

Exposure to David Jones's "Si MBA" Music Track on YouTube and Its Influence on COOU Undergraduate Students against Drug Abuse

Obiakor, Casmir Uchenna, Ph. D^{1*}, Onuorah, Adaeze Chidimma², Ifeachor, Stanley Onyebuchi³

^{1*} Lecturer, Department of Mass Communication, Chukwuemeka Odumegwu Ojukwu University, Igbariam Campus.

^{2,3} Department of Mass Communication, Chukwuemeka Odumegwu Ojukwu University, Igbariam Campus.

***Correspondence:** Obiakor, Casmir Uchenna, Ph. D

*The authors declare
that no funding was
received for this work.*



Received: 20-September-2025

Accepted: 30-September-2025

Published: 04-October-2025

Copyright © 2025, Authors retain copyright. Licensed under the Creative Commons Attribution 4.0 International License (CC BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited. <https://creativecommons.org/licenses/by/4.0/> (CC BY 4.0 deed)

This article is published in the **MSI Journal of Multidisciplinary Research (MSIJMR)** ISSN 3049-0669 (Online)

The journal is managed and published by MSI Publishers.

Volume: 2, Issue: 10 (October-2025)

ABSTRACT: Music has long been a tool for socialization, advocacy, and behavioral influence. With the rise of digital platforms, music tracks addressing social issues have gained widespread attention. David Jones's "Si MBA" music track on YouTube is one such piece designed to discourage drug abuse among the youth. This study investigates the extent of exposure to the "Si MBA" music track by David Jones among COOU undergraduate students and the influence of such exposure on the respondents. The objectives that guided the work are to ascertain the frequency of exposure to David Jones "Si MBA" music track on YouTube by the respondents, assess their perception of the song, and evaluate its influence in shaping attitudes toward drug abuse. Social learning and Reception theories served as the theoretical framework underpinning this study. Survey research method served in this research with 17,257 COOU undergraduate students as the population of the study, which population was obtained from the office of the Registrar of the institution. Using Cozby's table, a sample size of 370 respondents was selected. Findings revealed that a significant number of students have been exposed to "Si MBA" music track on YouTube and they

acknowledge its strong anti-drug abuse message. The study also shows that digital platforms like YouTube are powerful tools for contents. However, the effectiveness of such messages depends on individual interpretation and pre-existing beliefs about drug use. Based on these findings, the study recommends that policymakers, educators and media practitioners leverage digital platforms for anti-drug abuse campaigns. Further research is suggested to examine the long-term impact of music-based advocacy on students' attitudes toward drug abuse and other social vices.

Keywords: *Exposure, “Si Mba” music track, Drug abuse, YouTube, Media advocacy.*

Introduction

Music has long been an integral part of human life, serving various purposes and insights; it has the potential to enhance mood, boost cognitive abilities and evoke numerous emotions (Wang et al, 2021; Roslan et al 2017). Beyond entertainment and recreational activities, music also plays a crucial role in spiritual practices and acts as a calming influence during stressful situations, such as preparing for exams or navigating traffic congestion (Rajab, 2018). Throughout history the powerful impact of music on the human brain has been widely recognized (Ritter & Ferguson, 2017). Research consistently highlights its positive effects on undergraduate students not only in improving academic performance but also in fostering emotional well-being. Furthermore, music has been shown to spark creativity, promote relaxation and strengthen social connections making it an indispensable tool for holistic development. These attributes underscore music's transformative role in shaping student's lives both academically and personally. Music is thought to have many effects on individuals; it helps in addressing the pressures of everyday reality, deal with both joy and suffering, even with loss and death. It alleviates stress and pain and can help in achieving a deep state of relaxation. Music as a fundamental channel of communication provides a means by which people can share emotion, intentions and meanings. It can exert powerful physical and behavioral effects and can also produce deep and profound emotions within individuals and can be used to generate infinitely subtle variations of expressiveness by skilled composers and performers such that

highly complex informational structures and contents can be communicated extremely rapidly between people.

Social media can be broadly defined as the set of interactive internet applications that facilitate creation, curation and sharing of user-generated contents. Examples of social media platforms are numerous and varied. They include but not limited to YouTube, Facebook, Instagram, Twitter, WhatsApp, Tiktok and Friendster. In working to differentiate between different kinds of social media platforms, scholars distinguish and label several subsets of social media with a particular emphasis on social network sites. Boyd and Ellison (2007) explicitly differentiated social network sites from social networking sites. They argue that social networking implies meeting new people and making new connections which is in contrast with actual user practices; specifically, social network site users tend to interact with existing rather than new social contacts. Examples of the social network sites include Facebook, Myspace, Live journal and YouTube.

A key debate among scholars is the extent to which social media afford or constrain user control over identity meanings. Hogan (2010), for example, notes that social media platforms are such that actors submit artifacts to share with one another focusing on ideal self-presentation with less need to strive for authenticity. Others, however, argue that authenticity is strongly policed within social media platforms and that phoniness is highly reprimanded (Marwick & Boyd, 2011). YouTube being a part of social media is fundamentally a communication platform that fosters interaction and knowledge sharing. Its design allows users to communicate visually and verbally through videos, comments and live-streams, making it a powerful tool for multimedia learning. In the context of education, YouTube is a part of communication process, facilitating interactions between educators and learners. According to Burgess and Green (2018), YouTube fosters participatory culture by empowering individuals to become creators, while Baym (2015) emphasizes that social media platforms thrive on interpersonal interactions which are central to YouTube, and equally facilitates learning.

