Benjamin Eni-itan 'F. Afolabi
https://orcid.org/0000-0003-3712-830X
Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria
afolabi.benjamin@oouagoiwoye.edu.ng

Tolulope Aduke Falusi
https://orcid.org/0009-0000-8492-1138
Afe Babalola University, Ado-Ekiti, Ekiti State, Nigeria
tolulopef@abuad.edu.ng

Skits and Comic Illustrations: Means of Transmedia Storytelling and a Platform for Social Change through Healthy Learning

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Abstract

Objectives of the study: The quest to establish how skits and comic illustrations have made an impact through healthy learning for social change prompted this study that focuses on students of Rufus Giwa Polytechnic, Owo, (RUGIPO) Ondo State. As a result, the research questions that guided this study were: what is RUGIPO students' extent of exposure to skits programs and educational comic illustrations? What are the health benefits of their exposure to comedy skits and comic cartoons? What is the impact of skits and comic illustrations on the students' lifestyles, and lastly, what are the similarities and differences in the two media that determine their transmedia rendering components.

Research method: The method used in this study is essentially a survey method, which is crucial for obtaining opinions from the target population. A descriptive research approach was also used in clarifying essential concepts.

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A brief description of the context: Transmedia storytelling is narration across multiple media, each contributing to the story; in that regard, it becomes innovative. Skits with comic illustrations are forms of media that can be used in the teaching process. Their core component is humor, very popular in Nigeria, which is experiencing all forms of social problems, also evident in academia. Social learning theory, developmental media theory and the Socio-Ecological Model are the theoretical frameworks adopted in this study. They are based on the media and also rooted in psychology and sociology, thereby forming a background to ground the findings of the study.

Research findings: The findings revealed there is a great shortage of local transmedia production, while the development of transmedia narratives is a complex creative exercise from a technical point of view. However, the more students read and watch humorous content through skits and comic illustrations, the more they learn how to interact in their peer groups. Skits and comic illustrations as a form of media remain influential.

Conclusions and recommendations: Both skits and comic illustrations rely on humor. The study therefore explained that when exposed to both, the health benefits are psychological and enhance mental health. Among other things, it suggested that the National Orientation Agency of Nigeria should adopt transmedia storytelling as a strategic tool to enhance their sensitization campaigns. Creators of skits and comic illustrations are also advised to consider native transmedia productions for wider reach and positive social change.

Keywords: illustration, education, health, transmedia, comedy skits, social change

Introduction

Society in recent times has been marked by a wide variety of challenges; regrettably, the people who are on the receiving end are the very cause of most of the social problems common among youths. It is necessary to change attitudes and beliefs, which is why continuous sensitization is so important so that those concerned will keep learning to stay informed.

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A key environment for creating such re-orientation and shaping lives is the institution of higher education, consisting of colleges and schools. Essentially, concentration is vital to influence knowledge; one means of achieving this is by making the learning environment and the atmosphere friendly, accommodating and safe. This is an area where humor as a tool in education and learning is desirable. This is the quality of being amusing through comedy: funny plays, light-hearted jokes, amusing dramas, etc. Maslow, after all, summaries "humor and laughter as education in a palatable form" (Lowenstein & Bradshaw, 2004, p. 57). Strategically, the incorporation of humor into the dissemination of knowledge can be aided through cartoons or illustrations, comic books, models (2D / 3D animated series) and comedy skits; all of which are not only loaded with information, but also have the qualities of "transmedia": telling stories through multiple forms. Skits, to clarify, are short theatrical episodes or literary works, which according to Bravolol (2022), are often humorous. However, while some concepts may not be easy to teach or learn through jokes, explaining abstract ideas through humor, on the other hand, will obviously make more sense for learning. Illustration is an effective teaching tool, as a visual aid for learning, while it helps visual learners to comprehend ideas better with visual cues, charts etc. (Smith, 2019). Green and Myers (2010) reported similar findings on visual aids in medical education, labeled as: "Graphic Pathographies." They found that visual stories help physicians understand the patients' experience of illness personally, by capturing their misunderstandings about diseases that can hinder compliance and diagnosis. The relevance of illustrations, whether comical or non-comical, is not restricted only to health and schools. Satirical illustrations also have applications in all walks of life, as they aim to correct social ills and thus teach good morals. From a pedagogical point of view, transmedia narratives (through skits or illustrations, etc.), which can currently be developed for the teaching-learning process, have evolved along with technological means (Amon, 2019). This refers to technologies such as the Web/Internet, screens and other media technologies. However, Fleming (2013) agreed that transmedia in learning has an impact on the development of media literacy among learners. Interestingly, this can also have a direct or indirect impact on social

