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AUDIENCE PERCEPTION OF COMEDY SKIT VIDEOS AMONG AMUWO ODOFIN RESIDENTS IN LAGOS STATE, NIGERIA

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This study examined audience perception of comedy skit videos amongst residents of Amuwo Odofin in Lagos State, Nigeria. The study adopted a descriptive research design using the survey method. A sample of 200 residents aged 15–50 years was selected through a multi-stage sampling technique, with 150 questionnaires returned and analysed. Data were analysed using frequency tables and percentages. Findings revealed high awareness (56%) and followership (90%) of comedy skits, with 93% of respondents confirming their popularity. The internet significantly expanded followership (98%), with urban areas showing higher awareness (86%). However, 93% of respondents lacked understanding of the production process. Perceptions were predominantly positive, with 94% viewing skit-making favourably and 87% believing it shapes behaviour. Whilst 40% felt skits could instil deviant behaviour, 66% saw them as rewarding, and 67% recognised their job creation potential. The study concludes that comedy skits have become a mainstream entertainment form in Amuwo Odofin, functioning simultaneously as leisure, social commentary, and an informal employment sector, whilst audience understanding of their production remains largely superficial. The findings highlight the dual nature of comedy skits as both entertainment and potential tools for behaviour modification, employment generation, and social commentary.

Keywords: Comedy skits, Audience perception, Social media entertainment, Amuwo Odofin, Behaviour modification

INTRODUCTION

Comedy skits have become increasingly popular in recent years, particularly with the rise of social media platforms such as TikTok, Instagram, and YouTube (Ojelabi, 2023). These short, humorous videos bring laughter and joy to audiences around the world, and with the proliferation of smartphones, anyone can create and share their skits. Comedy skits are short, comedic performances typically created for entertainment purposes, often performed by actors, comedians, or amateurs. They can take many forms, such as sketches, parodies, spoofs, and pranks. Comedy skits are commonly used in television shows, films, comedy clubs, and online platforms such as social media and video-sharing websites. They also serve as platforms for comedians to showcase their talents and build followings.

According to Omoera (2017), the industry has now spread globally, with vast potential for wealth creation, employment, and the provision of social safety nets for teeming Nigerian youths. Comedy skit videos are reputed to be the third most active movie industry in production, given that the reach of the audience has grown beyond Nigeria and Africa (Elinwa, 2020). However, equating audience patronage with success is insufficient until audience perceptions of the messages in comedy skit videos are appraised. Nigerians have identified several reasons why comedy skits have become ubiquitous: the rise in youth unemployment, the need for entertainment and relaxation, the creativity of Nigerian youths, the prevalence of mental health challenges, and the existence of social media.

Nigeria's entertainment industry has contributed immensely to the growth of the Nigerian economy. It is currently rated as the second greatest employer of youth after agriculture. According to PwC, the entertainment and media sector contributed about 2.3% (₦239 billion) to Nigeria's GDP as far

back as 2016. In 2019, the arts, entertainment, and leisure industry contributed about $5.5 billion (approximately ₦2.2 trillion) to the country's economy, and by 2025, the industry is projected to generate about $10.8 billion. Nollywood alone contributes about $600 million annually and employs over a million people, excluding pirates. One sector yet to be fully investigated is the rising comedy skit sector, which forms the focus of this study.

Nigerian comedy's modern era is traceable to Ali Baba and Opa Williams. Whilst Ali Baba has been acknowledged as the brainchild of modern comedy in Nigeria, Opa Williams is recognised for the development of stand-up comedy through the creation of The Night of A Thousand Laughs in 1995. This platform enabled the emergence of popular Nigerian comedians such as Klint de Drunk, I Go Dye, Gordons, Julius Agwu, Basketmouth, Ayodeji Makun (AY), and Bovi. In recent times, an influx of young talented Nigerians who have created niches in comedy skits, popularly called social media entertainers or Instagram comedians, have branded themselves, bagged various local and international endorsements, and gained millions of followers on social media. Notable skit-makers include Samuel Animashaun Perry (BrodaShaggi) with 5.9 million Instagram followers, Emmanuel Iwueke (Craze Clown) with 3.4 million, Nosa Afolabi (Lasisi Elenu) with 3.3 million, Debo Adebayo (Mr Macaroni) with 1.3 million, and Gloria Olorunto (Maraji) with 1.2 million, amongst others.

