

## **ROLES OF DRAMATIC ELEMENTS IN BROADCAST ADVERTISING ON CONSUMER ATTITUDE AND PURCHASE INTENTION: A CONCEPTUAL FRAMEWORK**

**Oladipo AROWA (Ph.D.)**

Department of Mass Communication, Christopher University, Mowe, Ogun State,  
Nigeria

[ladiarowa07@gmail.com](mailto:ladiarowa07@gmail.com) (Corresponding Author)  
+2348023190223.

**Ayoola Olalekan AJASA (Ph.D.)**

Department of Mass Communication, Southwestern University Nigeria, Okun-  
Owa, Ijebu-Ode, Ogun State.

[ayoajasa@yahoo.com](mailto:ayoajasa@yahoo.com)  
+2348033085780.

&

**John ASHIBUOGWU**

Department of Mass Communication, Christopher University, Mowe, Ogun State,  
Nigeria

[ashibuogwujohn1@gmail.com](mailto:ashibuogwujohn1@gmail.com)  
+2348023054385.

### ***Abstract***

*This conceptual paper explores the persuasive power of drama in radio and television advertising, emphasising its influence on consumer attitudes and purchase intentions within the Nigerian context. Grounded in the Elaboration Likelihood Model (ELM) and the Meaning Transfer Model (MTM), the study examines how dramatic elements such as plot, characterisation, conflict, and resolution stimulate emotional engagement and foster symbolic associations between brands and audiences. Through a qualitative, desk-based analysis of scholarly literature (2019–2025), the review identifies key trends demonstrating that dramatised advertising enhances brand recall, empathy, and loyalty by appealing to consumers through affective and cultural routes rather than rational persuasion. Findings reveal that in culturally expressive societies like Nigeria, drama functions as both a psychological and sociocultural mechanism of persuasion, reflecting traditional storytelling values that resonate deeply with audiences. However, the review cautions that excessive theatricality or cultural disconnection can weaken authenticity and dilute brand meaning. For optimal impact, advertisers must integrate emotional resonance with strategic brand messaging, ensuring narrative coherence and cultural sensitivity. This study lays the groundwork for future empirical research. It further provides practical*

*guidance for advertisers seeking to enhance the impact of radio and television campaigns through narrative-driven appeals, while also highlighting key implications for marketing communication strategies and consumer psychological engagement.*

**Keywords:** Advertising appeal, Consumer attitude, Drama, Purchase intention, Television and radio commercials.

## **1. Introduction**

The contemporary advertising environment requires companies to develop content which both grabs audience interest and generates powerful emotional reactions that lead to consumer participation and behavioral changes. The advertising methods which used to focus on logical reasoning and product features no longer work effectively to influence consumer attitudes or maintain brand loyalty according to Dave et al. (2025). The excessive amount of available information has caused modern consumers to develop advertising fatigue which makes them avoid promotional messages.

The advertising industry now focuses on narrative-based emotional content because storytelling enables brands to establish meaningful connections with their audience. The combination of functional product attributes provides temporary market differentiation yet competitors can easily duplicate these features. Emotional storytelling creates distinctive brand relationships that establish brands as essential components of consumer identity and cultural heritage (Zainal & Desa, 2024).

The research by Mishra, Aithal and Wadkar (2024) shows that marketers use emotional branding through storytelling because stories with relatable characters and conflict resolution help consumers develop empathy and personal identification. The humanization of brands through storytelling makes advertisements into memorable emotional experiences that people remember. According to Lal (2024) consumers link emotional brand values from stories to the brand identity which makes these narratives strong indicators of brand authenticity and trustworthiness. The combination of plot development with suspenseful elements and character growth in advertising content leads to better cognitive and emotional involvement which results in improved memory retention and altered attitudes.

Mousa (2023) demonstrates that advertising drama creates dual cognitive and affective responses which lead to increased consumer participation and better memory retention. The dramatic advertising method matches well with Nigerian cultural heritage because storytelling plays a vital role in both knowledge

transmission and social bonding within the nation. The storytelling approach in advertising finds deep resonance with Nigerian viewers because it upholds social values and emotional expression while building personal identities. Dramatic advertising executed well turns viewers into emotionally connected participants who become more receptive to brand messages and develop stronger brand loyalty. Chinedu (2024) expands on this concept by stating that advertising success requires more than awareness creation because it needs to shape brand associations which consumers store in their long-term memory to influence purchase decisions. The associations that form between brands and consumers consist of emotional and psychological and social elements which determine how people assess brands during their purchasing decisions. The research by Chukwu and Chiadika (2024) demonstrates that advertising plays a crucial role in mental consumer processing because it determines brand-related attitudes and emotional responses and preference choices.