Meanwhile, drug abuse is when you take drugs that are not legal, as well as when you use alcohol, prescription medicine, and other legal substances too much or in the

wrong way. It has to be noted that substance or drug abuse differs from addiction; addiction is the case where an individual can hardly stop or quit abuse even when the condition is proven harmful. Drug or substance abuse on its own part refers to the excessive or improper use of substances such as alcohol, prescription medication, or illegal drugs in ways that are harmful to physical, mental or social well-being of individuals. World Health Organization (WHO) defines drug abuse as the harmful or hazardous use of psychoactive substances, including alcohol and illicit drugs. Scholars have explored drug abuse from various perspectives; for instance, Odejide (2000) described drug abuse as the self-administration of drugs for non-medical reasons, leading to physical, psychological, and social harm.

YouTube, as a global video-sharing platform, plays a pivotal role in disseminating anti-drug messages with billions of active users worldwide offering a unique opportunity to spread awareness, educate the public, and influence behaviors. This study investigates how exposure to David Jones's "Si Baba" anti-drug abuse music track on YouTube influences undergraduate students of Chukwuemeka Odumegwu Ojukwu University (COOU) in resisting or avoiding drug abuse. Possibility is that exposure to the music may have a far-reaching effect on the listeners; such effect could be in terms of change of attitude or in the form of rethinking one's behavioral patterns as far as drug use is concerned. This result can hardly be obtained without a study of this nature.

Statement of the Problem

Drug abuse among the youth, particularly university students has become a significant public health concern in Nigeria and globally. According to the WHO, substance abuse leads to severe health, social and economic consequences particularly among the young people. Scholars such as Odejide (2000) and Obot (2001) have highlighted that peer pressure, societal influences and glamorization of drugs in popular culture significantly contribute to this menace. The consequences include addiction, poor academic performance and health complications. Efforts to address drug abuse have increasingly relied on media platforms to spread awareness and advocate for behavioral change. YouTube, as a globally accessible digital platform has emerged as a powerful medium for disseminating anti-drug campaigns

as well as related issues. Artists like David Jones have utilized the platform to create engaging music tracks with strong anti-drug abuse messages aiming to influence the attitudes and behaviors of young people (Anderson & Rainie, 2012). Despite the popularity of such advocacy through music, there is limited empirical evidence on its impact. Hence, the influence of David Jones's "Si MBA" music track on university students remains under researched. It is unclear how exposure to this anti-drug music track on YouTube affects the perceptions and behaviors of undergraduates of Chukwuemeka Odumegwu Ojukwu University (COOU). This study, therefore, seeks to bridge this gap by examining the extent to which exposure to David Jones's "Si MBA" music track influences (COOU) undergraduate students' attitudes and resistance to drug abuse.

Objectives of the Study

- To assess the level of exposure to David Jones's "Si MBA" anti-drug music on YouTube by the COOU undergraduate students.
- To determine respondents' perception of David Jones's anti-drug abuse "Si MBA" music track on YouTube.
- Evaluate the influence of David Jones's "Si MBA" music track on respondents' resistance to drug use.
- To find out other avenues through which the respondents came across David Jones's "Si MBA" music track.

Significance of the Study

By examining the impact of David Jones's "Si MBA" anti-drug music track on undergraduate students, the study will provide insights into the effectiveness of music as a medium for influencing attitudes and behaviors related to drug abuse. The research highlights the role of digital platforms in reaching a wider, tech-savvy audience and the potential for such platforms to serve as accessible channels for anti-drug advocacy. The study's findings could inform future interventions and strategies aimed at reducing drug abuse among young people, particularly in university settings. Furthermore, the study's localized approach allows for more tailored understanding of how cultural and academic environments shape the reception of

such messages, making it relevant for policy makers, educators, and youth-focused organizations working within similar contexts aimed at formulating policies that will help in curtailing drug abuse in the society.

Theoretical Framework

Social Learning Theory

Social learning theory explains how individuals acquire new behaviors, attitudes, and beliefs by observing others. This theory was propounded by Albert Bandura in 1977. This theory is particularly relevant in media studies, as it suggests that people learn not only through direct experience but also by watching and listening to influential figures such as musicians, actors, and media personalities. Bandura emphasized that individuals, especially young people, tend to model behaviors they find appealing or socially rewarding. David Jones's "Si MBA" music track serves as an anti-drug abuse campaign song that conveys strong messages against substance use. The song uses music as a medium to educate young people about the dangers of drug abuse. According to Bandura, the process of social learning involves several key stages. First, individuals must pay attention to the message being conveyed. Music, as a widely consumed form of entertainment easily captures the attention of young audiences. The powerful lyrics, rhythmic beats, and visual storytelling of *si mba* on YouTube make it more likely that students will engage with its message. Retention is also a crucial aspect of learning; if students are repeatedly exposed to "Si MBA" music track, they are more likely to remember and internalize its anti-drug message. Beyond simply recalling the song, some students may also attempt to apply its message in their own lives. This means that those who embrace the song's advocacy may choose to avoid drug use or discourage their peers from engaging in it.