STATEMENT OF THE PROBLEM

The explosive growth of digital content creation in Nigeria has outpaced academic inquiry into how audiences actually perceive and respond to skit video content. Nigeria has approximately 109 million internet users as of 2023, representing one of the largest online populations in Africa (DataReportal, 2023). Social media penetration stands at roughly 36% of the population, with YouTube, Instagram, and TikTok recording sustained growth in Nigerian usage (Kemp, 2023). Within this landscape, comedy skit content has emerged as one of the dominant categories of online engagement, with channels such as Mark Angel Comedy surpassing one million YouTube subscribers as early as July 2017 and accumulating over 9.3 million by 2023 (Statista, 2023). The Africa Polling Institute (2021) documented that the skit economy in Nigeria involves thousands of active content creators, many of whom are university graduates who turned to skit production in response to persistent youth unemployment, which the National Bureau of Statistics (2021) recorded at 33.3% among the working-age population.

Despite this scale and significance, empirical studies on how ordinary community members perceive the messages conveyed through skit videos remain scarce. In the past, studies on comedy focused on live performances on stage, and the idea of examining audience perception specifically from comedy skit videos has not been adequately addressed. Cooper and Tang (2009) categorised media usage into two elements: instrumental and ritualistic. The instrumental element is when audiences use media content to select information in the way they want to perceive it, whilst ritualistic use is when the audience uses media to relieve themselves and rid themselves of boredom. Audience selection of media determines their perception, and its usage is influenced by factors that could mitigate how media is used and for what purpose. This gap is particularly notable in communities like Amuwo Odofin, where residents constitute an active but understudied audience for skit content. Without understanding how this audience perceives skit videos, it is difficult to assess the social, cultural, or behavioural implications of a medium that reaches millions of Nigerians daily. This constitutes the problem that motivates the present study.

RESEARCH QUESTIONS

This study seeks to answer the following research questions:

1. What is the extent of followership of comedy skit videos amongst Amuwo Odofin residents?
2. What is the level of understanding of skit-making amongst Amuwo Odofin residents?
3. How do Amuwo Odofin residents perceive skit-making?
4. How do comedy skit videos affect the viewing audience?

SIGNIFICANCE OF THE STUDY

This study is significant for several reasons. First, it fills an empirical gap in the literature on audience perception of comedy skit videos in Nigeria. Second, it provides data useful for skit-makers, advertisers, and media practitioners seeking to understand their audiences. Third, the findings can inform policymakers and government agencies about the socio-economic potential of the skit industry, enabling

the formulation of supportive policies. Finally, the study contributes to the theoretical understanding of how Relief Theory and Incongruity Theory apply to emerging digital entertainment forms in developing country contexts.

LITERATURE REVIEW

Conceptual Review

Sketch or skit comedy comprises a series of short, amusing scenes or vignettes, called sketches, commonly between one and ten minutes long, performed by a group of comic actors or comedians. The form developed and became popular in vaudeville (Cohen, 2011) and is used widely in variety shows, comedy programmes, some sitcoms, and children's television series. The sketches may be improvised live by the performers, developed through improvisation before public performance, or scripted and rehearsed in advance like a play. Sketch comedians routinely differentiate their work from a skit, maintaining that a sketch is a single dramatised joke or comedy, whilst a skit is a comedic exploration of a concept, character, or situation. Sketch comedy is a genre within television that includes a multitude of schemes and identities (Hung, 2018).