change. Social change is believed to be "a process involving individuals, communities or societies that enables them to adopt and sustain positive behaviors" (Prostejov, 2019, p. 9); therefore, its goal is improving lives.

Essentially, this study it is beneficial not only for education, i.e. learning, but also for the media and health sector. On this note, with a view to promoting healthy academic life, the objectives of this study are to: (1) determine the extent of Rufus Giwa Polytechnic (RUGIPO) students' exposure to skits programs and educational comic illustrations; (2) examine the health benefits of their exposure to comedy skits and comic cartoons; and (3) to investigate if skits and comic illustrations have an impact on students' behaviors and lifestyles. Lastly, to examine the two media (or media) through similarities and differences so as to determine their components for transmedia adaptation. The site of the study is Rufus Giwa Polytechnic in Owo, a town in Ondo State in southwestern Nigeria that supports culture and education. Unfortunately, Rufus Giwa Polytechnic, Owo, a public school owned by the state government (RUGIPO, 2021), has been reported to be involved in cultism, internet fraud and union clashes (Johnson, 2021 & Abuja Reporters, 2019). These are social problems that can completely derail a student from learning, and certainly learning is the primary reason for schooling. Therefore, this study aims to look at comedy skits and comic illustrations (in light of the aforementioned problems) especially since their core attribute is humor. This will help draw logical conclusions about social change. This is particularly relevant because these two media (illustrations and skits) can also serve the purpose of transmedia narration. The question that prompted this study is what role they have played in healthy learning practices.

Theoretical Framework

This study finds support in social learning theory, developmental media theory and a theory-based model called the Socio-Ecological Model. The social learning theory provides ample evidence that even if children and adults have not actually engaged in a behavior, they can learn

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through imitation (Bandura, 1986). This theory, propounded by cognitive psychologist Albert Bandura in 1986, is also known as the Social Cognitive Theory. This theorist identifies 3 main processes involved in learning. These are direct experience, indirect or vicarious experience from observing others (modeling), and storing and processing complex information through cognitive operations (Bandura, 1986). In addition, for observational learning to take place, it requires attention, retention, reproduction and motivation (from the learner) (Wood & Bandura, 1989). From this, it follows that people reproduce the actual observed behavior, become more attentive when motivated and thus learn and put the acquired knowledge into practice. This theory is applicable to the present study, since creating skits oftentimes involves mimicking a character in a funny manner to achieve humor and convey a necessary message. Likewise, a character can be mimicked through illustrative caricature, amusingly or otherwise, simply to convey a meaningful message. The recipient, consciously or subconsciously, may also copy the funny acts, thereby receiving the message in a more flexible way, which facilitates understanding. As a result, imitation, especially comical imitation, can help to foster learning and relieve tension or invigorate and enliven a boring study/ class.

As for the development media theory, it is believed that the media is a key player in the development of a nation and society. The media encapsulate all platforms (TV, radio, film, print and web, etc.) that disseminate information through content: music, graphics, skits, interactive projects, cartoons and more. Shared information content makes society (including the education sector) more vibrant and relevant in all spheres. This theory is relevant to this study, especially since Nigeria is a developing country, thirsty for positive change and good morals amidst social decay (Afolabi, Falade & Siyanbola, 2022) while illiteracy, which is still evident in society, also needs urgent attention. The idea is that even if the media cannot bring a complete solution, they can serve as an instrument to aid tangible results. Therefore, solutions to social challenges can be obtained through one form of media or another, which is relevant to learning, studying, training and relaxation. Creative information, such as skits and comical illustrations, is an entertaining form of relaxation.

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It calms the nervous system, which is also good for health and well-being: more reasons why media is a force to be reckoned with in terms of development, not only socially, but also in terms of health.