Given these dynamics, this paper proposes a conceptual framework linking dramatic content in radio and television commercials to consumer attitudes and purchase intentions. The framework demonstrates that emotional advertising through dramatic content leads to better cognitive involvement and stronger emotional bonds which result in improved behavioral intentions. The research provides academic and practical knowledge about how advertisers can use emotional storytelling to build stronger brand relationships and improve message retention and customer loyalty in competitive markets within Nigeria's expressive media environment.

### *1.1 Objective of the Study:*

- i. **Explore how dramatic elements**, such as narrative structure, emotional tone, dialogue, and character performance, **shape consumers' interpretive attitudes** toward broadcast advertisements within contemporary media contexts.
- ii. **Examine how dramatic techniques** employed in broadcast advertising **influence consumers' intentions to purchase**, by unpacking the emotional and symbolic meanings audiences attach to dramatized brand messages.

## **2. Review of Related Literature**

### *2.1 Dramatic Elements in Advertising*

Drama in advertising refers to the strategic use of narrative components such as plot, characters, conflict, and resolution to create emotionally engaging messages that captivate audiences and enhance brand recall. Unlike purely informational or rational appeals, dramatic advertisements immerse consumers in compelling

storylines that evoke empathy, curiosity, and identification, thereby strengthening persuasion (Nunshi, 2020). Akoglu and Özbek (2024) emphasise that the affective engagement created through dramatic structures makes advertising more memorable and impactful, as emotions play a central role in consumer decision-making.

Key dramatic elements include **narrative structure, characterisation, music, suspense, humour, and emotional appeal**. The narrative structure provides coherence and progression, embedding the brand seamlessly within a story that enhances engagement and recognition (Escalas, 2007; Romaniuk & Sharp, 2019). Nabi et al. (2019) and Green and Brock (2020) confirm that narrative-driven advertising deepens audience immersion, leading to stronger brand attachment than factual or descriptive campaigns. Through **characterisation**, consumers identify with relatable or aspirational figures, forming parasocial relationships that influence both attitudes and behavioural intentions (Russell & Puto, 2021).

Music and sound design further enhance emotional resonance by setting the mood, triggering nostalgia, and reinforcing brand identity, compelling in radio and television advertising (North & Hargreaves, 2020). **Suspense** maintains attention by creating anticipation, while **humour** fosters positive affect, increases memorability, and encourages digital sharing (Strick et al., 2021; Warren et al., 2022). Emotional appeals, ranging from joy and empathy to fear, activate affective processing that heightens persuasion and drives purchase intention (De Dominicis et al., 2023).

Collectively, these elements transform advertisements into **immersive emotional experiences**, allowing brands to transcend functional messaging and build deeper psychological connections with consumers. In an era of media saturation, dramatic storytelling thus provides a powerful creative and strategic tool for influencing attitudes and sustaining competitive brand differentiation.

## *2.2 Broadcast Advertising: Radio and Television*

Broadcast advertising remains one of the most influential tools in persuasive communication, harnessing the unique strengths of both radio and television to shape consumer perception and behaviour. **Radio**, as an auditory medium, depends on voice modulation, jingles, music, and sound effects to stimulate imagination and emotional engagement. Its portability, affordability, and extensive reach make it particularly effective in localised and rural markets, where it fosters intimate audience relationships through language and cultural resonance (Perks & Turner, 2019; Umeogu & Udeze, 2021). Jingles, in particular, serve as mnemonic devices

that link brand names with emotions and everyday experiences, enhancing long-term recall and loyalty.

**Television**, on the other hand, integrates sight, sound, and motion to create multisensory experiences. Its visual nature allows for rich storytelling through nonverbal cues, gestures, symbolism, and dramatic visuals, enabling advertisers to construct emotionally charged narratives (Warren et al., 2022; Akoglu & Özbek, 2024). The combination of dialogue, music, and imagery amplifies message retention and deepens emotional connections with viewers.

Together, radio and television demonstrate the enduring relevance of broadcast media in an increasingly digital landscape. While radio engages the imagination and personalises brand experiences through auditory appeal, television delivers immediacy and emotional resonance through visual storytelling. Both media continue to influence consumer attitudes and decisions across socio-economic and cultural contexts, underscoring their complementary role in modern marketing communication strategies (Okorie & Salawu, 2023; Chukwu & Chiadika, 2024).

### *2.3 Broadcast Advertising in the Digital Era*

The rise of digital media has transformed rather than displaced broadcast advertising, creating a **hybrid communication ecosystem** where traditional and digital platforms reinforce one another. Radio and television remain powerful vehicles for persuasive storytelling, but now coexist with social media, streaming services, and digital audio-visual channels that extend their reach and relevance. **Radio** continues to rely on jingles, soundscapes, and auditory cues to build emotional associations and brand recall (North & Hargreaves, 2020; Umeogu & Udeze, 2021).