The mass media gratify the audience with entertainment through comedy. The aim of a comedy programme is to get the audience to laugh and be entertained by presenting humorous narratives, characters, and situations. Other objectives include serving as a platform for mirroring society, creating awareness and providing solutions to societal issues, persuading the audience, and discovering and promoting talents (Chattoo, 2017). The humorous situations are presented by a narrator or through a group of actors in the form of drama or skits. Eastman and Ferguson (2013) note that engaging dialogue, attractive characters, romantic themes, nostalgia, suspense, and high emotion are features embedded in comedy that stimulate entertainment amongst the audience. Whilst deriving pleasure in entertainment, the audience seek new ideas or a twist to old narratives, as they are intolerant of stale or familiar content (Bartsch, 2017; Eastman & Ferguson, 2013; Sturges, 2015).

The need for comedy in entertainment has increased due to popular notions amongst media producers that the audience, especially youths, get bored easily, have a low attention span, and have access to alternative sources of entertainment (Eastman & Ferguson, 2013). Instead of waiting for scheduled comedy films to be broadcast on television, the audience now has access to many entertainment options over new media. Smart devices aided by the internet have made it possible for audiences in remote locations to access comedy entertainment around the world. An array of comedy entertainment content from broadcast media is also available on social media, and when the audience is not interested in such, they become content generators or enjoy content uploaded by fellow content producers on their social networks.

Empirical Review

Cunningham and Craig (2016) examined the emergence of online entertainment platforms across multiple countries and found that creator-driven social media content was generating a new wave of media globalisation that operated outside conventional broadcast structures. The study demonstrated that audience followership in born-digital industries is built through network effects and community identification rather than institutional promotion. Whilst this work provides a valuable macro-level framework for understanding the growth of digital entertainment, it did not investigate how audiences in specific communities in developing countries perceive the messages embedded in skit content. This gap in community-level reception analysis is what the present study seeks to address.

Okoye and Okeniyi (2022) examined the role of social media comedy on child development in Nigeria, using Mark Angel skits as a case study. Their findings revealed that children consume skit content without adequate parental guidance, exposing them to material that may normalise inappropriate behaviour. The study focused predominantly on children as a subgroup and relied on qualitative observation rather than a structured survey of audience perceptions. It did not capture the wider population of adult and youth viewers or examine how different age groups within a single community evaluate skit content differently. The present study addresses this gap by surveying a broader age range of 15 to 50 years and measuring perceptions across multiple dimensions.

Ojomo and Adewunmi (2021) studied how social media skits are reshaping the entertainment experience of broadcast audiences in Nigeria, and found significant shifts in media consumption habits

driven by the convenience and interactivity of skit videos. However, their study focused on the displacement of broadcast media by skit content rather than on the perceptions audiences hold about the skit messages themselves. The question of what audiences think about the social and behavioural implications of skit content, particularly at the community level, remained unexamined. The present study builds on their platform-behavioural findings to investigate the meaning-making dimension of skit consumption.

Awa-Kalu (2016) investigated the production dynamics of social media comedy in Nigeria and found that the low cost of skit production creates a paradox: while it democratises creative participation, it generates content of widely uneven quality. Audiences, the study noted, evaluate skit content through criteria of relatability and comedic timing rather than production values. However, the study did not test whether audiences have any accurate understanding of what skit production actually entails, or whether their evaluative criteria reflect genuine production literacy. The present study directly addresses this gap through research questions on the level of audience understanding of skit-making.

Omoera (2017) examined entertainment and youth in contemporary Nigeria and argued that the comedy sector functions as both an economic buffer and a cultural institution that shapes public norms. However, Omoera's analysis was primarily conceptual and industry-level, and did not engage with community-based audience data. The study did not establish what specific audiences in defined localities think about the social influence of skit content or whether they perceive it as a legitimate economic activity. The present study extends Omoera's framework by grounding it in primary survey data from Amuwo Odofin.