The Socio-Ecological Model formalized as a theory in the 1980s addressed the complex interplay between factors that influence human behavior, which are individual, relational, community and societal factors (Kilanowski, 2017). All of these factors can have both positive and negative effects; however, "social factors are sometimes the 'enemies of change,' but can also support change" (Prostejov, 2019, p. 11). The relevance of this theory to this study is that it emphasizes the effects of social factors, and lists the media as its examples: the media belong to the fourth layer, the highest level (see Figure 1). From this perspective, it can be deduced that the influence of the media with its content (comic illustrations, skits, etc.) on people is high, and being at the top, an individual is least able to influence it (Prostejov, 2019), or rather reverse is the case. The media in each of its forms is powerful, but the rate at which each platform has the ability to influence varies. The theory, with regard to this study, is also important in that it showcases many factors (see Figure 1) that influence people in terms of adaptability and behavioral change.

Figure 1. The Socio-Ecological Model in hierarchical order reflecting drivers of change

Source: Center for Disease Control and Prevention (2022) and Prostejov (2019)

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Methodology

This study is primarily a survey, using a structured questionnaire as well as descriptive statistics (frequency, percentage and mean). The components of skits and comic illustration were examined with the aid of relevant visuals while relying on in situ, library research with a descriptive research approach. According to Vijayamohan (2022), the descriptive research method examines the background, details and existing pattern of a phenomenon to fully understand it. At the same time, it involves describing the behavior of the subject without influencing it in any way. Primary data was obtained through a closed-ended questionnaire. Secondary data was obtained from journals, conference materials, textbooks, national newspapers, etc. for the qualitative aspect of the study. The total study population is 8,550 comprising solely the students of RUGIPO. The sample size comes from the Krejcie and Morgan standard table; while the total population exceeds 8,000, but not higher than 9,000. Thus, as calculated in the table, 368 respondents are needed (see Table 1). A judgmental technique also known as purposive sampling was adopted, and the students were selected randomly. Purposive sampling of the students was also essential because it has been noted that it is among the younger generations that many social vices occur (Johnson, 2021 & Abuja Reporters, 2019).

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Table 1. Krejcie and Morgan's Table

N	S	N	S	N	S
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	196	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	377
170	118	850	265	30000	379
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	1000000	384

Note: *N* is population size, *S* is sample size.

Source: Krejcie & Morgan (1970)

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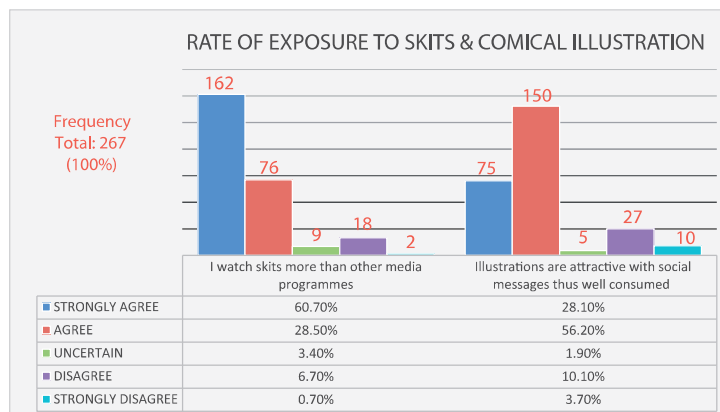*and a Platform for Social Change through Healthy Learning*
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Research Instrument

Face and content validation of the questionnaire was conducted by experts in health psychology, visual communication and media. The instrument was pilot tested using 40 respondents from another location, not included in the study. Cronbach alpha reliability estimation was used to determine the internal consistency of the items. The result yielded alpha reliability estimate of 0.80, showing high internal consistency of the items; thus the survey was shown to be valid and reliable. 368 copies of the questionnaire were distributed, 267 (about 73%) were duly retrieved.