However, for such behavioral change to occur, motivation plays a key role. If students see positive reinforcement for rejecting drug use, such as improved health, better academic performance, or increased social approval, they are more likely to adopt the values expressed in the song. Social Learning Theory provides a strong foundation for understanding how "Si MBA" music track influences students' attitudes toward drug abuse. By portraying the consequences of substance use and

promoting drug-free living, the song serves as an educational tool that encourages behavioral change among COOU undergraduates.

Reception Theory

Developed by Stuart Hall in 1980, reception theory provides insight into how audiences interpret and respond to media messages. Hall argued that media content does not have a fixed meaning but is instead understood differently by individuals based on their personal experiences, cultural backgrounds, and social influences. Students of Chukwuemeka Odumegwu Ojukwu University who listen to “Si Baba” music track may interpret the song’s anti-drug abuse message in different ways. Some may fully accept the message, understanding it as a direct call to avoid drug abuse. These students align with the intended meaning of the song and may actively share its message with others. Others, however, may interpret the song in a negotiated manner, acknowledging that occasional or controlled substance use is not necessarily dangerous. There may also be a minority who reject the message entirely, either because of personal beliefs, peer influence, or skepticism toward anti-drug campaigns.

Reception Theory is crucial in explaining why media messages do not influence all media audiences in the same way. Even though “Si Baba” music track promotes an anti-drug stance, students interpret its message differently based on their perspectives, beliefs, and social environment. This suggests that while some students may be positively influenced by the song, others may remain uninfluenced or resistant to its message. Hence, while social learning theory explains how students may learn and adopt anti-drug attitudes by observing and internalizing media messages, reception theory highlights the varying ways students interpret and respond to the song. Together, these theories help in understanding the role of music-based campaigns in shaping the attitudes of the youth and their behaviors toward drug abuse.

The Review

Music as a Tool for Social Influence

Music has been widely recognized as a medium for social change, capable of influencing emotions, shaping cultural norms, and reinforcing behaviors (North &

Hargreaves, 2008). Studies have shown that music's lyrical content can significantly affect listener's attitudes, either encouraging or discouraging certain behaviors (Rentfrow, 2012). In the context of drug abuse, research indicates that songs with references to substance use can normalize and even glamorize drug-related behaviors, particularly among young audiences (primack et al., 2009). Conversely, anti-drug music can serve as a counter-message, raising awareness about the dangers of substance abuse and promoting drug-free lifestyles.

David Jones's "Si Mba" music track falls within the category of music advocating against drug use. Similar to past anti-drug campaigns in genres such as hip-hop and reggae, "Si Mba" music track seeks to educate and influence its audience by presenting the negative consequences of substance abuse. Studies suggest that for such messages to be effective, they must be relatable, emotionally compelling, and repeated frequently (Pascoe, 2013). Social learning theory insists that people learn behaviors through observation and reinforcement (Bandura, 2001), making music an effective tool for shaping public attitudes toward drug use.

Effectiveness of Anti-Drug Music Campaigns

Several studies have examined the effectiveness of music-based interventions in discovering drug use. A study by Slater et al. (2006) found that media campaigns using music and storytelling were successful in reducing substance use among adolescents. Similarly, a study by Hansen and Collins (2011) indicated that anti-drug messages in music videos were more effective when they depicted real-life consequences rather than abstract warnings. However, the effectiveness of anti-drug music depends on factors such as message credibility, audience engagement, and cultural relevance (Cermak et al., 2010). Research suggests that young audiences are more likely to be influenced by anti-drug messages if they come from artists they respect and identify with (Brown & Bobkowski, 2011). In the case of "Si Mba" music track, the influence of the song on COOU students may depend on their perception of David Jones as a credible and relatable artist.

Studies also highlight that music alone may not be sufficient to change deeply ingrained behaviors; instead, a combination of music, peer influence, and

institutional support is often required for long-term behavior modification (Windle et al. 2010). This suggests that while “Si Mba” music track may raise awareness and shift attitudes, additional interventions may be necessary to reinforce its message. Existing literature confirms that music plays a significant role in shaping attitudes and behaviors, particularly among young people. Digital platforms like YouTube have amplified the reach of music-based advocacy, making them more effective in promoting social change. While anti-drug songs like “Si Mba” music track have the potential to discourage drug abuse, their impact is influenced by audience interpretation, credibility, and engagement.

Brief on *Si Mba* Music Track by David Jones

David Jones David is a Nigerian musician/artist who is known for his campaigns against drug abuse in Nigeria and elsewhere using his music tracks. He is an actor; he writes songs and also produces musical albums. He has written many music-campaigns against drug abuse. Among many of those songs is *Si Mba*, a song he did with the intention of persuading people to always say NO if anyone gives you drugs like cocaine, hemp, *gbana*, skushi and the likes. The song goes this way: “If anybody gives you *gbana*, *si mba* (say no), *Nwa Chukwu* (child of God), try and stop, say No child of God say No”. The song is on YouTube and other various social media platforms, and has been listened to by many. It is assumed that exposure to the music track will have a sort of influence on the audience. This is the major essence of this research so as to know the perception of the audience especially the youth, as well as determine the kind of influence such exposure has on them.