Elinwa (2020) analysed Nollywood and adjacent digital entertainment formats and found that Nigerian content creators have successfully cultivated international audiences by drawing on culturally resonant material. The study documented how diaspora networks and algorithmic amplification on platforms like YouTube and Instagram drive the global reach of Nigerian digital entertainment. Whilst Elinwa's analysis explains the macro patterns of content distribution, it does not examine how local urban audiences process, evaluate, or assign social meaning to the skit content they consume daily. This micro-level reception gap is central to the research problem of the present study.

Cunningham and Craig (2021) further developed their earlier framework by examining the professionalisation of social media entertainment industries across multiple countries, including Nigeria. They found that born-digital industries are reshaping screen ecologies globally and creating new economic and cultural power centres. However, the study remained comparative and structural in focus and did not generate community-specific data on audience perceptions. In Nigeria specifically, the question of how ordinary residents in LGAs like Amuwo Odofin make sense of skit content remained unaddressed. The present study fills this gap through a community-level descriptive survey.

Taken together, the reviewed studies demonstrate consistent engagement with either the production economics of the skit industry or the broad patterns of skit consumption, but none has examined audience perception of skit content at the community level in a structured survey format. This gap constitutes the primary justification for the present study.

Theoretical Framework

This study is anchored on two theories: the Relief Theory and the Incongruity Theory.

The Relief Theory holds that people experience humour and engage in laughter because they sense that stress is reduced in doing so. Relief may involve a cognitive release from anxiety or a physical release of tension. Humour has been shown to reduce anxiety states and mood disturbances more than exercise, music, or sitting (Baran & Davis, 2010). The Relief Theory is particularly relevant to this study because comedy skits serve as a source of stress relief for audiences in Amuwo Odofin. In the context of Nigeria's challenging socio-economic environment, characterised by unemployment, insecurity, and economic hardship, comedy skits provide audiences with a much-needed escape from daily pressures.

The Incongruity Theory purports that people laugh at things that surprise them or at things that violate an accepted pattern, with a difference close enough to the norm to be non-threatening but different enough to be remarkable. A humorous situation must involve the perceiver simultaneously having in mind one view of the situation that seems normal and another view in which there is a violation of the natural order. Nigerian skit-makers often create humour by presenting situations that violate social norms or expectations, such as exaggerated characters, unexpected plot twists, or satirical commentaries on societal

issues. For instance, Mr Macaroni's sugar daddy skits present incongruous situations where wealthy older men pursue young women with ridiculous promises, creating humour through the violation of expected romantic relationship patterns. Similarly, MC Lively's Barrister Mike character creates incongruity by portraying an angry, unemployed law graduate who interferes inappropriately in others' affairs.

Together, these theories provide a comprehensive framework for understanding both the motivations for consuming comedy skits and the mechanisms through which they produce humorous effects. In the context of Amuwo Odofin residents, they help explain not only why comedy skits have become so popular but also how they function simultaneously as entertainment and social commentary.

RESEARCH METHOD

This study adopted a descriptive research design using the survey method. Survey research is a form of data collection that examines the distribution, incidence, attitudes, and social patterns within a defined population (George, Komolafe, & Ogunjimi, 2001). It was deemed appropriate here because the study sought to determine the level of awareness, understanding, and perception of comedy skit videos amongst Amuwo Odofin residents, which are attitudinal and experiential variables best captured through self-report instruments administered to a sample of the population.

The target population comprised residents of Amuwo Odofin Local Government Area in Lagos State, within the age range of 15 to 50 years. Amuwo Odofin is a local government area in the Badagry Division of Lagos State, divided into Oriade and Amuwo Local Council Development Areas, with seven wards each. The LGA has a population of over 1,500,000 according to the 2006 census. The sample size was 200 residents.