Results and Discussion

Objective 1: determination of RUGIPO students' rate of exposure to skits and educational comic illustrations

Figure 2. Rate of RUGIPO's students' exposure to skits and educational comic illustrations

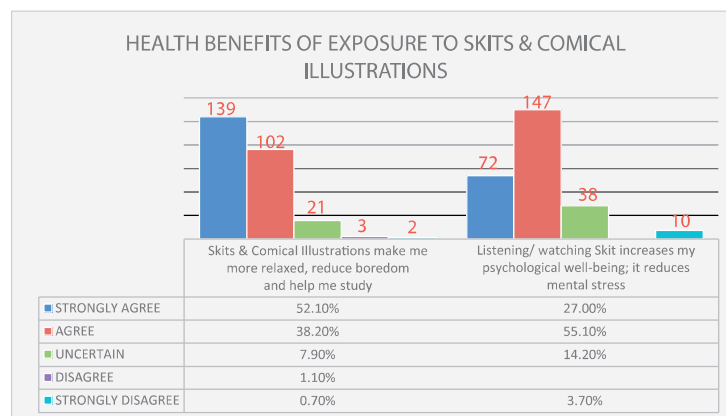|	I watch skits more than other media programmes	Illustrations are attractive with social messages thus well consumed
STRONGLY AGREE	60.70%	28.10%
AGREE	28.50%	56.20%
UNCERTAIN	3.40%	1.90%
DISAGREE	6.70%	10.10%
STRONGLY DISAGREE	0.70%	3.70%

Source: researchers' field research, 2021

The results in Figure 2 reveal that RUGIPO students are highly exposed to humor through skits and comic illustrations. This is because humor remains a core element of comedy that is an enlivening force

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(National Open University of Nigeria, 2006). According to Bricker 1980 and Duncan, 1985, this makes skits and comic illustrations attractive for viewers, while helping to promote and solidify valuable social norms (qtd. in Kim & Plester, 2019, p. 3; Polimeni, 2016). In addition, skits and comic illustrations are rich in social content, which can be either entertaining or educational, or both at the same time, making them more frequently consumed than other media programs. The reason for the high consumption is also that illustrations help improve people's observational skills (Green and Myers, 2010). This is possible because illustrations create a sense of balance, and when addressing the right audience, they add personality to words for entertainment value (Smith, 2019). Not surprisingly, the media is at the highest level of the socio-ecological model (see Figure 1), and exerts great influence on people (Prostejov, 2019). Unfortunately, in a private interaction with the respondents, they lamented that despite their exposure to skits and comic illustrations, native transmedia productions are very scarce.

Objective 2: the health benefits of exposure to comedy skits and cartoons.

Figure 3. Health benefits of exposure to skits and comic illustrations

Source: researchers' field research, 2021

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A total of 241 respondents (Figure 3) agreed that skits and comic illustrations reduce boredom, make them more relaxed, and help improve their academic performance. At the same time, a total of 219 students said that skits reduce mental stress and make them more mentally fit (Figure 3). Succinctly, "humor reduces negative emotions… reading or viewing something humorous has a positive and energizing effect. It is beneficial to people's overall well-being" (Shatz, 2016). This position along with the results (Figure 3) are also in line with Paul Ojo's study. The psychologist and health analyst at the MUMS Foundation in Nigeria, explained that humor strengthens our endocrine system, extending our life (Ojo, P. O., *Personal Communication*, February 1, 2023). He showed that the precise health benefit of being exposed to skits and comic illustrations is psychological, in terms of enhancing mental health. This impacts perception, behavior, and notably, cognition – the ability to absorb knowledge; when the brain is calmed, learning becomes easy. Developmental media theory assumes that the media are a key player in the development of society. It is obvious from the findings that skits and comic illustrations, as a form of media, contribute to the development of human health and well-being.

Objective 3: the impact of skits and comic illustrations on the lifestyles and behaviors of RUGIPO students

Table 2. Impact of skits and comic illustrations on the lifestyles and behaviors of RUGIPO students

| STATEMENT (Variable)	SA	A	U	D	SD	Total	Mean	Remark
Ideal lifestyles and acceptable moral standards are portrayed in skits and comic illustrations.	60 (22%)	106 (40%)	45 (17%)	26 (10%)	30 (11%)	267 100%	3.52	*Valid*
Regular exposure to humor through cartoons and skit programs helps to shape my view of social behavior.	54 (20%)	176 (66%)	–	6 (2%)	31 (12%)	267 100%	3.80	*Valid*
The more I watch skits and view illustrations, the more I learn how to interact with my peers.	64 (24%)	165 (62%)	28 (10%)	4 (2%)	6 (2%)	267 100%	4.03	*Valid*

