watch?

Hypotheses

- H₁:** Entertainment television plays an insignificant role in shaping the social behaviour of teenagers.
- H₂:** Teenagers' frequency of exposure to entertainment television plays an insignificant role in shaping their social behaviour.

Methodology

The survey research design was used in this study as it provided the best means of collecting the views of the teenagers concerning how entertainment television shaped their social behaviour. The researcher employed three sampling techniques: purposive, simple random sampling and stratified sampling. Purposive sampling was used to select the institution for the study, which was Covenant University based on some reasons: first, the admission policy stipulates that prospective students of the university are only suitable for admission if they are between the ages of 14-21 years old. Second, the family background of the students was also a factor taken into consideration. A larger proportion of the students come from affluent and financially bouyant family backgrounds, where they can afford Pay TV which gives them limitless access to a variety of entertainment television stations. Third, they have the necessary exposure

and expected capacity to be able to adequately respond to the questions raised in the research instruments (questionnaire and focus group guide). Stratified Sampling was used to categorise the programmes in the school into departments from which eight departments were selected, and the Simple random sampling was used to select the respondents systematically through a sampling frame. Therefore, the population for this study were teenagers between the ages 13-19 years (undergraduate students) in Covenant University, Ota and the sample size for the study was 339 students.

Results and Discussion

From the 339 copies of questionnaire that were administered, 337 copies were properly filled and returned. This represented a high response rate of 99.4% and a mortality rate of 0.6%. The distribution for the gender of the respondents showed that, females were 183 representing 54.3%, while 154 representing 45.7% were males. In terms of age, 8 representing 2.4% of the respondents were 15 years, 74 representing 22% were 16 years, 127 representing 37.7% were 17 years, 72 representing 21.4% were 18 years, and 56 representing 16.6% were 19 years. However, none of the respondents was younger than 15 years.

The respondents were asked the kind of entertainment programmes they watched on the TV stations. They indicated that they watched movies, fashion shows, reality shows, music videos, soap operas and entertainment news on the entertainment TV stations. Table 2 presents a summary of their responses:

Table 3: Distribution of what teenagers pay attention to in the entertainment programmes they watch

Responses	Celebrities and their lifestyle	Music videos with party mood and atmosphere	Violence	Love and Romance	Fashion and Liestyle
Strongly agree	27.3%	15.4%	6.8%	13.9%	21.7%
Agree	36.2%	29.4%	10.7%	33.5%	32.9%
Undecided	16.3%	21.1%	14.2%	20.2%	19.9%
Disagree	14.2%	25.5%	35.0%	22.8%	18.1%
Strongly Disagree	5.9%	8.6%	33.2%	9.5%	7.4%
Total	100.0% n=337	100.0% n=337	100.0% n=337	100.0% n=337	100.0% n=337

It was very important to know what attracts teenagers to the entertainment programmes and what they pay attention to. The responses are shown on Table 3 above.

Hypotheses Test

The intent here is to test the null hypothesis that entertainment television plays an insignificant role in shaping the social behaviour of teenagers. This is further illustrated in Table 4 below:

Table 4: Exposure to entertainment TV shape's teenagers world view concerning social behaviour

Responses	Observed N	Expected N	Residual
Strongly agree	75	67.4	7.6
Agree	149	67.4	81.6
Undecided	68	67.4	.6
Disagree	40	67.4	-27.4
Strongly disagree	5	67.4	-62.4
Total	n=337		

The results in the table will be further analysed using the following formular:

1. If X^2 computed is less than X^2 tabulated, reject the null hypothesis.
2. If X^2 computed is less than X^2 tabulated, accept the null hypothesis.

Table 4b: Chi Square Test I

	Exposure to entertainment TV shape's teenagers world view concerning social behaviour
Chi-Square(a)	168.564
Df	4
Asymp. Sig.	.000

The chi square value of 168.564 which is X^2 , degree of freedom 4 at a low significance value (typically less than 0.05) is checked in the chi square table. The result is 9.488 and based on formular 1, we reject the null hypothesis. Therefore, entertainment television plays a significant role in shaping the social behaviour of teenagers.

For the second hypothesis are want to find out whether teenagers' exposure to entertainment television plays an insignificant role in shaping their social behaviour. In testing the hypothesis, we refer to the formular stated earlier. Furthermore, the strength and relationship among the variables in the chi square test were examined.