A multi-stage sampling technique was adopted to navigate the size and geographical spread of the population. Multi-stage sampling involves selecting a sample by progressively narrowing down the population across two or more stages, using a defined probability or purposive technique at each stage (George et al., 2001). This approach was appropriate for Amuwo Odofin because the LGA is large, consists of multiple wards and communities, and does not lend itself to simple random sampling without a comprehensive sampling frame.

In the first stage, Festac Town was purposively selected from within Amuwo Odofin as the primary study location. Festac Town was chosen because it is one of the most densely and socio-economically diverse communities in the LGA, and therefore a suitable site for capturing a meaningful cross-section of audience experiences and demographics. In the second stage, five avenues within Festac Town were systematically selected to ensure coverage across different parts of the community: 7th Avenue, 5th Avenue, 4th Avenue, 3rd Avenue, and 1st Avenue. In the third stage, questionnaires were distributed to respondents encountered within each avenue using systematic allocation, with the number per avenue determined proportionately based on residential density: 7th Avenue (35 questionnaires), 5th Avenue (42 questionnaires), 4th Avenue (40 questionnaires), 3rd Avenue (25 questionnaires), and 1st Avenue (40 questionnaires), for a total of 200 questionnaires.

The research instrument was a structured questionnaire comprising two sections: Section A collected demographic details of respondents, including gender and age, whilst Section B contained questions addressing the research objectives, including awareness of skit videos, followership levels, understanding of skit-making, perceptions of skit-making, and effects of comedy skit videos on audiences. Questions utilised dichotomous (yes/no/unsure) response formats. Of the 200 questionnaires distributed, 150 were properly filled out and returned, representing a 75% response rate. Data were analysed using frequency tables and percentages.

DATA ANALYSIS AND INTERPRETATION

Demographic Characteristics of Respondents

Tables 1 and 2 present the demographic profile of respondents.

Table 1: Gender Distribution of Respondents

Gender	Frequency	Percentage (%)
Male	94	63
Female	56	37
Total	150	100

Table 1 shows that 94 respondents (63%) were male and 56 (37%) were female. The higher proportion of male respondents reflects broader trends in social media usage in Nigeria, where male users slightly outnumber female users across major platforms (DataReportal, 2023).

Table 2: Age Distribution of Respondents

Age Group	Frequency	Percentage (%)
Below 20 years	80	53
20 – 40 years	65	44
40 years and above	5	3
Total	150	100

Table 2 shows that 80 respondents (53%) were below 20 years, 65 respondents (44%) were between 20 and 40 years, and 5 respondents (3%) were 40 years and above. The predominance of younger respondents is consistent with the known demographics of skit video consumers, as younger age groups are the primary users of the social media platforms on which skit content is distributed.

Research Question 1: Extent of Followership of Comedy Skit Videos

Table 3: Extent of Followership of Comedy Skit Videos

Item	Yes (%)	No (%)	Unsure (%)
Awareness of skit videos	84 (56)	61 (41)	5 (3)
Large followership of skit videos	135 (90)	10 (7)	5 (3)
Skit videos are popular	140 (93)	10 (7)	—
Internet expanded followership	146 (98)	4 (2)	—
Awareness higher in urban areas	130 (86)	10 (7)	10 (7)

Table 3 shows that 84 respondents (56%) reported great awareness of skit videos, whilst 61 (41%) said no and 5 (3%) were unsure. Regarding followership, 135 respondents (90%) confirmed large followership of skit videos. When asked about popularity, 140 respondents (93%) affirmed that skit videos are popular. On the role of the internet, 146 respondents (98%) agreed that it has expanded the level of followership. Concerning geographical patterns, 130 respondents (86%) agreed that awareness of skit videos thrives more in urban areas.