SA=strongly agree, A=agree, U=not sure, D=disagree, SD=strongly disagree

Source: researchers' field research, 2021

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The results (Table 2) present the students' responses as a unified whole; the gist is simply that skits and comic illustrations serve more than just entertainment. They also serve as tools to promote good morals for social change, indigenous culture and strengthen Nigerian society. The respondents are highly influenced by watching and reading humorous content. Therefore, the more students watch skits and read or view comical illustrations, the more they learn how to interact with their peers; their views on social behavior become sharpened as good manners are exemplified in the humorous material. Additionally, in order to say that a respondent has a positive reaction towards the influence of skits and comic illustrations, he or she must at least score a mean value of 3.0 or higher. A variable with a mean below 3.0 is perceived negatively and therefore invalid. This is in accordance with the calculations of Mzomwe, Calkin & Respickius (2019) on the midpoint of a 5-point scale. Therefore, all variables in Figure 4 are valid since they have a mean above 3.0, which is consistent with the decision rule.

**Figure 4. Mean of variables and corresponding percentages
in order of importance**

Source: researchers' field research, 2021
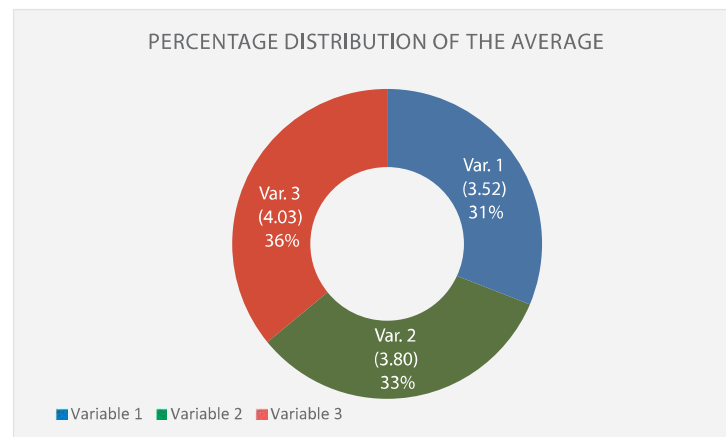
For the sake of clarity, while all the variables/results in Figure 4 are significant because they are valid, variable 3 remains the most important because of its highest percentage. This simply means that the more students

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read and watch humorous content through skits and comical illustrations, the more they learn to interact with their peer groups. This can be ascribed to the fact that modeling is another way of acquiring knowledge that is quite appealing. The characters portrayed in either skits or cartoons are models that can be mimicked, consciously or sub-consciously. The observational learning style or modeling is a technique put forward by social learning theory and can be seen to have a positive effect. Justification for the validity of all the variables in Figure 4 can also be attributed to the developmental media theory and the Socio-Ecological Model (SEM). The media, from the point of view of SEM, is one of the other social factors that influence human behavior, in which the media's effect on people through communication activities is high; making it a significant player in the development of the nation and society at (Prostejov, 2019 & Oluwasola, 2020). This seem indisputable since Johns Hopkins CCP (n.d.) also stressed that the key to social and behavioral change is communication, which is crucial in order to improve lives and overcome social barriers. The media is synonymous with communication, and communication can be experienced through skits with comical illustrations. These points therefore explain their essence which is to communicate, entertain, and instill essential societal values via salient information.

Objective 4: exploration of the two media for similarities and differences to determine their transmedia rendering components.

Skits and Comic Illustrations: Modes, Differences and Similarities
Respondents (RUGIPO students) took part in unstructured interviews for researchers to learn about the components of skits they are exposed to. They disclosed that many skits are accessed during live (social) events on campus. They are often humorous, with themes focused on many important aspects of life; therefore, they are educational and entertaining. In addition, noticeable features of skits include colorful costumes and the use of the Owo (Yoruba) dialect to create comical effects. They hinted that some of their lecturers also incorporate a humorous approach to make their lectures more engaging and lively. Some also revealed that they

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sometimes go online to watch comedy skits by other Nigerian and inter-national comedians. Skits are considered humorous sketches that come in different modes. They can be used in film, performed on stage in live pro-ductions, or incorporated into a teaching style.