Research Methodology

This study adopted the survey research method. Survey method is considered most appropriate for this research because it enables the collection of data from a large number of respondents. According to Wimmer and Dominick (2024), survey research is useful for gathering information about people’s attitudes, beliefs, opinions, and behaviors. This method allows the researchers to obtain opinions and attitudes of undergraduate students of Chukwuemeka Odumegwu Ojukwu University (COOU) concerning their exposure to David Jones’s “Si mba” music track on YouTube and

how it influences their attitude towards drug abuse. The population of this study was made up of undergraduate students of COOU whose population is given as 17,257 by the office of the Registrar. Given that the population is large, a sample size of 370 respondents was used, determined using Cozby's (2004) table of sample size determination which states that at +/-05 error margin, a population of 10,000 and above will have a sample of 370. The purposive sampling technique, otherwise known as judgmental sampling was used in identifying the respondents that were studied so as to ensure that these selected respondents saw the anti-drug music track on YouTube. The researcher made use of a structured questionnaire to get responses from the undergraduate students of COOU.

Data presentation and Analysis

Demographic Data

The demographic factors considered relevant for this study are Age and Gender. This section contains relevant demographic details of the 364 respondents that were part of the study. This figure is as a result of the fact that out of the 370 copies of questionnaire distributed, 364 were found usable as 4 copies were not properly filled and 2 copies were roughly handed; hence, the figure.

Table 1: Respondents' age variation

Variables	Frequency	Percentage
17-20	90	25
21-24	94	26
25-28	80	22
29-32	60	16
33 and above	40	11
Total	364	100

Source: Field survey, 2025

The age bracket in table 1 shows that 90 respondents (25%) were aged 17-20, 94 of them (26%) were aged 21-24, 80 of them (22%) were aged 25-28, 60 of them (16%) were aged 29-32 while 40 of them (11%) were between 33 and above. From this

data, it could be seen that the age range of respondents was evenly spread to accommodate different categories of people in terms of age. The implication is that the study was dominated by those with the age range of 21 and 24.

Table 2: Respondents' gender

Gender	Frequency	Percentage
Male	264	73
Female	100	27
Total	364	100

Source: Field survey, 2025

Data on the variable of gender on table 2 show that 264 persons representing [73%] were male, while 100 persons representing [27%] were female. That means that males dominated this research.

Answers to Research Questions

Research Question 1: What is the level of exposure to David Jones's "Si Mba" anti-drug abuse music on YouTube by COOU undergraduate students?

Table 3: Responses on the level of exposure

Response	Frequency	Percentage
Very high	114	31
High	90	25
Moderate	75	21
Low	60	16
Very low	25	7
Total	364	100

Source: Field survey, 2025

Table 3 shows 31 percent of respondents (n=114) were highly exposed to David Jones 'Si mba' anti-drug abuse music, 25 percent (n=90) did so highly, 21 percent (n=75) were moderately exposed to the music, 16 percent (n=60) was low in exposure while 7 percent (n=25) did so on very low basis. This result shows that

most respondents are well exposed to David Jones's "Si MBA" anti-drug abuse music as majority of them did so often and very often.

Research Question 2: What is the respondents' perception of David Jones's "Si MBA" music track on drug abuse?

Table 4: Respondents' perception of David Jones's "Si MBA" anti-drug abuse music

Response	Frequency	Percentage
Positive	164	45
Negative	110	30
Can't say	90	25
Total	364	100

Source: Field survey, 2025

Table 4 provides information on respondents' perception of David Jones's "Si MBA" anti-drug abuse music. The data presentation indicated that 164(45%) have positive perception of David Jones's "Si MBA" anti-drug abuse music, 110 respondents (30%) have negative perception of the "Si MBA" music, 90 respondents (25%) couldn't say if they have positive or negative perception of the music. This implies that greater majority of the respondents have positive perception of the music under review.

Research Question 3: What is the influence of David Jones "Si MBA" music track on respondents' resistance to drug abuse?

Table 5: Influence of exposure to the *Simba* music track on respondents

Response	Frequency	Percentage
Positive	140	38
Negative	120	33
Neutral	104	29
Total	364	100

Source: Field survey, 2025

This table indicates that 140 respondents (38%) were positively influenced by David Jones's "Si MBA" music track towards resistance to drug use, 120 respondents (33%) were negatively influenced; that is to say that they continued abusing drugs while 104 respondents (29%) couldn't say if the music influenced them towards the resistance to drug abuse or not. The implication is that majority of the respondents were positively influenced as a result of their exposure to the music under review.

Research Question 4: What are other platforms through which the respondents came across the music track?