Research Question 2: Level of Understanding of Skit-Making

Table 4: Level of Understanding of Skit-Making

Item	Yes (%)	No (%)	Unsure (%)
Claims to understand skit-making	140 (93)	10 (7)	—
Knows requirements for skit-making	10 (7)	140 (93)	—
Has witnessed skit production	10 (7)	140 (93)	—
Believes skit-making is easy	5 (3)	140 (94)	5 (3)
Does not cost much to make skits	100 (66)	30 (20)	20 (14)

Table 4 reveals a significant paradox. Whilst 140 respondents (93%) claimed to understand skit-making, an equal 140 (93%) admitted they did not know the requirements for skit production, and only 10 (7%) had ever witnessed skit production directly. Furthermore, 140 respondents (94%) acknowledged that skit-making is not easy, yet 100 respondents (66%) believed it does not cost much to produce. This cluster of findings points to a surface-level familiarity with skit content that does not translate into any substantive understanding of the production process.

Research Question 3: Perceptions of Skit-Making

Table 5: Perceptions of Skit-Making

Item	Yes (%)	No (%)	Unsure (%)
Skit-making is good	140 (94)	5 (3)	5 (3)
Needed to shape behaviour	130 (87)	20 (13)	—
Better than stage comedy	60 (40)	40 (27)	50 (33)
Can instil deviant behaviour	50 (33)	60 (40)	40 (27)
Skit-making can be rewarding	100 (66)	30 (20)	20 (14)

Table 5 shows predominantly positive perceptions. A total of 140 respondents (94%) viewed skit-making as good, and 130 (87%) believed it is needed to shape behaviour. On the question of whether skit-making is better than stage comedy, opinion was divided, with 60 (40%) in favour, 40 (27%) disagreeing, and 50 (33%) unsure. Regarding potential for deviant influence, 50 respondents (33%) believed skits could instil deviant behaviour, whilst the majority (40%) disagreed. On economic returns, 100 respondents (66%) considered skit-making rewarding.

Research Question 4: Effects of Comedy Skit Videos on Viewing Audiences

Table 6: Effects of Comedy Skit Videos on Audiences

Item	Yes (%)	No (%)	Unsure (%)
Skit-making can be an incentive	140 (93)	10 (7)	—
Can be used to correct behaviour	70 (47)	30 (20)	50 (33)
Can provide jobs	100 (67)	20 (13)	30 (20)
Skit production is cumbersome	60 (40)	80 (53)	10 (7)
Skits influence the audience	60 (40)	60 (40)	30 (20)

Table 6 shows that 140 respondents (93%) viewed skit-making as an incentive. On behaviour correction, 70 respondents (47%) believed skits can correct behaviour, whilst 30 (20%) disagreed and 50 (33%) were unsure. On job creation, 100 respondents (67%) said skit-making can provide employment. On production difficulty, 80 respondents (53%) did not consider skit production cumbersome. Responses on whether skits influence the audience were evenly split, with 60 respondents (40%) on each side of yes and no.

DISCUSSION OF FINDINGS

The findings for Research Question 1 indicate that comedy skit videos enjoy substantial awareness, followership, and popularity amongst Amuwo Odofin residents, with the internet playing a crucial role in expanding access. The high rates of awareness (56%) and followership (90%) suggest that skit videos have established themselves as a significant form of entertainment in the community, particularly amongst younger demographics in urban areas. This is consistent with Cunningham and Craig (2016), who noted that social media entertainment industries build strong follower networks through community identification and platform-based accessibility. The near-universal agreement on internet-driven followership (98%) aligns with Baran and Davis (2010), who observed that new media have greatly expanded entertainment options.

The findings for Research Question 2 reveal a paradox in audience understanding of skit-making. Whilst most respondents (93%) claim to understand skit-making and recognise its difficulty (94%), they simultaneously lack knowledge of production requirements, have limited exposure to actual production processes (7%), and underestimate the costs involved. This confirms Awa-Kalu's (2016) observation that audiences evaluate skit content through informal criteria rather than production literacy. The knowledge gap has important implications, as it may lead to undervaluation of the creative and technical labour involved in skit production.