Based on these facts, components of skit were further examined in comparison with another skit obtained from a Primary Health Center, in southwestern Nigeria.

In Figure 5 below, nurses in blue scrubs incorporated skits into the in-structions, demonstrating different exercises for pregnant mothers. The mothers, at different stages of pregnancy, were exercising excitedly, and learning exercises for muscle fitness. It can be seen that the prenatal classes (Figure 5), showcasing the components of skits, are a clear reflec-tion of the skits witnessed by students of RUGIPO. The pregnant mothers are happy with the humorous approach to learning (see Figure 5, frame 3). The scrubs of the nurses/midwives are the formal attire of medical pro-fessionals, while they instructed (the pregnant women), in a live setting (the clinic), exclusively in the Yoruba language. All of this perfectly cor-roborated the respondents' verbal account of the skit elements that ulti-mately made their learning experience, both in the classroom and at social gatherings, lively and educational.

**Figure 5: Skits woven into ante-natal exercises for mothers
at a public maternity clinic, Nigeria**

Source: Authors' Archive. 2022

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Comics are illustrations used in print media, the Internet, and television/film. Illustrations or cartoons come in either 2D (Figure 6) or 3D versions. 2D is a flat design, while 3D has length, width and depth (see the foot on the last frame in Figure 6) which create a more realistic effect. 3D work involves designing a model of an object/character with substantial details. Technically, this is a mathematical simulation of a real 3D object on a computer. Consequently, the model can be accessed from any point of view, as it can be illuminated, textured and given the ability to move and change (Brinkmann, 1999).

Figure 6: Educational comic illustration that RUGIPO students are exposed to, addressing moral and social issues.
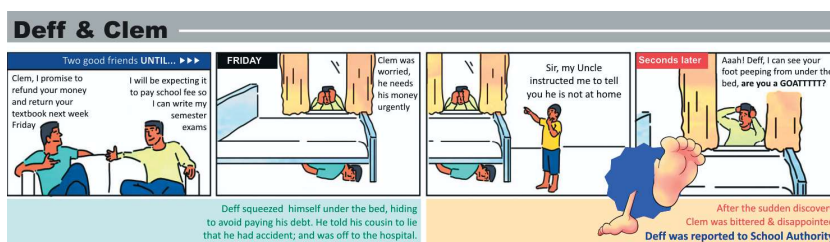
Source: Tunbe-D's Comedy for RUGIPO Campus Magazine, 2023.

A creative comedy narrative or skit is characterized by humor. It must have a first act or a full line of text (comparable to a beginning), a middle (i.e., a development) and a "punchline" which is referred to as a resolution (National Open University of Nigeria, 2006). Shatz (2016) notes that timing is another element of a skit; apart from that, surprise is vital in the art of storytelling. The point is to narrate from what the audience already knows to what they do not expect; thus leading to a resolution they never thought of (National Open University of Nigeria, 2006). This is sure to create an exciting atmosphere, as reflected in Figure 5. Visually, skits and comic illustrations rely on words: textual elements, monologues or dialogue (Figures 5 and 6). Skits can be developed into film; while 2D / 3D characters can be created from such skits for other media. Concurrently, skits can be transformed into cartoons, and cartoons can also be developed into skits. This is underscored by the fact that "transmedia encompasses the entire

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spectrum of media platforms, as well as live events and installations"
(Ondine, 2013). Comic illustrations rely on color for visual appeal (Figure 6),
and skits also rely on the same through costumes (Figure 5). In produc-
tion to any compatible media format, both can be enhanced with com-
puter-generated effects for more comical effect.

