PUBLIC PERCEPTION OF SOCIAL MEDIA PROMOTION OF THEATRE FESTIVALS AND ITS INFLUENCE ON TOURIST PATRONAGE IN JOS METROPOLIS

[1]ZANG, MOSES STEPHEN
(Postgraduate Student),
Department of Theatre Arts,
Plateau State University, Bokkos)
moseszang4@mail.com

[2]NANKPAH, AUDU BWAKAN, PhD,
Department of Theatre Arts,
Plateau State University, Bokkos
bwakanaudu@plasu.edu.ng

Abstract

The study assessed public perception of social media promotion of theatre festivals and its influence on tourist patronage in Jos metropolis. It examined the types, extent, benefits and influence of social media in line with the promotion of theatre festivals and its influence on tourist patronage in Jos metropolis. The study adopted the Uses and Gratification Theory. It collected data from 234 respondents through the use of the survey design. The study found that Facebook is the most used social media platform for issues relating to theatre festivals and tourist patronage. The findings further revealed that social media is extensively used for theatre festivals and tourist patronage activities. Findings also revealed that social media is beneficial to theatre festivals and tourism sector because it enables the sharing of live video clips of theatre festivals and tourism sites leading to more patronage, building fan communities in relation to theatre festivals promotion and tourist patronage, and social media platforms facilitate sales of tickets of theatre festivals and tourism sites. The study's results equally indicated that platforms like Facebook, Instagram, YouTube, WhatsApp, X, TikTok attract visitors from far away to theatre festivals and tourist sites in Jos, and that social media enables direct feedback by allowing live chats from theatre festival organisers and tourism managers in Jos to talk to fans in real time. The study concluded that the integration of social media into theatre festivals and tourist activities presents a fertile ground for expansion of these two sectors. The research recommended that as theatre festivals and tourism sectors continue to adapt to the realities of the digital age, embracing these tools thoughtfully can deepen theatre festivals audience relationships, expand the rich tourism sites in Jos, and sustain artistic relevance.

Keywords: Festivals, social media, theatre, tourist, patronage, influence,

Introduction

Social media proliferation has revolutionised how people interact, share information, and preserve cultural heritage. As an indispensable tool for cultural assimilation, social media facilitates the exchange and blending of cultural values, beliefs, and practices between different groups. Effective cultural assimilation is essential in today's globalised world, where multiculturalism and diversity are increasingly prominent (Arijeniwa, 2022).

In the digital world of today, online social networking platforms have transformed how landscape of theatre festivals and tourism industry is perceived.The widespread reach and participatory nature of platforms such as Facebook, WhatsApp, TikTok, Instagram, X, LinkedIn, and the likes, have transformed traditional theatre festivals and tourism sites, emphasising social media as a crucial tool of success (Siva & Felisiya, 2024). Understanding the influence of social media platforms on theatre festivals promotion and tourist patronage is vital because of the power of digital communication channels (Guo et al, 2019). Social Network platforms act as dynamic hubs where users may exchange content, connect with others, and interact with different activities happening in theatre and tourism sectors (Neely, 2017). Therefore, the thrust of this study is to examine public perception of social media promotion of theatre festivals and its influence on tourist patronage in Jos metropolis.

Objectives of the Study

1. To find out the types of social media mostly used for promotion of theatre festivals and tourist patronage in Jos metropolis.
2. To assess the extent of social media messages on promotion of theatre festivals and tourist patronage in Jos metropolis.
3. To explore the benefits of social media in theatre festivals promotion and tourist patronage in Jos metropolis.
4. To examine the influence of social media on promotion of theatre festivals and tourist patronage in Jos metropolis. .

Review of Concepts

Social Media

Social media applications are Internet-based tools and services that let people interact with one another, create material, share it, and look for information online (Busl et al, 2021). The medium is "social" because of their collaborative or interactive features. Due to its ability to influence anyone in the virtual world and to record and manipulate (text, images, videos, etc.), social media are web-based tools of electronic communication that enable users to share information either individually or in groups, make decisions, and create, store, retrieve, and exchange information (Dahiru, 2019). These individual accounts can then be linked to friends, family, and co-workers so that information can be sent between them. According to Edem et al (2024), these links establish a user network in which all members can view and interact with each other's profiles.

Additionally, Lamas (2022) contends that social media are online interactive technologies that allow people to generate and share content in real-time and in a participatory way. The author also points out that social media are online avenues for democratic and participatory communication that enable users to share documents and information without restriction. Social media is a general term used to describe a collection of online communication platforms focused on community-based cooperation, communication, content sharing, and engagement. By facilitating interactive engagement and real-time information transmission, social media platforms such as *Facebook, Instagram, WhatsApp*, and *X* have revolutionised communication (Buttigiegi, 2018). Oyediran et al (2024) say that social media includes a broad range of mobile and internet-based services that allow users to join online communities, exchange information, and contribute, including *Facebook, Instagram, TikTok, YouTube, WhatsApp*, and *X*.