Its ability to adapt to online streaming and podcasts ensures continued resonance with audiences seeking portable, personalised experiences. **Television**, by contrast, combines sight, sound, and motion to craft visually rich narratives that integrate humour, suspense, and characterisation, producing deeper audience immersion (Akoglu & Özbek, 2024).

**Digital convergence** has amplified these traditional strengths. Platforms such as YouTube, TikTok, and Instagram all ow for interactive, feedback-driven, and data-informed campaigns where consumers participate actively in shaping brand stories (Hailu, 2023; Hanna & Chen, 2023). This interactivity turns audiences from passive viewers into co-creators, enhancing engagement and loyalty. Furthermore, algorithmic targeting and AI-driven analytics enable advertisers to personalise dramatic narratives for specific audience segments, increasing message relevance and effectiveness.

In this dynamic environment, **drama in advertising** extends across media boundaries, linking traditional broadcast storytelling with digital interactivity. The result is a seamless, emotionally resonant brand experience that sustains consumer attention while fostering two-way communication and lasting brand relationships.

#### *2.4 Consumer Attitude Toward Advertising*

Consumer attitude, an evaluative predisposition shaped by beliefs, emotions, and past experiences, plays a central role in how individuals perceive and respond to marketing communication (Schiffman & Wisenblit, 2019). The tri-component model of attitude divides it into three interrelated elements: the *cognitive* (knowledge and beliefs about a brand), *affective* (emotional responses toward it), and *behavioural* (intentions or actions) components (Solomon et al., 2020). Persuasive advertising strategically appeals to all three, shaping how consumers think, feel, and ultimately act toward a product or service.

Dramatic appeals such as storytelling, humour, music, suspense, and emotional conflict, primarily target the affective dimension, generating empathy and emotional identification with brand narratives (Belch & Belch, 2021; Nabi et al., 2019). By evoking joy, nostalgia, or aspiration, such techniques strengthen emotional bonds, enhance brand recall, and stimulate preference and loyalty. When audiences experience emotional immersion in a commercial, they are more likely to internalise the brand message and connect it with personal meaning.

Moreover, attitudes serve as predictors of behavioural intention, particularly when brand communication aligns with individual values, identity, and self-concept (Ajzen, 1991; Hailu, 2023). Repeated exposure, coupled with emotional resonance and strong message framing, reinforces positive associations that translate into purchase intention and advocacy. In contemporary marketing, where consumers are constantly bombarded with stimuli, attitude formation through affective engagement remains a decisive factor in achieving persuasion. Dramatic advertising thus bridges cognition and emotion, shaping not only what consumers believe but also how they act and remain loyal in the long term.

#### *2.5 Consumer Purchase Intentions*

Purchase intention refers to a consumer's self-reported likelihood or willingness to buy a product after exposure to persuasive marketing messages. It represents a crucial behavioural outcome linking attitude formation with actual purchasing decisions. Dramatic advertising, through the integration of storytelling, humour, music, and emotional intensity, serves as a powerful catalyst for strengthening brand recall and enhancing purchase intention (Nabi et al., 2019; Warren et al.,



2022). Narrative-driven campaigns immerse consumers in relatable storylines, increasing empathy and message retention. Humour and suspense create pleasure and anticipation, elevating brand evaluations and preference.

In the Nigerian context, Adeyanju and Omilusi (2023) found that broadcast advertisements employing memorable jingles, compelling narratives, and culturally resonant themes significantly boosted emotional affinity and purchase intentions among young consumers. Similarly, Russo, Valesi, Gallo, Laureanti and Zito (2020) confirm that dramatic appeals make brands more vivid and salient in consumers' decision-making processes, increasing the likelihood of recall during product choice.

However, intention does not always lead to behaviour, a discrepancy Sheeran and Webb (2019) term the *intention-behaviour gap*. External factors such as income, availability, and situational constraints often moderate actual purchasing. Nevertheless, studies show that strong emotional engagement, particularly when reinforced through repetition and narrative depth, helps narrow this gap by embedding the brand in consumers' long-term memory (De Dominicis et al., 2023). Consequently, while dramatic advertising cannot guarantee immediate purchase, it substantially increases both purchase intention and the probability of eventual action, highlighting its strategic value in broadcast and digital marketing ecosystems.

### **3.0 Theoretical Framework**

This study is grounded in two complementary theoretical frameworks: the Meaning Transfer Model (MTM) and the Elaboration Likelihood Model (ELM), which together explain how drama in advertising shapes consumer attitudes and purchase intentions.