Table 5: Teenagers Frequency of Exposure to Entertainment TV Shape's their World View Concerning Social Behaviour

I watch entertainment TV regularly	Entertainment TV programmes shape teenagers world view concerning social behaviour					Total
	Strongly agree	Agree	Undecided	Disagree	Strongly disagree	
Strongly agree	42	65	17	9	2	135
Agree	21	68	29	17	6	141
Undecided	4	12	6	7	0	29
Disagree	3	13	6	3	4	29
Strongly disagree	0	0	2	1	0	3
Total	70	158	60	37	12	337

The chi square value of 40.675 at degree of freedom 16, is checked in the chi square table at a low significance value of 0.05. The result is 26.296 and premised on formular 1 we reject the null hypothesis. Therefore, teenagers frequency of exposure to entertainment television plays a significant role in shaping their social behaviour. See Table 5b for illustration:

Table 5b: Chi Square Test II

	Value	Df	Asymp. Sig.(2-sided)
Pearson Chi-Square	40.675(a)	16	.001
Likelihood Ratio	37.678	16	.002
Linear-by-Linear Association	21.255	1	.000
N of Valid Cases	337		

In order to find out whether there was a significant relationship between the variables, Somer's d was used to test the significance, strength and direction of the relationship between the variables in the row and column of the cross tabulation.

Table 5C: Somer's d Directional Measures

	Somers' d	Value	Asymp. Std. Error(a)	Approx. T(b)	Approx. Sig.
Ordinal by Ordinal	Symmetric	.230	.045	5.051	.000
	I watch entertainment TV regularly. Dependent	.223	.044	5.051	.000
	Entertainment TV programmes shape teenagers world view concerning social behaviour. Dependent	.238	.047	5.051	.000

With a low significance value of 0.05 the approximate significance value at .000 indicates that there is a significant relationship between the two variables in the row and column shown in Table 4.8b. The relationship can also be said to be positive because the value of the statistic (.230, .223, .238) is not on the negative side (-1) because the value of the statistic ranges from -1 to 1. The relationship is a weak one though because of the low values for the test statistics.

From the data generated in this study, it was evident that teenagers watch entertainment television. About 68.8% of the respondents said they watched entertainment television stations vigourously. This accounts for the reason why about 81.9% regularly watch the stations. The teenagers spend their time exploring entertainment programmes such as movies, soap operas, reality TV shows, music videos, fashion shows, and entertainment news.

Conclusion

From the data gathered and analysed, it was evident that there was a significant relationship between the teenagers' frequency of exposure to entertainment television and programmes, and their role in shaping their social behaviour. It was also noted that the influence of the programmes on the teenagers could be negative or positive depending on the individual teenager and the kind of entertainment programmes they are exposed to. It is also necessary to point out that it was established in this study that there was heavy exposure to entertainment TV by the teenagers, as they admitted that they spent a minimum of an hour everyday to watch it. Therefore, they learnt some social values from TV such as fashion (this is evident in the way many of them dress), communication, family life, etc.

Recommendations

1. This study advocates responsible entertainment in television programming. This is on both the side of the television entertainment programme developers and on the side of broadcasters.
2. Entertainment programmes with high positive social values should be emphasised, while the negative social values should be de-emphasised.

3. The onus lies on each teenager from the individual perspective to decide what he/she will watch at each point in time. They should cautiously select the kind of programmes they expose themselves to which would inform the level of attention they will pay to them. Their perception of the programmes should be in consonance with their already existing beliefs and values which will determine whether they will retain such messages for further processing and use.
4. The family is one social institution that also plays a vital role in shaping the social behaviour of teenagers. Therefore, parents and guardians should devote adequately educate their teenage wards on what they watch on the entertainment television stations.
5. Entertainment TV stations should not sacrifice morality on the altar of profit making. However, in the drive for profit they should be mindful of promoting programmes that do more harm than good to the consumers.
6. The regulatory body, National Broadcasting Commission (NBC) should ensure that broadcast standards are not compromised. The NBC has the statutory responsibility of “regulating and controlling the broadcast industry; promoting Nigerian indigenous cultures, moral and community life through broadcasting; regulating ethical standards and technical excellence in public, private and commercial broadcast stations in Nigeria; determining and applying sanctions including revocation of licenses of defaulting stations which do not operate in accordance with the broadcast code and in the public interest” (NBC Code 1999, cited in Egbonike, 2008).

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