Furthermore, Martinez and Dwyer (2023) contend that social media refers to *Facebook, X, Instagram, WhatsApp* and the like that enable the production and sharing of user-generated content. They further describe it as a set of Internet-based applications that build on the conceptual and technological foundations of Web 2.0 and that allow the creation and exchange of user-created content. This idea is supported by Naeem and Ozuem (2021), who state that social media encompasses a range of platforms such as *WhatsApp, X, TikTok*, etc, that facilitate the production and dissemination of user-generated content. Social media, according to Soubra (2022), is an online forum where people with similar interests can come together to exchange ideas, opinions, and comments.

Theatre Festivals

Festivals are vital cultural events that both reflect and shape societal values, making them essential for understanding contemporary performance and identity (Cremona, 2007). Theatre festivals, in particular, serve multiple functions: they build artistic communities, foster international collaborations, enhance intercultural competence, support professional development, offer audiences new artistic experiences, promote cultural tolerance, and contribute to the visibility of both culture and country (Kreicberga, 2025). Festivals often employ media, digital technologies, and platforms to engage broader audiences and professionals, creating networks that extend beyond national borders.

Theatre festivals are public organised celebrations that showcase dramatic plays, musicals, and live performances over a set period (Saliu, 2025). They bring together artists, writers, and audiences for cultural exchange, community bonding, and the promotion of new or classic stage works (Iacobute, 2019). Theatre festivals are organised series of events such as musical concerts or drama production (Kreicberga, 2025).

Tourism Patronage

Tourist patronage is the regular use, visits, and spending by travellers at a destination, park, hotel or attraction (Ekum & Matthew, 2024). It measures how many people visit a site, how often they return, and the money they spend. Tourist patronage is the active selection, visitation, and financial support of tourism destinations, sites or facilities by travellers. It reflects the volume of consumer use and participation driven by factors like awareness, accessibility, and service quality.

Review of Literature

Benefits of Social Media in Theatre Festivals and Tourism

Social media platforms have emerged as critical tools for extending the reach of theatre and tourist activities beyond the physical auditorium. Ekpe (2018); Ekpe (2017) and Bassey (2014) underscore this shift in their study of digital communication dynamics in Nigeria, observing that social media platforms have evolved into influential public spheres where narratives are not just disseminated but negotiated, contested, and reimagined. In this light, the theatre festivals and tourist patronage are no longer confined to a proscenium or an amphitheatre; they lives on in hashtags, user□generated content, and online reviews. Ekpe's insights provide a critical foundation for understanding how theatre and tourism practitioners and audiences engage in a cultural dialogue that spans both physical and digital spaces. Theatre festivals and tourism events have long thrived on physical proximity and communal immersion, where audience presence and tourists within a defined space plays a crucial role in the transmission of meaning. Yet, in the digital age, this traditional mode of engagement is increasingly reshaped by the pervasive influence of social media. For instance, platforms like Twitter, Instagram, Facebook, and TikTok have transformed how theatrical productions are marketed, discussed, and even experienced. As boundaries between

performer and spectator blur, theatre audiences are no longer passive observers but active participants in a broader digital dramaturgy.

In this evolving landscape, Jacob (2024), Jacob (2023), and Umanah et al (2024) note that social media has given theatre festivals and tourists a second stage, a virtual one, where narratives are extended, challenged, and reimagined beyond the physical space. This second stage allows theatre festivals and tourist events or activities to reach geographically dispersed audiences, foster real-time dialogue, and archive reactions as part of its interpretive life. The immediacy and interactivity enabled by social media have also altered production aesthetics and audience expectations, prompting theatre festivals and tourism.

Additionally, in the digital age, the landscape of theatre festivals and tourist patronage are undergoing a transformative shift, traditionally characterised by physical co-presence and ephemeral liveness (Bassey & Wekpe 2023; Jacob 2024). However, the emergence of social media has redefined the relationship between theatre festivals and tourist patronage, expanding the boundaries of interaction beyond on the physical space to digital sites (Ekpe & Akpabio 2021; Ekpe 2016; Bassey 2025). Platforms such as Twitter, Instagram, Facebook, and TikTok now serve as parallel arenas where audience and tourist discover, critique, and co-create theatre experiences.

Furthermore, Rothschild (2009) mentions that performing art centres started adopting social media marketing due to the changing lifestyle of people and technological progress of Internet, thus helping them to connect their target audience. The change in lifestyle of the customers and the technological developments makes the traditional marketing becomes less effective. Natalia V. Ryzhkova (2010) in Krishna et al (2018) says social media marketing experts underscore the advantages of using social media for marketing as the ability to reach a wide audience, two-ways communication, accessibility and viral effect. Social media marketing promises to improve promotional efforts significantly. One of the major advantages of social media marketing is the ability to reach a wide audience breaking down geographic boundaries.