#### **3.1 Meaning Transfer Model (MTM)**

McCracken's (1986) Meaning Transfer Model asserts that advertising operates as a conduit through which cultural meanings are transferred from symbols, celebrities, and narratives to products, and subsequently to consumers. This process unfolds in three stages: meanings attach to culturally significant figures or stories, are then transferred to brands through advertising, and finally internalised by consumers who adopt those meanings through identification or purchase. Recent research affirms MTM's relevance in contemporary and culturally diverse markets, where advertising increasingly relies on symbolic storytelling to communicate social identity and lifestyle aspirations (Hackley & Hackley, 2021; Adebisi & Lawal, 2022). In Nigeria, drama-driven advertising reflects and reinforces key cultural values such as family, trust, and communal success, creating emotional and symbolic bonds between brands and audiences. Campaigns by brands like Indomie,

MTN, and Pepsi Nigeria, for example, use dramatic storytelling to embed meanings of care, connection, and youthful vitality that resonate with everyday experiences.

### *3.2 Elaboration Likelihood Model (ELM)*

The Elaboration Likelihood Model (Petty & Cacioppo, 1983, 1986) complements this by explaining *how* persuasion occurs. It distinguishes between the central route, where consumers actively evaluate message content, and the peripheral route, where simple cues, such as humour, emotional tone, or attractive characters, influence attitudes. Dramatic elements in advertising often function as peripheral cues, particularly in low-involvement product categories like fast-moving consumer goods (FMCGs), where emotional appeal drives decision-making (Teixeira et al., 2020; Yang & Roskos-Ewoldsen, 2021). Nigerian audiences, as observed by Adeleye and Salawu (2023), frequently engage through emotional and cultural resonance rather than analytical scrutiny.

Thus, while MTM explains *what* meanings are conveyed and transferred through dramatic narratives, ELM explains *how* these meanings persuade consumers. Together, these models provide a comprehensive theoretical foundation for understanding how drama in broadcast advertising fosters affective engagement, strengthens brand meaning, and ultimately drives purchase intentions in Nigeria's evolving FMCG marketplace

## **4.0 Empirical Review**

Recent empirical research consistently underscores the enduring power of **drama in television advertising** as a persuasive and emotionally engaging strategy for shaping consumer perception, brand attachment, and behavioural intent. Across global and regional contexts, scholars have found that **narrative-driven advertisements**, those built on storytelling, conflict, and resolution generate stronger emotional and cognitive engagement than purely informational or rational appeals.

Haider et al. (2019) demonstrated that **dramatisation combined with slogans** significantly enhances creativity, novelty, and perceived meaningfulness in advertising, improving consumer interpretation, emotional connection, and recall. By structuring commercials around engaging plots rather than straightforward product demonstrations, advertisers create mental scripts that consumers can internalise. Similarly, **Kasilingam and Ajitha (2022)**, through a series of MTurk-based experiments, confirmed that **humorous storytelling** elicits deeper affective responses than non-narrative formats. Interestingly, while humour intensified engagement and liking, **cognitive appraisal**, the viewer's evaluation of message credibility and relevance, remained the dominant determinant of favourable



attitudes. Their findings suggest that emotional entertainment amplifies persuasion but must still be grounded in meaningful brand associations to sustain effectiveness.

Neuroscientific research adds a deeper layer to this understanding by mapping **subconscious emotional responses** to dramatic structure. Kühn and Boshoff (2023) used **neurophysiological measures** such as EEG and eye-tracking to show that dramatic advertisements often mirror **Freytag's five-act structure**, where emotional peaks coincide with narrative climaxes and resolutions. These physiological patterns revealed that consumers subconsciously map dramatic tension and release onto brand meaning, thereby strengthening memory encoding and emotional attachment. Similarly, **Jones and Hamby (2024)** explored mixed-emotion advertising and found that combinations of happiness and sadness increased perceived authenticity and trust, while pairing happiness with fear diminished ad appeal. Their study confirms that emotional balance, not mere intensity, determines the effectiveness of drama in eliciting favourable responses.

Beyond emotional effects, **contemporary studies examine drama's cross-platform impact** in today's convergent media environment. Strick et al. (2021) found that humorous television dramas encouraged **online sharing intentions**, showing that traditional broadcast storytelling can extend digital reach through social media virality. Likewise, **Warren et al. (2022)** reported that suspense, plot progression, and characterisation heightened **consumer immersion**, leading to improved recall and positive brand evaluations. These findings align with the **transportation theory**, which suggests that deeply immersive narratives reduce counter-arguing and enhance persuasion. Moreover, **De Dominicis et al. (2023)** found that emotional appeals within dramatic narratives foster **deeper cognitive processing**, elevating both purchase intentions and behavioural outcomes. Their research suggests that well-executed drama can help close the **intention-behaviour gap**, a standard limitation in advertising effectiveness identified by Sheeran and Webb (2019).