Table 6: Other platforms through which respondents came across the music track

Response	Frequency	Percentage
Friends' recommendation	100	27
TV/Radio	120	33
WhatsApp/Facebook	144	40
Total	364	100

Source: Field survey, 2025

Data presented in table 6 indicate that 100 respondents (27%) out of the 364 respondents studied indicated that they came across the music through friends' recommendations, 120 respondents (33%) indicated they came across the music through TV/Radio while 144 respondents (40%) indicate they came across the music through WhatsApp and Facebook. What this means is that social media are very powerful in awareness creation and information dissemination.

Discussion of Findings

The first research question sought to ascertain the level of exposure of COOU undergraduate students to David Jones's "Si MBA" anti-drug abuse music track. The result from table 3 indicates that 56% of respondents were very highly or highly exposed to the music track under review. This suggests that the music track has gained a significant level of engagement among students, reflecting its reach and potential impact. The level of exposure to "Si MBA" music track can be attributed to the growing influence of digital platforms, where music content spreads widely

among young audiences. This aligns with previous studies that highlight the role of music and social media in shaping awareness and attitudes toward social issues (Duru, 2019, Idid & Apuke, 2020). The song's anti-drug abuse message combined with its engaging rhythm and lyrical composition, likely contributed to its reception among COOU undergraduates. This finding supports the argument by Ezeagwu, Okechukwu, and Owo (2016) that media content addressing social issues can influence public perception and behavioral change. Furthermore, previous research by Ogwo, Asemah and Ottah (2015) suggests that media portrayals of social problems including drug abuse can shape societal attitudes either positively or negatively.

Hence, this is in line with the findings of earlier media studies, that social media platforms provide direct access to contents to an unprecedented number of people (Ikegbunam & Obiakor, 2021, in Obiakor, Ikegbunam & Ezeumenwa, 2024; Obiakor, Onwuka & Chinedu, 2024), that social media is one of the most vibrant means of disseminating information to the masses ((Obiakor, & Ikegbunam, 2021; Obiakor, Ikegbunam & Ezeja, 2024; Obiakor, Okereke & Agbachukwu, 2024; Obiakor, Obiora & Okafor, 2025), about a demonstration of the universality of the internet and its permeation ability (Obiakor, Adikuru & Agbakaj, 2022; Obiakor & Adikuru, 2024), and that the role of the social media in projecting public information to the people is hereby acknowledged (Ikegbunam & Obiakor, 2023; Obiakor, Ikegbunam & Ezeaso, 2023). This finding also supports the assertion that social media are gaining popularity among citizens because they pass information freely without the control of government, powerful politicians and advertisers as well as free from conventional professional bottlenecks like gate-keeping (Shadrach, 2017, in Obiakor, Okelue & Okeke, 2024). As such, social media afford greater majority of the audience the opportunity of getting exposed to contents (Obiakor, Obi & Ezeorji, 2025).

On the second research question posed to ascertain the respondents' perception of David Jones's "Si Baba" music track on drug abuse, the data from table 4 revealed that majority of respondents (45%) perceive the *Si Baba* music track as positive, suggesting that the song effectively conveys its anti-drug abuse message. The

positive perception of the “Si Baba” music track aligns with studies that suggest that music can serve as an effective tool for social change, particularly in shaping young people’s attitudes towards critical societal issues (Shadrach, 2017; Aslam et al, 2021). Research by Adeyemi and Yusuf (2022) emphasized that music with strong lyrical messages can influence public perception among some respondents. This result is also a reflection of the reception theory which insists that reception of media contents are done based on certain interpretations and perceptions resulting from cultural background, media literacy and personal experiences (Hall, 1980).

The third research question was designed to find out the influence of David Jones’s “Si Baba” music track on respondents’ resistance to drug abuse. The findings from table 5 indicate that majority of the respondents agree that the song helps undergraduates in resisting drug abuse. This suggests that the song has a positive influence on a significant portion of the Nigerian students. This finding aligns with previous research by Odoemelam and Nwachukwu (2019) who argue that music-based advocacy campaigns can enhance behavioral resistance to substance abuse, particularly when the message is reinforced through repeated exposure. Similarly, Chukwuma and Adamu (2021) highlighted that music serves as a motivational tool that can encourage self-discipline and personal decision-making among the youth. Further research by Bello and Adekunle (2022) suggests that anti-drug messages in music, when combined with peer influence and educational campaigns have a stronger impact on behavioral change. This result is consistent with the social learning theory which maintains that what one is exposed to on social media may have a kind of influence such an individual (Bandura, 1977).

The fourth research question aimed at identifying other platforms through which respondents came across the anti drug abuse music track “Si Baba” by David Jones. Findings revealed that while some of the respondents got exposed to the music on radio/TV, making it possible for the media to tell the people what to think about (Obiakor, Ezeorji & Okeke, 2024), greater majority of them encountered the music through Facebook and WhatsApp. The dominance of Facebook and WhatsApp as primary sources aligns with studies on digital media consumption, which highlight social media as a major channel for music discovery and dissemination (Boyd &

Ellison, 2007). This may be attributed to the fact that “When audience members in the society distrust the mainstream media, they have a tendency to withdraw from it and turn towards alternative sources (Müller & Schulz, 2021, in Obiakor, 2024). These platforms enable users to share multimedia content rapidly, making them effective in spreading music and awareness messages related to social issues, such as drug abuse prevention.