Vinay Kumar (2013) discusses the idea of how theatre can be converged with new media which will provide greater opportunities for the development of both the sectors. He observed that the theatre as a performing art since ages has a notion of gathering people together at one venue, the convergence of theatre and new media will not only help theatres gain back the popularity, but it will also help in the audience viewer relationships. The author also examines how theatre has survived every technological change and has adapted the technology in them like incorporating amplified music and electrical light. "The transformation of the production-reception dynamic is central to Axel Bruns' notion of Prod usage: the complete convergence of producer and receiver, artist and spectator, facilitated by accessible digital tools and the internet as a means of creation, distribution and consumption. Bruns in Krishna et al (2018) describes the shift from artistic products created by individual artists, to creativity as an unfinished, evolving and participatory process, giving examples of web-based media sharing.

Review of Empirical Studies

Olanrewaju et al (2024) examined the influence of social media in promoting the Osun Osogbo Festival among Nigerian youth. The study assessed the effectiveness of social media platforms in increasing awareness and participation. It also explored social media users' perceptions of the cultural significance and relevance of the festival. The study adopted descriptive survey methodology, data were collected from 385 respondents aged 18-35 in Osun State. The study found that 86.5% of respondents reported social media as a significant influence on their interest in attending the Osun Osogbo Festival, with Facebook and Instagram emerging as the most effective platforms. Additionally, 93.8% of respondents had attended the festival before, indicating strong

familiarity with the event. Visual content such as images and videos were found to be the most engaging types of content. Respondents considered the festival highly significant to Nigerian culture, with 73.2% rating it as very important, especially in terms of cultural heritage, spiritual meaning, and community unity.

The study concluded that social media played a crucial role in promoting the Osun Osogbo Festival, particularly among Nigerian youth. Social media platforms significantly influence festival participation and cultural awareness, helping to preserve the festival's cultural and spiritual significance while reinforcing community ties. To maximize the benefits of social media, the study recommends that festival organisers should prioritise social media marketing, collaborate with influencers and ambassadors, and create engaging and interactive content, as well as address cultural preservation.

Oklobdžija's (2015) study on social media's role in music festival promotion highlighted its importance in modern marketing strategies. The study found that social media provides marketers with valuable customer information and easy access to feedback, enabling them to reach new audiences. However, the study had limitations, such as not examining the impact of social media promotion on cultural significance and authenticity and the audience's perception of promotional efforts.

The study by Zaw (2018) explored the role of social media in intercultural adaptation among international students in China. Through in-depth interviews with 15 students, the research found that social media facilitated cultural connections, cultural learning, and interaction. However, the study did not explore the impact of social media on cultural events' significance and authenticity, suggesting a need for further research to assess its effectiveness.

Orobator and Aiguobarueghian (2020) and Kayode et al (2018) conducted studies on the Benin Igue Festival and its promotion using social media. The study aimed to understand the reasons behind the decline in the festival and recommended measures to revive it. They used a mixed research method, including surveys, questionnaires, interviews, and content analysis. The study found that rapid urbanisation, industrialisation, and expansion of Western education contributed to the decline. The study also revealed that Benin indigenous people who had acquired Western education looked down on the festival, leading to decreased participation. Kayode et al's study examined the role of social media in promoting family values in Nigeria and its effect on shaping positive values. They adopted the uses and gratification theory, which suggests that media does not do things for audiences, but rather, the audience decides what to do with the media.

Theoretical Framework

The study is anchored on the Uses and Gratifications Theory (UGT). UGT is a critical framework in media studies that examines how individuals actively seek out media to fulfil various personal and social needs. First proposed by Elihu Katz in 1959, the theory marked a significant shift from traditional media effects theories, which often viewed audiences as passive recipients of media messages. Katz's pioneering work laid the foundation for understanding media consumption from the perspective of the audience's active engagement and intentional behaviour (Katz, 1959).

Building on Katz's initial insights, scholars such as Jay G. Blumler and Michael Gurevitch further developed UGT in the 1970s. They posited that media users are goal-oriented in their behaviour, and the gratification derived from media use depends on their specific motivations. Katz et al (1974) identified several key categories of needs that media consumption fulfils, including cognitive needs (acquiring information and knowledge), affective needs (emotional and aesthetic

experiences), personal integrative needs (credibility, stability, and status), social integrative needs (social interaction and integration), and escapist needs (diversion and escape from reality).

The foundational premise of UGT is that media consumption is driven by individuals' psychological and social needs, leading them to seek out media that best aligns with these needs. According to Katz et al. (1974), the audience's active participation in media consumption involves a selection process where individuals choose media channels and content that best satisfy their needs. This process is influenced by various factors, including personal preferences, social contexts, and the situational context in which media use occurs.

Consequently, the impact of media is not uniform but varies based on the individual user's motivations and the context of use. According to Ifinedo (2016), this theory is a viable framework for investigating social media and its effects on promotion and patronage of events and other phenomena. Falgoust et al. (2022) suggest that a significant number of people use social media applications for communication, entertainment, social engagement, and social support. Social media offers its users simple features, networking, and connectivity, which results in a higher level of user satisfaction compared to other social media applications (Scherr & Wang, 2021). Users of social media applications use them to satisfy their needs, express themselves on social media, and look for places such as tourism sites and festivals that align with their desires (Dias & Duarte, 2022). The Uses and Gratifications Theory posits that media choices are driven by individual psychological needs, making social media more appealing to users (Smith & Short, 2022).