In Africa and Nigeria in particular, scholars highlight the **cultural embeddedness** of dramatic advertising as key to its success. Olufadi (2024) found that Nigerian audiences respond most positively to commercials that incorporate **localised drama** reflecting communal values such as family bonds, trust, hospitality, and collective success. Their findings emphasise that emotional persuasion in African markets must be culturally grounded to achieve authenticity and credibility. **Adeyemi and Olatunji (2021)** similarly discovered that drama-based advertising in Nigeria's **fast-moving consumer goods (FMCG)** sector enhanced brand recall and association. However, conversion to actual purchase remained inconsistent, thereby demonstrating that emotional arousal must be strategically linked to

actionable brand messages. **Adeyanju and Omilusi (2023)** further observed that broadcast advertisements featuring **dramatic narratives and jingles** fostered stronger consumer affinity and long-term brand loyalty, particularly when the drama portrayed relatable Nigerian characters and everyday scenarios.

Taken together, these studies reveal that drama in advertising functions as a **multifaceted persuasive tool**, simultaneously appealing to emotion, cognition, and culture. Drama's power lies in its ability to **generate empathy, sustain attention, and embed symbolic meaning** in consumer memory. However, empirical findings also highlight critical boundaries to its effectiveness. **Narrative coherence, cultural relevance, and emotional authenticity** emerge as decisive factors determining whether drama merely entertains or genuinely persuades. Overly contrived or culturally disconnected storytelling risks alienating audiences, while authentic, context-sensitive drama fosters trust and engagement.

The advertising industry in Nigeria uses oral storytelling and music and communal narratives to create powerful connections with consumers through dramatic content that reflects their everyday lives. The combination of traditional values with contemporary marketing approaches enables brands to establish their position within the social structure. The long-term success of dramatic advertising requires brands to connect emotional storytelling with their purpose so consumers develop cognitive beliefs that lead to behavioral changes. The success of dramatic advertising in Nigeria depends on its ability to understand cultural values and emotional authenticity and symbolic representation which enables stories to move beyond entertainment value to create lasting brand connections through radio and television.

## 5.0 Methodology

This conceptual review adopts a qualitative, desk-based research design, relying on extensive secondary data from peer-reviewed journal articles, scholarly books, and recent empirical studies. The goal is to explore how drama in audio-visual advertising, particularly in radio and television, shapes consumer attitudes and purchase intentions. Relevant literature was systematically selected using three key criteria: recency (2019–2025), relevance to marketing communication and consumer behaviour, and academic credibility. This ensured that the synthesis reflected both classical theoretical insights and contemporary developments in advertising research.

The review is grounded in two complementary theories: the Meaning Transfer Model (MTM) and the Elaboration Likelihood Model (ELM). MTM explains how symbolic meanings from narratives, characters, or cultural cues are transferred to

brands, while ELM accounts for how consumers process persuasive messages through emotional or cognitive routes. Together, they provide a conceptual basis for understanding how dramatised advertising fosters engagement and influences decision-making.

A thematic content analysis was conducted to identify recurring patterns, themes, and contradictions across studies. This analytical approach enabled the integration of diverse findings into a cohesive framework, highlighting conceptual relationships among drama, emotion, and consumer persuasion. The qualitative synthesis thus offers a robust platform for guiding future empirical inquiry into emotionally resonant advertising within the Nigerian and broader global context.

## **6.0 Discussion**

This study underscores the pivotal role of drama in shaping consumer attitudes and influencing purchase intentions in radio and television advertising, particularly within culturally expressive societies like Nigeria. The fundamental nature of drama enables it to surpass basic information-based advertising by creating emotional connections and brand humanization and attention-grabbing effects. The persuasive elements of dramatic content combine with narrative structures that include plot and conflict and climax and resolution and character development to create messages that reflect actual human experiences and cultural values. The emotional engagement with narratives leads to improved memory of advertising messages and stronger brand relationships.

The Elaboration Likelihood Model (ELM) developed by Petty and Cacioppo (1983, 1986) supports this study which demonstrates that dramatic advertising works best through peripheral persuasion for low-involvement products such as fast-moving consumer goods (FMCGs). Consumers avoid thorough analysis of message content in these situations because they do not show deep interest in the information. People react to emotional and symbolic signals and relatable characters and humorous elements and musical notes that create emotional responses which influence their positive attitudes (Teixeira et al., 2020; Yang & Roskos -Ewoldsen, 2021).