Whereas comic illustrations require a flat surface (e.g., TV or paper, see
Figure 6) as a backdrop, skits take place on stage or live (Figure 5), except
for rendering into other media formats, such as film. Also, music can be
easily incorporated into skits, but is not applicable to illustrations intended
for print except for transfer to an audiovisual format that supports voice
and music components. Skits involve people as characters, while illustra-
tions are more of creatively drawn models. These glaring contrasts give
each medium the opportunity to have a visible impact on transmedia pro-
duction (Jenkins, 2007). Thus, it can be concluded that while the theme
of each transmedia production may be the same, technically the approach
to rendering for media formats will always be different. In the same vein,
media elements have their own strengths for great communication effects
on their own, but when presented in multimedia form (i.e., through inte-
gration of different media elements), they are even more powerful. This is
another reason in favor of transmedia production, especially since this is its
emphasis. Transmedia storytelling supports and lives on multiple media,
in which it is the process of extending original content to other platforms,
while new elements are introduced into narrative production (Hoon Park,
Jeehyun & Yongsuk, 2020). As a result, it creates a "world, a universe, where
the story is constructed like a puzzle, each part of which is independent
and can be consumed on its own" (Tellería & Prenger, 2019, p. 453). This
provides an intriguing new flavor of content worthy of being consumed for
both informational, educational and entertainment purposes. It also ex-
plains why while there is a common concept, transmedia is clearly differ-
ent from multimedia and cross-media. The latter simply means a story that
takes place exclusively in different media (Tellería & Prenger, 2019). All in
all, the giveaway is straightforward: telling stories with the aid of comedy
skits and comical illustrations can take the form of transmedia narrative,
which offers a more engaging and interactive form of media consumption.

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Interestingly, as posited by Geraghty, examples of interactive engagement include: "mobile apps, websites, costume games (dressing up as characters), wikis and videos, as well as other forms of user-generated contents" (qtd. in Leaning, 2017, p. 89); which in turn will help immerse audiences more fully and completely in the world of transmedia storytelling. Unfortunately, Leaning (2017) notes that such a transmedia environment, obviously linear and non-linear, can still be problematic and contradictory to media education. Even in the context of the pedagogical process, despite its gains (i.e., transmedia), Amon (2019) maintains that transmedia narrative is a rather difficult method. Additionally, while developing engaging linear content is not easy, interactive composition (of stories) designed for "transmedia" is even more complex (Pea, 1991).

Conclusion

Transmedia is "storytelling on the cusp of new possibilities" (Philips, 2012, p. 17), in which a variety of media are used for a specific narrative, each with a significant impact on the narrative. Skits and comic illustrations are perfect examples of media that can be adopted in this regard. Both creators rely on humor as their core component while it has been observed that native transmedia production is very rare, and from a technical point of view, transmedia development is not easy. The duo are agents of transmedia production, as it supports the addition of new elements: text/sound, images, colors, etc. to enhance the storyline. Skits and comic illustrations are needed as a means of reorientation to denounce social vices, as well as to address the waning rich African culture; especially since research has proven that the duo is influential and thus effective in educating the public. Social ills are evident and rampant in Nigerian academia, so the study focused on RUGIPO. It can be concluded that the key reason why skits and comic illustrations stand out as a platform for social change is that information conveyed through humor is easily remembered and is always received with enthusiasm; thus, they help to clearly understand ideas. However, they are needed in Nigeria

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for sensitization campaigns, especially at a time when humorous content is highly consumed. Concurrently, the primary health benefit of skits and comic illustrations is that they have a psychological impact and, as a result, promote mental health in the learning process. Addressing social defects in academia and society therefore requires the use of skits and comic illustrations through transmedia storytelling. This study therefore recommends that:

- Creators of skits and comic illustrations should consider native transmedia productions, as this is the wish of the audience, but is missing. Such content will appeal to the audience and also serve as a communication solution. It will also help reach a more targeted audience for social change.
- The technical aspects involved in adapting transmedia stories, given their linear and non-linear nature, therefore require the involvement of relevant media and visual design experts, including researchers with a keen understanding of the language of the development and production process.
- It is recommended that the National Orientation Agency (NOA) in Nigeria recognize the importance of transmedia narratives and adopt them as a strategic tool to enhance their sensitization efforts.
- Transmedia storytelling should be used to promote healthy learning through the development of visual aids; incorporating appropriate skits, illustrative stories and strategic media content as needed. Instructional designers are therefore advised to be creative and innovative.
- Finally, the Nigerian government is also committed to adequately funding education so that institutions can invest in transmedia learning/education. Such education will help promote mental well-being among students, and in return the positive change desired in the broader society.

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