Vaterlaus and Winter (2021) further state that social media meets various needs such as realism, connectivity, public networking, bandwagon, surveillance, and escapism, in line with the propositions of the Uses and Gratifications Theory. The use of social media often aims at seeking delight through building and maintaining connections and relationships (Bucknell et al, 2020). Individuals use platforms like TikTok, X, Facebook, WhatsApp, YouTube for amusement or to make visit and patronage decisions by acquiring information about different places (Yang & Ha, 2021). Thus, the UGT was considered relevant in this study because Jos residents use social media platforms for theatre activities and tourism sites in the metropolis.

Methodology

The study collected data from respondents using the survey method. According to Aina and Ajiferuke (2015) survey involves a systematic and comprehensive collection of information about opinions, attitudes, feelings, beliefs and behaviours of people and this is accomplished through observation, interviewing or administration of a questionnaire to a relatively representative sample of the study population. Survey is used because it is more realistic than experiment as it investigates phenomena in their settings naturally just as Creswell (2013) observes that whether the source is primary data for a study, the views or members of the public, or any participating group, a survey will be called for. Russonello and Steward (2014) added that it is the most popular research method among communication researchers. It is a method of getting information about a certain group of people who are representatives of a larger group of people (Berger, 2017). It is a technique that is interesting to a diverse group of people who have different philosophical orientations about a phenomenon but share similarities in one key aspect to the other. Hence, this method was considered relevant for this study. Also, the quantitative survey was considered important because of the argument put forward by Barbie (2001) who emphasises the value and importance of survey when he notes that survey is most likely the best investigation strategy accessible to the social

scientist interested in gathering original information from respondents who are too many to observe directly.

It collected data from the public in Jos South and Jos North Local Government Areas. According to data, the population of Jos North is 437,217, while that of Jos South is 311,392 (City Population, 2026). Thus, the total population of the study is 748,609. The study utilised 234 as the sample size through the use of Taro Yamane method. Questionnaire was adopted as instrument of data collection. Simple random sampling technique was utilised for both the distribution of the questionnaire. This method was considered relevant due to the arguments advanced by research scholars that simple random sampling method is unbiased, allowing every member of the population the chance of being selected (Creswell & Creswell, 2018). Data were presented in frequency Charts and Mean deviation Tables using the five-point Likert scale.

Data Presentation

The researcher distributed 234 copies of questionnaire and retrieved 219 which were found valid and used for the analysis.

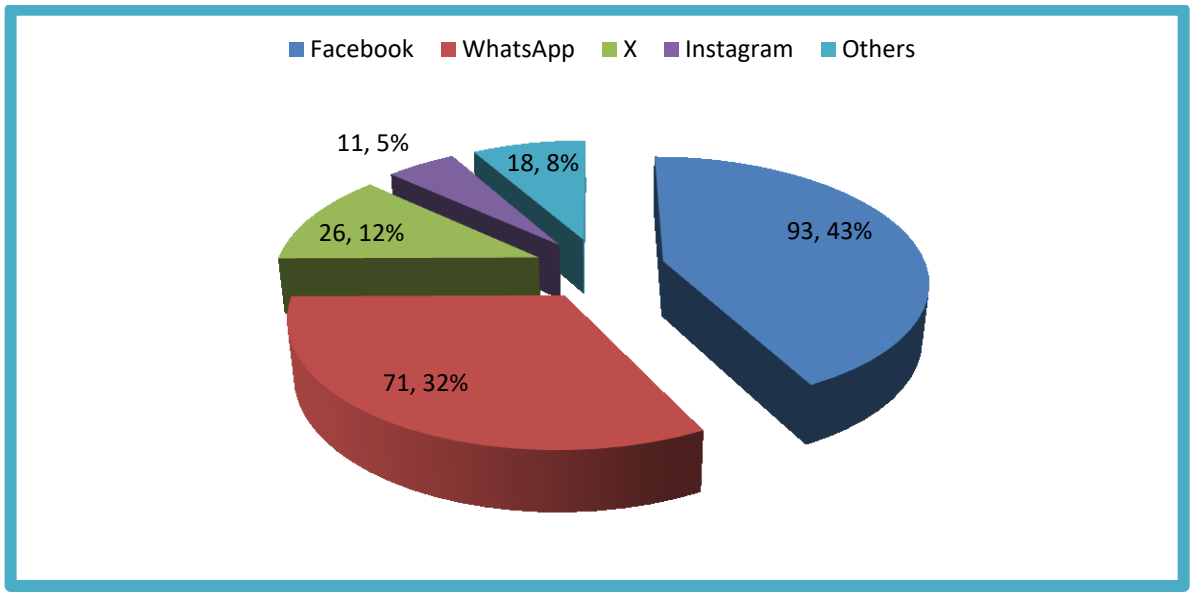


Figure 1: Types of Social Media Mostly Used for Promotion of Theatre Festivals and Tourist Patronage in Jos Metropolis

The data displayed in Figure 1 indicates that Facebook, WahtsApp, X (formerly Twitter), and are the most frequently used social media platforms among the respondents, with Facebook leading. This prevalence of Facebook emphasises the dominance of this platform in facilitating promotion of human activities.