Dramatic advertisements use emotional and associative connections to bypass rational evaluation thus creating powerful emotional bonds and instant memory recall. The research data supports the theoretical framework presented in this study. Research conducted by Haider et al. (2019) and Kasilingam and Ajitha (2022) demonstrates that dramatization techniques create more creative and unique content which people find meaningful and leads to better audience participation. Neurophysiological studies conducted by Kühn and Boshoff (2023) demonstrated that viewers automatically link emotional peaks in dramatic storylines to brand

meanings which improves their ability to remember information over time. The emotive nature of drama follows ELM's peripheral route to turn standard advertisements into emotional experiences which influence consumer opinions.

The Meaning Transfer Model (MTM) developed by McCracken (1986) supports this argument by demonstrating how advertising narratives transfer their embedded meanings from characters and cultural elements to brands which then connect with consumer perceptions. The advertising industry uses dramatized storytelling to present relatable characters and moral dilemmas and aspirational lifestyles which reflect what society values. Through multiple viewings of advertisements consumers learn to link symbolic values such as trust and success and family unity with the advertised brands. The process works exceptionally well in Nigeria because oral storytelling traditions continue to thrive as a communication method. The use of culturally rooted dramatic content in advertising creates strong audience connections because it uses local storytelling methods that reflect traditional Nigerian narratives and social values which enables cultural values to transfer into commercial meanings (Adebisi & Lawal, 2022; Okorie & Salawu, 2023).

The combination of MTM and ELM explains how emotional storytelling leads to affective commitment and behavioral intention formation. The ELM explains how emotional shortcuts and heuristic cues in drama lead to persuasion yet MTM explains why these emotional connections persist by embedding cultural and social meaning into brand identity. The use of dramatic storytelling by Nigerian advertisers to show perseverance and unity and maternal care themes creates deep connections with audience values which turns products into social symbols. The process matches Hackley and Hackley's (2021) theory that people seek to absorb meaning from products rather than just products themselves. The success of drama in advertising depends on specific conditions.

The main obstacle in using drama as an advertising tool is the difference between what people say they will do and their actual purchasing actions (Sheeran & Webb, 2019). Dramatic advertisements create positive emotional responses and favorable opinions but these reactions do not always lead to actual customer purchases. The successful connection between dramatic content and product details requires strategic planning to prevent entertainment from overshadowing brand significance. According to De Dominicis et al. (2023) successful persuasion happens when emotional connections match brand indicators which makes both message understanding and product value more effective. The success of converting emotional bonds into purchasing actions depends on advertisers finding the right mix between creative storytelling and clear product messaging.

The knowledge about this subject holds special value for Nigerian broadcast advertising operations. People in Nigeria demonstrate strong emotional sensitivity yet they prioritize genuine content that reflects their cultural background. Dramatic content which exaggerates reality or fails to connect with real-life situations will probably be viewed as deceptive or fake by viewers. Dramatic storytelling becomes more effective at building brand trust and customer loyalty when it combines cultural awareness with emotional consistency according to Adeyanju and Omilusi (2023) and Adeyemi and Olatunji (2021). Radio and television commercials become cultural artifacts that connect with diverse social groups when they incorporate local music and humor and traditional proverbs to make their narratives more relatable.

The conceptual review establishes that broadcast advertising uses drama as a psychological and cultural tool to persuade audiences. The peripheral route of ELM enables emotional engagement which leads to brand identity transfer according to MTM. The models demonstrate how dramatized advertisements create positive consumer attitudes while building brand loyalty and driving people to make buying decisions. The advertising strategy for Nigeria and other emerging markets requires emotional storytelling that connects with shared cultural values to achieve successful persuasion. The persuasive strength of drama emerges from its ability to create emotional bonds with viewers while placing brands within the symbolic structures of daily life. Dramatized advertising achieves its strategic communication potential by uniting emotional impact with authentic cultural elements and clear brand messaging to create a powerful influence on consumer behavior in today's crowded media landscape.

## **7.0 Conclusion**

This conceptual review emphasises the transformative power of drama as a persuasive mechanism in contemporary audiovisual advertising. Dramatic components, such as plot, characterisation, conflict, and resolution, serve as powerful tools for emotional engagement, enabling audiences to connect with brands on a deeper, affective level. Grounded in the Elaboration Likelihood Model (ELM) and the Meaning Transfer Model (MTM), this study explains how dramatised messages operate primarily through the peripheral route of persuasion, influencing attitudes through emotional and symbolic cues rather than rational evaluation. The MTM further clarifies how meanings embedded in narratives such as trust, family, or resilience are transferred from story contexts to brand identities, reinforcing consumer loyalty and behavioural intention.