This finding also supports the uses and gratifications theory which emphasizes the active role of media audiences in selecting and consuming contents to fulfill their specific needs and desires (Blumler, Katz & Gurevitch, 1974; Obiakor, 2025); and maintaining that individuals actively seek media content that aligns with their interests, entertainment needs or educational purposes even though gratifications sought may not always be gratifications obtained (Obiakor & Nwabueze, 2019). Additionally, the role of peer recommendation in music discovery is consistent with previous research indicating that word-of-mouth has a significant influence in digital media consumption (Brown & Hayes, 2008). Social connections often serve as trusted sources for discovering new content, reinforcing the importance of interpersonal networks in the dissemination of music with social messages.

Conclusion

This study explored the influence of exposure to David Jones’s “Si MBA” music track on YouTube on COOU undergraduate students’ attitudes toward drug abuse. The research examined the extent to which students had been exposed to the song, their interpretation of its anti-drug abuse message, and whether it influenced their perception and behavior regarding substance use. Findings showed that a significant number of the students had been exposed to the music track on YouTube and acknowledged its strong message against the issue under review. Most of the respondents agreed that the song reinforced negative attitudes toward drug abuse, suggesting that music-based advocacy can be an effective tool for drug abuse awareness. This study concludes that digital platforms like YouTube, Facebook and WhatsApp play a crucial role in shaping youth perspectives on social issues. The accessibility and engagement offered by such platforms allow for a broader reach, making them valuable assets in drug abuse prevention campaigns. Hence, it is safe to

conclude that although exposure to David Jones's "Si Baba" music track on YouTube does not entirely determine students' attitudes towards drug abuse, it plays a significant role in shaping their perceptions. However, the effectiveness of media messages also depends on individual exposure, interpretation, and existing beliefs about drug use.

Recommendations

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

That musicians and content creators should be encouraged to produce more socially conscious music like David Jones's "Si Baba", as it has proven effective in educating and influencing the young people's behavior against drug abuse.

That anti-drug advocacy organizations, NGOs, and government agencies should utilize platforms like YouTube, Facebook, WhatsApp and other social platforms to share educational contents since students and the youth are highly active on these platforms and are more likely to engage with video-based messages.

That universities and educational institutions should incorporate advocacy music and videos into their drug abuse awareness programmes to make the campaigns more engaging and relatable to the students.

That the students should be encouraged to share impactful contents like "Si Baba" music track with their peers, as peer influence can enhance the reach and the effectiveness of such campaigns within campus communities

That further studies should be conducted to explore the long-term impact of advocacy music on students' behavior, as well as its effectiveness across different demographics and institutions.

References

1. Adeyemi, T., & Yusuf, M. (2022). Music as a tool for social advocacy: Examining the influence of lyrics on youth behavior. *International Journal of Media Studies*, 14(2), 45–63.

2. Anderson, J. Q., & Rainie, L. (2012). The impact of digital tools on student writing and how writing is taught in schools. Pew Research Center.
3. Aslam, M., Khan, N., & Rahman, A. (2021). The impact of music on social change: A case study of advocacy songs. *Journal of Communication Research*, 25(1), 78–92.
4. Bandura, A. (1977). Social learning theory. Prentice Hall.
5. Bandura, A. (2001). Social cognitive theory: An agentic perspective. *Annual Review of Psychology*, 52(1), 1–26.
6. Baym, N. K. (2015). Personal connections in the digital age (2nd ed.). Polity Press.
7. Bello, A., & Adekunle, R. (2022). Media campaigns and drug abuse prevention: The role of music in youth advocacy. *African Journal of Media and Society*, 10(3), 102–117.
8. Blumler, J.G. & Katz, E. (1974). The uses of mass communications: Current perspectives on gratifications research. *Sage Annual Reviews of communication research*, Volume 3. <https://eric.ed.gov/?id=ED119208>
9. Boyd, D. M., & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. *Journal of Computer-Mediated Communication*, 13(1), 210–230.
10. Brown, D., & Hayes, N. (2008). Influencer marketing: Who really influences your customers? Routledge.
11. Brown, J. D., & Bobkowski, P. S. (2011). Older and newer media: Patterns of use and effects on adolescents' health and well-being. *Journal of Research on Adolescence*, 21(1), 95–113.
12. Burgess, J., & Green, J. (2018). YouTube: Online video and participatory culture (2nd ed.). Polity Press.
13. Cermak, I., Ben-Ari, O. T., & Weintraub, A. (2010). The role of music in adolescents' drug-use experiences. *Substance Use & Misuse*, 45(10), 1502–1517.