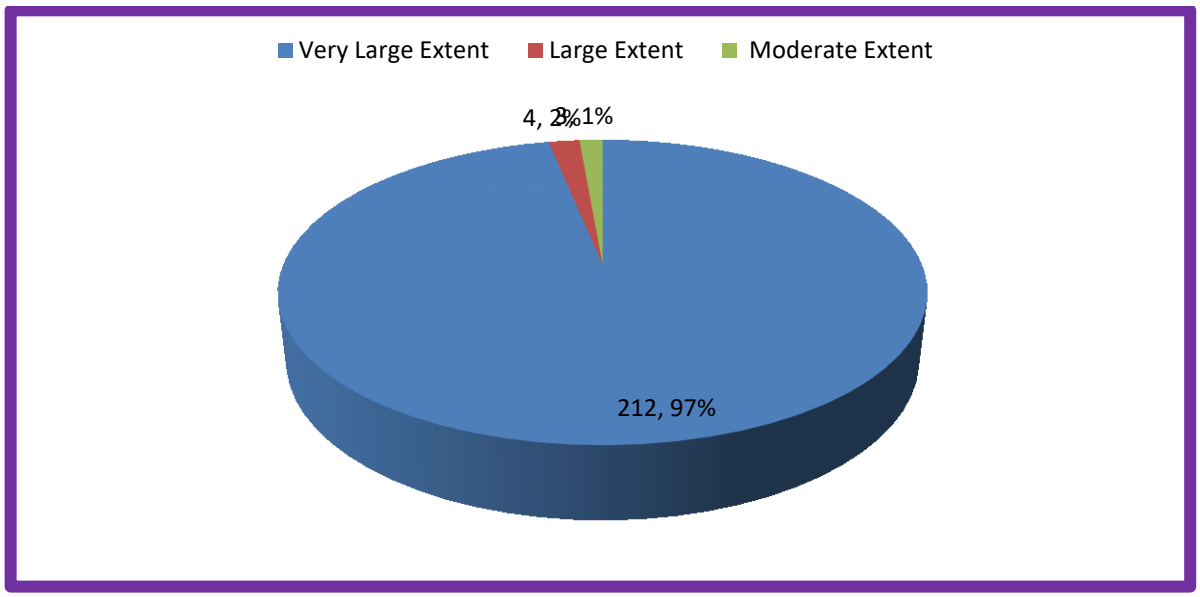


Figure 2: Extent of Social Media Messages on Promotion of Theatre Festivals and Tourist Patronage in Jos Metropolis

The data depicted in Figure 2 suggest that social media has become an important communication platform for the respondents in relation to theatre festivals promotion and tourism patronage.

Table 1: Responses on the Benefits of Social Media in Theatre Festivals Promotion and Tourist Patronage in Jos Metropolis

Options	**AS**	**A**	**U**	**SD**	**D**	**Total**	**Mean Rating**	**Decision**
Sharing live video clips of theatre festivals and tourism sites leading to more patronage	194	25	0	0	0	**219**	4.5	Accepted
Building fan communities in relation to theatre festivals promotion and tourist	201	18	0	0	0	**219**	4.9	Accepted

patronage

Social media platforms facilitate sales of tickets of theatre festivals and tourism sites	213	6	0	0	0	**219**	4.9	Accepted
Platforms like Facebook, Instagram, YouTube, WhatsApp, X, TikTok attract visitors from far away to theatre festivals and tourist sites in Jos	191	28	0	0	0	**219**	4.5	Accepted
Social media enables direct feedback by allowing live chats from theatre festival organisers and tourism managers in Jos to talk to fans in real time	211	8	0	0	0	**219**	4.9	Accepted

Results in the Table 1 are suggestive of the fact that currently, social media has become an important tool in growing theatre festivals and promotion of tourist patronage in Jos.