In Nigeria, where oral traditions and storytelling form the backbone of communication culture, drama functions as both a culturally resonant and

psychologically persuasive advertising strategy. However, for dramatic advertising to achieve optimal impact, it must maintain coherence between emotion and brand message. Excessive theatricality without clear product linkage risks diluting persuasion. When balanced effectively, drama humanises brands, strengthens consumer trust, and enhances recall. Thus, culturally grounded storytelling, when strategically aligned with brand values, can elevate advertising effectiveness and foster enduring consumer relationships in a competitive media environment.

### 8.0 Practical Implications

The research findings offer vital insights for Nigerian advertising practitioners, emphasising that cultural values and emotional resonance are potent drivers of consumer engagement and loyalty. The integration of drama as a storytelling strategy must therefore be deliberate and contextually grounded, reflecting authentic Nigerian experiences and values. Advertising narratives that draw on familiar cultural themes such as family unity, communal trust, perseverance, and collective progress can evoke emotional responses that transform consumers into brand advocates. This emotional identification fosters deeper connections and enhances long-term brand loyalty.

However, the effective use of drama in advertising requires maintaining a strategic balance between storytelling and clear brand communication. Overly dramatic content risks overshadowing brand identity, while purely informational messages lack emotional depth. The most effective campaigns integrate entertainment value with brand relevance, ensuring that dramatisation enhances rather than distracts from the product's meaning.

In the evolving media environment, advertisers must also adapt dramatised radio and television content into short-form digital formats suitable for platforms like Instagram, TikTok, and YouTube. This cross -platform adaptation extends audience reach and improves memory retention through repetitive yet engaging exposure.

Finally, the study underscores the need for capacity building and professional training. Nigerian advertisers should be equipped with the skills to craft culturally authentic, emotionally intelligent, and ethically responsible content. Investing in creative education and ethical advertising standards will not only enhance campaign effectiveness but also strengthen public trust in both digital and broadcast advertising. Ultimately, integrating drama with cultural authenticity and strategic intent offers a sustainable pathway for impactful, resonant, and trustworthy brand communication in Nigeria's dynamic advertising landscape.



## 9.0 Recommendations

1. **Integrate Cultural Authenticity:** Advertisers should ground dramatic storytelling in authentic Nigerian cultural contexts, using local language, humour, and values to enhance emotional relatability and trust.
2. **Balance Emotion with Brand Clarity:** Campaigns must maintain coherence between emotional drama and core product messaging to prevent entertainment from overshadowing brand meaning.
3. **Adopt Cross-Platform Adaptation:** Radio and television dramatizations should be repurposed into short-form digital content for platforms like TikTok and YouTube to expand audience reach and engagement.
4. **Enhance Professional Capacity:** Continuous training for Nigerian advertising practitioners in creative writing, cultural sensitivity, and ethical storytelling is essential to ensure impactful, responsible, and enduring brand communication across evolving media environments.

## References

- Adebisi, T., & Lawal, O. (2022). *Advertising narratives and cultural identity in emerging markets. Journal of African Marketing Communication, 14*(2), 45–61.
- Adeyanju, A., & Omilusi, T. (2023). Jingles and narratives in Nigerian broadcast advertising: Effects on consumer affinity and purchase intention. *Nigerian Journal of Communication Studies, 21*(1), 88–105.
- Adeyemi, K., & Olatunji, T. (2021). Dramatic advertising and brand association in Nigeria's FMCG sector. *West African Journal of Business and Communication, 5*(1), 87–101.
- Adebayo, B., & Salawu, A. (2023). Emotional resonance and cultural narratives in Nigerian advertising. *Journal of African Communication Research, 17*(1), 99–120.
- Ajzen, I. (1991). The theory of planned behavior. *Organizational Behavior and Human Decision Processes, 50*(2), 179–211.
- Akoglu, S., & Özbek, V. (2024). Dramatic storytelling and emotional persuasion in television advertising: An experimental study. *International Journal of Advertising Research, 43*(1), 67–85.
- Belch, G. E., & Belch, M. A. (2021). *Advertising and promotion: An integrated marketing communications perspective* (13th ed.). McGraw-Hill Education.