14. Chukwuma, L., & Adamu, S. (2021). The role of music in behavioral change: A study on motivational lyrics and self-discipline among Nigerian youths. *Journal of Behavioral Studies*, 18(4), 54–71.
15. Duru, A. (2019). Digital media and youth activism: Analyzing the role of music videos in advocacy campaigns. *Journal of Digital Culture*, 7(2), 89–104.
16. Ezeagwu, N., Okechukwu, J., & Owo, S. (2016). Media content and public perception: Investigating the impact of advocacy messages on behavioral change. *African Journal of Communication Studies*, 12(3), 123–138.
17. Hall, S. (1980). Encoding/decoding. In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, media, language* (pp. 128–138). Routledge.
18. Hansen, W. B., & Collins, L. M. (2011). Social influence and drug prevention: Evaluating the effects of anti-drug messages in music videos. *Health Communication*, 26(6), 545–553.
19. Hogan, B. (2010). The presentation of self in the age of social media: Distinguishing performances and exhibitions online. *Bulletin of Science, Technology & Society*, 30(6), 377–386.
20. Idid, S. A., & Apuke, O. (2020). Social media and music dissemination: Examining the influence of digital platforms on youth engagement with advocacy songs. *Media and Society Journal*, 15(2), 98–112.
21. Ikegbunam, P. C., & Obiakor, C. U. (2021). Encouraging popular political participation and effective election monitoring through WhatsApp social media platforms. *International Journal of Social Science and Human Research*, (IJSSHR), 4(4) 698-709. <https://www.doi.10.47191/ijsshr/v4-i4-18>
22. Ikegbunam, P.C. & Obiakor, C.U. (2023); Exposure to social media videos of yahoooplus victims and its influence on attitude changes among young ladies in Nigeria. *ANSU Journal of Arts and Social Sciences*, (ANSUJASS), 10 (1): 101 – 117. <https://eu.docworkspace.com/d/sllHvz5POAYjEn74G?sa=601.1129>

23. Marwick, A. E., & Boyd, D. (2011). To see and be seen: Celebrity practice on Twitter. *Convergence*, 17(2), 139–158.

24. Muller, P. & Schulz, A. (2021). Alternative media for a populist audience: Exploring political and media use predictors of exposure to Breitbart, Sputnik, and Co. *Information, Communication and Society*, 24(2), 277-293. <https://doi.org/10.1080/1369118x.2019.1646>

25. North, A. C., & Hargreaves, D. J. (2008). The social and applied psychology of music. Oxford University Press.

26. Obiakor, C. U. (2024). Prevalence of traditional news media distrust in Anambra State, Nigeria. *ISRG Journal of Arts, Humanities and Social Sciences (ISRGJAHSS)*, 2(6), 68-76. <https://doi.org/10.5281/zenodo.14059246>

27. Obiakor, C., & Nwabueze, C. (2019). Influence of uses and gratifications on television news recall among non-teaching staff of Chukwuemeka Odumegwu Ojukwu University, *Annals of Journalism and Mass Communication*, 1(3), 17-30. <https://doi.org/10.22259/2642-8369.0103002>

28. Obiakor, C.U. & Ikegbunam, P.C. (2021); Social media shared video-clips on Covid-19 and undergraduates perception of health realities of the virus, *ANSU Journal of Arts and Social Sciences (ANSUJASS)* 8 (2): 57–72. <https://www.researchgate.net/publication/374548149>

29. Obiakor, C.U., Adikuru, C.C. & Agbakaj, B.C. (2022) Digital broadcasting network and the emerging democratic culture in Nigeria: The 2021 Anambra Guber debate experience, *International Journal of International Relations, Media and Mass Communication Studies*, Vol.8, No.3, pp.1-21 <https://doi.org/10.37745/ijirmcs.15/vol8n3121>

30. Obiakor, C. U., Ikegbunam, P. C. & Ezeaso, V. C. (2023). Interrogating the relationship between WhatsApp political use and active political participation among Nigerians: Implication for online democracy. *Journal of Education, Humanities, Management & Social Sciences (JEHMSS)*, 4(1), 58-77.

31. Obiakor, C. U., & Adikuru, C. C. (2024). Exposure to Tinubu's 'Let the poor breathe' viral video on social media and its influence on audience perception of his economic policies. *Global Online Journal of Academic Research (GOJAR)*, 3(2), 7-30. <https://klamidas.com/gojar-v3n2-2024-01/>.
32. Obiakor, C. U., Ikegbunam, P. C., & Ezeumenwa, F. (2024). Exposure to Governor Soludo's threatening video and its influence on voting decision among voters in Anambra State House of Assembly polls. *ISRG Journal of Multidisciplinary Studies (ISRGJMS)*, 2(6), 17-23. <https://doi.org/10.5281/zenodo.11525923>
33. Obiakor, C. U., Okelue, C. E., & Okeke, C. C. (2024). Audience perception of Tinubu's petition letter to NBC over Datti's "End of democracy" comment on Channels TV. *SADI Journal of Economics and Social Sciences (SJESS)*, 11(2), 1-17. <https://doi.org/10.5281/zenodo.11172793>
34. Obiakor C. U., Onwuka H. E., & Chinedu S. C. (2024). "Exposure to Whatsapp videos of Governor Soludo's ARTMA activities and audience perception of the activities of the group". *International Journal of Development Research*, 14, (12), 67127-67133. <https://doi.org/10.37118/ijdr.28860.12.2024>
35. Obiakor, C. U., Ezeorji, G. U., & Okeke, P. U. (2024). Newspaper coverage of 2023 post-election activities and protests: A study of Vanguard, TheGuardian and This-Day Newspapers. *ANSU Journal of Arts and Social Sciences (ANSUJASS)*, 11(1), 15-28.
36. Obiakor, C. U., Ikegbunam, P. C., & Ezeja, P. C. (2024). Exposure to social media shared video-clips on irregularities from the 2023 election in Nigeria and audience perception of the outcome. *ISRG Journal of Arts, Humanities and Social Sciences (ISRGJAHSS)* 2(5), 352-361. <https://doi.org/10.5281/zenodo.13923019>
37. Obiakor, C. U., Okereke, B. N., & Agbachukwu, P. I. (2024). "Audience perception of WhatsApp videos of jungle justice in Onitsha and its influence on attitude