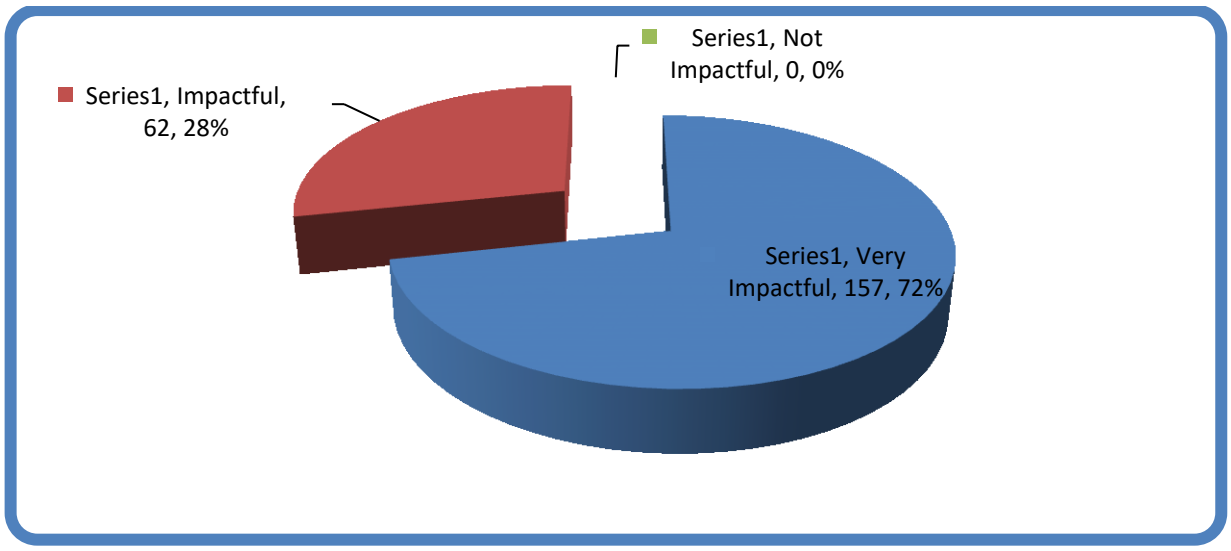


Figure 3: Influence of Social Media on promotion of Theatre Festivals and Tourist Patronage in Jos Metropolis

The data presented in Figure 3 infer that social media is highly influential in promoting theatre festivals and tourist patronage in Jos metropolis.

Discussion of Findings

The first objective of the study focused on the types of social media mostly used for promotion of theatre festivals and tourist patronage in Jos metropolis. The study found that of the 219 respondents, 93 representing 43% made use of Facebook for promotion of theatre festivals and tourist patronage in Jos metropolis. 71 of the respondents, accounting for 32% utilised WhatsApp,

12% use X mostly, while 5% and 8% of those took part in the research make use of Intagram and other social media platforms respectively (see Figure 1 above). These findings resonate with dominance of Facebook as one the most used social media networking sites by people for various activities, including theatre and tourism-related events. The findings agree with an earlier study by Olanrewaju et al (2024), which concluded that Facebook is the most used and effective platform for the promotion of the Osun Osogbo Festival.

The next objective examined the extent of social media messages on promotion of theatre festivals and tourist patronage in Jos metropolis. Data as captured in Figure 2 above indicate that the respondents extensively utilised (97%) social media to access and post messages concerning theatre festivals and tourist patronage in Jos metropolis. The findings is intandem with a position advanced by Siva and Felisiya (2024) that Facebook, WhatsApp, TikTok, Instagram, X, and LinkedIn, and the likes, have transformed traditional theatre festivals and tourism sites, emphasising social media as a crucial tool of success.

Furthermore, the study explored the benefits of social media in theatre festivals promotion and tourist patronage in Jos metropolis. The findings in Table 1 above revealed that social media platforms are useful because the respondents use them for sharing live video clips of theatre festivals and tourism sites leading to more patronage (4.5 mean score); building fan communities in relation to theatre festivals promotion and tourist patronage (4.9 mean score); and social media platforms facilitate sales of tickets of theatre festivals and tourism sites (4.9 mean score). Other findings are platforms like Facebook, Instagram, YouTube, WhatsApp, X, TikTok attract visitors from far away to theatre festivals and tourist sites in Jos (4.5 mean score), and social media enables direct feedback by allowing live chats from theatre festival organisers and tourism managers in Jos to talk to fans in real time (4.9 mean score). The findings of the study here justify the adoption of the Uses and Gratification Theory, which states that that media consumption is driven by individuals' psychological and social needs, leading them to seek out media that best aligns with these needs. The findings also align with that of Zaw (2018), which found that social media facilitated cultural connections, cultural learning, and interaction.

The last objective of the investigation sought data on the influence of social media regarding the promotion of theatre festivals and tourist patronage in Jos metropolis. The results of the study, as presented in Figure 3 above showed that 157 (72%) of the respondents describing the social media as very influential in promoting theatre festivals and tourist patronage in Jos metropolis. While 62 representing 28% said that social media platforms have impact on the subject of investigation. Olanrewaju et al (2024) findings corroborate the results of this study because it found that 86.5% of respondents reported social media as a significant influence on their interest in attending the Osun Osogbo Festival.

Conclusion

The focus of the study has been on public perception of social media promotion of theatre festivals and its influence on tourist patronage in Jos metropolis. From the findings, it is concluded that the integration of social media into theatre festivals and tourist activities presents a fertile ground for expansion of these two sectors. Ultimately, the utilisation of social media in theatre festivals promotion and tourist patronage is one that offers opportunities into a more participatory and expansive activities in the theatre and tourism sectors.

Recommendation

As theatre festivals and tourism sectors continue to adapt to the realities of the digital age, embracing these tools thoughtfully can deepen theatre festivals audience relationships, expand the rich tourism sites in Jos, and sustain artistic relevance.