- Chinedu, E. (2024). Advertising effectiveness and consumer memory in digital-era Nigeria. *Lagos Journal of Marketing and Communication*, 8(2), 56–74.
- Chukwu, C., & Chiadika, E. (2024). Advertising, emotional processing, and brand loyalty among Nigerian consumers. *International Journal of Consumer Psychology*, 12(4), 102–121.
- Dave, S., Makwana, D., Dua, R., & Srimali, N. (2025). Evolving narrative persuasion in modern advertising: From rational to emotional appeal. *Journal of Global Advertising Studies*, 16(1), 34–52.
- De Dominicis, S., Bagozzi, R. P., & Leone, L. (2023). Emotion and persuasion: A dual -process approach to consumer behaviour. *Journal of Consumer Psychology*, 33(2), 177–194.
- Escalas, J. E. (2007). Narrative processing: Building consumer connections to brands. *Journal of Consumer Psychology*, 17(2), 197–206.
- Green, M. C., & Brock, T. C. (2020). The role of transportation in narrative persuasion: Revisited and extended. *Media Psychology*, 23(5), 678–701.
- Hackley, C., & Hackley, R. A. (2021). *Advertising and promotion: The cultural meaning of brands* (3rd ed.). Sage.
- Hailu, S. (2023). Emotional storytelling and brand engagement in digital advertising. *International Journal of Marketing Communication*, 15(3), 210–229.
- Haider, M., Hussain, T., & Raza, S. (2019). Dramatisation and creativity in advertising: Effects on consumer response. *Journal of Advertising Research*, 59(4), 385–399.
- Hanna, R., & Chen, X. (2023). Digital storytelling and interactive brand communication. *Journal of Interactive Marketing*, 62(2), 132–148.
- Jones, A., & Hamby, A. (2024). Mixed -emotion advertising and consumer trust: The balance of joy and sadness. *Journal of Advertising*, 53(1), 88–104.
- Kasilingam, D. L., & Ajitha, A. (2022). The power of humour in storytelling ads: Affective and cognitive outcomes. *Journal of Marketing Communications*, 28(4), 415–433.
- Kühn, S., & Boshoff, C. (2023). Neuroscientific insights into narrative persuasion: Emotional peaks and brand recall in dramatic advertising. *Journal of Consumer Behaviour*, 22(3), 211–228.

- Lal, N. (2024). Authenticity and emotional storytelling in modern advertising. *Journal of Branding and Psychology*, 19(1), 54–69.
- Mishra, P., Aithal, A., & Wadkar, S. (2024). Emotional branding through storytelling: A paradigm shift in advertising. *Global Journal of Marketing Management*, 12(2), 77–95.
- Mousa, R. (2023). Emotional involvement and cognitive retention in dramatic advertising. *Journal of Media Psychology*, 15(1), 92–110.
- Nabi, R. L., Finnerty, K., Domschke, T., & Hull, S. (2019). The persuasive impact of narrative advertising: Testing emotional and cognitive mechanisms. *Communication Research*, 46(2), 123–146.
- North, A. C., & Hargreaves, D. J. (2020). *The social and applied psychology of music*. Oxford University Press.
- Nunshi, L. (2020). Emotional engagement and the use of drama in television advertising. *Asian Journal of Media and Communication Studies*, 9(3), 212–230.
- Okorie, N., & Salawu, A. (2023). Cultural storytelling and emotional resonance in Nigerian advertising. *African Journal of Communication and Media Studies*, 15(2), 45–63.
- Perks, L., & Turner, J. (2019). Radio advertising and the imagination: The psychology of sound in persuasion. *Media Studies Quarterly*, 11(2), 122–140.
- Romaniuk, J., & Sharp, B. (2019). *How brands grow: Part 2—Emerging markets and creative storytelling*. Oxford University Press.
- Russell, C. A., & Puto, C. P. (2021). Affective identification and narrative persuasion in advertising. *Journal of Advertising*, 50(3), 289–308.
- Sheeran, P., & Webb, T. L. (2019). The intention –behaviour gap: Causes and implications for intervention. *Behavioural Science and Policy*, 5(1), 37–48.
- Solomon, M. R., Marshall, G. W., & Stuart, E. W. (2020). *Marketing: Real people, real choices* (10th ed.). Pearson Education.
- Strick, M., van Noort, M., & Dijksterhuis, A. (2021). Humour in narrative advertising: Engagement and online sharing behaviour. *Journal of Marketing Behaviour*, 11(2), 101–120.

- Teixeira, T., Picard, R. W., & Kaliouby, R. (2020). Emotion measurement and advertising effectiveness: Insights from facial coding and storytelling. *Journal of Marketing Research*, 57(5), 803–820.
- Umeogu, B., & Udeze, C. (2021). Radio advertising and the psychology of jingles: An African perspective. *Nigerian Journal of Communication Studies*, 13(1), 63–82.
- Warren, C., Campbell, M. C., & Moynihan, A. (2022). Suspense and humour in storytelling advertising: Pathways to consumer immersion. *Journal of Consumer Research*, 49(4), 905–924.
- Yang, M., & Roskos-Ewoldsen, D. R. (2021). Peripheral persuasion and the power of emotional cues in low-involvement advertising. *Communication Research Reports*, 38(3), 178–193.
- Zainal, N., & Desa, M. (2024). Emotional branding and storytelling: Creating empathy in modern advertising. *Journal of Advertising and Consumer Insight*, 14(2), 199–214.