The findings for Research Question 3 reveal predominantly positive perceptions of skit-making amongst Amuwo Odofin residents. The majority view it as good (94%), necessary for behaviour shaping (87%), and potentially rewarding (66%). The belief in the behaviour-shaping potential of skits aligns with the documented use of comedy skits to address domestic violence, cultural values, insecurity, and public health concerns (BBC News Pidgin, 2020; Salaudeen, 2020). However, one-third of respondents expressed concern about deviant behavioural influence, which is consistent with Okoye and Okeniyi's (2022) findings on uncensored skit exposure amongst younger audiences.

The findings for Research Question 4 reveal that audiences perceive multiple effects of comedy skit videos, including serving as an incentive (93%), providing employment (67%), and potentially correcting behaviour (47%). The even split on audience influence (40% yes, 40% no) highlights the contested nature of media effects and aligns with longstanding debates in communication studies about direct versus limited media influence (Baran & Davis, 2010). The study's findings support both the Relief Theory and Incongruity Theory, confirming comedy skits as tools for stress relief and as content that generates humour through the violation of social expectations.

CONCLUSION

This study set out to examine how residents of Amuwo Odofin in Lagos State perceive comedy skit videos, and the findings reveal a community that has fully incorporated skit content into its daily media diet without necessarily developing a critical or informed relationship with it. Comedy skits have clearly moved beyond novelty entertainment: they are now a mainstream cultural form in this community, driven primarily by internet access and smartphone adoption, and consumed most intensively by residents under 40 years of age.

What the data make clear, however, is that popularity is not the same as comprehension. Audiences hold largely positive attitudes towards skit-making and recognise its social and economic value, yet the same respondents overwhelmingly admit to having no real knowledge of what skit production involves. This disconnect suggests that the skit industry has succeeded in building a wide but shallow audience base, one that enjoys the product without engaging critically with the labour, craft, or intent behind it. This has implications not only for how skit-makers are valued in public discourse but also for the ease with which skit content can shape attitudes and behaviour, sometimes in ways audiences do not consciously register.

The even split in perceptions of media influence reflects a broader tension within the community:

residents sense that skits matter socially and behaviourally, but are uncertain about the mechanism or extent of that influence. This ambivalence is itself a finding worth taking seriously, as it points to a need for greater media literacy investment in communities where skit consumption is high but critical evaluation remains underdeveloped. The skit industry in Nigeria has grown into a significant cultural and economic force. The responsibility of that influence, both for creators and for the audiences who receive their content uncritically, is a conversation that needs to begin in earnest.

RECOMMENDATIONS

Based on the findings of this study, the following recommendations are made:

1. Given the high level of followership and popularity of comedy skit videos (Research Question 1), skit-makers, platform providers, and media practitioners should invest in audience engagement strategies that move beyond passive consumption, including behind-the-scenes content, creator commentary, and community interaction features that deepen audience connection to the skit industry.
2. In response to the significant gap in audience understanding of skit production (Research Question 2), media literacy programmes should be developed and delivered through schools, community organisations, and digital platforms to help audiences, particularly young people and parents, gain a more accurate understanding of what skit-making involves and how to evaluate content critically.
3. Given the predominantly positive perceptions of skit-making and its recognised potential for behaviour shaping (Research Question 3), government agencies, civil society organisations, and public health bodies should partner with skit-makers to harness comedy as a deliberate vehicle for prosocial messaging, whilst developing content guidelines that discourage material likely to normalise harmful attitudes or behaviours.
4. In view of the perceived economic and social effects of skit content (Research Question 4), the federal and state governments should formalise institutional support for the skit industry through targeted funding, training infrastructure, and regulatory frameworks that recognise skit production as a legitimate creative and economic sector, thereby maximising its employment generation potential whilst ensuring accountability in content production.

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