References

Aina L. O. & Ajiferuke, L. S. (2002). *Research in information Sciences: An African perspective*. Stirling-Horden Publishers. LTD.

Arijeniwa, A., Nwaoboli, E. P., Ajimokunola, P., & Uwuoruya, D. (2022). Social media, cultural commodification and the promotion of synthetic values in Nigeria. *Discourses on Communication and Media Studies in Contemporary Society,* 291-300.

Babbie, E. (2001). *Introduction to social Inquiry.* Wadsworth publishers.

Bassey, B. E. (2014). Media Evolution and the Challenges of Managing Virtual Interactive Processes for Media Research. In E. H. Andrew (Ed.), Research in the Humanities. (pp. 133-143). Lagos: Desmark Media Limited.

Bassey, B. E. (2025). Nigerian Classics and Digital Culture: Reframing Things Fall Apart as a Digital Story. In S. K. Singh (Ed.), *Literature of an Era - Reimaging with Digital Technology* (pp. 85-97). QTanalytics Publication (Books). doi:https://doi.org/10.48001/978-81-980647-8- 3-9

Berger, B. (2000). *Practice focused research*: *Integrating human practice and research.* Englewood.

Bucknell, B. C. & Kottasz, R. (2020). Uses and gratifications sought by pre-adolescent and adolescent TikTok consumers. *Young consumers, 21*(4), 463-478.

Busl, K. M., Rubin, M. A., Tolchin B. D., Larriviere, D., Epstein, L., Kirschen, M. & Taylor, L. P. (2021). Use of social media in health care—opportunities, challenges, and ethical considerations: A position statement of the American Academy of Neurology *Special Article,* 97:585-594. doi:10.1212/WNL.000000000001255.

Buttigieg, S. (2018). Adoption and use of social media amongst public health professionals in Malta. *European Journal of Public Health, 28*(2), 213-542.

Cremona, V. A. (2007). Introduction: The Festivalising Process in Festivalising! Theatrical Events, Politics and Culture, edited by T. Hauptfleisch et al., . New York,

Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches (3rd ed.).* Sage Publications.

Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). Thousand Oaks, CA: Sage.

Dahiru, J. M. (2019) *Use of Internet facilities for health communication and information sharing in Ahmadu Bello University Teaching Hospital, Zaria.* https://www.semanticscholar.org/paper/USE-OF-INTERNET-FACILITIES-FOR-HEALTH-COMMUNICATION-DAHIRU/bd0984904c94196f6af142b4abe37c1e2bb2f6a7

Dias, P. & Duarte, A. (2022). TikTok practices among teenagers in Portugal: A uses & gratifications approach. *Journalism and media, 3*(4), 615–632.

Edem, C. J., Usiere, A. U. & Obot, E. S. (2024). Preference and adoption of online communication of medical prescriptions in Akwa Ibom State, Nigeria. *GVU Journal of Research and Development, 1(*2), doi:https://doi.org/10.5281/zenodo.14038569

Ekpe, B. N. (2016). Cultural Identity and Diversity among the Efịk and Qua of Calabar. *AKSU Journal of History and Global Studies, 2*(3&4), 111- 121.

Ekpe, B. N. (2017). Social Media: Towards the Realisation of a Global Stance for the African Voice. *Africology: The Journal of Pan African Studies, 10*(10), 109-120.

Ekpe, B. N., & Akpabio, J. (2021). The 'New Normal' and Gendered Violence in Nigerian Film Space. Tripodos(50), 75-89. doi:https://doi.org/10.51698/tripodos.2021.50p75-89.

Ekpe, B. N., & Akpabio, J. (2021). The 'New Normal' and Gendered Violence in Nigerian *Film Space. Tripodos*(50), 75-89. doi:https://doi.org/10.51698/tripodos.2021.50p75-89.

Ekum, P. & Maathew, O. (2024). Tourist patronage and tourism operators' compliance on environmental policies in coastal areas of Lagos State. *Journal of Archaeology and Tourism, 4*(1), 110-135.

Falgoust, et al (2022). Applying the uses and gratifications theory to identify motivational factors behind young adults' participation in viral social media challenges on TikTok. *Human factors in healthcare, 2*, 100014. https://doi.org/10.1016/j.hfh.2022.100014

Guo, L., Zheng, L., Zhang, X., Xu, B., & Yang, Q. (2019). Understanding viewer engagement with social media videos in online social networks. *IEEE Transactions on Knowledge and Data Engineering, 32*(4), 697-710. https://ieeexplore.ieee.org/document/8600654

Iacobute, R. (2019). Theatre festivals: A collective archive. *Sciendo.* DOI number 10.2478/tco-2019-0028

Ifinedo, P. (2016). Applying uses and gratifications theory and social influence processes to understand students' pervasive adoption of social networking sites: Perspectives from the Americas. *International journal of information management, 36*(2), 192–206.