change". *International Journal of Current Research*, 16, (12), 30937-30943. <https://doi.org/10.24941/ijcr.48199.12.2024>

38. Obiakor, C. U., Obiora, A. V., & Okafor, G. U. (2025). Audience exposure to news reports on Bobrisky's arrest for naira abuse and their perception of money spraying: A study of Emeka-Offor plaza. *ISRG Journal of Humanities and Cultural Studies (ISRGJHCS)*, 2(1), 1-10. <https://doi.10.5281/zenodo.14583769>

39. Obiakor C. U. (2025). COOU postgraduate students' perception of Mr. Peter Obi's 'Opposition comments' at the world press conference and their implications for Nigerian democracy. *SADI International Journal of Social Science and Humanities*, 12(2), 1-17. <https://doi.10.5281/zenodo.14810486>

40. Obiakor, C. U., Obi, P. A., & Ezeorji, G. U. (2025). Perception and attitude of Ekwulobia diocesan faithful towards Channels Television news report on blessing of same-sex couples by Vatican. *International Journal of Research and Innovation in Social Science (IJRISS)*, 9(06), 3551-3564. <https://doi.org/https://dx.doi.org/10.47772/IJRISS.2025.906000267>

41. Obot, I. S. (2001). Substance abuse problems in Nigeria: Social and health perspectives. *Tropical Journal of Pharmaceutical Research*, 1(1), 1-12.

42. Odejide, A. O. (2000). Research, prevention, and treatment of substance abuse in Africa: The challenge of the next decade. *Substance Use & Misuse*, 35(1-2), 47-53.

43. Odoemelam, C., & Nwachukwu, M. (2019). Media advocacy and substance abuse: The effectiveness of music-based campaigns in Nigeria. *Journal of Health Communication*, 22(5), 67-83.

44. Ogwo, J., Asemah, E., & Ottah, S. (2015). The influence of media portrayal on public perception of drug abuse: A case study of youth audience engagement. *Nigerian Journal of Mass Communication*, 20(1), 55-72.

45. Pascoe, J. (2013). Music and social movements: The power of lyrics in political and social change. *Journal of Cultural Studies*, 9(3), 112-129.

46. Pascoe, R. (2013). Music as a vehicle for social change. *International Journal of Music Education*, 31(4), 292–309.

47. Primack, B. A., Douglas, E. L., Fine, M. J., & DillmanCarpentier, F. R. (2009). Exposure to substance use in popular music and its association with youth behaviors. *Addiction Research & Theory*, 17(1), 1–13.

48. Primack, B. A., Nuzzo, E., Rice, K. R., & Sargent, J. D. (2009). Alcohol and illicit drug content in popular music videos: A content analysis. *Substance Use & Misuse*, 44(5), 704–713.

49. Rajab, K. (2018). The effect of music on reducing stress: A study among university students. *Journal of Psychology & Behavioral Studies*, 10(3), 22–29.

50. Rentfrow, P. J. (2012). The role of music in everyday life: Current directions in the social psychology of music. *Social and Personality Psychology Compass*, 6(5), 402–416.

51. Ritter, S. M., & Ferguson, S. (2017). Happy creativity: Listening to happy music facilitates divergent thinking. *PLOS ONE*, 12(9), e0182210.

52. Roslan, S., et al. (2017). The impact of music on cognitive performance: A review of empirical studies. *International Journal of Psychological Studies*, 9(2), 15–28.

53. Shadrach, O. (2017). Music as a vehicle for social change: The case of advocacy songs in Africa. *Journal of Media and Cultural Studies*, 14(2), 76–91.

54. Slater, M. D., Kelly, K. J., & Lawrence, F. R. (2006). Assessing media campaigns linking music, storytelling, and anti-drug attitudes. *Health Education Research*, 21(5), 651–663.

55. Wang, Y., Dai, Y., Li, H. & Song L., (2021). Social Media and Attitude Change: Information Booming Promote or Resist Persuasion? *Frontiers in psychology*. 12:1-9. doi: 10.3389/fpsyg.2021.596071

56. Wimmer, R. D. & Dominick, J. R. (2024). Mass media research: An introduction. (10th edition). Cengage Learning.

57. Windle, G., Wood, R. T., & Markland, D. A. (2010). Living with ill-health in old age: The role of a resilient personality. *Journal of Happiness Studies* 11(6), 763-777.