Jacob, O. U. (2023). Kingsley William Dexter Lyndersay and influence on the development of technical theatre practice in Nigerian. *Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS), 6*(4), 33-44.

Katz, E. (1959). Mass communications research and the study of popular culture: An editorial note on a possible future for this journal. *Studies in public communication*, 2, 1-6.

Katz, E., Blumler, J. G., & Gurevitch, M. (1974). Utilization of mass communication by the individual. In J. G. Blumler& E. Katz (Eds.), *The uses of mass communications:Current perspectives on gratifications research* (pp. 19-32). Beverly Hills, CA: Sage

Kayode, S. Suleimanu B. & Oyedepo, G. (2018). *The Place of the Nigerian Family Values in Social Media Usage.*

Kreicberga, Z. (2025). Baltic theatre festivals in the 1990s as agents of change. *Journal of Baltic Studies*. DOI: 10.1080/01629778.2025.2452499

Krishna, G., Premrajan, S., Retha, K. P. & Babu, D. (2028). Role of social media in promoting theatres for social development. *International Journal of Pure and Applied Mathematics, 119*(12), 2675-2686.

Kumar, C. M. V. (2013). Art of theatre on new media platform & audience viewing experience. *Global Media Journal-Indian Edition, 4*(2), 18-31.

Lamas, F., Krynski, L., Rowenztein, H. & Maglio, I. (2022). The role of pediatricians in social media: digital identity. Good practice recommendations. *Arch Argent Pediatr 120*(3), 195-199.

Martinez, A. & Dwyer, J. (2023). Exploring the role of social media in nursing practice: A systematic review. *International Nursing Review,* 70, 150-160.

Naeem, M. & Ozuem, W. (2021). Exploring the use of social media sites for health professionals' engagement and productivity in public sector hospitals. *Employee Relations, 43*(5), 1029-1051.

Neely, C. (2017). *Social media and the film industry: A marketer's guide.* Focal Press. https://www.routledge.com/Social-Media-and-the-Film-Industry-A-Marketers-Guide/ Neely/p/book/9781138949980

Oklobdžija, S. (2015). The role and importance of social media in promoting music festivals. In Synthesis 2015-International Scientific Conference of IT and Business-Related Research (pp. 583-587). Singidunum University. DOI: 10.15308/Synthesis-2015-583- 587

Olanrewaju, M. M., Sanusi, B. O., Fajoye, A. J. & Onigbinde, C. O. (2024). Influence of social media in promoting Nigerian cultural heritage: A study of Osun Osogbo Festival. *International Journal of Sub-Saharan African Research, 2*(4), 350-362.

Orobator, D. A., & Aiguobarueghian, V. O. (2020). Regaining the lost heritage: A Critique of the revival of Igue Festival in Benin, Nigeria. *Journal of information science. 2* (3), 15-27.

Oyediran, O. O., Adeniran, J. A., Olatubi, M. I., Ojo, O. I. & Ayandiran, E. O. (2024). Perceived influence of social media on nursing practice among nurses in a Nigerian South Western tertiary health institution. *International Journal of Africa Nursing Sciences*, 20, www.elsevier.com/locate/ijans

Russonello, O. & Steward, T. (2004). *Qualitative Methods in Social Work Research (2ndedn)*. Thousand Oaks.

Saliu, H. (2025). Theatre festivals as instruments of cultural diplomacy and intercultural communication. *Comunicazioni Sociali,* 3, 404-412.

Scherr, S. & Wang, K. (2021). Explaining the success of social media with gratification niches: Motivations behind daytime, nighttime, and active use of TikTok in China. *Computers in human behavior, 124*, 106893.

Siva, A. & Felisiya, A. (2024). Impact of social media platform on audience engagement. *Shanlax International Journal of Management, 11*(1), 88–93.

Smith, T. & Short, A. (2022). Needs affordance as a key factor in the likelihood of problematic social media use: Validation, latent profile analysis and comparison of TikTok and Facebook problematic use measures. *Addictive behaviors, 129*, 107259.

Soubra, R., Hasan, I. & Shaarani, I. (2022). Future healthcare providers and professionalism on social media: A cross-sectional study. *BMC Medical Ethics, 23*(4), https://doi.org/10.1186/s12910-022-00742-7

Umanah, S. P., Atakpo, U., & Jacob, O. U. (2024). A contextual examination of 'theatrepreneurial' aspects of Nigerian theatre arts practice. *AKSU Journal of English, 5*(1), 180-192.

Vaterlaus, J. M. & Winter, M. (2021). TikTok: An exploratory study of young adults' uses and gratifications. https://doi.org/10.1080/03623319.2021.1969882

Yang, Y. & Ha, L. (2021). Why People use TikTok (douyin) and how their purchase intentions are affected by social media influencers in China: A uses and gratifications and parasocial relationship perspective. https://doi.org/10.1080/15252019.2021.1995544

Zaw, H. T. (2018). The impact of social media on cultural adaptation process: Study on Chinese government scholarship students. *Advances in Journalism and Communication, 6*(03), 75-85.